THE EXISTENCE OF INTERNATIONALIZATION OF THE INDONESIAN LANGUAGE WITHIN THE SCOPE OF UNESCO

Conference Paper · August 2024

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PROCEEDINGS OF THE INTERNATIONAL CONFERENCE ON LANGUAGE, ART, AND CULTURE

Held in Cine Club, Gdg. Ki Ageng Suryamentaram
On Wednesday–Thursday, 24–25 April 2024

Indonesian Language, Literature, and Art in the Digital Age in Global Contestation and Constellation

UNY PRESS

International Conference on Language, Art, and Culture
"Indonesian Language, Literature, and Art in the Digital Age in Global Contestation and Constellation"

24—25 April 2024
Held in Cine Club, Gedung Ki Ageng Suryamentaram
Faculty of Languages, Arts and Cultures, Universitas Negeri Yogyakarta

Keynote Speaker
Prof. E. Aminudin Aziz, M.A., Ph.D.
Head of the Language Development and Fostering Agency

Speakers

Prof. Dr. Uli Kozok
Universitas Hawaii, US

Wang Dandan, Ph.D.
Beijing Foreign University, China

Howard Mann, Ph.D.
Monash University, Australia

Shorouk Thabet Ahmad, M.Pd.
Translator in Cairo, Egypt, alumnus of the PBSI Master's Program at UNY

Prof. Dr. Novi Anoegrajekti, M.Hum.
UNJ, Chairperson of HISKI Central

Prof. Dr. Sarwiji Suwandi, M.Pd.
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Prof. Dr. Suminto A. Sayuti
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Dr. Ayu Niza Mahfauzia, M.Pd.
Music Program FBSB UNY, Chairperson of APPSI

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Pasal 2

Undang-Undang ini berlaku terhadap:

a. semua Ciptaan dan produk Hak Terkait warga negara, penduduk, dan badan hukum Indonesia;

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    1. negaranya mempunyai perjanjian bilateral dengan negara Republik Indonesia mengenai pelindungan Hak Cipta dan Hak Terkait; atau

    2. negaranya dan negara Republik Indonesia merupakan pihak atau peserta dalam perjanjian multilateral yang sama mengenai pelindungan Hak Cipta dan Hak Terkait.

BAB XVII
KETENTUAN PIDANA

Pasal 112

Setiap Orang yang dengan tanpa hak melakukan perbuatan sebagaimana dimaksud dalam Pasal 7 ayat (3) dan/atau pasal 52 untuk Penggunaan Secara Komersial, dipidana dengan pidana penjara paling lama 2 (dua) tahun dan / atau pidana denda paling banyak Rp300.000.000,00 (tiga ratus juta rupiah).

(1) Setiap Orang yang dengan tanpa hak melakukan pelanggaran hak ekonomi sebagaimana dimaksud dalam Pasal 9 ayat (1) huruf i untuk Penggunaan Secara Komersial dipidana dengan pidana penjara paling lama 1 (satu) tahun dan/atau pidana denda paling banyak Rp 100.000.000 (seratus juta rupiah).

(2) Setiap Orang yang dengan tanpa hak dan/atau tanpa izin Pencipta atau pemegang Hak Cipta melakukan pelanggaran hak ekonomi Pencipta sebagaimana dimaksud dalam Pasal 9 ayat (1) huruf c, huruf d, huruf f, dan/atau huruf h untuk Penggunaan Secara Komersial dipidana dengan pidana penjara paling lama 3 (tiga) tahun dan/atau pidana denda paling banyak Rp500.000.000,00 (lima ratus juta rupiah).

(3) Setiap Orang yang dengan tanpa hak dan/atau tanpa izin Pencipta atau pemegang Hak Cipta melakukan pelanggaran hak ekonomi Pencipta sebagaimana dimaksud dalam Pasal 9 ayat (1) huruf a, huruf b, huruf e, dan/atau huruf g untuk Penggunaan Secara Komersial dipidana dengan pidana penjara paling lama 4 (empat) tahun dan/ atau pidana denda paling banyak Rp1.000.000.000,00 (satu miliar rupiah).

(4) Setiap Orang yang memenuhi unsur sebagaimana dimaksud pada ayat (3) yang dilakukan dalam bentuk pembajakan, dipidana dengan pidana penjara paling lama 10 (sepuluh) tahun dan/atau pidana denda paling banyak Rp4.000.000.000,00 (empat miliar rupiah).

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SCHEDUL OF INTERNATIONAL CONFERENCE ON LANGUAGE, ART, AND CULTURE

"Indonesian Language, Literature, and Art in the Digital Age in Global Contestation and Constellation"

Wednesday—Thrusday, April 24 – 25, 2024

Run-down Conference

Time (WIB)	Activities	PIC
07.30 – 08.00	Preparation – Registration	Sie Acara
08.00 – 08.30	Opening Ceremony a. Pembukaan b. Tari selamat datang c. Lagu Indonesia Raya d. Laporan Ketua Panitia e. Sambutan Rektor sekaligus membuka acara f. Doa	Amrih Bekti Utami, M.A. Nurvita Anjarsari, M.Hum.
Wednesday, April 24		
08.30 – 09.00	Keynote Speech: "Bahasa Indonesa sebagai Bahasa Sidang Unesco" – Prof. E. Aminudin Aziz, M.A., Ph.D. (Badan Bahasa)	
09.00 – 09.15	Break – Interlude of Musical Poetry	Sie Acara
09.15 – 11.45 Pleno I	"Bahasa dan Sastra Indonesia di Kawasan Tiongkok (China)" – Wang Dandan, Ph.D. (BFSU, China) "Kecenderungan Kajian Linguistik di Era Digital dalam Konstelasi Global" – Katharina Endriati Sukamto, Ph.D. (Univ. Atmajaya Jakarta/MLI) "Kecenderungan Kajian Pembelajaran Bahasa di Era Digital dalam Konstelasi Global" – Prof. Dr. Sarwiji Suwandi, M.Pd.. (UNS)	Moderator: Sari Hidayati, Ph.D.
11.45 – 12.45	Break Time	
12.45 – 15.00 Pleno II	"Bahasa dan Sastra Indonesia di Era Digital dalam Kontestasi Global" – Prof. Dr. Suminto A. Sayuti (UNY) "Kecenderungan Kajian Seni di Era Digital dalam Konstelasi Global" - Dr. Agus Cahyono, M.Hum. (UNNES) "Relasi Sastra Indonesia dan Mesir dalam Kontestasi Global" – Shorouk Thabet Ahmed, M.Pd. (Egypt)	Moderator: Prof. Dr. Wiyatmi, M.Hum.
15.00 – 15.15	Break Time	
15.15 – 16.30	Paralell Session	3 rooms
Thrusday, April 25		
08.00 – 10.30 Pleno III	"Bahasa dan Budaya Indonesia di Amerika Serikat" – Prof. Dr. Uli Kozok (USA) "Bahasa dan Budaya Indonesia di Australia" – Dr. Howard Manns (Monash University, Australia) "Kecenderungan Kajian Sastra di Era Digital dalam Konstelasi Global" - Prof. Dr. Novi Anoegrajekti, M.Hum. (UNJ) "Kecenderungan Kajian Pembelajaran Seni di Era Digital dalam Konstelasi Global" – Dr. Ayu Niza Mahfauzia, M.Pd. (UNY)	Moderator: Prof. Dr. Maman Suryaman, M.Pd.
10.30 – 10.45	Break Time	
10.45 – 11.45	Paralell Session	4 rooms
12.45 – 13.30	Break	

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13.30 – 15.00	Paralell Session	3 rooms
15.00 – 15.30	Closing Ceremony	

Paralell Session

Wednesday, 24 April 2024 (15.15–16.30)

Room A (Moderator: Dr. Yeni Artanti)

No.	Name	Institution	Title of Article	Time
1	Fajar Kurniadi	Universitas Negeri Surabaya	Maximizing Historical Understanding By Teaching Literature To College Students (Narratology Study)	15.15-15.30
2	Puji Anto	Universitas Negeri Surabaya	Revealing The Mystical Narrative In The Novel	15.30-15.45
3	Agus Wilson	Universitas Negeri Surabaya	Exploring The Interplay Between Social Media, English Language Learning Interest, And Desired Language Skills: A Case Study	15.45-16.00
4	Miftahul Farif Moch A.	Universitas Negeri Surabaya	Analysis Of Using Internet-Based Application "Kelas Pintar" On Students' Critical Thinking Skills	16.00-16.15
5	Ade Asih Susiati Tantri	Universitas Pendidikan Ganesha	Learning To Write Drama Texts With The Literacy Circle Model Assisted By Tiktok In High School	16.15-16.30

Room B (Moderator: Dr. Setiawan Pujiono)

No.	Name	Institution	Title of Article	Time
1	Izzah Muyassaroh Rina Heryani	Universitas Pendidikan Indonesia	Building Bridges Between Words And Worlds: A Comprehensive Study Of Children Literature In The Context Of Literacy And Scientific Literacy	15.15-15.30
2	Ai Siti Nurjamilah	Universitas Siliwangi	Women's Resistance To Power: A Study Of Feminism In The Novela Last Day In A Brothel By Bode Riswandi	15.30-15.45
3	Jimat Susilo	Universitas Swadaya Gunung Jati Cirebon	The Experience Of Teacher Educators In Designing Teaching Materials Indonesian For Foreign Speakers From Content And Language-Integrated Literacy	15.45-16.00
4	Hilda Hilaliyah	Universitas Negeri Surabaya	Toponymy Of Betawi Cultural Village: *Systematic Literature Review* (Slr)	16.00-16.15
5	Pipit Muliyah	Universitas Negeri Yogyakarta	Exploring The Impact Of Teacher's Prompts On Learner Autonomy	16.15-16.30

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Room C (Moderator: Dr. Nurhidayati, S.Pd.,M.Hum)

No.	Name	Institution	Title of Article	Time
1	Azzah Nayla	Universitas PGRI Semarang	The Value Of Women's Maritime Heroism In Queen Kalinyamat's Folklore	15.15-15.30
2	Ahmad Khoiril Anam	Universitas Negeri Jakarta	Transdisciplinary Development Of Toponymy Studies On Disaster Mitigation Aspects: Bibliometric Analysis	15.30-15.45
3	Ahmad Muzaki	Universitas Negeri Jakarta	The Role And Existence Of Regional Languages For The Community Through Measuring Language Vitality	15.45-16.00
4	Endang Kusrini	Universitas Negeri Yogyakarta	Acesor: An Innovation In Teaching Reading To Develop Students' Reading Ability	16.00-16.15
5	Kadek Wirahyuni	Ganesha Education University, Bali	Innovative Implementation Of Structural Gamification In Indonesian Language Learning For Foreign Speaking	16.15-16.30

Thusday, 25 April 2024 (10.45 – 12.00)

Room A (Moderator: Dr. Nurhadi)

No.	Name	Institution	Title of Article	Time
1	Himatus Sya`adah	Universitas Negeri Surabaya	Stigmatization And Hybrid Identity Of Madurese Women In Malaysia: A Sociopragmatic Approach	10.45-11.00
2	Nosi Anggana-Dayang-M. Bagus Widiatmoko	Universitas Negeri Yogyakarta	Instagram Filters: An Alternative Learning Media For Music Theory Interval Material	11.00-11.15
3	Anisah Setyaningrum	Universitas Negeri Yogyakarta	Understanding Pre-Service Teachers' Beliefs About Using Literature In Learning English In The Digital Age	11.15-11.30
4	Syamsudin	Universitas Negeri Yogyakarta	The Existence Of Internationalization Of The Indonesian Language Within The Scope Of Unesco	11.30-11.45

Room B (Moderator: Dr. Rahmat Nurcahyo)

No.	Name	Institution	Title of Article	Time
1	Hesti Muliawati	Universitas Negeri Yogyakarta	Toponymy In Lemahwungkuk District, Cirebon (Anthropolinguistic Study)	10.45-11.00
2	Cahyo Wahyu Darmawan	Universitas Palangka Raya	The Influence Of Artificial Intelligence In Performing Arts Expression Case Study Of The Arts and Language Festival "Menuju Senja"	11.00-11.15

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No.	Name	Institution	Title of Article	Time
3	Mukhammad Nur R	Centre for Literary and Cultural Studies (CLCS), Universitas Negeri Semarang	Contradictory Narratives Of Victory Over Defeat Of Napoleon Bonaparte In Java: Rival Discourses Of Literary Adaptation In Indonesian Literature	11.15-11.30
4	Ahmad Abdul Karim	Fakultas Keguruan dan Ilmu Pendidikan, Universitas Singaperbangsa Karawang	Maritime Concepts, Ideologies, And Discourses In Contemporary Indonesian Poetry	11.30-11.45
5	Yayuk Eny R	Universitas Negeri Yogyakarta	The Use of Illocutionary Speech Acts in The Learning Process of Primary School Students: Case Study of Class 1 and Class 6 Thematic Learning Process	11.45-12.00

Room C (Moderator: Dr. Andi Mustofa)

No.	Name	Institution	Title of Article	Time
1	Mulasih – Adi Iwan	Universitas Negeri Yogyakarta	Enrichment Of National Literacy And Cultural Diversity In The Book Let's Get To Know Asean Countries By Olany Agus Widiyani	10.45-11.00
2	Selfia Darmawati	SMA Islam Terpadu Auliya	Gender Performativity In Indonesian Short Stories In Digital Media	11.00-11.15
3	R. Hadapining-rani K	Sekolah TInggi Seni Rupa dan Desain Visi Indonesia	Interconnection And Interaction In Art, Culture, And Design In The Digital Era	11.15-11.30
4	M. Agus Kastiyawan	Universitas Negeri Surabaya	Optimization Of Virtual Reality (Vr) In Improving The Ability To Read Hikayat Text In Vocational Students	11.30-11.45

Room D (Moderator: Dr. Birul Walidaini)

No.	Name	Institution	Title of Article	Time
1	Iwan Marwan	Institut Agama Islam Negeri Kediri, Addis Ababa University Ethiopia	Review Of Theoretical Perspectives On Humor Research	10.45-11.00
2	Islahuddin	Universitas Negeri Yogyakarta	Intertextuality Of The Indonesian Bawang Merah Bawang Putih Fairy Tale With The Thai Phikulthong Fairy	11.00-11.15
3	Yundri Akhyar	UIN Sultan Syarif Kasim Riau dan STAI Al-Kifayah Riau	Matching Puzzle Application To Improve The Students' Vocabulary Achievement	11.15-11.30
4	Arif Mustofa	Universitas Negeri Yogyakarta	Ecological Intelligence Of Coastal Communities In Folktale	11.30-11.45
5	Lia Khairun Nisa	Universitas Negeri Jakarta	Relevance of Dell Hymes Theory in The Context of Digital Communi-cation (Pragmatic Studies)	11/45-12.00

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Thusday, 25 April 2024 (13.30 – 15.00)

Room A (Moderator: Dr. Yeni Artanti)

No.	Name	Institution	Title of Article	Time
1	Syafina Azalia	Universitas Negeri Yogyakarta	Metadiscourse Variations And Functions As Communication Assistance In Informal Conversation	13.30-13.45
2	Fitria Wulan Sari	Universitas Negeri Yogyakarta	Variety Of Literary Learning Based On Local Wisdom In Indonesia	13.45-14.00
3	Kuswarsantyo	Program Studi Pendidikan Seni Tari, Universitas Negeri Yogyakarta	Beksan Sekar Madura Intermediality: Symbolization Of The Tradition Of Group Drinking In Ngayogyakarta Hadiningrat Sultanate	14.00-14.15
4	Maria Rosalinda Talan	Program Studi Pendidikan Bahasa dan Sastra, Universitas Negeri Surabaya	Effectiveness Of Writing Learning By Utilising Digital Multimedia And Ethnopedagogical Approach	14.15-14.30
5	Felicia Diva A – Maria V	Universitas Sanata Dharma	Metaphors Found In The Song "Switchblade" By Niki: A Comparative Study	14.30-14.45
6	Gaby Rostanawa	Universitas Sanata Dharma	The Implementation Of Albert Badura's Behaviorism In English Language Learning At Bule House English Village Pare	14.45-15.00

Room B (Moderator: Dr. Setiawan Pujiono)

No.	Name	Institution	Title of Article	Time
1	Nurul Shobrina Imamah	Universitas Negeri Surabaya	The Characteristics Of Male Language In Rocky Gerung's Speech: A Psycholinguistic Perspective	13.30-13.45
2	Mahjati Nur A - Tobias - Andi Aan Fadriawan	Universitas Negeri Yogyakarta	Illustrative Music In The Era Of Fusion Culture: A Case Study Of The Composition "End Credits Avatar: The Last Airbender"	13.45-14.00
3	Eka Irma Wati	Universitas Negeri Surabaya	The Existence Of Female Characters In The Novel Nirani By Patrick Kellan Is The Subject Of Hermeneutics Study By Habermas	14.00-14.15
4	Fikriatun Hidayati	Universitas Negeri Yogyakarta	Gender Construction In *Ayat-Ayat Cinta* And *Ayat-Ayat Cinta 2* Novel By Habiburrahman El Shirazy	14.15-14.30
5	Shobikhan Ahmad	Universitas Negeri Yogyakarta	Digitalizing Folklore Into Video Games To Improve Student Reading Interest In Indonesia	14.30-14.45
6	Sukma Adelina Ray	Universitas Abdurachman Saleh Situbondo	The Main Character's Life Instincts In Short Stories *Apa Yang Lebih Kuat Dari Maut*? By Mashdar Zainal: Reviewed From Sigmund Freud's Psychoanalysis	14.45-15.00

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Room C (Moderator: Dr. Nurhidayati, S.Pd.,M.Hum)

No.	Name	Institution	Title of Article	Time
1	Muhammad Danial	Universitas Negeri Yogyakarta,	Striving Culture Preservation In Elt Context; Revealing Multiculturalism On Elt Teachers' Practices And Beliefs	13.30-13.42
2	Harisna Hikma	Universitas Negeri Yogykarta	Promoting Digital Literature In Elt Classroom To Enhance Students' Critical Thinking Skills	13.42-13.54
3	Unik Dian Cahyawati	Institut Seni Indonesia Surakarta	Negotiating Identities: Exploring Cultural Hegemony In Andrea Hirata's Brianna And Bottomwise Novel	13.54-14.06
4	Yeni Rahmawati	Sekolah Tinggi Pariwisata Ambarrukmo Yogyakarta	Syntax Pattern Of Spoken Indonesian Learning Video For Bipa Foreign Students At YaleUniversity America	14.06-14.18
5	Wildan Fauzi Mubarok	Universitas Negeri Yogyakarta	Religiosity In *Aku Manusia* A Collection Of Poetry By Gus Mus: Study Of Genetic Structuralism	14.18-14.30
6	Cecile Bellat	Universitas Negeri Yogyakarta	Development of Teaching Indonesian As a Second Language in The International Sphere	14.30-14.42
7	Azzah Nayla	Universitas PGRI Semarang	Presenter Skills For Mothers "Dasa Wisma" Pengkol Village Jepara District	14.42-15.00

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WELCOME FROM THE COMMITEE CHAIR

Internasional Conference on Literature, Art, and Culture

"Indonesian Language, Literature, and Art in the Digital Age in Global Contestation and Constellation"

Wednesday—Thrusday, April 24 – 25, 2024

Bismillahirohmanirohim
Assalamu'alaikum ww
Shalom, Om Swastiastu, Namo Budaya, Salam Kebajikan.
Peace and prosperity be upon us all.

Distinguished Guests:
Rector of Universitas Negeri Yogyakarta, Prof. Dr. Sumaryanto, M.Kes., AIFO
Head of the Language Development and Fostering Agency, Prof. E. Aminudin Aziz, M.A., Ph.D.
Dean of FBSB, UNY Prof. Nur Hidayanto Pancoro Setyo Putro, S.Pd., M.Pd., Ph.D., & the Vice Deans;
Chair of the Senate of FBSB UNY Prof. Dr. Suminto A. Sayuti;
Heads of Departments and Program Coordinators within FBSB UNY;
Distinguished speakers from various universities and institutions both domestic and international, Accompanying presenters, and
Participants of the International Conference on Indonesian Language, Literature, and Art in the Digital Age in Global Contestation and Constellation in commemoration of the 61st Anniversary of FBSB, Universitas Negeri Yogyakarta in 2024.

Allow me to represent the committee in reporting this event, which, alhamdulillah, has successfully invited the keynote speaker, Prof. E. Aminudin Aziz, M.A., Ph.D., Head of the Language Development and Fostering Agency, who, at the end of last year, successfully advocated for the Indonesian language to become one of the official languages of the UNESCO General Conference (specifically the 10th language, among other national languages). This certainly further solidifies the existence of the Indonesian language in the global arena. We extend our heartfelt thanks for Bapak Kaban's efforts.

We have also successfully invited 10 speakers, (1) Prof. Dr. Uli Kozok (Universitas Hawaii, US), (2) Wang Dandan, Ph.D. (Beijing Foreign University, China), (3) Howard Mann, Ph.D. (Monash University, Australia), (4) Shorouk Thabet Ahmad, M.Pd. (translator in Cairo, Egypt, alumnus of the PBSI Master's Program at UNY), (5) Prof. Dr. Novi Anoegrajekti, M.Hum., (UNJ, Chairperson of HISKI Central), (6) Prof. Dr. Sarwiji Suwandi, M.Pd. (Universitas Sebelas Maret, Surakarta), (7) Katharina Endriati Sukamto, Ph.D. (Univ Atmajaya Jakarta, Chairperson of MLI), (8) Dr. Agus Cahyono, M.Hum. (Universitas Negeri Semarang, Chairperson of APSI Central). Additionally, the two hosts who have ensured our beloved FBSB UNY campus remains harmonious and aesthetically pleasing (9) Prof. Dr. Suminto A. Sayuti (Chairperson of the Senate of FBSB), and (10) Dr. Ayu Niza Mahfauzia, M.Pd. (Music Program FBSB, Chairperson of APPSI).

We extend our deepest gratitude and highest appreciation to the speakers and presenters. This conference was also attended by 150 accompanying presenters and around 80 participants from various universities, schools, and language, literature, and cultural research institutions both domestically and internationally. This event was held for two days, Wednesday and Thursday, April 24–25, 2024, from morning until afternoon, ending at 3:00 PM.

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We would also like to thank UNY for collaborating with: (1) HISKI (Himpunan Sarjana Kesusastraan Indonesia), (2) MLI (Masyarakat Linguistik Indonesia, (3) IKAPROPSI (Perkumpulan Program Studi Pendidikan Bahasa dan Sastra Indonesia), (4) APPSI (Asosiasi Prodi Pendidikan Sendratasik Indonesia), (5) APSI (Asosiasi Pendidik Seni Indonesia, (6) ADOBSI (Asosiasi Dosen Bahasa dan Sastra Indonesia), (7) PPBI (Perhimpunan Pengajar Bahasa Indoesia), dan (8) APPBIPA (Asosiasi Pengajar dan Pegiat Bahasa Indonesia bagi Penutur Asing.

On behalf of the committee, please allow me to extend our apologies for any shortcomings that may occur during the organization of this conference. In conclusion, I thank you, and wish you all a successful and productive conference and discussions.

Wassalamu'alaikum WW.
Wishing you all health and happiness.

Prof. Dr. Wiyatmi, M.Hum.

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LANGUAGE

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STIGMATIZATION AND HYBRID IDENTITY OF MADURESE WOMEN IN MALAYSIA: A SOCIOPRAGMATIC APPROACH

Himatus Sya'adah*, Setya Yuwana, Anas Ahmadi, Suhartono
State University of Surabaya, Indonesia
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ABSTRACT

This research aims to reveal the stigmatization and hybrid identity forms of Madurese women in Malaysia. In the 4.0 era, women's roles are no longer limited to the domestic sector but expand in the public sphere in socio-economic contestation. To improve the family economy or for other reasons as a driving factor, many Madurese women move abroad, one of which is Malaysia. This research uses a qualitative approach with a case study method. The research subjects were women from Madura in Kuala Lumpur and Indonesian citizens who interacted with these women in the work environment and everyday life. The stigmatization of Madurese women consists of communication labels and social stereotypes. In terms of communication labels, Madurese women are expressive in uttering what they say with loud and firm intonation. Madurese women are known to be tough individuals and tend to use less subtle words in social interactions. Meanwhile, the hybrid identity of Madurese women is manifested in verbal communication and sartorial mimicry. The forms of verbal communication used are code-mixing and code-switching.

Keywords: *stigmatization, hybrid identity, Madurese women, sociopragmatic*

INTRODUCTION

Malaysia, as a multicultural country, consists of three main ethnic populations, Malay, Chinese, and Indian. However, there are still many sub-ethnicities, such as Peranakan and Eurasian with mixed ancestry, and some others, such as Bajau, Iban, Kadazan, and so on. Even though the Malaysian cultural group is Malay, everyday cultural practices can be different and varied from one ethnic group to another due to cultural transformation as a result of acculturation and assimilation that occurs from the migration activities of people from all over the world (Ridaryanthi, 2011)

The practice of hybrid identity is often carried out by diasporas living abroad and is closely related to their form of existence in an effort to adapt to but not be separated from the collective culture that has been conventionally adopted. On the other hand, hybrid identities are also the embodiment of current actions related to the setting in which society is located (Hall, 1990). In the linguistic context, Madurese women are faced with the need to communicate in their mother tongue to reach certain agreements with fellow Madurese, but in the context of adjustment and acceptance, they, of course, have to adapt to local communication patterns.

Rapid economic growth and high demand require women to contribute to improving family welfare. Work opportunities for women include various skills and professions, including daily workers, laborers, farmers, professionals, and full-time or part-time. Madurese women have a strong image with determination and courage. This is one of the motivating factors for them to choose to work as female workers (TKW) abroad. The problem of Indonesian migrant workers abroad, in general, and in Malaysia, has previously been carried out by several other researchers. Representatives of the Indonesian government are trying to protect female migrant workers in Malaysia (Azmy et al., 2022). Many Indonesian migrant workers in Malaysia have had their rights violated by related elements, and it is urgent to implement legal protection for them (Subowo, 2023). The behavioral conditions of Indonesian workers in the domestic or household sector shape their image among the hosts where they work (Palmer, 2019). Discrimination has an impact on stress and psychological disorders for Indonesian

workers in Malaysia (Noor & Shaker, 2017). More protection needs to be provided for Indonesian workers in one region of Malaysia, namely Johor Baru (Arisman & Jaya, 2020).

Meanwhile, other researchers have researched women's stigmatization. Women in Indonesia who hold widow status have a negative reputation from a social and ethnographic perspective (Parker & Creese, 2016). In Malaysia, there are stereotypes towards female migrant workers from Indonesia (Ridaryanthi, 2011)

This research explicitly discusses Madurese ethnic women in Malaysia, which other researchers have never done. For this reason, it wants to examine in depth the stigmatization and hybrid identity of Madurese women in Malaysia.

METHOD

This research was conducted with a qualitative approach using a case study method on women from Madura who were non-migrant workers, Madurese Indonesian female migrant workers who lived in Kuala Lumpur, and 35 Indonesian citizens who interacted with them in their daily lives. The study is related to the stigma given to respondents and how they adapt to a hybrid identity in maintaining their existence in the social environment. This research does not aim to compare women from Madurese ethnicity with women from other ethnicities in Malaysia. The data was collected through in-depth interviews and observations of female migrant workers, then verified through Ministry of Foreign Affairs informants at the Indonesian Embassy in Kuala Lumpur and FGDs with other researchers as data triangulation.

RESULTS AND DISCUSSION

In accordance with the four major topics investigated, this section is divided into four sections. Findings will be first presented and discussion will follow afterwards.

Stigmatization of Madurese Women in Malaysia
1. *Social Communication Labels*

Several social labels apply to Madurese women in Malaysia in the context of economic contestation in global society.
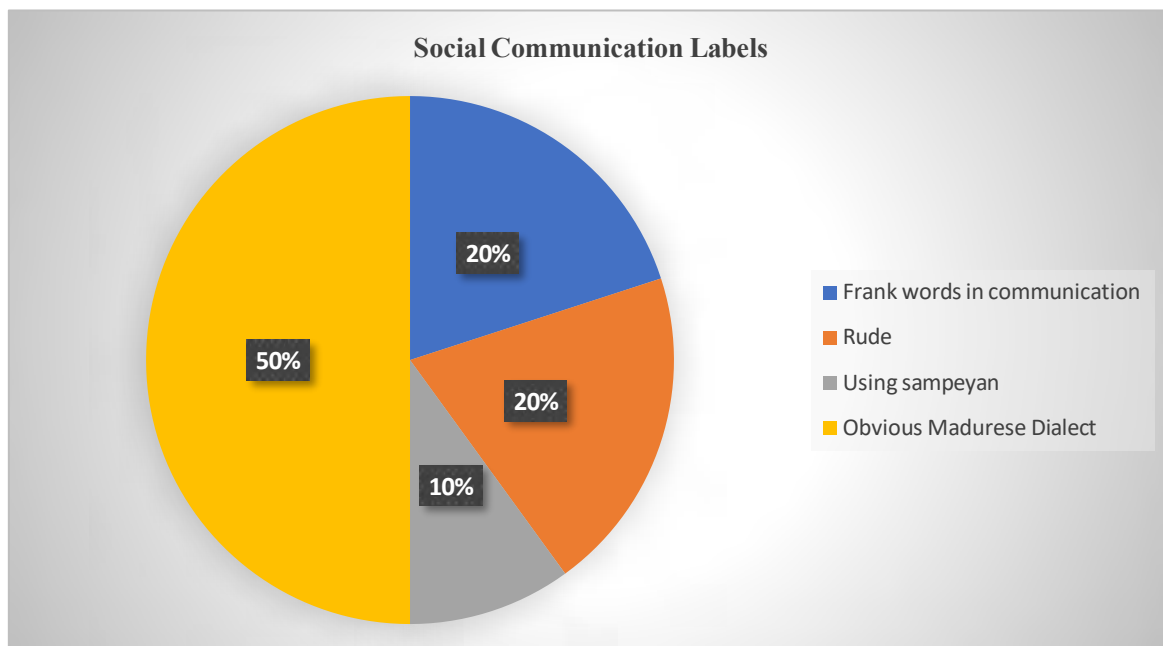
Regarding word choice, when interacting with the community of fellow Madurese, fellow Indonesians, or other people from different countries, Madurese women in Malaysia are known as people who are honest in conveying information, asking questions, or relating to directive matters. Some vocabulary has a straightforward impression or meaning without causing ambiguity, making it easy for the interlocutor to understand. On the other hand, plain speech can give rise to harsh meanings. The following data prove this.

Speech 1
Ana : "Ada tai kucing di atas kursi. Ini dah dibersihkan tapi hari-hari tetap ada."
(There's cat poop on the chair. It's been cleaned up, but the days are still there.)
Agus : "Macam mana nak hilangkan mau ni?"
(How to solve this bad smell?)
Ana : "Tulah. Kena *mop* elok-elok. *Baunya pun sampai mau muntah*."
(That's how should mop nicely. The smell make me about to vomit)
Context of the speech 1: A worker named Anna, a cleaner at the Kuala Lumpur Indonesian School, saw dirt on the sofa in front of the teacher's room.

In the example above, the use of the phrase "tai kucing" or *cat poop* can be replaced with another word that contains a euphemism, namely a word that has a more subtle meaning. The word *tai* in Madurese is the poop but rude in casual conversation. The phonetic similarity with Bahasa Indonesia makes the word easier to pronounce even though it contains unfavorable connotations for listeners, especially those from other ethnic groups or nations. Apart from that, the use of the word *muntah* (vomit) in the speech about the smell, even the point is about to vomit in the context of everyday life, also has a harsh meaning. This word can be confused with the scent being uncomfortable or the smell upsetting the stomach. The implication of choosing words as they are, is a rude impression received by the other party, either the speaker or other people who are talking to them. From the interviews, the respondent admitted that the communication style of their fellow Madurese women in Malaysia was like that and was open-minded. Sometimes, discomfort arises from this habit, or some people feel sensitive. If so, they will usually clarify the purpose of using the word that creates a negative impression so that the interlocutor can understand that there is no hidden meaning in the speech.

Speech 2
Sitti : Anak saya mau nikah. Nanti banyak yang datang, ada *ejen,* bos, dan teman-teman *keje* pun ada. Sampeyan juga datang ya.
(My daughter will get married. Many will come, they are my agent, boss, and colleagues. You expected to come over)
Inton : Rumahnya dimana?
(Where is your address?)
Sitti : itu *kat card* ade map-nya. *Sampeyan* kalau nanti tak tahu jalan, boleh call saya.
(There's the location in the invitation card. If you get lost then you could call me)
Inton : oh oke.
(Oh, okay)

The word *sampeyan* comes from Madurese, which means *you*. The use of this word is a refinement of another word with the lower sense of politeness in Madurese Language *be'en* or *be'na*, which means you. The word *sampeyan* has a higher position and is usually addressed to people with a higher position than the speaker regarding social, professional, and economic aspects. This word is commonly used by Madurese women when they want to convey a particular form of respect to place their interlocutor in an appropriate position in communication. But when Madurese women communicate with interlocutors who are Malaysians, they use the pronoun *awak* and when communicating with people from India, Bangladesh, China, or other nations, they use the second person pronoun *you* in English. For example, in the speech, *you mau diambilkan air tak*? This is because these words are accepted by each speech partner with a different background.

One of the characteristics of Madurese women in Malaysia is the dialect that is heard during conversations. Even though communication takes place in formal and non-formal contexts, Madurese

women cannot be separated from their accent, emphasis on vowel and consonant pronunciation, and the rising and falling rhythm of their speech.

2. *Social Steorotype*

Social Steorotype

- hard woker ■ Speak in a loud voice ■ Polite ■ Brave

■ Jenis Pembelanjaan ■ Penggandaan Materi ■ Alat Tulis Kantor ■ Piagam Peserta
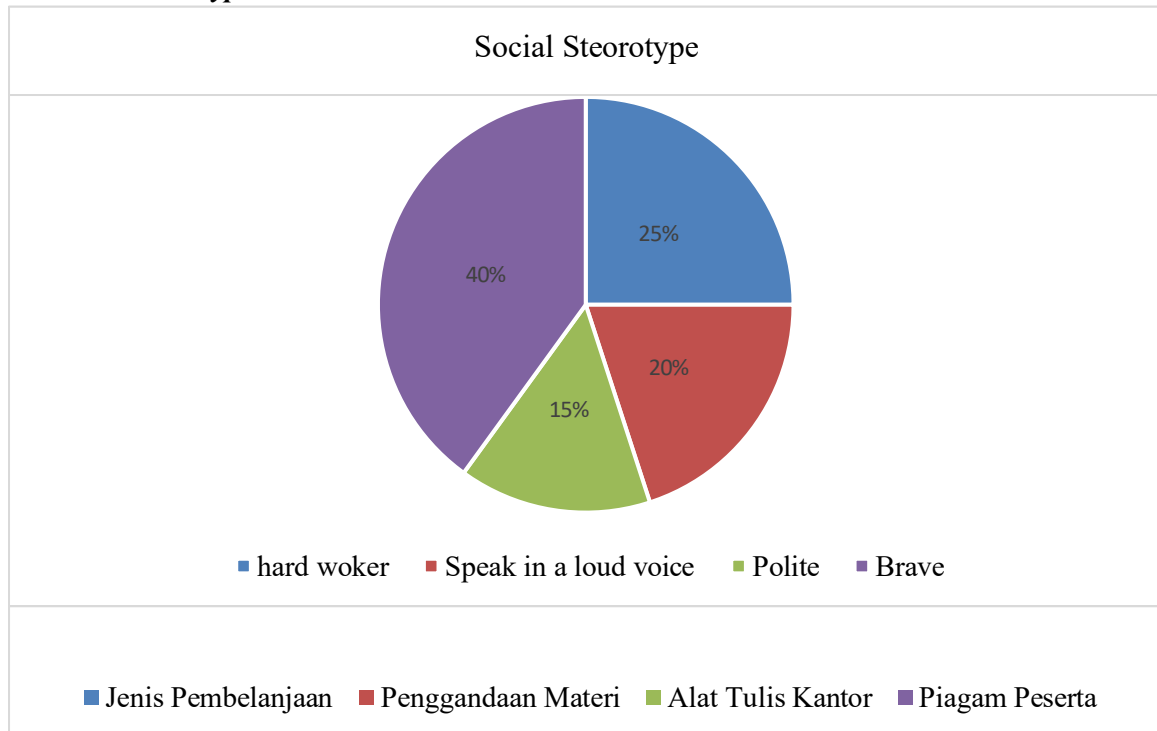
The data above shows the character and behavior patterns inherent in Madurese women in Malaysia. Respondents interviewed said that Madurese women who live in Malaysia, as well as Madurese migrant workers who are in the work environment, are typically brave, hardworking, and tenacious women, polite and loud in verbal communication. Respondents also stated further that Madurese women are used to speaking in a loud voice even when their interlocutor is near them. For people unfamiliar with the character of Madurese women, this habit is said to interfere with work concentration because the loud volume and high intonation make it uncomfortable for others around them to hear.

Apart from that, all respondents interviewed in depth stated that Madurese women are used to speaking loudly even when their interlocutor is close to them. For people who have yet to become familiar with the character of Madurese women, this disrupts their concentration at work because the loud volume and high intonation of their voices are uncomfortable for others around them to hear.

Apart from the above, Madurese women in Malaysia are famous for politeness and manners. They do not hesitate to walk with a slight bow when they pass sitting people as an indirect form of saying excuse me. Madurese women also often put their hands before their stomachs when dealing with people or their superiors.

As many as 40% of respondents admitted that Madurese women in Malaysia have brave personalities and like challenges. This aligns with their main character in point number 1, namely, hardworking. They are known to be tough and do not give up easily when carrying out a task, even though it seems complicated. Respondents explained that one of the reasons many Madurese women survive amidst the harsh life of Malaysia is because of their courage. However, on the other hand, this courage is also synonymous with recklessness, so they do not consider the risks that arise from a job.

Hybrid Identity of Madurese Women
1. Code mixing and code-switching in speech
a. Communication Patterns of Madurese Women with Fellow Madurese

Ana   : *eh, Ya papan bherse'en. Mun tak bisah nyareh minyak sak.*
               (eh, Please clean the stain in this whiteboard. If can't, please go get some oil)
Abdul   : *Duh! Mak tak remareh yoh.*
               (Duh! Why it take so long to get done)

In the speech above, there is no code-mixing or code-switching. From intensive interviews, information was obtained that Madurese women felt more open to communicating with fellow Madurese than speakers outside the Madurese ethnicity—*sentence eh, Kalimat eh, Ya papan bherse'en. Mun tak bisah nyareh minyak sak.* This sentence are completely said in Madurese language. The use of *sak* is referential, which means *there* and expressive act. Response *Duh! Mak tak remareh yoh*. It also shows complaints that work is so hard to get done. From the quote above, the openness and freedom of expression of the speakers can be seen when the partner of communications are the same Madurese native speaker.

b. Communication Patterns of Madurese Women with Indonesian
Lisa   : Dek, kamu nanti gak pulang ke Indonesia lebaran ini?
               (Sister, will you travel to Indonesia this Idul Fitri)
Hima   : InshaAllah pulang, Kak.
               (InshaAllah, I will, Sister)
Lisa   : Iyalah, *tak kesah* berapa hari *ke*, tetap harus pulang.
                (True. No matter how long it is, coming back home is a must)
Hima   : *Ongguen*, Kak.
               (Cant agree more, sister)
Lisa   : *Polong* keluarga ya Dik, mumpung prei.
               (Family gathering, isn't it sister? Enjoying the vacation as well)
Hima   : Iya kak, *Ngongngang reng tua duek*.
               (You're right, seeing both of my parents)

The dialogue above shows the code-mixing of Indonesian, Malay, Arabic, and Madurese. The first sentence shows the complete use of Indonesian with a non-formal sentence structure. In the second sentence, there is expressive code mixing in Arabic, namely, Alhamdulillah. The third sentence contains a mixture of Malay and Indonesian codes. The phrase *tak kesah* is Malay, which means *doesn't matter*. The word *ke* is not a preposition in Indonesian but in Malay, which means *pun* or *kah*

The fourth sentence is a code switch in the minor sentence from Madurese *ongguen*, which means *true* or *you're right*. The fifth sentence uses a mixture of Madurese and Indonesian codes. The word *polong* means gathering, and the word *prei* means holiday. Meanwhile, the Indonesian words in this sentence are "family" and "mumpung". In the last sentence in the quote above, there is a code switch from Madurese, *ngonggang reng tua duek*, which means visiting one's parents.

c. Communication Patterns of Madurese Women with Malaysian Citizens
Bos   : Aku dengar *report* semalam si Harni tak masuk *keje, kenape*?
               (yesterday I got a report that Harni was absent, why?)
Ani   : Mana saya tahu bos, semalam Harni tak cakap apapun. Saya *call* dia juga tak
               pick up.
               (I don't know, boss. Yesterday she didn't say anything. I called her and she didn't
               pick up)
Bos   : Betul ke?
               (Really?)
Ani   : Alamak… betul *la* bos. Tak kan saya cakap tak betul. Kalau bos gak percaya
               sama saya, boleh bos tanya *kat* Abdul.
               (Oh My! Iam serious, boss. How come, I tell you the false information. If you
               don't believe me, you may ask Abdul)

In the dialogue above, Malay and English code-mixing are used. In the first sentence of speech, the word *report* comes from English with the same meaning as the exact word of report. The boss says

he got the report. The word *semalam* in the context of the sentence above is Malay, which means yesterday. The word *keje* is Malay, which means work, and *kenape* means why. In the form of direct speech, question words are not used at the beginning but at the end of the sentence to emphasize the importance of this matter. The boss questions and places the situation of the question by emphasizing curiosity about why Harni is not coming to work.

In the second utterance, there is the sentence *Saya call dia juga tak pick up*. The code mixing in this sentence is English code-mixing. The word *call* means *to call*, but in this context, it means to contact someone by calling. In the context of the speech above, the word *pick up* means that the person being contacted does not pick up the phone. The use of code-mixing Indonesian, Malay, and English is an effort by Madurese women to assimilate with local so that the interlocutor can understand and accept the message. Code-mixing like this is used every day in Malaysia. Thus, one of the hybrid identities adopted by Madurese women in Malaysia can be seen from the verbal communication.

In the third sentence of the speech, the sentence used by the boss is a Malay citizen of Chinese ethnicity. This sentence is a minor sentence using Malay; *betul ke*? Which aims to emphasize clarifying the truth of the information the interlocutor conveys.

In the fourth story, Malay code is switched with Indonesian code-mixing. Structurally, this sentence is a Malay sentence. *Tak kan saya cakap tak betul*,; It intends to reaffirm the expressive sentence conveyed previously, *Alamak… betul la bos*. The sentence *Tak kan saya cakap tak betul* in Indonesian means I cannot say something untrue.

2. Dressing Mimicry

Madurese female migrant workers in Malaysia wear uniforms with black instant headscarves and rarely use colorful or rectangular headscarves. In environments outside of work, they wear more or less the same clothes worn by Malay people in general. Imitation of clothing is a form of mimicry and strategic communication in social interaction (Lakin & Chartrand, 2003). This action is an effort that just appeared and has consequences as a social glue because it honestly brings out the effect of Madurese women's affiliation on the Malay people where they are (Petland, 2010)

CONCLUSION

The existence of Madurese women in Malaysia cannot be separated from the social, economic, language, and cultural factors they bring, which give rise to actions such as assimilation into the environment. The stigma against Madurese women in Malaysia cannot be separated from the personal character they display daily, so they represent the group's image.

Madurese women in Malaysia are entities who are honest in expressing ideas and are not too concerned with elements of euphemism or language refinement. In terms of character, they are a group of hard workers who tend to use a high volume of voice and polite gestures.

As an effort of assimilation and existential manifestation, Madurese women perform mimicry by imitating or equating with elements in Malaysia. This can be seen from the speech practices used when communicating with fellow Madurese citizens, communication patterns with Indonesians, and communication patterns with Malaysian citizens. Apart from that, in terms of appearance, they also make adjustments by wearing clothes or clothing like local.

ACKNOWLEDGMENTS

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THE ROLE AND EXISTENCE OF REGIONAL LANGUAGES FOR THE COMMUNITY THROUGH MEASURING LANGUAGE VITALITY

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ABSTRACT

In the face of globalization and global language dominance, regional languages struggle to maintain their existence. This raises concerns about the sustainability and vitality of regional languages in the context of a multilingual society. The extinction of regional languages is a critical issue that threatens cultural diversity and local knowledge. Therefore, the purpose of this study is to determine the role of two language vitality measurement methodologies, namely *Fishman's Graded Intergenerational Disruption Scale (GIDS)* and *Landweer's Indicators of Ethnolinguistic Vitality (IEV)* in an effort to measure the existence and vitality of regional languages for the community. The method used in this study was a literature study to compare two language vitality measurement methodologies*: Fishman's Graded Intergenerational Disruption Scale (GIDS)* and *Landweer's Indicators of Ethnolinguistic Vitality (IEV).* This method is used to analyze data from relevant previous sources, and provide an in-depth understanding of the results of using both measurement scales. The results show that *Fishman's Graded Intergenerational Disruption Scale (GIDS)* method provides a robust framework for understanding language fading through the lens of cross-generational usage, while *Landweer's Indicators of Ethnolinguistic Vitality (IEV)* method offers a more detailed approach in assessing aspects of ethnolinguistic vitality. Thus, this study proposes that a combination of the two methods can provide a more holistic and in-depth evaluation of the vitality of regional languages, which is crucial for language policy information and language preservation efforts.

Keywords: *role, existence, regional languages, vitality*

INTRODUCTION

Regional languages continue to struggle to maintain their existence in the face of globalization and global language dominance. This raises concerns about the sustainability and vitality of regional languages in the context of a multilingual and multicultural society. The extinction of regional languages is a critical issue that threatens cultural diversity and local knowledge. If left untreated, it can eliminate the identity of Indonesian language and culture which is so diverse and adapted to their respective cultural groups (Muzaki et al., 2023).

The existence of regional languages has a very important role. The existence of regional languages is always accompanied by the existence of culture. Because language and culture are very closely related. Regional languages become a symbol of the identity of a culture. Thus, through language and culture can strengthen social harmony in expressing cultural heritage. Based on Article 41 and Article 42 of Law Number 24 of 2009, handling regional language and literature and in carrying out that responsibility, the role of local governments must be in line with the central government as the highest peak holder of policy power. So that the role of the central government is expected to overcome the extinction of regional language and culture (Rusnan, 2022).

If you look at the many endangered regional languages such as in Papua, there is one language that is included in the extinct category because the speaker is only alone so there is no longer an interlocutor to communicate using the language. If not prevented, similar things will continue to spread to various other regions in Indonesia. Therefore, an effort is needed to maintain the language so that it can be saved from the threat of extinction (Henry, 2016; Lauder, 2018; Mantiri &; Iwong, 2023).

The influence of globalization is dominated by the use of international languages, so that it can affect the sustainability of regional languages in a country. Through measuring language vitality, it can identify the extent to which regional languages still exist in the community, the extent to which a regional language is still spoken, how many speakers still maintain regional languages, how regional

languages are passed on by intergeneration, and the extent to which they receive support from the institutional realm (Budiarta, 2019).

A language is declared healthy and has high vitality if the language is used by all generations of society and learned by all or some levels of society. The same thing is in line with (A.D. et al., 2020) which states that language has good vitality if the language is used in communication that occurs daily by the community of speakers (Maricar & Duwila, 2017).

Language vitality is an effort by someone who researches language to protect language from the threat of extinction there are three symptoms to identify fears of extinction, namely the small number of speakers *(fewer speaker),* Limited use *(fewer domains of use),* and simplification of structure *(structur simplication).*(Maricar & Duwila, 2017; Tamrin et al., 2024),

Language vitality is the vitality of a language as indicated by the existence and intensity of its users in various social contexts. A community must use language in its daily interactions. With a language that is used intensely, it can be said that the language has a very high vitality. But on the contrary, if language users no longer use the regional language, then it can be said that the language has weaknesses in its vitality. So it can be said that endangered or almost dead languages are languages that have a risk of no more users because the speakers die or speakers who switch to using other languages (Laksono, 2018).

In order for regional languages to maintain their vitality, extra efforts are needed to maintain vitality. Because the decrease in the level of language vitality is actually done by the community itself who do not realize in daily communication that they have left their regional language. Because of the many languages and cultures that enter an area without knowing the distance of space and time. Gradually it will unwittingly eliminate the identity of his mother tongue which is no longer inherited by the next generation. The inheritance of the language by later generations is instrumental in the survival of the language (Harimansyah et al., 2017).

Research on the vitality of regional languages *(indigenous language)* in Indonesia not much has been done. Meanwhile, information about the planning of a language is very necessary so that the sustainability of the language can be maintained from extinction. There are several studies on language vitality that researchers get, such as research on language vitality is (Ariton, 2016) conduct research on the vitality of language. The study entitled "Talondo Language Vitality Criteria" Aritonang's research found that the vitality of the Talondo language regressed due to the addition value and division of the average total index of the four variables with variables of gender, age group, education level, and type of work was 0.58. The value is entered on index lines 3-4.

Next, research (Inayatusshalihah &; Sudarmaji, 2020) with the title "Adang Language on Alor Island: Ethnolinguistic Vitality Study." This study found that the use of Adang language has not experienced shrinkage. Adang language used by the community along with the use of Malay-Alor language used when communicating in private or public domains. Meanwhile, in Adang language users, the younger generation is more likely to use Indonesian (Malay-Alor). So that Adang language can be categorized as having low ethnolinguistk vitality based on indicators of the domain of use.

This study used the theory of language vitality using both *Fishman's Graded Intergenerational Disruption Scale (GIDS)* and *Landweer's Indicators of Ethnolinguistic Vitality (IEV) measurement scales.* The study was limited to previous research that used both Fishman and Landweer's studies to determine the importance of the role and existence of regional languages to society through measuring language vitality.

METHOD

The research uses qualitative methods of literature study. This method is used to analyze data from relevant past sources, and provides an in-depth understanding of the results of using both *Fishman's Graded Intergenerational Disruption Scale (GIDS)* and *Landweer's Indicators of Ethnolinguistic Vitality (IEV) measurement scales.*

Literature review research is a search and literature research by reading from various sources such as books, journals, and other literature publications carried out through literature reviews from analyzed and classified reference sources. Literature study is one of the data collection techniques through collecting and analyzing documents in the form of writing, images, and electronics (Waruwu, 2023).

In this study, researchers used qualitative descriptive analysis techniques. Analysis in this study aims to gain knowledge of previous research through books and journals obtained from various references that are analyzed deeply in order to get propositions and ideas (Adlini et al., 2022).

RESULTS AND DISCUSSION
Vitality Measurement Method of Fishman's Graded Intergenerational Disruption Scale (GIDS)
Vitality measurement according to *Fishman's Graded Intergenerational Scale (GIDS)*. (1) Language is used in education, employment, mass media, and government on a national scale. (2) Language is used in mass media and government on a local and regional scale. (3) Language is used in the world of work by both locals and migrants, on a local and regional scale. (4) Language literacy is done through education. (5) Language is spoken by an entire generation and is used effectively throughout the community. (6) Language is spoken by an entire generation and taught to children as a first language. (7) Generations of parents understand language well and communicate it with older generations, but do not teach it to their children. (8) The remaining language speakers are the grandfather's generation group (Candrasari &; Nurmaida, 2018).

Fishman's *Graded Intergenerational Disruption Scale (GIDS)* is a tool used for language vitality research in measuring intergenerational disruption and disruption in the maintenance and use of traditional language. The schema used on Fishman's *Graded Intergenerational Disruption Scale (GIDS)* as part of understanding the process of language change.

The scheme on Fishman *'s Graded Intergenerationl Disruption Scale (GIDS)* is as follows.
1. First Generation: The minority language generation used is more dominant. The language spoken in this generation retains their native language
2. Second Generation: The second generation is the next generation or child of the first generation of user people. The fundamental factor in this second generation is that they think their mother tongue is the language of the first generation. This second generation will be exposed to other languages that come from school or outside the home
3. Third generation: this generation includes the grandchildren of the third generation. This third generation has begun to have limited language mastery from the second generation and has limitations
4. Fourth generation: the fourth generation is a more distant descendant than the previous generation. This generation has decreased use and mastery from the first generation to the third generation.

This GIDS scheme assesses intergenerational levels. The larger the generation, the more likely it is that language extinction will occur. This scheme is used to measure or identify intergenerational risks in maintaining and restoring the vitality of a language.

The measurement of vitality of *Fishman's Graded Intergenerational Scale (GIDS)* language in the results of the study "Talondo Language Vitality Criteria" made by Aritonang in 2016 is as follows.
1. Language is used in education, employment, mass media, and government on a national scale
    The use of regional languages in the realm of education can be used for introduction to the world of education. Currently, there is a lot of space in the mass media to convey ideas expressed in writing, both scientific articles, features, essays, and so on. The improvement of writing is the value of a teacher in increasing his ability in publications in the mass media. (Hamidullah Ibda, 2017).
2. Language is used in mass media and government on a local and regional scale
    Regional languages are used in mass media and government on a local or regional scale in regions that prioritize regional languages as cultural reinforcement. Just as Javanese is used in mass media such as newspapers, radio broadcasts, and local television, Javanese is also used in official and administrative communication. Furthermore, the Aceh region uses the Acehnese language after the enactment of special autonomy in the region. Acehnese is used in local media as one of the official languages used in government administration. The use of regional languages is a way to strengthen local cultural identity both locally and regionally and to facilitate effective communication with local communities.
3. Language is used in the workforce by locals and migrants alike, on a local and regional scale
    Regional languages used in the world of work are part of strengthening local cultural identity and providing social communication facilities between various heterogeneous population groups. The use of regional languages is very important to use in the realm of the world of work. Communication using regional languages can help in effective communication between various

parties. Such as with fellow workers, between superiors, or customers or consumers of the local area.

4. Language literacy is done through education

Education plays a very important role in maintaining and floating a language. Education plays a very important role in introducing languages as well as providing access to varied learner resources, practical experience, and a supportive environment.

A person's ability to master a language can refer to his education. How to acquire strong abilities through formal and informal education. Formal education that studies a language in a structured way in its curriculum. While non-formal education such as language courses that are currently held at many language course institutions.

5. Language is spoken by an entire generation and is used effectively throughout the community

Regional languages are used by entire communities from various generations which are passed down from generation to generation. Regional languages continue to be used in everyday communication such as in markets, at home, social interactions, and religious activities. Regional languages are also used as a defense of culture in the community, as a reflection of local life and customs,

6. Language is spoken by an entire generation and is taught to children as a first language

The first language known by children is the foundation for a child to know a language. The first language as a language is taught naturally and used orally by entire generations in society. A child's first language is acquired from the process of imitation and interaction with adults in a society. The language that a child gets is a form of contextual learning. Children can learn the meaning of words and sentences through reality situations that exist in society.

7. Generations of parents understand language well and communicate it with older generations, but do not teach it to their children

The language mastered by the older generation should teach it to the younger generation. There are several factors parents don't teach the younger generation. These include transmigrant factors or demographic changes. Like modern people move places of residence that are different from their home region. This can result in a decrease in the use of their native language as these children are raised and interact frequently with other languages. Another factor in the decline of language is the pressure of globalization and modernization. Children are more often exposed to modern or global cultures such as English than to regional languages.

8. The remaining speakers of the language are the grandfather's generation group

Languages are experiencing a decline in the number of speakers where the only remaining speakers of the language are the older generation. Many factors that influence language will remain or be used by older generations, such as the influence of globalization, migration, urbanization, or pressure from other cultures. The older generation is born and raised by the first acquired language or mother tongue. Only they use the mother tongue, but it is not inherited to the younger generation. Therefore, the importance of preserving the language and cultural heritage that is still used by the older generation.

The identification of Talondo language vitality criteria was determined by the results of a subindex group with four respondent variables, namely gender, age group, education level, and type of work.

Gender

The sex relationship in the vitality research of the Talondo language refers to the male and female sexes. In total, the scores between men and women have a relatively similar pattern, being on the 3rd-4th and 4th-5th index lines with index scores of 0.55 and 0.61 so that the Talondo language is classified as regressive, stable and steady, but endangered.

Age Group

When viewed from the vitality index of the Talondo language for the age of <25 years with a score of 0.55, the age of 25-50 years with a score of 0.60, and the age of >50 years with a score of 0.61 are in the net / index line 3-4 and 4-5 so that it can be concluded that the Talondo language is declining, stable and steady, but endangered.

Education Level

The results of Talondo language research for education level have two classifications. (1) regressed due to a total score index of 0.56 for medium and high variables. (2) stable and steady, but regressed with a score of 0.61. For the value of both are on the 3-4th and 4-5th lines.

Types of Jobs

The results of low and medium types of work are on the index lines 3-4 with index scores of 0.59 and 0.56. For the high group is on the line 4-5 with an index score of 0.61 so that Talondo for high types of work can be said to be stable and steady, but endangered.

Vitality Measurement Method of *Landweer's Indicator of Ethnolinguistic Vitality (IEV)*

Vitality measurement according to the Landweer measurement model *(Landweer's Indicator of Ethnolinguistic Vitality)* among them (1) Language is able to survive the influence of the dominant urban culture. (2) The number of domains of language use. (3) Frequency and type of use of language translation (4) Distribution of speakers in social networks (5) Internal and external identity of speech groups in social networks. (6) Language has enough prestige juxtaposed with the surrounding languages. (7) Language is access to economic stability. (8) The presence of fluent speakers at a critical level (Candrasari &; Nurmaida, 2018; Inayatusshalihah &; Sudarmaji, 2020).

Landweer's Indicators of Ethnolinguistic Vitality (IEV) has a scheme commonly used in language research to evaluate the level of vitality of a language and the sustainability of a language in a society. The scheme used in this IEV is as follows.

1. Number of native speakers: this indicator refers to the language use of a community that speaks a language because it is within a region or demographic.
2. Community Involvement: Culture and language in society go hand in hand. So that language and culture cannot be separated from each other. Community involvement in an activity such as religious activities, cultural events, or other social activities will create an interaction that occurs in a community.
3. Public space: this indicator looks at the extent to which language use is used in public spaces. Such as in schools, government agencies, or mass media.
4. Prestige: is a review or evaluation used in a community of language speakers. Whether the language is used in formal situations, social situations, or media use.
5. Function: The function of language is used in the realm of community activities related to daily life, such as social activities, household, and work.
6. Language Transmission: this indicator is used to measure how effectively the use of a language is transmitted between generations whether in the form of education, social activities, or work.

Domains commonly used in linguistic studies include the realm of the home, the realm of worship, the realm of transactional, and the realm of education, and the realm of institutions. This realm becomes a forum for people to interact with other communities. With these domains, it produces an agreement or understanding between communities (Suharyo, 2013).

The vitality measurement of "Adang Language on Alor Island: Ethnolinguistic Vitality Study" through *Landweer's Indicators of Ethnolinguistic Vitality (IEV)* method made by Inayatusshalihah and Sudarmaji in 2020 is as follows.

1. Language is able to survive the influence of the dominant urban culture

   Language grows and develops in society. Urban culture tends to be strong or urban areas have a very strong influence to maintain language characteristics. Communities often maintain the use of their language in their interactions with multilingual and multicultural societies. Although languages experience great influence from other languages, they can also survive or adapt in new environments by maintaining unique structures and archetypes. Thus, language can survive the dominant urban culture because its existence is very important in adapting to other languages.

2. Number of Language usage domains

   Language will still survive and be inherited by the next generation because of the factors of language users. The realm of language use refers to situations and conditions in society. Language has a realm that reflects the role and function in aspects of society. Such as in the realm of family, the realm of education, the realm of work, the realm of government, the realm of religion, the realm of community, and the realm of culture and art. So that the realm of language use in an area can reflect the diversity of contexts and conditions that occur in society.

3. Frequency and types of language translation use

The use of language translation where a person switches from one language to another in their communication. The frequency of this translation depends on the social, cultural, and individual contexts involved in the communication process. The frequency of these translations can vary from individual to individual and from one situation to another. Another factor in language use is the multilingual situation due to differences in various language or cultural backgrounds used in society.

4. Distribution of speakers in social networks

Speakers in social networks are characteristic of users of the language used in society. Many factors influence the distribution of language speakers such as the influence of geographical location such as regions that have similarities or geographical proximity tend to interact more often with each other. So as to create a cluster or community of the same language. So that the distribution of speakers in social networks can reflect the complexity of an interaction that occurs in a society both socially, economically, culturally, and geographically connected globally.

5. Internal and external identities of speech groups in social networks

This identity can reflect speech groups in social networks, construct and convey their identity. A community group identified itself. This identity can be categorized into internal and external. Internal identity refers to the way an individual or society identifies and defines itself. Such as beliefs, values, beliefs, and personal experience. External identity is how an individual or society is viewed by others, which also affects the influence of social norms, as well as interactions in social networks. Thus, internal and external identities are very influential in shaping individual and group identities.

6. Language has enough prestige juxtaposed with the surrounding languages

Language is a tool for communicating in society. With language, the interaction process can be well established. Therefore, language has a very vital role and can be said to have prestige in society. Language prestige is an award given by the community to a language in society.

Many factors make the language gain prestige in society. Such as the status of language, culture and history, connectivity with science and technology, economic linkages, and recognition by the international community. Therefore, language has prestige and provides more value in the eyes of society in various social, economic, and political contexts.

7. Language is access to economic stability

Language can affect economic stability. A person's proficiency in a particular language is the basic capital of resources in obtaining economic stability or opportunities in the world of work and the global market. The ability that a person has to be proficient in communicating smoothly will open up opportunities for profitable job opportunities and partnerships. So that language is not only a tool for communication, but becomes a very valuable asset in various aspects of life.

8. The existence of fluent speakers at a critical level.

Speakers who are fluent in this critical level refer to the presence of individuals who have deep language proficiency and can communicate with a high level of fluency and understand deep and complex situations and conditions of understanding.

The domains used in the research "Adang Language on Alor Island: Ethnolinguistic Vitality Study" are as follows.

The Use of Adang Language in the Home Realm

From the findings of research that Adang language still tends to be used or maintained. Parents still use Adang language in the family realm. They use Adang language in their daily interactions. Because in the house there is continuous communication between father-mother, siblings, parents-children, and other family members.

The Use of Adang Language in the Realm of Worship

The realm of worship is very important for the people of Adang. So that interaction is very frequent in the people of Adang. The realm of worship is a very important place in strengthening the vitality of the Adang language. Adang community worship activities such as prayers, prayers, incantations, and meditation become very routine activities carried out. Automatically with the existence of worship activities, there is interaction that occurs in the community.

The Use of Adang Language in the Transactional Realm

Activities in the transactional realm of the Adang community are usually interactions that occur in buying and selling activities in the market/shophouse. In buying and selling interactions, people use Adang language interspersed with Indonesian (Alor Malay). With the use of Adang language for fellow Adang language users, transactional interactions are more understandable for the community.

The Use of Adang Language in Education

Education is the gateway to the entry of various languages in Indonesia. Indonesia is a multilingual and multiethnic country so that the realm of education is the center of gathering languages and cultures in Indonesia. In Law Number 24 of 2009 Article 29 paragraph (1) states that the language of instruction in the realm of education is Indonesian but the use of regional languages can be used as the language of instruction in the early stages of education. So that regional languages have a function as a complement to Indonesian.

In the context of learning in the classroom, the learning process uses Indonesian (Malay-Alor). This is influenced by the tendency of teachers to use Indonesian (Malay-Alor). This is motivated by the diversity of languages owned by students, teachers who teach are not from the Adang ethnicity, and all teaching materials use Indonesian.

Use of Adang Language in the Institutional Realm

The use of Adang language in this area is used in the realm of health services such as puskesmas or hospitals and government centers such as village offices or sub-district offices. In the realm of this institution, many people have switched to using Indonesian (Malay-Alor). This happens because medical officers and government agencies rarely use the Adang language.

CONCLUSION

The conclusion can be drawn from this study is that *Fishman's Graded Intergenerational Disruption Scale (GIDS)* method provides a strong framework for understanding the level of language fading through the lens of cross-generational use, while *Landweer's Indicator of Ethnolinguistic Vitality (IEV)* method offers a more detailed approach in assessing aspects of ethnolinguistic vitality. Thus, this study proposes that a combination of the two methods can provide a more holistic and in-depth evaluation of the vitality of regional languages, which is crucial for language policy information and language preservation efforts.

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THE CHARACTERISTICS OF MALE LANGUAGE IN ROCKY GERUNG'S SPEECH: A PSYCHOLINGUISTIC PERSPECTIVE

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ABSTRACT

This qualitative study aims to explore the language of men through a psycholinguistic approach. The theories used in this article include the characteristics of male language (Deborah Tannen), speech acts (Searle), and speech events (Dell Hymes) based on the psychological approach of the speaker. The data source for the research is a YouTube video titled "*Rocky Gerung Ajak Mahasiswa Berani Demo Anies-Imin Seminggu Setelah terpilih Jangan Plonga plongo*!" means "Rocky Gerung Invites Students to Brave Demonstrations against Anies-Imin a Week After Elected Don't Be Hesitant!" uploaded on the Rocky Gerung Official YouTube channel, with secondary data sources consisting of written documents in the form of speech transcripts. The data collection method in this research utilizes the technique of simak bebas libat cakap (SBLC). The results of male language research on Rocky Gerung according to Tannen's theory found that; (1) language features include sarcastic remarks in 9 speech acts, informational content in 19 speech acts, advice or commands in 6 speech acts, confrontation in 4 speech acts, and direct statements or to-do points in 3 speech acts (2) The use of language by Rocky Gerung from a psycholinguistic perspective contains elements of intelligence, creativity, and motivation.

Keywords: *Male language, psycholinguistics, speech*

INTRODUCTION

Language as a verbal interaction tool can be studied internally and externally. The internal structure of language falls within the realm of micro-linguistics, which includes the study of phonology, morphology, syntax, semantics, while the external structure of language constitutes the study of macro-linguistics, which is related to factors outside of language and forms new disciplines such as sociolinguistics, psycholinguistics, neurolinguistics, and linguistic anthropology (Chaer, 2015; Nuryani, et al., 2021). Linguistics is the science that studies the structure and essence of language, while psychology is the science of the mind. The study of psychology and language macro-linguistics is a branch of psycholinguistics that explains how a person's psychology is based on spoken sentences, how language structures are acquired, and when the use of these sentences is appropriate. In other words, psycholinguistics is the science that studies (1) language production, (2) language comprehension, and (3) language acquisition (Chaer, 2015; Sopyan & Rosidin, 2022).

Language as a means of conveying messages is often used to influence interlocutors through the intentions conveyed by speakers. How language production and selection of language use are influenced by speakers' personality and psychological factors. Personality and psychology of a person in the context of sociolinguistics, which is associated with gender factors will produce different results. Gender differences that are given naturally or gender that is formed by society through social roles will affect diction, speech, and different styles of speech depending on the role, environment, and interpersonal relationships. Keraf (2010), (in Malabar, 2015) explains that language style is a form of expressing thoughts through language symbols carried out characteristically by individuals who are able to show the soul and personality of the user seen from the choice of words, tone, sentence structure, and direct or indirect meaning.

In relation to gender, language has characteristics or features of language into male (masculine) and female (feminine) languages. Mulac (2001) in (Agata & Saifullah, 2022) reveals that women's conversations are dominated by collaborative language, solidarity, and supportive language while men tend to show themselves more with individualism, competitiveness, and dominance, whereas Holmes explains that masculine language traits include inappropriate grammatical forms, negation forms, and using impolite word choice.

In the digital era and the rapid development of electronic media, language and gender research is widely conducted in sociolinguistic studies. The first research was written by I Gede Bagus Wisnu Bayu Temaja and I Putu Yoga Purandina entitled *"Perbedaan Penggunaan Bahasa Antara Laki-laki dan Perempuan dalam Berkomunikasi di Facebook tahun 2022"* means Differences in Language Use Between Men and Women in Communicating on Facebook in 2022. The research aimed to investigate the differences in communication styles between men and women on the Facebook platform. The results of the study found that the characteristics of men are confrontational, informative, straight to the point, giving advice, sarcastic, and making jokes. Meanwhile, female characteristics tend to be intimate, supportive, seeking understanding, expressing feelings, and avoiding conflicts.

The second study, titled *"Perbedaan Pola Bahasa Pria dan Wanita dalam Film Wadjda; Analisis Teori Perbedaan"* means Differences in Language Patterns Between Men and Women in the Film Wadjda; Analysis of Difference Theory, by Mohammad Yusuf Setyawan (2021), focuses on the differences in language patterns between men and women in Saudi Arabia. The research findings indicate that women give more commands compared to men. The third study, titled "Language Variations in Instagram Captions: Gender Analysis" by Adinda Oktaseska Agata and Aceng Ruhendi Saifullah (2022), shows that language variations between men and women on Instagram have similarities in the use of language features. However, these studies lack an explanation of discourse from a psychological perspective.

In contrast to previous research, this research focuses on male language as a subject of study in language research based on the psychology of speakers. The theoretical framework to be used in this research includes sociolinguistic theory by Deborah Tannen (1990), which explains the differences in the use of language between men and women, and Dell Hymes' theory (1972) regarding word selection based on context, known by the acronym SPEAKING, with a psycholinguistic approach.
Tannen argues that the use of male language can be classified into five categories: 1) Status, where conversations and male language are used to establish competitive relationship status. 2) Advice, where men enjoy seeking solutions and giving advice. 3) Information, indicating that male conversations are oriented towards providing information. 4) Conflict/confrontative, suggesting that men prefer direct confrontation to resolve issues. 5) Independence and to-the-point, indicating that men tend to be more independent and use direct imperative sentences (Setyawan, 2021).

Searle (1983) in the book "Sociolinguistic Studies" stated that language is not only about how to think but also assesses someone's behavior. Speech acts can be described as the smallest part of language communication, carrying out functions by expressing individual phenomena, being psychological in nature, and their continuity depending on the speaker's ability to produce sentences according to specific conditions. Language serves as a product of behavior and actions serves to determine the intent and meaning of an utterance and relates meaning to the context, namely to whom, where, when and how the speaker speaks (Halil, et al., 2023). Searle classifies speech acts into (1) Locution, which is an utterance without any particular tendency or intention. (2) Illocution, the intended meaning of the utterance determined by who the speaker is, the addressee, when the utterance occurs, and where the utterance takes place. Illocution is divided into five types of assertive (stating, affirming, reporting, and expressing opinion), directive (asking, demanding, questioning, commanding, suggesting, and inviting), commissive (promising), expressive (thanking, condemning, praising, greeting, and expressing sympathy), Declarative (allowing). (3) Perlocution is an utterance that makes an effect on the listener (Akbar, 2018; Halil, et al., 2023).

The psycholinguistic theory approach based on factors influencing language learning and selection by Mukalel (2003) in (Malabar, 2015) is intelligence, dexterity, creativity, and motivation. Dell Hymes (in Malabar, 2015) explained that language selection can be seen from speech events formulated with the acronym SPEAKING which consists of; Setting and Scene (setting, time and atmosphere of speech), Participants (speech participants), Ends (intent and purpose of speech), Act Sequence (form and content of speech), Keys (tone and manner of speech), Instrumentalities (means of speech), Norms (Norms of speech), and Genre (type of speech form).

Based on the issues, background, and theory above, research on male gender language based on linguistic and psychological perspectives is a novelty in this study. The purpose of the research is to find out the choice of male language seen from the form of speech acts based on the speaker's psychology. The benefit of this research is to enrich the choice of gender (male) language studies. Practically, the

benefits of this journal can be a reference for future academics, who are interested in discussing similar research.

METHOD

In this research, a qualitative descriptive method is used with a content analysis approach based on the phenomenon of male language and speech acts in Rocky Gerung's speech using a psycholinguistic approach. The study employs Deborah Tannen's theory on male language features, Searle's Speech Act theory, Dell Hymes' SPEAKING acronym theory, and a psycholinguistic approach. The data source for this research is a video recording uploaded to the Rocky Gerung Official YouTube channel titled "*Rocky Gerung Ajak Mahasiswa Berani Demo Anies-Imin Seminggu Setelah terpilih. Jangan Plonga plongo!*" aired on November 24, 2023, with a duration of nine minutes. The researcher began analyzing the video from minute 00.00.28 to 00.08.41. The written document consists of a speech transcript. The data collection method in this research uses note-taking techniques. The steps in collecting research data are as follows: 1) Developing a content analysis guide containing data collection procedures including research questions, creating data filtering by establishing inclusion and exclusion criteria. 2) Conducting literature searches using online databases such as Google Scholar, Scopus, that are relevant to the research questions. 3) Selecting data using inclusion criteria to filter utterances according to the theory of male language characteristics.

Table 1.

Characteristics of male language	Inclusion	Exclusion
Confrontative	The speech is challenging and provokes emotions. It does not adhere to the principles of politeness.	The utterance is neutral and fulfils the principle of politeness
Informative	The speech is oriented towards conveying a message or information to describe something to the interlocutor.	Utterances or statements that do not provide information and do not contain meaning
Sarcastic	The speech contains sarcasm, harshness, and hurtful words.	Utterances that are neutral or praising and do not cause hurt feelings.
Straight to the point,	The speech directly addresses the interlocutor, conveying the speaker's opinion.	Utterances that indirectly address the core issue or purpose of the conversation. They may appear to beat around the bush.
Giving advice	The speech contains advice or suggestions for people to take action as requested.	Utterances that do not provide advice or recommendations, resulting in the listener does not get the message.

The data analysis technique conducted in the study includes (1) transcribing downloaded videos into written language; (2) identifying data found according to the format provided; (3) classifying the data based on its type; (4) linking each type of utterance with the context of the speech situation; (5) connecting research findings with theory, and (6) drawing research conclusions.

RESULTS AND DISCUSSION

Rocky Gerung's speech in the YouTube recording entitled '"Rocky Gerung Ajak Mahasiswa Berani Demo Anies-Imin Seminggu Setelah terpilih. Jangan Plonga plongo!?" was part of a democracy celebration event organized by campus associations in East Java. The event was located at the campus sports centre in a semi-formal event situation and was attended by thousands of students and the people of East Java. The topic of the event was the introduction of the idea of presidential and vice-presidential candidate Anis-Imin to students, which was attended by Rocky Gerung as a speaker. The analysis of Rocky Gerung's Male Language data according to Tannen's theory in a circular diagram is as follows.

Results

The analysis of Rocky Gerung's speech data yielded a total of 45 utterances. Rocky Gerung's speech contained competitive and sarcastic elements in 9 utterances, informative elements in 19 utterances, advice or commands in 6 utterances, direct confrontations in 4 utterances, independence and directness to the core of the conversation in 3 utterances, and 4 utterances did not meet the criteria of
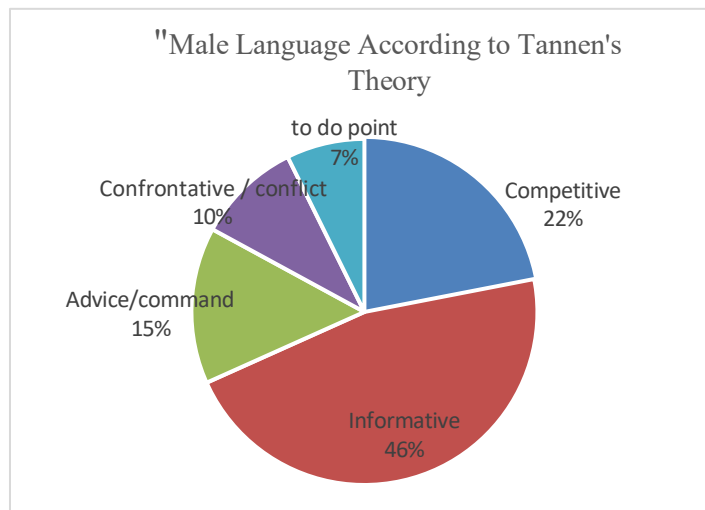
Gambar 1. Bahasa Laki-laki menurut Teori Tannen (Tannen's theory of Male Language)

Discussion
Masculine Language Style and Speech Acts in the Speech
1. Informative

Informative statement is an utterance that intends to give information or message to the interlocutor. From the research data, Rocky Gerung (RG) provided more information about the important role of Surabaya during Soekarno's presidency. According to him, Surabaya played a crucial role as a city of learning and the struggle for democracy in Indonesia. Informative statements in the speech occupied the majority position, totaling 19 utterances or approximately 46% of RG's speech, constituting informative messages.

Language of Man	Locution- Assertive	Illocution expressive	perlocution
Informative	"Surabaya sebagai kota perjuangan Bung karno belajar disini. Semua ideologi dimulai dari Surabaya. Bung karno belajar ttg nasionalisme disini. Kita ingin surplus itu kita pelihara baik-baik". "Surabaya as the city of struggle for Bung Karno learnt here. All ideologies start from Surabaya. Bung Karno learnt about nationalism here. We want that surplus, and we will nurture it well"	Stated	This speech has the effect of encouraging the audience to be enthusiastic about preserving the value of Surabaya city.

The locutionary speech act here provides information on how important the city of Surabaya is for the ancient fighters. The illocution of Rocky Gerung's speech is to state opinions and provide information about the city of Surabaya to the audience. The perlocutionary speech act results in the audience being inspired to uphold the value of Surabaya as an important and historical city.

2. Competitive

Competitive statements were found in 9 utterances using a sarcastic language style.

Language of Man	Locution-expresive	Illocution expressive	Perlocution
Sarcastic	"One time Soekarno said 'give me 10 young people and I will shake the world'. That's what President Soekarno said. What did President Jokowi say? I'll send one young man and make him my vice president".	Criticise	The utterance makes the effect of the listener being boisterous happy
	"Suatu waktu Soekarno bilang "beri saya 10 pemuda dan saya akan guncang dunia". Itu kata presiden soekarno. Apa kata presiden Jokowi? Saya kirim satu pemuda saya jadikan dia wapres"		

This statement has a locutionary act of questioning the competence between two presidents by comparing the statements of President Soekarno with President Jokowi regarding the youth. The illocutionary act is criticizing the president's policy. This statement is a harsh and competitive sarcasm by comparing between presidents. Soekarno needed ten best young Indonesians to be able to demonstrate Indonesia's greatness to the world. On the other hand, the current president only needs one young person as the vice president, who is none other than the president's own child, seen as part of a dynasty. The perlocutionary act creates a cheering effect from the audience in the room.

3. Giving Advice or Command

This statement provides advice for the listeners to follow the speaker's suggestions. There are a total of 6 instances of advisory remarks in the speech text regarding what should be done by students as the nation's successors and thinkers.

Language of Man	Locution	Illocution Directive	Perlocution
Giving Advice	"So, start criticizing paradigms." "Jadi, mulailah mengkritik paradigm"	"Suggesting"	This statement encourages the listeners to act upon what is being conveyed."

Rocky Gerung's advisory statements carry the locutionary act meaning of urging criticism of the state's paradigms. The illocutionary force of the speech is to advise students to start critiquing all forms of paradigms. The perlocutionary effect of the speech persuades students to engage in the same activities as the speaker and adopt a critical stance similar to that of a conscientious student.

4. Confrontational Triggering Conflict

Confrontational utterances by Rocky Gerung in the data analysis constitute 10%. According to Tannen, the use of language diction by men tends to be confrontational. The same notion is presented by Temaja, stating that men address issues with harsh confrontation because they believe that a tough approach will quickly resolve problems (Temaja & Yoga Purandina, 2022).

Language of Man	Locution	Illocution Directive	Perlocution
Confrontative	"Shut up" *"Diem lu"*	Commanding	This utterance makes the effect of the listener being silent

The confrontational statement in Rocky Gerung's speech is 'Shut up". The conversation context is when Rocky Gerung, as a panelist, is allowed by the event moderator to give a brief speech in front of an audience mostly composed of students. Before the event starts, many students have already been asking loudly and even challenging ideas to Rocky Gerung. When Rocky is allowed to start his speech, students are still noisy, so Rocky makes the confrontational statement 'Shut up.' This statement has a directive illocutionary act, ordering the audience to be silent, resulting in the perlocutionary effect of making the audience instantly quiet.

5. Self-contained/Independent

Rocky Gerung's speech is independent by directly addressing the core of the conversation (to the point). The core of the conversation is one of the categories of male language according to Tannen. The language that directly addresses the core of the conversation in the speech text amounts to 3 utterances.

Language of Man	Locution	Illocution Assertive	Perlocution
To do point	"So I believe that today a generation is rising, a generation that shakes its head, shakes its head at authority, shakes its head at oligarchy". *"Jadi saya percaya bahwa hari ini bangkit sebuah generasi yaitu generasi yang menggeleng, menggeleng pada kekuasaan, menggeleng pada oligarki".*	expresses	This statement has the effect of persuading and urging the audience to act as the speaker suggests.

Rocky Gerung's speech goes straight to the heart of the matter to save time. The psychological aspect of RG's speech appears very confident, believing that there is a generational change unafraid of oligarchic power. The locution of the above utterance is the speaker's belief that the current younger generation rejects power. The illocutionary act contains an effect on the audience to invite and persuade them to shake their heads, indicating a form of rejection of power and oligarchy.

Factors in Language Selection from a Psycholinguistic Perspective

According to Chomsky, a linguist is a cognitive psychologist. Psycholinguistics delves into how speech processes are interpreted. Psycholinguistics prioritizes language processing that occurs in the brain, both from the speaker and the listener. Grammar is no longer considered something separate from human cognition because speech reflects human psychological conditions (Suharti, et al., 2021). Psycholinguistics views speech perception through three processes: hearing, interpreting, and understanding all sounds made by the speaker. Linguists believe that several factors influence language selection. Grosjean (1982:125) in the book 'Psycholinguistic Studies' stated that determinants of language selection identify four main factors: (1) Situation and context, (2) Participants in the interaction related to age, gender, occupation, socioeconomic status, origin, ethnic background, and their roles in relation to other participants (3) Conversation topics, and (4) Interaction function (Suharti, et al., 2021). In line with Grosjean, according to Dell Hymes (in Malabar, 2015), speech event language selection factors are formulated into SPEAKING, consisting of; Setting and Scene (setting, time, and atmosphere of speech), Participants (speaker, interlocutor, and audience of speech), Ends (purpose and goal of speech), Act Sequence (form and content of speech), Keys (tone and language variety), Instrumentalities (means or tools of speech), Norms (speech norms), and Genre (type of speech). Language selection based on the speech event of Rocky Gerung's speech according to Dell Hymes' theory is as follows:

1. *Setting and Scene*

Time, place, and situation constitute the physical and social environment in which the speech event occurs. Language selection also considers other factors such as location, time, purpose, physical conditions, and psychological state of the speaker. Setting refers to the description of time and place. Meanwhile, scene relates to the psychological factors of the conversation (Suharti, et al., 2021). Scene can refer to how someone interacts with the environment, socially, and situationally, which can influence psychological conditions.

The speech was delivered in a sports arena in Surabaya with the capacity to accommodate thousands of spectators, in an event titled "East Java Students Test the Candidates for President and Vice President of the Republic of Indonesia in 2024". The arena was filled with enthusiastic students, vying for the opportunity to ask questions to the speakers; Anies Baswedan, Muhaimin Iskandar, and Rocky Gerung.

2. *Participants*

Participants are individuals involved in a conversation, including speakers, interlocutors, and listeners. Language selection depends on who the communication is directed to, as each participant has different cultural backgrounds, social status, roles, identities, and knowledge, which can influence the language choices used. In the speech, there are two participants, namely the speaker and the audience. The participants in this speech are Rocky Gerung as the speaker and the people/students of East Java as the audience. The speech uses a semi-formal language for several reasons. First, the majority of the audience are students from various disciplines, who are considered as thinkers and have a significant voice in society. According to DataIndonesia.id, the largest population in Indonesia is the productive age group of 20-24 years old, totaling 22.98 million people, followed by the age group of 35-39 years old with 21.98 million people, and the age group of 25-29 years old with 21.75 million people[1]. Second, the audience comes from the East Java community, which has egalitarian language characteristics, characterized by the use of honest and non-normative language[2]. Third, the social status of the audience varies. Therefore, the use of semi-formal language is a suitable choice to create closeness with the audience while maintaining a formal impression, considering that the event is an academic one.

According to Mukalel (in Malabar, 2015), the intelligence and sharpness of the speaker are influenced by psychological factors. From the delivered speech, Rocky Gerung as the speaker has language production abilities with stable speed and diction and stylistic choices that can influence the listeners. Language development is greatly influenced by intelligence, which is related to brain memory that can regulate the speed, intensity, and depth of language acquisition. Individuals with high intelligence understand and interpret language faster (Sarjani, et al., 2021). Sharpness is a combination of intelligence and cognitive abilities that allows someone to use language skills as problem-solving in social interactions, identifying what language is used, when it is used, and how to use it correctly (Sarjani, et al., 2021).

3. *Ends*

Ends refer to the goals the speaker wants to convey in the communication event. The purpose of Rocky Gerung's speech is to convey his ideas and thoughts that it is important to criticize leadership paradigms. The statement "So start criticizing paradigms" is a persuasive invitation for the listeners to follow the speaker's intentions and goals. The purpose of the speech text motivates students to think critically and respond to anything in the government and to protect the country from political threats. In the middle of his speech, RG says, "So those who cannot think should not be elected." It is clear from RG's speech that he refuses to choose leaders who cannot think to represent the people in the government. Furthermore, at the end of his statement, RG says, "So I believe that today a generation is rising, a generation that shakes its head, shakes its head at power, shakes its head at oligarchy. I want theyouth of Surabaya to obstruct the dynastic politics that are becoming increasingly dominant. Thank

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[1] Bayu, D. (2022). "Inilah Komposisi Penduduk Indonesia Berdasarkan Usia". Accessed on December 23, 2023 from https://dataindonesia.id/varia/detail/inilah-komposisi-penduduk-indonesia-berdasarkan-usia.
[2] Ulumuddin, I. (2022). "Bahasa Daerah Jawa Timur Lengkap dengan Penjelasannya". Accessed on December 23, 2022 from https://jatim.inews.id/berita/bahasa-daerah-jawa-timur-lengkap-dengan-penjelasannya.

you." The content of the speech clearly states that students should dare to "shake their heads," meaning to reject dynastic descendants and oligarchy.

Mukalel (2003) in (Malabar, 2015) identifies intelligence, agility, creativity, and motivation as factors influencing language selection. RG's intelligence can be observed through his skill in delivering speeches. RG has good communication skills and is considered intelligent because he is an academic and critic who has agility in sharp thinking about politics and the government. RG's creativity enables him to create ironic or sarcastic language styles according to the purpose of the speech he delivers. In the speech, motivation is evident in showing enthusiasm and daring to convey the speech message to students. Motivation is the effort to achieve goals by taking effective actions, full of creativity, and making maximum efforts to achieve those goals. The psychological condition of someone with strong motivation will endure even in the face of failure. This is because strong motivation comes from the cognitive psychology of someone who can imagine future situations. Motivation can be influenced by socioeconomic factors, culture, gender, interaction relationships, and so on. In this event, it is related to the condition of Broca's area in the human brain, which has the ability to express and understand language (Suharti, et al., 2021, p. 99).

4. *Act Sequence*

The form of speech is in the form of semi-formal conversation because this speech takes place in an academic discussion event. The creativity of using diction in the speech involves a mixture of standard and non-standard language in a semi-formal event. Mukalel (2003), as cited in Malabar, states that language production ability is a form of linguistic creativity where messages about thoughts, feelings, desires, and experiences are depicted in writing or speech.

An example of speech is *"Jadi anda mesti bedakan menggeleng artinya upaya mengeluarkan pikiran. Plonga plongo karena justru tidak punya pikiran. Itu bedanya tu"* means "So you must differentiate shaking your head meaning an effort to express thoughts. Plonga plongo because they don't have a mind. That's the difference." The choice of the word "Anda" is formal language and is used in a formal context. The word "Anda" is more polite compared to other choices such as "kau" or "kamu." Furthermore, the informal speech can be seen from the choice of the word "differentiate," which is a grammatical error due to the lack of the prefix "mem." This is in line with Holmes' opinion that a masculine language characteristic is grammatical form errors (Agata & Saifullah, 2022). Additionally, the choice of the word "plonga-plongo" appears informal. In formal language, synonyms such as "bingung" (means confused) can be used. On the other hand, the choice of the word "plonga plongo" seems more dramatic, portraying someone not only confused but also incapable of critical thinking.

5. *Keys*

Key relates to norms, values, beliefs, and cultural contexts. The use of language in this method is associated with the tone, manner, and enthusiasm of delivering messages. The speech is delivered seriously, expressing a lot of information about the history of Surabaya. The tone of speech is firm and loud in delivering critical speeches against the dynastic government, showing motivation and enthusiasm. RG's credibility can be seen from the dynamic way of communicating actively, passionately, boldly, and firmly. The dynamic nature reinforces the impression of the speaker's expertise and increases the audience's trust.

6. *Instrumentalities*

Participants need the right tools for communication to achieve their goals, such as in oral, written, or telephone forms. Rocky Gerung's speech demonstrates the use of speech in oral form and direct utterances using sarcasm and irony. One example of rhetorical sarcasm is "What's the difference between my white shirt, Imin's white shirt, Anis's white shirt, and the white shirt worn by someone for nine years?" According to Syarifuddin, et al., (2022), rhetorical sarcasm is a statement in the form of a question that does not require an answer and serves to emphasize sarcasm. Rocky Gerung sarcastically compares the white shirt of the current presidential candidate with the shirt worn by someone nine years ago. This rhetoric is directed at the current presidential candidate who wore a plain white shirt nine years ago, which could refer to either the Prabowo-Hatta Rajasa or Jokowi-Jusuf Kalla pair. Furthermore, irony is used by comparing two statements that are not the same. According to Syarifuddin, et al., (2022), ironic contradiction is the difference in meaning between the beginning and end of an utterance. An

example sentence in the speech is "There is a person wearing a white shirt for nine years, the white shirt is washed every day clean but the heart is dirty." From this statement, Rocky implies that someone wearing a clean white shirt is equated with a dirty heart.

7. *Norms*

Norms of participant behavior in communication that govern interaction and interpretation. The norms involved include legal and politeness norms. Rocky makes sarcastic remarks to avoid legal offenses like "There is a person wearing a white shirt for nine years, the white shirt is washed every day clean but the heart is dirty." As the speaker, RG does not mention the name of the person wearing a white shirt with a dirty heart. Additionally, Rocky also says, "Once Soekarno said give me 10 young men and I will shake the world. That's what President Soekarno said. What did President Jokowi say? I send one young man of mine to make him vice president." This utterance is a form of satire by comparing the actions of two presidents. To avoid legal offenses, RG uses the word 'president', implying that his criticism is directed at the president as the head of state who can be criticized, and not to attack or satirize an individual.

8. *Genre*

The form or type of communication in conveying a message such as poetry, prose, narrative, speech, and interview. The genre of discourse in this text is a form of speech in a question-and-answer session with presidential and vice-presidential candidates.

CONCLUSION

Psycholinguistics is the study of language production, comprehension, and acquisition. It focuses on the language processing that occurs in the brains of speakers and listeners. Grammar is no longer seen as something separate from human perception, as speech more accurately reflects an individual's psychological state. This study employs the theories of Deborah Tannen and Dell Hymes with a psycholinguistic approach. The analysis of Rocky Gerung's speech data reveals 45 utterances, with 9 sentences containing competitive elements, 19 being informational, 6 providing advice or commands, 4 involving direct confrontation, 3 being self-contained or focused on the main point, and 4 not meeting the criteria of speech acts.

These utterances convey locutionary, illocutionary, and perlocutionary meanings. Illocutionary speech acts in Rocky Gerung's speech include (1) Assertive Illocution, stating information and self-contained sentences directed to the core of the discourse; (2) Expressive Illocution, consisting of sarcastic remarks toward the government; and (3) Directive Illocution, providing instructions or commands to the audience. The analysis of Hymes's theory regarding the application of elements in speech events (SPEAKING: Setting and Scene, Participants, Ends, Act Sequence, Keys, Instrumentalities, Norms, and Genre) can be applied to RG's speech, demonstrating that his utterances exhibit intelligence, sharpness, creativity, and motivation from a psycholinguistic perspective.

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METADISCOURSE VARIATIONS AND FUNCTIONS AS COMMUNICATION ASSISTANCE IN INFORMAL CONVERSATION

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ABSTRACT

The study of *metadiscourse* has received widespread attention from scholars in various contexts, especially in written discourse. In contrast, the study of *metadiscourse* in spoken discourse is still limited. In spoken discourse, speakers need to make their speaking coherent to ensure successful communication. To achieve this, speakers must deliver their messages and present their presence, along with other speakers, to create interaction and minimize any possible misunderstandings. Hence, this study aims to explore the variations of *metadiscourse* used by the English speaker in the Diary of CEO podcast to collect the empirical data of *metadiscourse* markers in spoken discourse. To collect the data, the researcher transcribed them and coded the words, phrases, and sentences included in *metadiscourse* by implementing Ädel's (2010) theory. Then, content analysis is used to analyze the data. This study is included in a descriptive qualitative study because it investigates the empirical data from verbal communication. The result of this study can contribute to the improvement of language teaching and learning practices for students studying English, particularly for communicational purposes.

Keywords: *Metadiscourse, Spoken Discourse, Communication*

INTRODUCTION

It is undoubtedly debated that English is considered one of the important foreign languages needed to master nowadays. In this regard, the English proficiency test in Indonesia is always used as a compulsory document in any chances. It is not only limited to students of the English department but also to other students having a willingness to either pursue their education or career. It means that English is a compulsory lesson to master in Indonesia. Indonesian people should master and study English as an International language especially in our education world, as well as access to digital technology (Dzulkifli Isadaud et al., 2022).

In addition to mastering English lessons such as grammar, students should be familiar with language features such as *metadiscourse*. *Metadiscourse* is considered an essential part of communication as it organizes discourse and expresses the speaker's or writer's stance towards the content or the audience (Ädel, 2006; Şahin, 2017). Hyland (2017) emphasizes that *metadiscourse* enables writers and speakers to interact with others through language use. By employing *metadiscourse* in communication, people can obtain adequate information and resources to interpret the meaning of other people's utterances (Zahro et al., 2021). Therefore, mastering *metadiscourse* plays a vital role in communication success and should be taught to language learner to improve their language proficiency.

The study of *metadiscourse* has received widespread attention from scholars in various contexts, especially in written discourse. Previous research has examined the use of *metadiscourse* in academic writing, such as research articles (e.g., Amiryousefi & Rasekh, 2010; Duruk, 2017; Akoto & Afful, 2020), and in different fields, such as business (e.g., Zhuang & Li, 2022) and sports (e.g., Danica et al., 2017). These studies have revealed that the primary functions of *metadiscourse* in written discourse include organizing the text, convincing the readers, and persuading the readers about the content being discussed and investigated.

In contrast, the study of *metadiscourse* in spoken discourse is still limited (Zahro et al., 2021; Şahin, 2017; Bu, 2014). However, a few scholars have analyzed *metadiscourse* in various spoken genres, such as speeches (e.g., Azijah & Gulö, n.d.; Correia et al., n.d; Zhuang & Li, 2020), academic lectures (e.g., Bu, 2014), and dialogues (e.g., Buttny & Hashim, 2015). These studies have demonstrated that *metadiscourse* continues to play a crucial role in both written and spoken discourse. In spoken discourse, speakers need to make their speaking coherent to ensure successful communication. To achieve this, speakers must deliver their messages and present their presence, along with other speakers, to create

interaction and minimize any possible misunderstandings. Thus, using appropriate *metadiscourse* is crucial for creating engagement with interlocutors and the content discussed (Zahro et al., 2021).

Tavakoli et al. (2010) found that *metadiscourse* has a positive effect on learners with lower proficiency and can improve their achievement in all aspects of a second language. Furthermore, these learners can understand the central point of discourse (cited in Amiryousefi, 2010). Hence, it is necessary to teach *metadiscourse*, particularly to language learners, to enhance their language proficiency. Thus, the use of *metadiscourse* in spoken discourse should be investigated further to determine its effectiveness in improving verbal communication.

As an EFL country, Indonesia faces many challenges in mastering English for communication purposes. Several studies have mentioned that EFL learner skill in speaking is still lacking (Jalaluddin, n.d.; Laila et al., 2023; Winnie et al., 2023; Zannah et al., 2023). Even though English has been taught as a mandatory subject from junior high school, many Indonesian learners still have difficulties speaking. Therefore, to create effective communication, the learners should not only know the characteristics of language such as grammar, but also the ability of knowledge processes (Harmer, 2007).

Based on the background above, this study aims to explore the variations of *metadiscourse* used by the speakers of the Diary of a CEO podcast titled The Fasting Doctor: "Fasting Can Help To Cure Obesity!" + This Controversial New Drug Melts Fat. It is an informal dialogue talking about intermittent fasting by a professional as a Doctor. By doing so, this study can provide insights into the use of *metadiscourse* in language learning and offer effective teaching methods for students to improve their communication skills.

METHOD

This study aims to gain the deep understanding of *metadiscourse* used in informal conversation. This study focuses on the informal dialogue conversation done by the speakers on podcast to obtain the empirical data of *metadiscourse* in verbal communication as speakers assistance in delivering the message.

Moreover, it is a descriptive qualitative research because the researcher describes the words, phrases, and sentences that fall under the *metadiscourse* category. Creswell (2014) explains that qualitative research is suitable for exploring the richness of phenomena, which is relevant for this study as it aims to understand how Indonesian use *metadiscourse* in their communication.

In analysing the data, the researcher used Ädel's (2010) taxonomy that classifies *metadiscourse* into two categories: metatext and audience interaction. This taxonomy was chosen because it is a comprehensive classification that includes the various types and functions of *metadiscourse* markers in both written and spoken discourse. However, this study will focus only on *metadiscourse* type and function on the audience interaction to concentrate the *metadiscourse* type in conversation that become the main subject of this study.

RESULTS AND DISCUSSION

Ädel (2010) categorized *metadiscourse* type of audience interaction into several classifications including managing comprehension, managing audience discipline, anticipating the audience's response, managing the message, and imagining scenarios. Based on these classifications, the researcher found 114 data on the informal conversation.

Table 1. Classification of Audience Reference

Function	Raw Frequency	Total Percentage
Managing Comprehension	39	34,2%
Managing Audience Dicipline	0	0%
Anticipating The Audience's Response	12	10,5%
Managing The Message	21	18,4%
Imagining Scenarios	42	36,8%

Based on the table above, the most frequent function of *metadiscourse* used by the speaker is imagining scenarios. Ädel (2010) explained that **imagining the scenarios** is a strategy for engaging the audience by portraying something to be explained to their interlocutors or audience. It is used to facilitate

the audience toward the discourse delivered by the speaker. The imagining scenarios that are mostly found by the researcher are usually attributed to the words *if, for example, like,* and *suppose.*

(1) Host : what food are high in fiber?
  Jason : well mostly unprocessed Foods so the **the things like beans** and **if you're having if you're eating uh whole grains for example** compared to others then it's going to have a reduction in the speed of absorption …..

From the conversation above, the context brought by the first speaker, Host, is about the food having the high fiber. Then the other speaker, Jason, try to answer the question by adding the information about food containing the high fiber. Jason use like, if, and for example to ease the explanation about why beans included to the food having a high fiber and its implementation.

(2) Host : … it is a function of hormones?
  Jason : it's a function of hormones and it's sort of ….. expending and it's because you're telling your body to do so so **for example if if you take another equal I'll give you an analogy say alcoholism is alcohol in minus alcohol out** right same same idea or if you have a room it's the number of people how …

Another data showing the imagining scenarios marker of number (2) presents that Jason try to potray the explanation of a system telling the body to do others. Here, Jason give the scenario by giving the example of alcoholism phenomena. In that conversation, imagining scenarios marker is showed by the emergence of phrase for example and the sentence I'll give you an analogy.

   The second function of *metadiscourse* type in referencing the audience that has second position after imagining the scenarios is **managing comprehension**. Managing comprehension refer to control the interlocutors understanding toward the message said by the speaker. Ädel's (2010) stated that the function of managing comprehension is to check the participants' understanding or to refer the participants' uptake in relation to the talking discourse.

(3) Host : …. so people point at it and go well that's why people are getting gaining weight and **you know we're suffering with obesity at epidemic levels** it's just because there's more Supply
  Jason : Yeah
  Host : and the brain is taking advantage

(4) Host : so if I overeat now my body will basically overcompensate by burning off the extra calories to it
  Jason : absolutely. so if you eat a huge meal **right** you eat **you know you go to a big wedding** or something like that ….

   The datum (3) and (4) above present the example of *metadiscourse* marker in managing the comprehension of other speakers founded in the subject of this study. In datum number (3), the sentence you know we're suffering with obesity at epidemic levels explains the topic of why people are getting gaining weight. Datum (3) is used not only to add the information about topic delivered but also to engage the other speaker in the conversational process. Moreover, *metadiscourse* function on datum number (4) also have the similar function with datum number (3). The sentence of you know you go to a big wedding or something is used to check the second speakers' understanding about topic huge meal delivered by the first speaker. In addition, the word right in the middle of the sentence said by the second speaker does not has a meaning as it used to be but has a meaning on referencing other speaker in the conversational process.

   Then, the third *metadiscourse* marker in referencing the audience that ranks three with 18,4% percentage is **managing the message**. It is used to emphasise the core message of discourse delivered by the speaker (Ädel, 2010). It refers to the main point of the discussion.

(5) Host : …. but the soda is going to um increase my Revenue because it'll basically just pass right through them

> Jason : it'll pass right through them they're going to store all that energy as calories but they're going to want more because you haven't made them full right **so the the whole point is** that you have to think more than about the calories

(6) Host : you're saying that overeating isn't just a choice it's a hormon driven Behavior
Jason : it's a hormon driven Behavior **I mean the whole thing about obesity is is quite interesting to me** because if you think about obesity

(7) Host : so this form of dieting is actually over the long term probably going to make you gain weight
Jason : oh it's it's very detrimental and that's what yo-yo dieting we all know it's very detrimental but think about it differently right **so let's take a different example with the same calories which is why I keep saying** you have to think about more than the calories you have to think about what the hormones are

Managing the message markers found in this subject of the study usually located in the last sentence of speakers' utterance such as in the datum (5) and (6). However, several *metadiscourse* markers are also found in the middle of speakers' utterance such as in datum (7). To ease the explanation of this function, the *metadiscourse* markers included in the managing the message is usually initiated by the word *so* and *I mean*. Moreover, in spoken discourse, it is also found that emphasising the point of discourse is usually marked by engaging the speakers' self-identity such as *what I mean, what I said before,* and *why I keep saying* (datum 7) to assert the main point of the discourse delivered.

The fourth *metadiscourse* markers is **anticipating the audience's response**. Ädel (2010) stated that this *metadiscourse* is used to predict the audience's reaction.

(8) Host : … then we would have you know maybe not have been able to find food for another two weeks or something
Jason : yeah, **I don't think that's the whole story** because if you think about it uh and people again uh um make that assumption that we don't have any control over uh our body fatness right ….

(9) Host : does that mean if you eat slower uh you'll be less you'll eat less
Jason : **there's probably not yeah probably it's true um you know although it's probably mostly true** that if you eat really really fast that you don't have enough time for this sort of homeostatic mechanisms to kick in

(10) Host : what about protein because we we tend to think a protein is something that you now is super great for weight loss
Jason : yeah **protein is probably uh sort of inter it's not bad** I mean the main thing is cutting down the carbohydrates but

Ädel (2010) added that anticipating the audience's response is usually marked by implementing the statements to the other speakers to avoid potential objections and counterarguments. Based on this statement, it is clear that datum (8), (9), and (10) are included in the *metadiscourse* markers having the function of anticipating the audience response. For datum (8), the speaker uses the sentence *I don't think* … to assert that the statement is based on his perspective. It means that the statement is only the speaker's thinking. Moreover, the datum (9) and (10) show clearer marks of anticipating the audience's response by inserting the word *probably* which presents the probability of the statement asked by the other speaker. It means that the speaker is not sure about that answer so the interlocuter may not give the potential objection to the statement delivered by the speaker.

The last *metadiscourse* marker that was not found in the study subject is **managing audience discipline**. As the marker that is usually used to instruct the others to pay attention to them and as the marker which includes the compliment given to the other speakers (Ädel, 2010), this marker can be found in this study subject because the form of conversation is one-to-one interview. Şahin (2017) explained that in this conversational setting, the speakers do not need to manage audience discipline

because their interlocutor is purposely present to listen and record the speakers' message. As in this study subject, the second speaker, Jason as the doctor tries to explain and answer the first speaker, as a host, about the intermittent fasting proposed by Jason, as a guest speaker. Therefore, the variation function of this *metadiscourse* could not be found in this study subject.

CONCLUSION

In conclusion, the investigation of *metadiscourse* in spoken discourse generally has no variation on *metadiscourse* type as in the written discourse. However, in spoken discourse, *metadiscourse* markers are important because they are mostly used to engage the other speaker in the conversational process. It means that these *metadiscourse* markers help people to achieve the purpose of communication because the main purpose does not only focus on delivering the message but also concerns the understanding of other speakers. Based on this study subject, imagining the scenarios is usually characterized by the word *if,* managing comprehension markers is generally used by implementing the phrase *you know,* managing the message is usually characterized by the word *so,* and anticipating the audience's response is characterized by the word *probably*.

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THE EXISTENCE OF INTERNATIONALIZATION OF THE INDONESIAN LANGUAGE WITHIN THE SCOPE OF UNESCO

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ABSTRACT

Background to the internationalization of the Indonesian language. Referring to Law Number 24 of 2019, and Government Regulation Number 57 of 2014 can be used as a basis for efforts to modernize, train and develop the Indonesian language, as well as efforts to increase the function of Indonesian as an international language. The aim of this research is to explain and explain the role of the Indonesian language in internationalizing the Indonesian language within the scope of UNESCO. The method used in this research is qualitative with a descriptive approach, while the data used in this research focuses on the phenomenon of using Indonesian as a language of instruction within the scope of UNESCO. The data sources obtained were based on articles, books and online media news. The data collection technique is carried out through observation, then the data analysis technique used is content analysis based on the sources that have been obtained. The research results show that the existence of Indonesian in the international world, especially within the scope of UNESCO, is used as an official language of instruction. Indonesian itself is used during international conferences, official documents and other activities carried out by UNESCO. The use of Indonesian can be utilized in internationalization efforts with other countries aimed at strengthening bilateral relations. The current position of Indonesian is not only as an introductory language, but has become an international language of instruction, especially at the United Nations Organization within the scope of UNESCO.

Keywords: *Bahasa Indonesia, strategy, implications, internationalization, UNESCO*

INTRODUCTION

The use of language as a medium for communication used by humans has a role and function as a tool for communication. One of the languages that is recognized and still exists in daily use is Indonesian, where Indonesian is the identity of the Indonesian state as a native speaker. Indonesian itself is included in the Youth Pledge which states "We, the sons and daughters of Indonesia, uphold the language of unity, Indonesian." Through the use of Indonesian which is spoken directly by the Indonesian state, the important role of language in supporting government programs can be carried out well. Indonesian as a tool to unify the nation in Indonesia is now starting to spread its wings in the international realm. The application of Indonesian itself is not only used in communicating, it can also be a reflection of the culture, identity, and social structure of a society, especially in Indonesia (Aditiawan & Kadamehang, 2023).

Sugiarti (2023) explains that in the Asia Pacific region, Indonesian has very strong potential as an international language so that it can provide an understanding of Indonesian culture for foreign speakers. The internationalization of Indonesian is developing through various efforts, including teaching Indonesian as a foreign language abroad, launching websites and applications in Indonesian, and promoting Indonesian literature and culture on the international stage. The government has a role in developing and maintaining the Indonesian language. The government has a very important role in planning and implementing the internationalization of the Indonesian language. Through one of the existing government programs for the internationalization of the Indonesian language, namely the BIPA (Indonesian Language for Foreign Speakers) program. Nurhuda et al, (2023) concluded that there are four strategies in realizing the internationalization of the Indonesian language through the BIPA program. So that Indonesian currently has a role at the international level and has quite deep coverage within UNESCO.

Based on article 44 of Law Number 24 of 2009, the government can explain that the internationalization factor of Indonesian is an important recommendation from the Government and that it is necessary to increase the function of Indonesian to become an international language in a gradual, systematic and sustainable manner. Suparno's (2018) understanding is that in the current global era, Indonesia has become a community in communication so that Indonesian has become a tool in international communication. Increasing the function of Indonesian to become an international language as intended in paragraph (1) is coordinated by linguistic institutions. Further provisions regarding increasing the function of Indonesian to become an international language as intended in paragraph (1) are regulated in government regulations. This legal basis is the basis for implementing efforts to internationalize the Indonesian language carried out by all aspects of the Indonesian nation and state with the aim of the nation, namely to fulfill the national interests of the Indonesian state. The realization of the internationalization of the Indonesian language requires an important role and cooperation from various parties who have roles in the fields of culture, language, and even the entire community (Pratikno et al., 2024).

Various fields that are qualified to support the internationalization of the Indonesian language are really needed so that they will provide a positive response. According to Subangun (2014), there are several potentials that Indonesian has to become an international language, including simplicity of structure, large number of Indonesian speakers, wide distribution of Indonesian, interest of foreigners in Indonesian, and the use of Indonesian on WordPress sites. In addition, Indonesian has been actively promoted at the international level through various UNESCO programs. As one of the official languages of the United Nations (UN), Indonesian is used in various international forums held in Indonesia. Apart from that, UNESCO also supports the spread and teaching of the Indonesian language through educational and cultural programs. This phenomenon is caused by changes in world trends in various aspects of life, such as demographic trends, the emergence of new technology and the emergence of international relations.

Indonesian has a capacity that can be seen based on several considerations. The first is because Indonesian has become a modern language used in science and technology, the second is because Indonesian has self-equipment that can adapt according to the dynamic progress of the era, and the third is to see how Indonesian itself can attract international attention such as Indonesian Language Program for Foreign Speakers/BIPA (Alam et al., 2022).

Previous research was conducted by Alam et al, (2022) with the title Internationalization of Indonesian in ASEAN: An Indonesian Diplomatic Effort. The results found are that Indonesian has the potential to become an international language, for this reason it is necessary for all levels of society to realize this dream, starting from strengthening within the country such as revitalization. and diplomatic efforts which are not only carried out by diplomats, but with the various innovations and technologies that exist today, every society needs to become an agent of language internationalization which in the hope will raise the image of the Indonesian nation in the international world which will ultimately have an impact on the Indonesian nation as a whole. whole. The similarity of the research carried out is that there are similarities in researching the internationalization of the Indonesian language. The difference between these studies is that the research above focuses on the internationalization of the Indonesian language in ASEAN, while the research conducted focuses on the internationalization of the Indonesian language in the UNESCO forum.

Based on the background above, this research aims to explain and explain the strategies and implications of the Indonesian language in the internationalization of the Indonesian language within the scope of UNESCO. The use of Indonesian can be utilized in internationalization efforts with other countries aimed at strengthening bilateral relations. The current position of Indonesian is not only as an introductory language, but has become an international language of instruction, especially at the United Nations Organization within the scope of UNESCO.

METHOD

This research design uses qualitative descriptive. a type of research whose findings are not obtained through statistical procedures or other forms of calculation. The approach used in this research is a qualitative approach in the form of a phenomenon with the research object being to explain and explain the role of Indonesian in internationalizing Indonesian within the scope of UNESCO. The data collection technique is carried out through observation, then the data analysis technique used is content

analysis based on the sources that have been obtained. The data sources obtained were based on articles, books and online media news.

RESULTS AND DISCUSSION
Strategy for Using Indonesian in the Scope of UNESCO

Indonesian as a tool to unify the nation is not only used in national circles, but can be used in international areas. This can be proven by the determination of Indonesian as the official language at the UNESCO general conference at the 42nd session at UNESCO headquarters in Paris, France. with the establishment of Indonesian as the 10th official language at the UNESCO general conference, it proves that the Indonesian government's efforts in proposing Indonesian are an implementation of the mandate of Article 44 Paragraph 1 of Law Number 24 of 2009 concerning the Flag, Language and National Emblem, as well as Songs Nationality, namely "The government is increasing the function of Indonesian to become an international language in a gradual, systematic and sustainable manner."

The outline of UNESCO's 42nd general conference in Paris, France in 2023 is to comply with rule 52(2) of the UNESCO General Conference Procedure Regulations, namely "Member countries have the right to request and apply for recognition of one language as the official language of the general conference. In line with this, the aim of proposing Indonesian as an official language within the scope of UNESCO has several explanatory strategies which are contained in the UNESCO Digital Library with the title Third Report of the Legal Committee: Recognition of Indonesian as an official Language of the General Conference. Eleven explanatory notes as strategies for using Indonesian within UNESCO:

1. Indonesian has long served as a unifying force in Indonesia, particularly since the pre-independence period. Its prominence is underscored by the 1928 Youth Oath, which emphasized the language's role in fostering national unity amidst the country's rich linguistic diversity.

Astawa (2022) with a positive attitude, the Indonesian people instill a sense of confidence that Indonesian has the same role as other languages. Indonesian has become a unifying language for the Republic of Indonesia since it was confirmed in the Youth Pledge in 1928, then Indonesia began to spread to the international realm and joined UNESCO in 1950. The internationalization of Indonesian within the scope of UNESCO was approved and established on November 16 2023 in Paris, France. This shows that the existence of the Indonesian language in the international realm is no longer in doubt.

Due to the determination of Indonesian as an official language within the scope of UNESCO, Indonesian language can demonstrate its ability to act as a bridge in the *lingua franca*. This can be seen in the explanation of the second strategy, where Indonesian language facilities can be used as a unifying language between nations in Indonesia.

2. Since its designation as the official language of the Republic of Indonesia in 1945, as specified in Article 36 of the 1945 Constitution, Bahasa Indonesia has demonstrated its efficacy as a *lingua franca,* serving as a bridge language, facilitating seamless interethnic communication among Indonesia's 1,340 ethnic groups and 718 local languages spread across 17,500 islands.

Indonesian, which is an effective *lingua franca,* can provide more facilities for the Indonesian people themselves. Bella (2018) explains that *lingua franca* is a bridge for people to interact. This means that not only in Indonesia itself is the Indonesian language a bridge to connect communication between people, but also the international language of Indonesian as the language of the Indonesian nation. As a strategy, the use of Indonesian within the scope of UNESCO can open up the role of Indonesian more widely in the global area. The use of Indonesian can also be seen from existing data, where there are more than 275 million people who use Indonesian. Judging from the data presented in the explanation of the strategy for using Indonesian, it is explained with further reasons below in the third point.

3. Presently, Bahasa Indonesia, with a substantial speaker base of over 275 million, has embraced modern linguistic standards evident in its well-established lexicon, grammar, and spelling systems, that serve as the primary medium for academic, governmental, business, cultural, and daily communications nationwide.

No different from other languages in the world, Indonesian has also adopted modern linguistics and is equated with functions that can be explained in grammar. Azhar (2022) modern linguistics has an understanding of the nature, phenomena and components of language used in communication. For this reason, Indonesian has a very good influence in the academic, government, business and cultural fields

which are used both nationally and internationally, as evidenced by educational programs that have spread across 52 countries.

4. Given Indonesia's status as the world's fourth most populous nation, Indonesian is spoken by approximately 3.52% of the global population. The global outreach of Bahasa Indonesia is exemplified by its incorporation into educational programs in 52 countries, supporting approximately 150,000 active foreign learners worldwide since the Indonesian Government's initiatives to promote the language globally in 2015.

According to Pamungkas (2024) Indonesian is the language used in the world of education to interact in teaching and learning activities. Then, the education system in Indonesia itself is regulated in Law of The Republic of Indonesia Number 20 of 2003 Concerning The National Education System. In the Law, in Chapter 14 concerning Education Management, Part One, Article 50, Point Three, explains that "The government and/or regional government organizes at least one educational unit at all levels of education to be developed into an international standard educational unit." In line with this, one goal that has been carried out by the government in the world of education is to include Indonesian in educational programs in 52 countries with around 150,000 active learners. This aim is carried out to be in line with applicable laws and to become one of the programs in promoting the Indonesian language and the Indonesian state. The promotion of the Indonesian language at the international level provides an opportunity for the Indonesian state to bridge relations between countries, this is also one of the focuses in the strategy for using the Indonesian language within UNESCO.

5. In the pursuit of international engagement, Indonesia aims to foster global people-to-people connections and promote international and intercultural understanding, with a particular focus on elevating the recognition of Indonesian at the international level.

Guidance, improvement, that understanding Indonesian at the international level provides space for other countries to get to know the culture that exists in Indonesia. Through learning Indonesian as the main medium for communication, people can get to know and learn about existing culture. The government program, namely BIPA (Indonesian Language for Foreign Speakers) provides facilities for foreign speakers to learn Indonesian language and culture. Salama and Kadir (2022) explain that the aim of BIPA learning is to teach Indonesian to foreign speakers and the culture that exists in Indonesia. Currently, there are many government programs that open classes abroad for the BIPA program itself. Not only overseas, in Indonesia itself many foreign nationals have come to study Indonesian at universities that provide BIPA facilities. The BIPA program also makes it easier for foreign citizens to translate Indonesian into foreign languages, which will later be related to the strategy for using Indonesian within the scope of UNESCO. This explanation can be seen in the points below, where the government explains further about the recognition of Indonesian as an official language at the UNESCO general conference.

6. The recognition of Indonesian as the official language of the General Conference of UNESCO will not have any financial implications for UNESCO. The Government of the Republic of Indonesia is fully committed to covering all expenses related to the translation of UNESCO Constitution texts, decisions of the General Conference, especially those concerning the Constitution and the legal status of UNESCO, as well as other essential documents.

With the presence of Indonesian as an official language at the UNESCO general conference through the explanatory note strategies outlined in the decision of the 42nd UNESCO general conference, the Indonesian government will be committed to and responsible for the language used within the scope of UNESCO. This also provides a gap for the Indonesian state in facilitating the translation of texts, decisions and even documents within the scope of UNESCO. The explanatory strategy note at the UNESCO general conference provides a new resolution for the Indonesian state for the development of the Indonesian language in previous conferences or sessions which have been decided through the United Nations general assembly.

7. In light of the above, the General Conference may wish to adopt a resolution along the following lines: In view of the above, the general conference may wish to adopt a resolution as follows:

   a. Pursuant to Rule 52 (2) of the Rules of Procedures of the UNESCO General Conference, in which Member States are entitled to request the recognition of one language as an official language of the General Conference.

   b. Decides to add Indonesian to the list of official languages of the General Conference of UNESCO.

In accordance with the rules existing within the scope of UNESCO, member countries including Indonesia have the right to request and submit recognition for the use of the Indonesian language within the scope of UNESCO. The final point at the UNESCO general conference in Paris decided to add Indonesian to the list of official languages of the UNESCO general conference. A new breakthrough for Indonesia in the use of language with the aim of internationalizing the Indonesian language. The implementation of this program ultimately has implications for the use of Indonesian as an international language and even as an official language within the scope of UNESCO.

Implications of the Use of Indonesian in the Scope of UNESCO

Indonesian is used in various international forums and meetings organized by UNESCO. This provides an opportunity for Indonesia to actively participate in discussions and decision making on global issues related to global communication, enhancing national identity, and contributing to sustainable development goals. Therefore, the implications of Indonesian at UNESCO include communication, cultural promotion, and international cooperation, all of which aim to strengthen Indonesia's role in this organization and increase the country's contribution to global issues.

1. Global Communication

   The internationalization of the Indonesian language at UNESCO encourages global communication. By enabling Indonesians to engage with the international community in their mother tongue, it increases their ability to participate effectively in global discussions, initiatives and decision-making processes. The use of Indonesian within the scope of UNESCO is also a form of empowerment for Indonesia. This language allows Indonesia to expand its cultural influence on a global level, enhance its positive image, and gain support and partnerships from other countries. In addition, the use of Indonesian in UNESCO forums strengthens the representation of Indonesian cultural identity at the global level. This allows Indonesia to introduce its rich culture, values and unique traditions to the world.

2. Increasing National Identity

   The internationalization of the Indonesian language within UNESCO strengthens Indonesia's national identity on the global stage by showcasing the richness and diversity of Indonesian culture and heritage, contributing to the sense of pride and belonging of Indonesian people and strengthening the nation's cultural identity. The use of Indonesian in UNESCO forums provides recognition of the existence and superiority of Indonesian culture at the global level. This helps strengthen the sense of national pride and identity among Indonesians, as language is one of the main aspects of cultural identity. Apart from that, it can help promote and protect Indonesia's national interests in various fields, such as education, science and culture. Through active participation in international forums, Indonesia can fight for its national interests and contribute to global development.

3. Contribution to the Sustainable Development Goals

   The internationalization of the Indonesian language is in line with UNESCO's mission to promote peace, human rights and sustainable development through education, science and culture. By advocating for the internationalization of the Indonesian language, UNESCO contributes to achieving this goal by encouraging linguistic inclusivity and encouraging intercultural dialogue and cooperation. The use of Indonesian in UNESCO forums enables the dissemination of knowledge, information and best practices in education. This can increase access to quality education for all, including education in Indonesian, as well as multilingual education that strengthens cultural and linguistic diversity. By promoting education and participation in international cooperation through the Indonesian language, UNESCO can help increase economic opportunities and sustainable livelihoods for Indonesian people. This can reduce economic inequality and contribute to poverty alleviation.

In addition, the use of Indonesian within the scope of UNESCO can facilitate gender-sensitive approaches in education, culture and science. This can help strengthen the role of women in development and promote gender equality in Indonesia and around the world. Showing the image of the Indonesian nation collaborating with other countries, international institutions and other stakeholders in achieving the Sustainable Development Goals together.

Based on the implications that have been described, the use of language within UNESCO can enable foreigners from different cultural backgrounds to interact, collaborate and build relationships. In addition, the global implications of language, individuals, organizations, and countries can take steps to promote cross-cultural cooperation, strengthen cultural diplomacy, and preserve linguistic diversity in an increasingly connected world (Pratikno et al., 2024).

CONCLUSION

Based on the findings and discussion above, it can be concluded that the existence of Indonesian within the scope of UNESCO has been determined and used as a language at UNESCO general conferences. The Indonesian language strategy within UNESCO is explained in several explanatory points regarding the use of language in translating UNESCO consultation texts, general conference decisions, especially those relating to the constitution and legal status of UNESCO, as well as other important documents. Furthermore, the implications of using Indonesian at UNESCO include communication, cultural promotion, and international cooperation, all of which aim to strengthen Indonesia's role in this organization and increase this country's contribution to global issues.

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SYNTAX PATTERN OF SPOKEN INDONESIAN LEARNING VIDEO FOR BIPA FOREIGN STUDENTS AT UNIVERSITY AMERICA

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ABSTRACT

Indonesian that has become favorite preferrable language for foreign speakers in digital era has got attractiveness for them to come to Indonesia. They learn Indonesian language and Indonesian culture. The article has aims to describe and to classify the syntax pattern of spoken language through Indonesian learning video EPUB for foreign speakers of BIPA students of American Yale University. The discussion through Indonesian syntax pattern through sentence classification based on form, classification, and functional syntax. The qualitative research method uses case study. The data source of the research is the use of EPUB video in learning process to learn Indonesian for foreign speakers of BIPA students of American Yale University in 2023. The data are in form, classification and function of syntax taken from EPUB video as the result of conversation during online learning process. The technique of data collection uses observation and documentation. The result of research finds that the sentences used are in the form of command, giving information, and asking questions based on sentence classification, namely greeting, statement, calling, and exclamation sentence. The result of the research can inspire readers to understand and appreciate the Indonesian language structure more.

Keywords: *BIPA, EPUB, Function of Sentences, Pattern, Sentence Classification, Syntax, Video.*

INTRODUCTION

Humans in communication use two ways, namely spoken language and written language although we know several other ways, such as sign, movement, and symbols. However, normal humans use the most effective way in daily communication by using spoken language and written language. Basically, a writer that uses written language provides his or her ideas, facts, attitudes, and thoughts in writing. The ideas, the facts, the attitudes, and the thoughts are written clearly and completely so that the readers can understand well. The aim of writing the ideas, the facts, the attitudes, and the thoughts is to make them to be lost lasting and to have authentic evidence that the writer has ever written.

Sentence has essential part in communication process because it is the smallest part of language. Each sentence is the manifestation of thoughts of language users. The sentence contains the message delivered by the writer to reader since each idea which is owned by the writer is expressed in the form of sentence. The writer has skill in arranging good sentence is needed to know whether he or she masters the syntax pattern, especially the pattern of sentence. Good sentence must fulfill the condition of good grammar. The mastery in syntax pattern becomes one of conditions for the writer so that it will sound good when it is spoken that is why the written and spoken sentence must be based on the syntax pattern. The sentence pattern has at least two elements, namely: subject and predicate. Then, it is added with the object and adverb to make the sentence more perfect. The sentence pattern is the pattern to form word

components to be correct sentence refers to Indonesian grammar. For effective sentence use, there are 4 components of permanent pattern, namely: subject, predicate, object, and adverb.

The use of good and correct language urges the good and correct sentence. The correct use of language is pictured in the use of sentences in correct grammar while the use of good language is seen from the use of effective language based on situation and condition. Speaking well and correctly does not only emphasizes the right structure but also notices the functional communication. In making better writing, the language acquisition of BIPA students can be seen from the spoken language and written language in the aspect of phonology, morphology, syntax, and semantics (Setyoningrum, 2020). Several previous researchers have identified about BIPA but they still have different parts, such as: Kurniasih & Isnaniah (2019) about BIPA SKL; Sujinah, Setyorini, Yunianti, Ngatmain, & Savira Isnah (2019) about assessment in BIPA; Kurniasih (2021) about learning components of BIPA; Agustina & Oktavia (2019), Kusuma & Kayati (2023) about the error in phonology of BIPA students; Violensia, Susanto, & Andajani (2021) and Hasanah, Kurniasih, & Agustina (2020) and also Arifin (2021) about teaching materials of BIPA; Primasari & Ningsih (2023) about visual text in BIPA; Dadela, Bulan, & Hermawan (2021) about Youtube for BIPA learners; Prastyo (2018) about the use of single sentences and compound sentences on BIPA learners; Yahya & Saddhono (2018) and Fiiarum & Susanto (2023) about error writing in syntax; Karina, Wurianto, & Prihatini (2023) about learning media for BIPA; Widyastuti (2017) about folklore used by BIPA learners; Zaka (2020) about code switching used by BIPA learners; Pramitasari (2019) about local cultural wisdom implemented by BIPA learners. The writing and speaking skill needs to be learnt to criticize the new phenomena in society in using language which is related with the use of digital media (Darihastining, Sulistyowati, Islam, & Umi Nur, 2020). The language development is influenced by the students' cultural factor in learning process (Darihastining & Maryaeni, 2017). The language acquisition is in line with the development of industry revolution 0.4 in learning process (Sulistianingsih, Dwi Hartati, & Darihastining, 2020).

Sentence is the group of words consists of subject and predicate. According to KBBI (Big Indonesian Dictionary) which says that sentence is the word unity in expressing the thought concept, feeling, and expression (linguistic), the unit of language that stands alone and has final intonation pattern and has clauses in actual and potential form. The sentence can be formed from one cluse or some clauses. In speaking, the sentence is accompanied with pitch, interrupted by pauses, ended with final intonation and followed by silence that has made no sense in combination or sound assimilation. In the form of Latin letters, the sentence is signed with various punctuation which shows that what is the sentence like. In Latin writing, it is begun with the capital letter and it is ended with period (.), question mark (?), or exclamation mark (!). While, it is also inserted with other punctuations, such as comma (,), colon (:), dash (-), and space. Period mark, question mark, and exclamation mark match with the space. The space that follows the period mark, the question mark and the exclamation mark symbolize the silence.

There are 3 types of sentences based on the syntax form, namely:

a. Declarative Sentence.
Declarative sentence is sentence that contains information. The declarative sentence is ended with the neutral intonation and down tone. In declarative sentence, there is nothing shown. It is written with ending of period mark.

b. Interrogative Sentence.
Interrogative sentence is the sentence that contains question to someone else with the purpose to get the answer. The characteristic can be seen from the question intonation which ends in high intonation and uses question mark.

c. Imperative Sentence.
Imperative sentence is the sentence that asks someone to do something. The characteristic can be seen with the imperative intonation and ends in high intonation in the end of the sentence also uses the particle –lah. In writing, the imperative sentence is ended with the exclamation mark (!). The imperative sentence can consist of request, invitation, prohibition, mockery, and wish.

The classification of sentence can be divided into some ways, such as:

a) The classification of sentence based on the response wished. It is divided into:

1) Statement Sentence
In this sentence, it gives information without any response.

2) Interrogative Sentence
In this sentence, it asks for response for the question.

b) The classification of sentence based on context and the answer which is wanted. Seeing from the context and the answer wanted, the sentences are classified into:

    1) **Greeting**

    Greeting is used when it is in meeting or farewell situation where there will be response.

    2) **Addressing**

    Addressing is short sentence used to get attention which needs various answers.

    3) **Exclamation**

    Exclamation is short sentence that has permanent pattern with certain intonation in the linguistic and non-linguistic context. This sentence does not urge to get response from the interlocutors.

Based on the explanation above, the theoretical framework is composed from several theories taken from (Arifin & Tasai, 2002) united in the following chart.
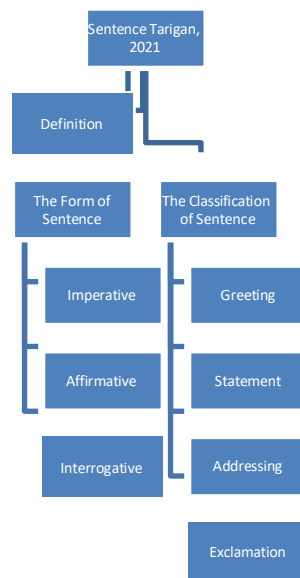
Chart 1. Theoretical Framework

METHOD

The research design used is qualitative research belonged to case study. The source of data is gotten from the use of EPUB video in Indonesian learning process used by foreign speakers from the BIPA students of American Yale University in 2023. The data are classified into the syntax form and the function of syntax taken from the recorded conversation during online learning of BIPA students. They use greeting, addressing, affirmative sentence or statement, question, imperative sentence, and exclamation. The technique in data collection uses observation and documentation. The data validation used is source validation by comparing the data from different sources of some BIPA students of American Yale University.

RESULTS AND DISCUSSION

Results

The following table 1 shows the result of the research by identifying the sentence pattern of syntax.

Table 1. Identification of Sentence Pattern in Syntax from Learning Video of BIPA Students of Yale University Amerika

No.	Kode Data	Data Temuan	Jenis Kalimat							Pola Kalimat Standart Baku (Arifin dan Tasai: 2002)	Penjelasan Indikator
			Kalimat Perintah	Kalimat Berita	Kalimat Tanya	Kalimat Salam	Kalimat Pernyataan	Kalimat Panggilan	Kalimat Seru		
1.	K.P Y 01	Memasak bakso	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak ada respon.	-	-	Saya memasak bakso\n\nS + P + O	Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada jawaban dari lawan bicara.
2.	K.T 01	Bisakah anda memasak bakso?	-	-	Karena mengandung kata "Bisakah" yang merujuk pada pertanyaan.	-	-	-	-	Apakah anda bisa memasak bakso?\n\nS + P + O + Tanda Tanya (?)	Termasuk kalimat tanya, karena terdapat kata "bisakah" yang membutuhkan jawaban dari lawan bicara dan diakiri dengan tanda tanya (?)
3.	K. B 01	Jadi, kalau cuaca dingin setelah hujan turun, saya suka memasak bakso untuk menghangatkan tubuh sekaligus menyenangkan.	-	Karena memuat informasi	-	-	-	-	-	Setelah turun hujan dan hawa di sekitar menjadi dingin saya memasak bakso untuk menghangatkan dan mengeyangkan S+P+O+Ket. Suasana	Termasuk kalimat berita karena mengandung informasi yang disampaikan ke lawan bicara dan diakhiri dengan tanda titik (.)
4.	K.T 02	Apakah bakso bisa dimakan di malam hari?	-	-	Karena terdapat kata "apakah"	-	-	-		Apakah bakso bisa dimakan saat	Termasuk kalimat tanya karena terdapat

No.	Kode	Kalimat								Analisis	Keterangan
		malam hari?								S + O + P + Ket. Waktu + tanda tanya (?)	kata "apa" yang membutuhkan jawaban dari lawan bicara dan terdapat tanda tanya (?)
5.	K.B 02	Bisa dimakan saat malam maupun siang hari.	-	Karena memuat informasi dan kalimat diakhiri dengan tanda titik	-	-	-	-	-	Bakso bisa dimakan saat siang maupun malam hari. S + O + P + Ket. Waktu	Termasuk kalimat berita karena memuat informasi dan diakhir kalimat diakhiri dengan tanda titik (.) dengan intonasi membaca yang menurun.
6.	K.B 03	Atau memakan bakso masih hangat pada saat setelah hujan.	-	Karena memuat informasi	-	-	-	-	Biasanya bakso dimakan pada saat masih hangat atau setelah turun hujan. S + O + P + Ket. Keadaan	Termasuk kalimat berita karena memuat informasi mengenai suatu topik dan diakhiri dengan tanda titik (.)
7.	K.B 04	Kalau dingin tidak enak dimakan, jadi harus dinikmati saat masih hangat.	-	Karena memuat informasi yang ditandai dengan kata "jadi"	-	-	-	-	-	Bakso kalau dingin rasanya tidak enak, jadi harus dinikmati saat masih hangat. S + O + P + Ket. Keadaan	Termasuk kalimat berita karena memuat informasi dan diakhiri dengan tanda titik (.)
8.	K.T 03	Apakah anda pernah datang ke Indonesia?	-	-	Karena terdapat kata "apa"	-	-	-	-	Apakah anda pernah datang ke Indonesia? S + O + P + Ket. Tempat +	Termasuk kalimat tanya karena terdapat kata "apa" dan diakhiri dengan

No.		Kalimat									
										Tanda Tanya (?)	tanda tanya (?)
9.	K.T 04	Apakah Erick sudah pernah ke Indonesia?	-	-	Karena terdapat kata "apa"	-	-	-	-	Apakah Erick sudah pernah datang ke Indonesia? S + O + P + Ket. Tempat + Tanda tanya (?)	Termasuk kalimat tanya karena terdapat kata "apa" dan diakhiri dengan tanda tanya (?)
10.	K.PY 02	Saya belajar bahasa Indonesia di Universitas.	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak ada respon.	-	-	Saya sedang belajar bahasa Indonesia di Universitas S + O + P + Ket. Tempat	Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada jawaban dari lawan bicara.
11.	K.T 05	Di Universitas mana Erick belajar bahasa Indonesia?	-	-	Karena terdapat kata "mana"	-	-	-		Erick sedang belajar bahasa Indonesia di Universitas mana? S + O + P + Ket. Tempat + Tanda Tanya (?)	Termasuk kalimat tanya karena terdapat kata "mana" yang membutuhkan jawaban dari lawan bicara dan diakhiri dengan tanda tanya (?)
12.	K.PY 03	Saya sebagai mahasiswa dan sangat menyukai penyanyi Indonesia.	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak ada respon.	-	-	Saya sangat menyukai penyanyi Indonesia S + O + P	Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada jawaban dari lawan bicara.
13.	K.T 06	Apakah Erick kenal Bali?	-	-	Karena terdapat kata "apa"	-	-	-	-	Apaakah Erick mengetahui pulau Bali?	Termasuk kalimat tanya karena terdapat kata

No.	Kode	Kalimat								Perbaikan	Keterangan
										S + O + P + Ket. Tempat + Tanda Tanya (?)	"apa" dan diakhiri dengan tanda tanya (?)
14.	K.S 01	Maaf bisa diulangi!	-	-	-	-	-	-	Karena terdapat tanda seru	Maaf apa bisa diulangi kembali! S + O + P + Tanda Tanya (!)	Termasuk kalimat seru karena terdapat tada seru (!)
15.	K.T 07	Apakah Erick tau tentang Bali?	-	-	Karena terdapat kata "apa"	-	-	-	-	Apakah Erick mengetahui tentang pulau Bali? S + O + P + Ket. Tempat + Tanda Tanya (?)	Termasuk kalimat tanya karena terdapat kata "apa" dan diakhiri dengan tanda tanya (?)
16.	K..T 08	Apakah Erick kenal bali, bali adalah salah satu bagian dari Indonesia?	-	-	Karena terdapat kata "apa"	-	-	-	-	Apakah Erick mengetahui bahwa pulau Bali merupakan salah satu bagian dari negara Indonesia? S + O + P + Ket. Tempat + Tamda Tanya (?)	Termasuk kalimat tanya karena terdapat kata "apa" dan diakhiri dengan tanda tanya (?)
17.	K.PY 04	Saya mau ke Bali dan teman-teman saya suka dengan Bali.	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak ada respon.	-	-	Saya ingin pergi ke pulau Bali, karna saya dan teman-teman sangat suka dengan pulau Bali. S + O + P + Ket. Tempat	Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada jawaban dari lawan bicara.
18.	K.PY 05	Tadi kita membahas tentang berkeliling di Bali.	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak ada	-	-	Kita tadi membahas mengenai berkeliling saat di Bali. S + O + P + Ket. Tempat	Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada

No.	Kode											
							respon.					jawaban dari lawan bicara.
19.	K.P Y 06	Tapi, saya tidak tahu.	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak ada respon.	-	-	Maaf tetapi saya tidak tahu. S + O + P		Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada jawaban dari lawan bicara.
20.	K.P Y 07	Lebih baik saya tidak tahu.	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak ada respon.	-	-	Lebih baik saya tidak tahu. S+P+O+Ket.		Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada jawaban dari lawan bicara.
21.	K.P Y 08	Berkeliling di kota Bali.	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak ada respon.	-	-	Berkeliling di pulau Bali S+P+O+Ket. Tempat		Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada jawaban dari lawan bicara.
22.	K.T 09	Dimana saja selain Bali?	-	-	Karena terdapat kata "dimana"	-	-	-	-	Diamana saja selain di pulau Bali ? S + O + P + Ket. Tempat + tanda tanya(?)		Termasuk kalimat tanya karena terdapat kata "dimana" dan diakhiri dengan tanda tanya (?)
23.	K.P Y 09	Saya dan teman saya pernah pergi ke Jakarta dan Yogyakarta.	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak	-	-	Saya dan teman saya pernah pergi ke kota Jakarta dan		Termasuk kalimat pernyataan, karena memberikan penegasan informasi

No.											
						ada respon.		Yogyakarta S + O + P + Ket. Tempat			tanpa ada jawaban dari lawan bicara.
24.	K.S L 01	Halo, selamat pagi.	-	-	-	Kare na terda pat kata "hall o"	-	-	-	Halo, selamat pagi S+P+O+K et. Situasi	Termasuk kalimat salam karena terdapat kalimat "hallo" yang menanda kan sebuah pertamua n.
25.	K.S L 02	Selamat pagi, salam kenal.	-	-	-	Kare na terda pat kata "sala m kenal "	-	-	-	Selamat pagi, salam kenal. S+P+O	Termasuk kalimat salam karena terdapat kata "salam kenal" yang menanda kan pertemua n.
26.	K.T 10	Apa kabar?	-	-	Karena terdapat kata "apa"	-	-	-	-	Apa kabar? S+P+O+ tanda tanya (?)	Termasuk kalimat tanya karena terdapat kata "apa" dan diakhiri dengan tanda tanya (?)
27.	K.T 11	Nama anda siapa?	-	-	Karena terdapat kata "siapa"	-	-	-	-	Nama anda siapa? S+P+O+ tanda tanya (?)	Termasuk kalimat tanya karena terdapat kata "siapa" dan diakhiri dengan tanda tanya (?)
28.	K.P Y 10	Saya senang sekali bertemu anda.	-	-	-	-	Mengand ung informasi yang menenga skan sesuatu dan tidak ada respon.	-	-	Saya senang sekali bertemu anda S+P+O	Termasuk kalimat pernyataa n, karena memberi kan penegasa n informasi tanpa ada jawaban dari

										lawan bicara.
29.	K.T 12	Kalau boleh tahu, berapa usia anda?	-	-	Karena terdapat kata "berapa"	-	-	-	Berapa usia anda ? S + O + P + Tanda Tanya (?)	Termasuk kalimat tanya karena terdapat kata "berapa" dan diakhiri dengan tanda tanya (?)
30.	K.S 02	Mohon diulangi!	-	-	-	-	-	Karena terdapat tanda seru	Mohon diulangi kembali! S + O + P + Tanda Seru (!)	Termasuk kalimat seru karena terdapat tada seru (!)
31.	K.T 13	Berapa usia anda sekarang?	-	-	Karena terdapat kata "berapa"	-	-	-	Berapakah usia anda sekarang? S + O + P + Tanda Tanya (?)	Termasuk kalimat tanya karena terdapat kata "berapa" dan diakhiri dengan tanda tanya (?)
32.	K.T 14	Apakah usia kamu tujuh belas tahun?	-	-	Karena terdapat kata "apa"	-	-	-	Apakah usia anda sekarang tujuh belas tahun? S + O + P + Tanda Tanya (?)	Termasuk kalimat tanya karena terdapat kata "apa" dan diakhiri dengan tanda tanya (?)
33.	K.P Y 11	Tidak, usia saya dua puluh tahun.	-	-	-	-	Mengandung informasi yang menegaskan sesuatu dan tidak ada respon.	-	Tidak, usia saya sekarang dua puluh tahun S + O + P	Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada jawaban dari lawan bicara.
34.	K.P Y 12	Hobi saya adalah berolahraga khususnya sepak bola.	-	-	-	-	Mengandung informasi yang menegaskan sesuatu dan tidak	-	Saya mempunyai hobi olaraga sepak bola S + O + P	Termasuk kalimat pernyataan, karena memberikan penegasan informasi

No	Kode	Kalimat								Analisis	Keterangan
							ada respon.				tanpa ada jawaban dari lawan bicara.
35.	K.T 15	Apakah ini layak untuk dibaca dan tidak kelihatan aneh?	-	-	Karena terdapat kata "apa"	-	-	-	-	Apakah ini tidak kelihatan aneh , dan layak untuk di baca? S + O + P + Tanda Tanya (?)	Termasuk kalimat tanya karena terdapat kata "apa" dan diakhiri dengan tanda tanya (?)
36.	K.T 16	Apakah begitu?	-	-	Karena terdapat kata "apa"	-	-	-	-	Apakah memang begitu? S + O + P+tanda tanya (?)	Termasuk kalimat tanya karena terdapat kata "apa" dan diakhiri dengan tanda tanya (?)
37.	K.P Y 13	Akan tetapi alurnya masih cukup wajar begitu.	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak ada respon.	-	-	Akan tetapi alurnya masih wajar S + O + P	Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada jawaban dari lawan bicara.
38.	K.P Y 14	Jadi saya kira itu.	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak ada respon.	-	-	Saya mengira S + P	Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada jawaban dari lawan bicara.
39.	K.P 01	Mintalah tolong kepada teman-teman untuk menuliskan cerita yang menarik, meskipun dengan	Karena berisi perintah untuk melakukan sesuatu ditandai dengan kata	-	-	-	-	-	-	Mintalah tolong kepada teman-teman untuk menuliskan cerita yang menarik, meskipun dengan	Termasuk kalimat perintah karena mengandung perintah "mintalah" dan diakhiri tanda seru (!)

		keterbatas an kosa kata!	"mintal ah"						keterbatas an kosa kata! S+P	
40.	K.P Y 15	Minggu depan pada hari Rabu.	-	-	-	-	Mengand ung informasi yang menenga skan sesuatu dan tidak ada respon.	-	-	Minggu depan pada hari Rabu S+P	Termasuk kalimat pernyataa n, karena memberi kan penegasa n informasi tanpa ada jawaban dari lawan bicara.
41.	K.T 17	Apa obrolan itu tentang kota saya?	-	-	Karena terdapat kata "apa"	-	-	-	-	Apakah obrolan itu berisi mengenai kota saya? S + O + P + Tanda Tanya (?)	Termasuk kalimat tanya karena terdapat kata "apa" dan diakhiri dengan tanda tanya (?)
42.	K.P Y 16	Terima kasih bu Susi	-	-	-	-	Mengand ung informasi yang menenga skan sesuatu dan tidak ada respon.	-	-	Terimakas ih bu Susi S + O + P	Termasuk kalimat pernyataa n, karena memberi kan penegasa n informasi tanpa ada jawaban dari lawan bicara.
43.	K.P Y 17	Wah, bionya menarik sekali karena ada gambarnya jadi sangat membatu.	-	-	-	-	Mengand ung informasi yang menenga skan sesuatu dan tidak ada respon.	-	-	Bionya sangat menarik sekali karna terdapat gambar dan sangat membantu S + O + P	Termasuk kalimat pernyataa n, karena memberi kan penegasa n informasi tanpa ada jawaban dari lawan bicara.
44.	K.P Y 18	Terima kasih atas motivasiny a, siswanya apresiatif serta atraktif.	-	-	-	-	Mengand ung informasi yang menenga skan sesuatu dan tidak ada	-	-	Siswanya sangat apresiatif dan atraktif, terima kasih atas motivasiny a	Termasuk kalimat pernyataa n, karena memberi kan penegasa n informasi

No.	Kode	Kalimat							Analisis	Keterangan
		respon.							S + O + P + Ket. Keadaan	tanpa ada jawaban dari lawan bicara.
45.	K.T 18	Maaf, apa namanya interaktif?	-	-	Karena terdapat kata "apa"	-	-	-	Apa itu interaktif? S + O + P + Tanda Tanya (?)	Termasuk kalimat tanya karena terdapat kata "apa" dan diakhiri dengan tanda tanya (?)
46.	K.P Y 19	Pasti ada hal-hal yang baru waktu melihat informasi di bio.	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak ada respon.	-	-	Saya mendapatkan informasi baru pada saat melihat indormasi di bio S + O + P	Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada jawaban dari lawan bicara.
47.	K.P Y 20	Apalagi untuk ibu, semakin Panjang bio yang dibuat semakin abstrak dan menjadi tantangan tersendiri untuk mahasiswa.	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak ada respon.	-	-	Semakin Panjang bio yang dibuat semakin abstrak dan menjadi tantangan tersendiri untuk mahasiswa S + O + P	Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada jawaban dari lawan bicara.
48.	K.P Y 21	Pertanyaannya bagus mbak Medi.	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak ada respon.	-	-	Mbak medi, pertanyaan anda sangat bagus S + O + P	Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada jawaban dari lawan bicara.
49.	K.P Y 22	Syukurlah, semoga ibu dipanggil bukan kamu. Mohon maaf kalau	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak	-	-	Mohon maaf apabila ada salah kata S + O + P	Termasuk kalimat pernyataan, karena memberikan penegasan n

No.	Code	Sentence	K.P	K.B	K.T	K.SL	K.PY	K.PG	K.S		
		ada salah kata seperti itu.					ada respon.				informasi tanpa ada jawaban dari lawan bicara.
50.	K.P Y 23	Sama saya juga begitu, namanya juga lupa ejaannya.	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak ada respon.	-	-	Saya juga sering lupa ejaan S + O + P	Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada jawaban dari lawan bicara.
51.	K.P Y 24	Baik. nanti saya akan mintakan kepada teman-teman.	-	-	-	-	Mengandung informasi yang menengaskan sesuatu dan tidak ada respon.	-	-	Saya akan mintakan kepada teman-teman S + P + O	Termasuk kalimat pernyataan, karena memberikan penegasan informasi tanpa ada jawaban dari lawan bicara.

K.P : (Kalimat Perintah/Imperative Sentence)
K.B : (Kalimat Berita/Declarative Sentence)
K.T : (Kalimat Tanya/Interrogative Sentence)
K.SL : (Kalimat Salam/Greeting)
K.PY : (Kalimat Pernyataan/Statement)
K.PG : (Kalimat Panggilan/Addressing)
K.S : (Kalimat Seru/Exclamation)

Discussion

1) The First Video

The first video with the subject of student of BIPA female student that discusses about food (meatball) with *Dr. Susi Darihastining, M.Pd* as tutor**.** The sentence in K. PY 01 *"memasak bakso"* is included in sentence of statement because the speaker gives information with no need of response from interlocutor. The statement is ended with period in writing form and it is ended with low pitch in spoken language (Alwi, 1993:54; Yahya & Saddhono, 2018; Fiiarum & Susanto, 2023). If it is seen from the structure of syntax, it is included in non-standard sentence. The sentence is not written in standard sentence *"Saya memasak bakso"* with the standard structure (S + P/V + O)**.**

The sentence K.T 01 *"Bisakah anda memasak bakso?"* and K.T 02 *"Apakah bakso bisa dimakan di malam hari?"* are included in the interrogative sentence because it consists question word *bisakah* and *apakah* and there is question mark and it needs response from the interlocutor. The interrogative sentence is the sentence which contains question (Yahya & Saddhono, 2018 and Fiiarum & Susanto, 2023). If it is seen from the structure of syntax, the sentence is included in non-standard sentence. The sentence is considered to be standard if the writing K.T 01 *"Apakah anda bisa memasak bakso?"* with the standard structure or pattern (S + P/V + O + Question Mark (?)) and K.T 02 *"Apakah bakso bisa dimakan saat malam hari?"* is written in standard pattern (S + O + P/V + Adverb of Time).

The sentence K.B 01 *"Jadi, kalau cuaca dingin setelah hujan turun, saya suka memasak bakso untuk menghangatkan tubuh sekaligus menyenangkan."*, K.B 02 *"Bisa dimakan saat malam maupun siang hari."*, K.B 03 *"Atau memakan bakso masih hangat pada saat setelah hujan."* and K.B 04 *"Kalau dingin tidak enak dimakan, jadi harus dinikmati saat masih hangat."* are included in affirmative sentence because it contains information and it ends with period (.) with the low intonation. The affirmative sentence contains information (Yahya & Saddhono, 2018 dan Fiiarum & Susanto, 2023). If it is seen from the syntax structure, it will be considered as standard sentence. The sentence will be standard if it is written in K.B 02 *"Bakso bisa dimakan saat siang maupun malam hari."* with the standard pattern (S + O + P/V + Adverb of Time), K.B 03 *"Biasanya bakso dimakan pada saat masih hangat atau setelah turun hujan."* With the standard pattern (S + O + P/V + Conditional Adverb) and K.B 04 *"Bakso kalau dingin rasanya tidak enak, jadi harus dinikmati saat masih hangat."* with the standard pattern (S + O + P + Conditional Adverb).

2) The Second and Third Video

The second and third video with subject's name Erick (1) and the same student's name Erick (2) and Dr. Susi Darihastining, M.Pd as tutor. The sentence of K.T 03 *"Apakah anda pernah datang ke Indonesia?"*, K.T 04 *"Apakah Erick sudah pernah ke Indonesia?"*, K.T 05 *"Di Universitas mana Erick belajar bahasa Indonesia?"*, K.T 06 *"Apakah Erick kenal Bali?"*, K.T 07 *"Apakah Erick tau tentang Bali?"*, K.T 08 *"Apakah Erick kenal bali, bali adalah salah satu bagian dari Indonesia?"* and K.T 09 *"Dimana saja selain Bali?"* are included into interrogative sentence with the question word *"apa", "dimana"* and in the end of sentence signed with question (?) and it needs response from the interlocutor. The interrogative sentence contains question (Yahya & Saddhono, 2018; Fiiarum & Susanto, 2023). If it is seen from the syntax structure, the sentence is not standard. The sentence is said to be standard if the writing K.T *03 "Apakah anda pernah datang ke Indonesia?"* with the standard pattern (S + O + P/V + Adverb of Place + Question sign (?)), K.T 04 *"Apakah Erick sudah pernah datang ke Indonesia?"* with the standard pattern (S + O + P/V + Adverb of Place + question mark (?)), K.T 05 *"Erick sedang belajar bahasa Indonesia di Universitas mana?"* with the standard pattern (S + O + P/V + Adverb of Place + question mark (?)), K.T 06 *"Erick sedang belajar bahasa Indonesia di Universitas mana?"* with the standard pattern (S + O + P + Adverb of Place + question mark (?)), K.T 07 *"Apakah Erick mengetahui tentang pulau Bali?"* with the standard pattern (S + O + P/V + Adverb of Place + Question Mark (?)), K.T 08 *"Apakah Erick mengetahui bahwa pulau Bali merupakan salah satu bagian dari negara Indonesia?"* with the standard pattern (S + O + P/V + Adverb of Place + Question Mark (?)) and K.T 09 *"Dimana saja selain di pulau Bali?"* with the standard pattern (S + O + P/V + Adverb of Place + Question Mark (?)).

The sentence K.PY 02 *"Saya belajar bahasa Indonesia di Universitas."*, K.PY 03 *"Saya sebagai mahasiswa dan sangat menyukai penyanyi Indonesia"*, K.PY 04 *"Saya mau ke Bali dan teman-teman saya suka dengan Bali."*, K.PY 05 *"Tadi kita membahas tentang berkeliling di Bali."*, K.PY 06 *"Tapi, saya tidak tahu."*, K.PY 07 *"Lebih baik saya tidak tahu."*, K.PY 08 *"Berkeliling di kota Bali."* and K.PY 09 *"Saya dan teman saya pernah pergi ke Jakarta dan Yogyakarta."* belong to statement because it gives information with no response. The statement or affirmative sentence is ended in period in writing and in spoken, it is ended with low intonation. The sentence contains statement (Alwi 1993:54; Yahya & Saddhono, 2018 dan Fiiarum & Susanto, 2023). If it is seen from the syntax structure, it belongs to non-standard sentence. It will be standard if it is written K.PY 02 *"Saya sedang belajar bahasa Indonesia di Universitas."* with the standard pattern (S + O + P/V + Adverb of Place), K.PY 03 *"Saya sedang belajar bahasa Indonesia di Universitas."* with the standard pattern (S + O + P/V + Adverb of Place), K.PY 04 *"Saya ingin pergi ke pulau Bali, karna saya dan teman-teman sangat suka dengan pulau Bali."* With the standard pattern (S + O + P/V + Adverb of Place), K.PY 05 *"Kita tadi membahas mengenai berkeliling saat di Bali."* with the standard form (S + O + P/V + Adverb of Place), K.PY 06 *"Maaf tetapi saya tidak tahu"* with the standard pattern (S + O + P/V), K.PY 07 *"Lebih baik saya tidak tahu"* with the standard pattern (S+P/V+O+Adverb), K.PY 08 *"Berkeliling di pulau Bali"* with the standard pattern (S+P/V+O+Adverb of Place) and K.PY 09 *"Saya dan teman saya pernah pergi ke kota Jakarta dan Yogyakarta"* with the standard pattern (S + O + P/V+ Adverb of Place).

The sentence KS 01 *"Maaf bisa diulangi!"* is included in imperative sentence. Imperative sentence is the sentence that shows emotion or feeling. If it is seen from the syntax structure, it

belongs to non-standard sentence. It will be standard if the writing form of KS 01 *"Maaf apa bisa diulangi kembali!"* with the standard pattern (S + O + P/V + Exclamation Mark (!)).

3) The Fourth Video

The fourth video with the subject of student's name Erick (1) and Dr. Susi Darihastining, M.Pd as tutor. Sentence in K.SL 01 *"Halo, selamat pagi."* and K.SL 02 *"Selamat pagi, salam kenal"* is included in greeting and there is introduction *"salam kenal"* and *"hallo"*. The greeting is said when they meet or separate with someone. If it is seen from the syntax structure, it belongs to the non-standard sentence. It will be standard if it is written K.SL 01 *"Halo, selamat pagi"* with the standard pattern (S + P/V + O + Adverb of Situation) and K.SL 02 *"Selamat pagi, salam kenal"* with the standard pattern (S+P/V+O).

The sentence K.T 10 *"Apa kabar?"*, K.T 11 *"Nama anda siapa?"*, K.T 12 *"Kalau boleh tahu, berapa usia anda?"*, K.T 13 *"Kalau boleh tahu, berapa usia anda?"* and K.T 14 *"Apakah usia kamu tujuh belas tahun?"* are included in interrogative sentence because there is word *"berapa"*, *"apa"* and ended with question mark (?) and also needs response from the interlocutor. The interrogative sentence is used to ask question about something (Yahya & Saddhono, 2018 dan Fiiarum & Susanto, 2023). If it is seen from the syntax structure, it belongs to non-standard sentence. It will be standard if it is written K.T 10 *"Apa kabar ?"* with the standard pattern (S + P/V + O + Question Mark (?)), K.T 11 *"Nama anda siapa?"* with the standard pattern (S + P/V + O + Question Mark (?)), K.T 12 *"Berapa usia anda ?"* with the standard pattern (S + O + P/V + Question Mark (?)), K.T 13 *"Berapakah usia anda sekarang?"* with the standard pattern (S + O + P/V + Question Mark (?)) and K.T 14 *"Apakah usia anda sekarang tujuh belas tahun?"* with the standard pattern (S + O + P/V + Question Mark (?)).

The sentence K.PY 10 *"Saya senang sekali bertemu anda."*, K.PY 11 *"Tidak, usia saya dua puluh tahun."* and K.PY 12 *"Hobi saya adalah berolahraga khususnya sepak bola"* are included in statement because it gives information without any response from the interlocutor. The statement is ended with period in written form and with low pitch in spoken form. The statement is used to state about something (Alwi 1993:54; Yahya & Saddhono, 2018 dan Fiiarum & Susanto, 2023). If it is seen from the syntax structure, it belongs to non-standard sentence. The sentence can be said as standard sentence if the writing K.PY 10 *"Saya senang sekali bertemu anda."* with the standard pattern (S+P/V+O), K.PY 11 *"Tidak, usia saya sekarang dua puluh tahun."* with the standard pattern (S + O + P) and K.PY 12 *"Saya mempunyai hobi olaraga sepak bola."* with the standard pattern (S + O + P).

The sentence K.S 02 *"Mohon diulangi!"* is included in exclamation because there is exclamation mark (!). The exclamation sentence is the sentence which states emotion or feeling. If it is seen from the syntax structure, the sentence belongs to non-standard sentence. It will be standard if it is written K.S 02 *"Mohon diulangi kembali!"* with the standard pattern (S + O + P + Exclamation Mark (!)).

4) The Fifth Video

The fifth video with the subject Smart Classroom and Dr. Susi Darihastining, M.Pd. as tutor. The sentence K.T 15 *"Apakah ini layak untuk dibaca dan tidak kelihatan aneh?"*, K.T 16 "Apakah begitu?", K.T 17 *"Apa obrolan itu tentang kota saya?"* and K.T 18 *"Maaf, apa namanya interaktif?"* are included in interrogative sentence because there is word *"apa"* and ended with question mark (?) and it also needs response from interlocutor. The interrogative sentence is the sentence that contains question. If it is seen from the syntax structure, it belongs to non-standard sentence. It will be standard if it is written K.T 15 *"tidak kelihatan aneh , dan layak untuk di baca?"* with the standard pattern (S + O + P/V + Question Mark (?)), K.T 16 *"Apakah memang begitu?"* with the standard pattern (S + O + P/V + Question Mark (?)), K.T 17 *"Apakah obrolan itu berisi mengenai kota saya?"* with the standard pattern (S + O + P/V + Question Mark (?)) and K.T 18 *"Apa itu interaktif?"* with the standard pattern (S + O + P/V + Question Mark (?)).

The sentence K.PY 13 *"Akan tetapi alurnya masih cukup wajar begitu."*, K.PY 14 *"Jadi saya kira itu."*, K.PY 15 *"Minggu depan pada hari Rabu."*, K.PY 16 *"Terima kasih bu Susi."*, K.PY 17 *"Wah, bionya menarik sekali karena ada gambarnya jadi sangat membatu."*, K.PY 18 *" Terima kasih atas motivasinya, siswanya apresiatif serta atraktif."*, K.PY 19 *"Terima kasih atas motivasinya, siswanya apresiatif serta atraktif."*, K.PY 20 *"Apalagi untuk ibu, semakin Panjang bio yang dibuat semakin abstrak dan menjadi tantangan tersendiri untuk mahasiswa."*, K.PY 21

"Pertanyaannya bagus mbak Medi.", K.PY 22 *"Syukurlah, semoga ibu dipanggil bukan kamu. Mohon maaf kalau ada salah kata seperti itu."*, K.PY 23 *"Sama saya juga begitu, namanya juga lupa ejaannya."* and K.PY 24 *"Baik. nanti saya akan mintakan kepada teman-teman."* The sentences are included in statement because they emphasize the information without any response from interlocutor. The statement is sentence which is ended with period and with low pitch in spoken language (Alwi 1993:54). If it is seen from the syntax structure, they are not standard pattern. The sentences will be standard if they are written K.PY 13 *"Akan tetapi alurnya masih wajar."* with the standard pattern (S + O + P/V), K.PY 15 *"Minggu depan pada hari Rabu"* with the standard pattern (S+P) K.PY 14 *"Saya mengira."* with the standard pattern (S + P), K.PY 16 *"Terimakasih bu Susi."* with the standard pattern (S + O + P), K.PY 17 *"Bionya sangat menarik sekali karna terdapat gambar dan sangat membantu."* with the standard pattern (S + O + P/V), K.PY 18 *"Siswanya sangat apresiatif dan atraktif, terima kasih atas motivasinya"* with the standard pattern (S + O + P/V + Adverb of Condition), K.PY 19 *"Saya mendapatkan informasi baru pada saat melihat informasi di bio"* with the standard pattern (S + O + P/V), K.PY 21 *"Mbak medi, pertanyaan anda sangat bagus"* with the standard pattern (S + O + P/V), K.PY 22 *"Mohon maaf apabila ada salah kata"* with standard pattern (S + O + P/V), K.PY 23 *"Saya juga sering lupa ejaan"* with the standard pattern (S + O + P/V) and K.PY 24 *"Saya akan mintakan kepada teman-teman"* with the standard pattern (S + P/V + O).

The sentence K.P 01 *"Mintalah tolong kepada teman-teman untuk menuliskan cerita yang menarik, meskipun dengan keterbatasan kosa kata!"* is included in imperative sentence because there is command *"mintalah"* and ended with exclamation mark (!). The imperative sentence gives command or request to someone.

The sentence stands alone with final intonation and it consists of clause. The independent clause becomes cognition of conversation that consists of proposition of combining clauses. The response of the sentence at least shows exclamation and greeting. Thus, this research supports what has been stated by Prastyo (2018) that BIPA students have used simple sentence and compound sentence. When they describe or deliver information. It also supports Yahya & Saddhono (2018) and Fiiarum & Susanto (2023) who state that the error in writing in syntax pattern determines the sentence becomes the standard or non-standard pattern determined by library hall to ease in identifying sentence, to make the sentence better as realization of loving our own Indonesian language.

CONCLUSION

Sentence is group of words that has at least subject and predicate. According to KBBI as legal Indonesian dictionary, the sentence is the speech which expresses concept of thought and feeling. It is also unit of language that stands alone, has final intonation, and consists of clause. The type of sentence based on syntax pattern are divided into 3 kinds, namely: (a) declarative sentence, (b) interrogative sentence, (c) imperative sentence. Based on classification, the sentence is classified into: (a) classification of sentence based on the response which is divided into two types, such as statement and question, (b) classification of sentence based on context and the answer which is divided into two types, namely: greeting and addressing. The essential material needs special understanding about definition, form, and classification of sentence. It needs to understand the material of syntax seriously so that the students as the candidate of teacher as well can speak Indonesian well.

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TOPONYMY IN LEMAHWUNGKUK DISTRICT, CIREBON (ANTHROPOLINGUISTIC STUDY)

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ABSTRACT

Cirebon has a specialty that is still an attraction for tourists to visit its historical places. Starting from its historical buildings, royal relics, to traditional food that is characteristic of it. The naming of the names of these historical places is one of the uniqueness that characterizes each region. The naming of a place or toponymy always contains a story or story of its formation, therefore toponymy is often attributed to the identity of a place so that toponymy is also closely related to meaning. This research will analyze the toponymy of Lemahwungkuk, Cirebon based on anthropolinguistic studies. The method used in this research is descriptive qualitative and the place of research is Lemahwungkuk, kasepuhan, Panjunan, and Pegambiran. Based on the results of the analysis of Lemahwungkuk toponymy aspects have three aspects, namely (1) physical aspects in the form of biological and geomorphological elements, (2) social aspects, including historical places, names of figures, and past activities and, (3) cultural aspects contain legends and folklore.

Keywords: Toponymy, Cirebon, Anthropolinguistics

INTRODUCTION

Indonesia is a country that has a variety of cultures, ethnicities, and languages. One of them is Cirebon which is located in West Java Province. Cirebon borders directly with Central Java and is said to be the gateway to southern West Java. Based on this geographical location, it is certain that there are similarities and differences both in terms of language and culture. Currently, Cirebon has become a tourist destination that is often visited by local and foreign tourists. Cirebon has a specialty that is still an attraction for tourists to visit its historic places. Starting from its historical buildings, royal relics, to traditional food that becomes its culinary.

The naming of these historical places is one of the uniqueness that characterizes each region. Humans who are born into the world have a name to identify themselves to be called and addressed. Although there is a saying "What is a name?". Which states that as if the name is not important (Rais, et al, 2008:1). Likewise, the naming of place names in Cirebon certainly has its own uniqueness that will not be separated from history and culture. Language and culture are two different things, but cannot be separated between the two because we know that language is a reflection of culture and self-identity of its speakers in a specific society.

Based on Bishop (Tarigan, 1991: 12) that there is a relationship between language and culture, language cannot be separated from culture because language as a communication subsystem is a part of the cultural system and becomes the most important part of culture. Regarding the relationship between language and culture, Kramsch (2001: 72) categorizes it into three things, namely: 1) language expresses cultural reality; 2) language is part of cultural reality; and 3) language symbolizes cultural reality. In relation to the relationship between language and culture, it turns out that naming also cannot be separated from language because language is a sign system, which is used by humans or society in general as a means of communication.

Naming either a personal name, or naming an area is closely related to the language, cultural and historical background of a place. This is stated in the Sapir-Whorf hypothesis which reveals that language, culture, and the human mind are interconnected. So, a place name will contain the culture of its people which is a social heritage. Toponymy is a field of study used in identifying and investigating place names on earth. Toponymy is a branch of the science of Onomastika. Onomastika is the study of the origin of names.

As Ullmann (2014:92) argues, onomastika is the study of proper names that can shed light on many aspects of political economy and social history, has recently established itself as a semi-independent branch of linguistics, and has held special congresses and has its own journal. Onomastika

is divided into two parts in Ullmann (2014:92), namely toponymy, the study of place names and anthroponymy, which is a study that analyzes the meaning of people's names.

Toponymy has an important role as a marker or helper of a certain identity. Naming or toponymy always contains a story or story of its formation, therefore toponymy is often associated with the identity of a place, so toponymy is also closely related to meaning. A toponym is likely to have a meaning behind its naming. Toponyms also often have many cultural meanings that also hold cultural values in For example, the name Cirebon itself was originally "Caruban" which means ','. The mixture here means that the Cirebon community consists of various ethnicities, namely Chinese, Javanese, Sundanese and Arabs. Then, over time it changed to 'Carbon' because the majority of the people around it make petis from small shrimp (rebon). Furthermore, from the word *'Carbon'* perhaps to facilitate the pronunciation of the community into 'Cirebon' and there are those who interpret it comes from the word "Cai" and "rebon" which means water and rebon (small shrimp). Based on the geographical location of the region Cirebon is located on the North Coast directly adjacent to the Java Sea.

Together with the development of technology that is increasingly advanced and with the easy entry of outside culture, people, especially teenagers in Cirebon, do not know the background of the naming of the place. In fact, the naming of place names in Cirebon contains many meanings related to the historical background of the culture of the region. In addition, the declining sense of pride in their region because they prefer and follow foreign cultures that are considered more modern. This is the background for researchers to examine toponymy in Cirebon, especially Lemahwungkuk Village based on anthropolinguistic studies.

METHODS

This study will describe and analyze the phenomena of place naming in Lemahwungkuk District, Cirebon City. The method used is descriptive with a qualitative approach that has natural characteristics, as a direct data source. Creswell (2016: 3) explains that the research method is a research plan and procedure that includes steps in the form of detailed methods of data collection, analysis and interpretation of data. Descriptive research is research that describes the actual situation about the object to be studied. Based on the actual situation at the time of the research, the data collected is not in the form of numbers, but the data comes from interviews, field notes, personal documents, and other documents.

The place of this research is in Lemahwungkuk District, Cirebon City which consists of four villages namely Lemahwungkuk, Kasepuhan, Panjunan, and Pegambiran. The reason for the selection of the place is based on the 0 kilometer point of Cirebon which is in the middle of Cirebon and is the first area of Cirebon.

The data collection stage, primary data and secondary data will be obtained. Primary data was obtained through the chap method that allows researchers to have direct conversations with informants to obtain the information needed. In order for the information obtained to be proven, the requirements of a good informant are determined. Researchers have determined the requirements of informants, namely adults, Cirebon natives, living in Cirebon, and understand the ins and outs of the history of Cirebon culture. The next stage is data analysis. At this stage, researchers conducted two steps of analysis. The first analysis is the analysis of the names of villages in Lemahwungkuk, Cirebon City based on the form of linguistic units and determine what aspects influence the naming of the names of villages in Lemahwungkuk, Cirebon, whether physical, social, or cultural aspects.

RESULTS AND DISCUSSION

Toponymy has an important role as a marker and characteristic of a certain identity in society. The naming of a place or toponymy is certainly related to the story or historical background of the formation of an area. Thus, toponymy is usually associated with the identity of a place so that toponymy is also closely related to the cultural values contained therein. Likewi se, the language used in Cirebon is partly Sundanese and partly Cirebon or there is the term "Jawareh". So, it is certain that the naming can also come from Sundanese and Cirebon, or other regional languages. The focus of this research is to analyze the background of place naming in Lemahwungkuk District, Cirebon City, which consists of Lemahwungkuk, Panjunan, Kasepuhan, and Pegambiran.

The following is a table of place names in Lemahwungkuk district, Cirebon, based on physical, social and cultural aspects.

Table 1. Word Framing and Meaning of Lemahwungkuk Toponimy

District Name	Word Framing	Meaning	Aspect of Toponomy
Kasepuhan	he word *"kasepuhan"* comes from the word *"sepuh"* which means *"old"*. Given the affix Ka- and the suffix -an. So it becomes *"kasepuhan"*.	The residence of the oldest elders and the territory of the oldest kingdom in Cirebon.	Physical, social, and cultural
Lemahwungkuk	The word *"lemahwungkuk"* comes from two words put together, namely the lemma *"lemah"* which is soil and the lemma "wungkuk" which is 'bungkuk'.	Sunan Kalijaga who fell asleep sitting and bent over, so that from a distance it looked like a pile of earth. The first village opened by Ki Gede Alang-Alang was named "lemahwungkuk".	Physical, social, and cultural
Panjunan	The word *"panjunan"* comes from the affix pa-+N, *"anjun"* and the suffix -an. It will become *"panjunan"*.	The name of the son of Sheikh Nurjati named Prince Panjunan or Sheikh Abdurrahman. Pottery craft center in Cirebon City	Physical, social, and cultural
Pegambiran	The word *"pegambiran"* comes from the affix pe- + *"gambir"* + and the suffix -an. It becomes *"pegambiran"*.	A place where many gambir trees grow	Physical, social, and cultural

Based on the table above, it can be explained that Lemahwungkuk Sub-district has four villages whose place names are closely related to the historical background of the area. Based on the results of the analysis, it is stated that Kelurahan Kasepuhan comes from the word *"kasepuhan "* derived from the word *"sepuh "* which means *"old"*. Given the affix Ka- and suffix -an. So that it becomes *"kasepuhan"*. The toponymic meaning is based on the historical background, namely the residence of elders or elders and the oldest Royal area in Cirebon. Ba sed on the Cirebon Babad Manuscript, the Kasepuhan Palace was led by Pangeran Cakrabuana in 1430. This palace is often referred to as Keraton Pakungwati because it is the forerunner of Kasepuhan Palace, Ratu Dewi Pakungwati is the wife of Sunan Gunung Jati.

The next toponymic analysis is the naming of "Lemahwungkuk". The word *"lemahwungkuk"* comes from two words that are put together, namely the lemma *"lemah"* which is soil and the lemma "wungkuk" which is 'bungkuk'. Based on several informants, some said that the naming of "Lemahwungkuk" originated from Sunan Kalijaga who fell asleep sitting down and bent over, so from a distance it looked like a pile of earth and was called "Lemahwungkuk". Another source also says that "Lemahwungkuk" was the first village opened by Ki Gede Alang-Alang which was named "lemahwungkuk" and became the origin of the name "Caruban" (Cirebon). It is certain that the toponymy of Lemahwungkuk is based on the physical aspect because there is indeed a pile of soil in the area that looks like a person who bends over when viewed from a distance and the social aspect is the activity of the people in the area who sell petis from small shrimps. This is also related to the folklore that is circulating in the Lemahwungkuk area.

Then, the toponymy of Panjunan, the word *"panjunan"* comes from the affix pa-+N, *"anjun"* and the suffix -an. So it becomes *"panjunan"*. 'anjun' is thought to come from the Javanese language which means people who make vessels from clay (pottery). Based on its physical aspect, the Panjunan area was once a producer of pottery in Cirebon, but now it no longer exists. Panjunan is also synonymous with the area of Arab descendants, so it is often called the Arab village because many sell perfume or souvenirs typical of the Arab country. In Panjunan there is also cultural acculturation, between the indigenous people of Cirebon, Arab descendants, and Chinese communities and the distinctive building is the Panjunan Red Mosque. While based on social and cultural aspects, Panjunan is the name of a figure who is the name of the son of Sheikh Nurjati named Prince Panjunan or Sheikh Abdurrahman who lived there. So the area is called "Panjunan".

The latter in Lemahwungkuk is Pegambiran Village. Based on the results of morphological analysis, the word *"pegambiran "* comes from the affix pe- + *"gambir"* + and suffix -an. *Pegambiran* means a place where gambir trees grow. However, it is currently unknown where the trees grow. Based on folklore, the area is overgrown with gambier trees, so the physical aspect appears and the cultural.

The analysis of place naming cannot be separated from language, history, and culture. Likewise, when analyzed based on the elements of word formation, there must be some that are either different or otherwise the meaning is not in accordance with what we think. Thus, meaning is also very influential in the formation of the meaning and origin of the history of the area. Likewise, what happened to the toponymy of Lemahwungkuk, Cirebon based on anthropolinguistic studies is strongly influenced by the cultural background that is inherent in it. We, as heirs of culture, must also know the background of the naming of the area we live in as proof that we maintain a culture that is passed down from generation to generation and becomes the distinctive identity of a community.

CONCLUSIONS

Based on the analysis of the anthropolinguistic approach, it can be concluded that toponymy in Lemahwungkuk District, Cirebon City is entirely based on physical, social, and cultural aspects. In Lemahwungkuk toponymy, Cirebon, (1) physical aspects in the form of biological and geomorphological elements, (2) social aspects, including historical places, names of figures, and past activities and, (3) cultural aspects contain legends and folklore.

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TRANSDISCIPLINARY DEVELOPMENT OF TOPONYMY STUDIES ON DISASTER MITIGATION ASPECTS: BIBLIOMETRIC ANALYSIS

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ABSTRACT

The liquefaction that occurred in Palu in 2018 due to the activity of the Palu Koro Fault became a deep sorrow for the Indonesian nation. This event is a precaution for all of us in order to minimize the impact that may occur again in the future. One of the things that can be done to minimize the impact of the disaster is to develop a research area in the field of disaster mitigation. Toponymy as a transdisciplinary study in linguistics facilitates disaster mitigation programs. In Indonesia, similar potential disasters can also occur in unexpected areas such as Jadetabek (Jakarta, Depok, Tangerang, Bekasi) because it is traversed by the Baribis Fault which is not widely known by the general public. Therefore, this study aims to elaborate the potential research themes in the area of disaster mitigation through transdisciplinary toponymy studies. Through bibliometric analysis, this study explores the development and interconnection of literature related to toponymy and disaster mitigation. This method helps identify trends, disciplinary contributions, as well as knowledge gaps that can be corrected through a transdisciplinary approach. This research uses a qualitative approach with a focus on bibliometric analysis to answer the research objectives. The results of this study show that there is *a gap* in the trend of toponymy and disaster mitigation research. This area is still very large to be the theme of transdisciplinary toponymy research. One of the objects of toponymy research for disaster mitigation is in the area crossed by the Baribis Fault. Thus, the results of this study are expected to provide references for researchers, practitioners, and policy makers related to toponymy in holistic disaster mitigation.

Keywords: trandiciplinery, toponymy, disaster mitigation, bibliometric

INTRODUCTION

In 1960, the United Nations (UN) established the United *Nations Group of Experts on Geographical Names* (UNGGN), an organization with the aim of formulating guidelines and standards in geographic naming. The UNGEGN is responsible for promoting consistency and uniformity in the use of geographical names worldwide, as revealed by Nyström (2014).

Since its inception in 1960, UNGEGN has shown special attention to the relationship between place names and cultural heritage. Furthermore, in 2002, a special working group was formed to improve local language empowerment and the use of local place names. Finally, in 2012, the function of this working group was changed to address the issue of toponymy as part of cultural heritage and its participation in disaster mitigation message information as highlighted by Cantile & Kerfoot (2016).

The importance of establishing place names is seen in the context of international communication, especially in emergency situations such as natural disasters. The UNGEGN ordered all UN members to manage and ensure consistency of place names. Lauder, A. F., &; Lauder, M. R. (2015) stated that the UNGEGN resolution aims to maintain the use of place names in local languages in order to preserve history, culture, and population migration data in their respective countries.

Prof. Dr. Multamia Retno Mayekti Tawangsih Lauder, a Toponymy Expert and Member of UNGEGN representing Indonesia, emphasized the importance of maintaining the authenticity of place names and local languages. He highlighted that aspects of local culture and safety, especially in mitigation against natural disasters, need to be the main consideration (Lauder, A. F., Bachtiar, T., &; Sobarna, C. (2023).

For example, Natawijaya *et all*. (2021) conducted research on toponymy as an effort to mitigate disasters in Palu City. An earthquake in 2018 in Palu City, Central Sulawesi, Indonesia, resulted in

liquefaction and significant damage due to the activity of the Palu-Koro Fault. This tragic event shows how important it is to consider toponymy in the context of safety and natural disaster mitigation.

Figure 1.1 Comparative Satellite Image of Linquifation Affected Area, Palu City, 2018 (Natawidjaja et al., 2021)

The Palu-Koro fault is recognized as one of the most active faults in the world. The event on September 28, 2018, was a major natural disaster triggered by the world's most active fault. This disaster claimed as many as 4,340 lives died and disappeared. In addition, about 172 thousand people were forced to evacuate, while more than 68 thousand houses were damaged (Natawidjaja *et al.*, 2021).

Some areas in Palu affected by liquefaction include several areas in Palu City. First, *Balaroa*: Balaroa is an area that suffered damage from liquefaction so severe that it caused the settlement to be destroyed and drowned in mud. Second, *Petobo*: residential areas in Petobo also suffered damage from liquefaction very severely, with many houses and buildings damaged and submerged in mud. Finally, *Sigi*: several areas in Sigi Regency, adjacent to Palu, also suffered severe damage due to liquefaction due to the earthquake (Natawidjaja et al., 2021).

Some names of areas seriously affected during the disaster event on September 28, 2018 turned out to have the origin of place names (toponymy). For example, Palu is one of the cities that is on the fault or fault of the Palu-Koro earthquake. Named Palu because it used to be part of the sea that was lifted due to an earthquake. *Topalu'e* means 'uplifted ground' (Syah, 2017; Nikmah, 2020; Akmayasari, 2019; Gafur, 2021). In addition, the most astonishing is in one of the worst hit areas is Perumnas Balaroa. Balaroa is known as "Lonjo" which comes from Kaili language which means 'muddy ground'. As stated by Damayanti, et al. (2021) in their research which states that the Kaili Ledo-Indonesian-English dictionary by Evans (2003) also includes the word "nalonjo", which means 'drowning in mud'. With this information, we can know that the authenticity of the name in the Balaroa region is Lonjoa or Nalonjo, this is the mitigation message handed down by our forgotten ancestors.

In the past, in fact, the inhabitants of the area even avoided areas that are currently subject to liquefaction because of their swampy soil. Central Sulawesi archaeologist, Iksam, also provided an additional perspective that the area in Palu City affected by liquefaction on September 28, 2018 was not a traditional residential area of the Kaili Tribe in the past (Damayanti, et al. 2021; Arif, 2021; Damanik, 2023; Andriansyah, 2021). This proves that people in the past already knew the disaster mitigation message based on the name of the "Nalonjo" area. Thus, maintaining and understanding the authenticity of the name of a region is important to do in order to save its inhabitants.

The large number of casualties and damage that occurred in the earthquake, tsunami, and liquefaction disaster on September 28, 2018 in Palu shows the importance of awareness about disaster mitigation efforts from all parties. By understanding the geographical history and origin of the place name (toponymy) of an area to be inhabited, we can minimize the impact of disasters that can occur at any time. Research on toponymy can provide valuable insights into natural events that have occurred in a particular area and provide guidance for taking mitigation actions early.

The events in the city of Palu, of course, must be a reflection so that similar things do not happen again in the future. Although the occurrence of natural disasters cannot be avoided, the loss of life and material casualties can still be minimized through good disaster mitigation. Mitigation of natural disasters can be done through toponymy studies.

METHOD

This study adopts a bibliometric approach to analyze the development and interconnection of literature related to toponymy and disaster mitigation. The data collection method is done by identifying and collecting relevant scientific publications through bibliometric databases such as Web of Science, Scopus, or Google Scholar. The data collected includes titles, abstracts, keywords, author lists, journals, year of publication, and other bibliographic information. The data analysis techniques used include several stages as conveyed by Kurdi & Kurdi (2021) below.

First, the collected bibliometric data will be filtered and sanitized to eliminate duplication and adjust formatting. *Second*, descriptive bibliometric analysis is carried out to explore trends in publication development, frequency of citations, distribution of journals, and contributions of authors and research institutions. *Third*, network analysis and clustering can be applied to evaluate interconnections between scientific works, identify dominant subfields, and understand the structure and dynamics of existing literature. Bibliometric analysis techniques can be used to identify knowledge gaps in the literature, predict future development directions, and formulate recommendations for researchers and practitioners (Aribowo, 2019; Grace, 2023; Tupan, et al., 2018). This can be applied to toponymy research and disaster mitigation. Using appropriate data collection and data analysis techniques, the study is expected to provide a deep understanding of the status of research and the interconnection of relevant literature, as well as identify areas of knowledge deficiency that can be focal points for further research.

RESULTS AND DISCUSSION

In Indonesia, there are areas that have the potential for major earthquakes due to fault movement factors. According to the author's search of several literatures, there are several areas that have the potential to experience major earthquakes are the Jakarta area and surrounding areas. The author conveys this because densely populated areas are crossed by faults such as the Palu-Koro Fault in Palu City. The fault that crosses parts of Jakarta, Bekasi, Depok, and Tangerang is the *Baribis Fault* which is still active today (Sunardi, Susanti, Dyana, Adila, &; Handayani, 2023).

The Baribis Fault, one of the major ascending faults in West Java, was first identified by Van Bemmelen (1949) and named after the Baribis Hills in Kadipaten, Majalengka, West Java. The Baribis fault is a young fault in the Javanese tectonic framework, formed during the Pliocene-Plistocene time span or 5.332 to 1.806 million years ago, and is believed to be still active today (Febyani, Rivaldy, Syafri, Nur, Embara, & Nugroho, 2020). This fault was formed after two other large faults, namely the Cimandiri Fault and the Lembang Fault, based on the rocks they faulted (Ilahi, 2018). Traces of this fault structure can be found along about 70 kilometers, from Subang to the Baribis hilly area west of Mount Ciremai (Ridwan, Rusli, &; Sarumpaet, 2021).
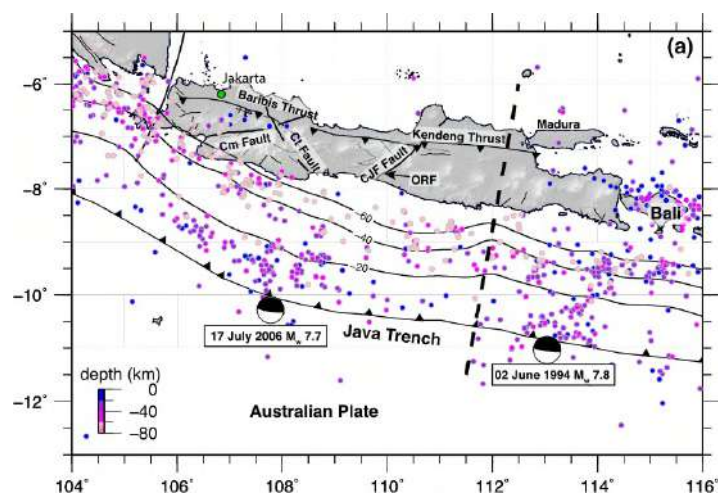

Figure 1.2 Map of Regional Geologic Structure Patterns of Baribis Fault (Koulali, A., Mcclusky, S., Susilo, S., Leonard, Y., Cummins, P., Tregoning, P., ... & Wijanarto, A. B., 2017)

Figure 1.3 Baribis Fault Regional Geologic Structure Pattern Map (*Kompas.com*, 11-12-2022)

Based on the map above, we can see that the Baribis Fault crosses several vital areas in Indonesia, such as the South Jakarta, North Depok, South Tangerang, and South Bekasi which we know as *Jadetabek*. We understand that this area is a densely populated area because it is the center of economy and civilization in Indonesia. Thus, we need to pay more attention to be able to minimize the impact that occurs if at any time a major disaster comes to hit like what happened in Palu City.

As a result of the thoughtless change of the names of the original regions and without dialogue with cultural leaders, we see that the name change "*Nalonjo*" which means 'drowning in the mud' is one of the valuable lessons for us that the authenticity of a name for a region is very important to maintain. By knowing the meaning of the names that have been given by the ancestors, we can reduce the impact of disasters that occur in the areas we love. Thus, research on the origin of place names/toponymy is important to be carried out in order to mitigate disasters in the center of the Indonesian economy which is also traversed by the Baribis Fault.

To be able to describe the journey of Toponymy research, the author utilizes the help of some of the latest software to obtain gaps from Toponymy studies that have been carried out by previous researchers so as to produce a *novelty* that can be strengthened in this study.
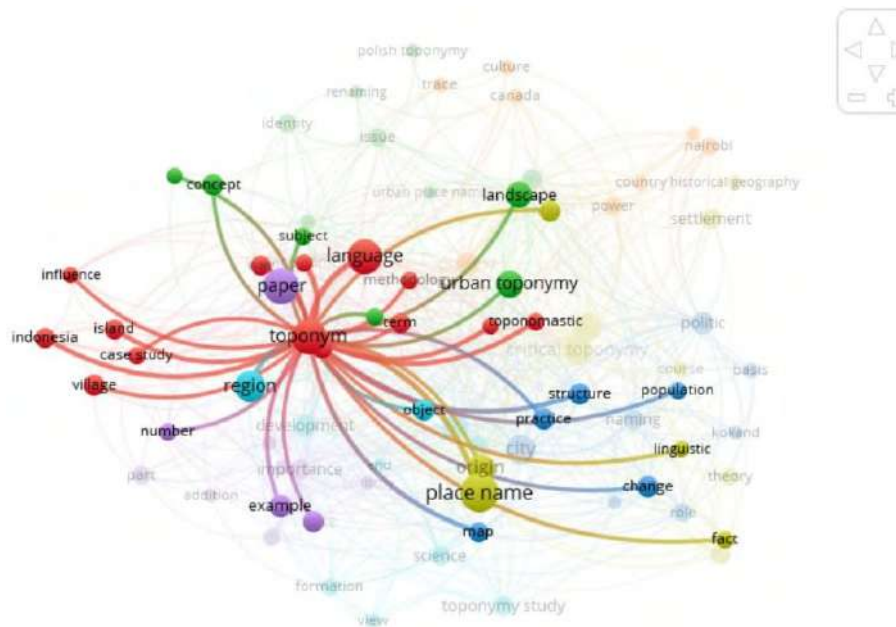

Figure 1.4 *Bibliometric Analysis* of Toponymy Research
Source: Personal documents via Vosviewer, 2024

Based on the search results through *Publish or Perish* in synergy with *Vostviewers*, the author conducted a Bibliometric analysis of *Toponymy Research in general*. The search will be conducted on February 5, 2024 using the keyword *toponymy*. From these results, *Vostviewers* detected as many as *1381* Research lines from *85* keywords.

When the results of the bibliometric analysis are generated, then the author focuses on *the toponym keyword,* the results can be seen in *Figure 1.6.* In the image, we see that when the cursor is focused on a circle with the keyword *toponymy,* as a result, the author can find that this toponymy research has penetrated on many aspects. Based on the results of the bibliometric analysis, the trend of the research map path connected to this study, when viewed from the size of the dominating circle, among others, includes: *Place Name* , *region* , *language* , urban toponymy, *landscape* , and *origin* .

As an explanation, *place name* (place name research) has been carried out by many previous researchers such as Khayitova Feruza (2020) in the *International Journal of Multicultural and Multireligious Understanding* which discusses the principles of toponymy classification or place names, as language units that reflect elements of the topographic environment. By focusing on 15,000 British toponymies and 17,000 American toponymies, the data was obtained from a variety of sources, including toponymy dictionaries and electronic search systems such as GNIS and *Get-a-map*. This study tries to highlight diverse principles for grouping toponymy, including parametric and ontological characteristics of objects, basic types of toponymy, etymological characters, motivational, chronological, structural, polysemy, degrees and variations of toponymy nomination, and object localization. The conclusion of the study shows that it is impossible to create a uniform toponymy classification that includes the entire multidimensional nature of the toponymy vocabulary, and that in classifying toponymy nominations, it is necessary to take into account the principles of allocation that are multifaceted, both intra- and extra-linguistic.
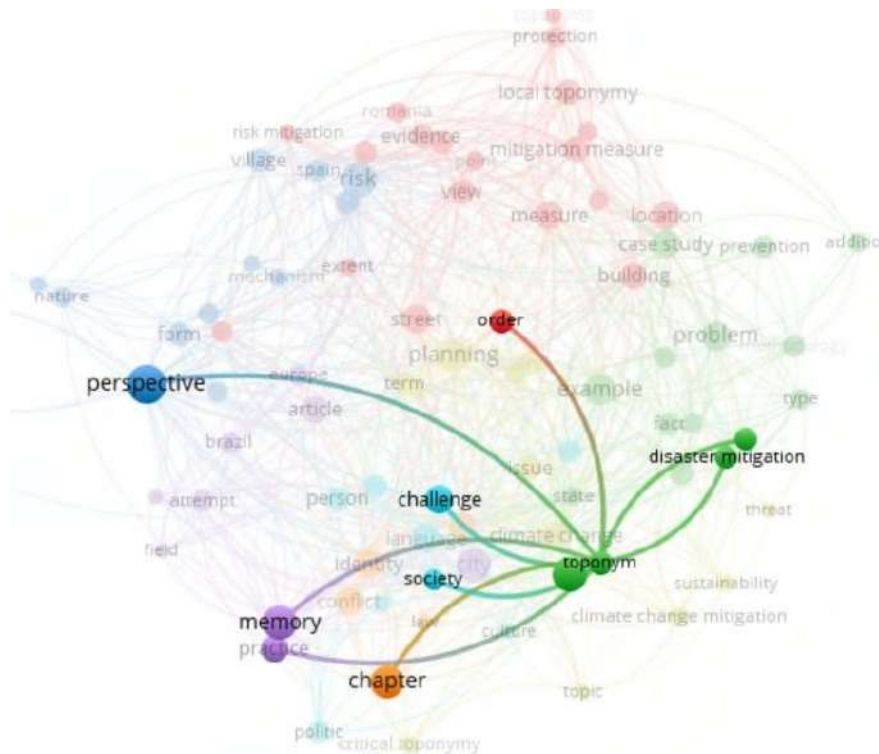

Figure 1.5 *Bibliometric Analysis* of Toponymy, Disaster Mitigation Research
Source: Personal documents via Vosviewer, 2024

Based on search results via *Publish or Perish* synergized with *Vostviewers*, the author conducted a Bibibliometric analysis of the Research *Toponymy associated with Disaster Mitigation Research*. The

search will be conducted on February 5, 2024 using keywords *Toponymy and mitigation*. From these results, *Vostviewers* detect as many as *3.769* Research track from *85* Keywords.

When the results of the bibliometric analysis are generated, then the author focuses on keywords *toponym,* The results can be seen in *Figure 1.7.* In the image, we see that when the cursor is focused on a circle with keywords *toponymy,* As a result, the author can find that the specified toponymy research has penetrated several aspects. Based on the results of the bibliometric analysis, the trend of the research map path connected to this study, when viewed from the size of the dominating circle, among others, includes: *Naming* (naming), *perspective* (perspective), *Memory* (storage), *Challenge* (challenge), *chapters* (chapter), and *Disaster Mitigation* (disaster mitigation).

In this case, the author focuses on the Disaster Mitigation item. Based on the above findings, we understand that toponymy research has penetrated into aspects of disaster mitigation. However, the circle that appears is still relatively small. That means that toponymy research synergized with disaster mitigation is still relatively small. Thus, this indicates that not all categories of areas/places have received attention for toponymy research carried out for disaster mitigation. As evidence, the author will display the results of the next bibliometric analysis.
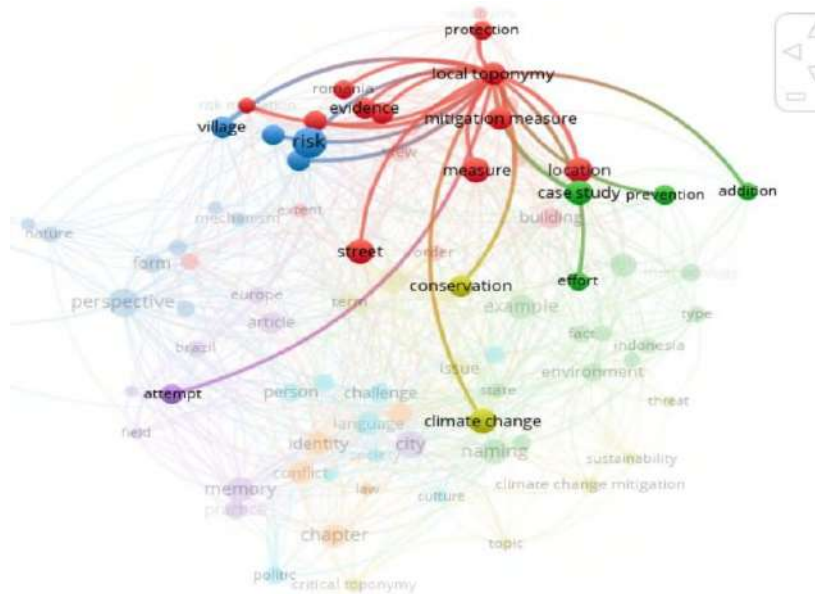

Figure 1.6 *Bibliometric Analysis* of Local Toponymy Research, Mitigation
Source: Personal documents via Vosviewer, 2024

Based on search results via *Publish or Perish* synergized with *Vostviewers*, the author conducted a Bibibliometric analysis of the Research *Local Regional Toponymy and Mitigation*. The search will be conducted on February 5, 2024 using keywords *Toponymy and mitigation*. From these results, *Vostviewers* detect as many as *3.769* Research track from *85* Keywords.

When the results of the bibliometric analysis are generated, then the author focuses on keywords *local toponymy,* The results can be seen in *Figure 1.8.* In the image, we see that when the cursor is focused on a circle with keywords *Local Toponymy*, as a result, the author can find that This local toponymy research has penetrated many aspects. Based on the results of the bibliometric analysis, the trend of the research map path connected to this study, when viewed from the size of the dominating circle, among others, includes: *Village, Location, Protection, Concervation, Evidence, Climate Chage, Prevention, Mitigation Measure.*

Based on the results of identifying several aspects of toponymy research based on local toponymy, we see that toponymy research carried out on place names in local regions, such as villages and rural areas, has arrived at cultural conservation, the habits of the community concerned, climate change description, prevention, and mitigation actions. However, this is still done in the local regional category. After this, the author re-traced other regional toponymy studies by displaying the bibliometric results of urban/urban toponymy research as shown below.

Figure 1.7 *Bibliometric Analysis* of Urban Toponymy Research
Source: Personal documents via Vosviewer, 2024

Based on search results via *Publish or Perish* synergized with *Vostviewers*, the author performs a Bibliometric analysis of the Research *Local Regional Toponymy and Mitigation*. The search will be conducted on February 5, 2024 using keywords *Toponymy and mitigation*. From these results, *Vostviewers* detect as many as *3.769* Research track from *85* Keywords.

When the results of the bibliometric analysis are generated, then the author focuses on keywords *urban toponymy,* The results can be seen in *Figure 1.9.* In the image, we see that when the cursor is focused on a circle with keywords *urban toponymy,* As a result, the author can find that this toponymy research has penetrated many aspects. Based on the results of the bibliometric analysis, the trend of the research map path connected to this study, when viewed from the size of the dominating circle, among others, includes: *perspective* (perspective)*, morphology* (morphology), *Field* (field)*, extent* (coverage), *Identity* (identity)*City* (city), *and memory* (storage/history)*.* Thus, toponymy research in urban regions has never been synergized with disaster mitigation research.
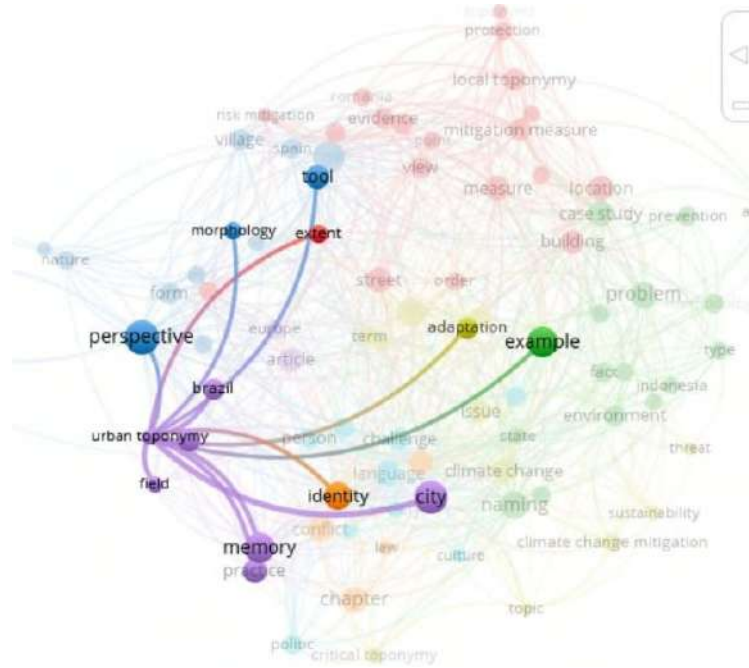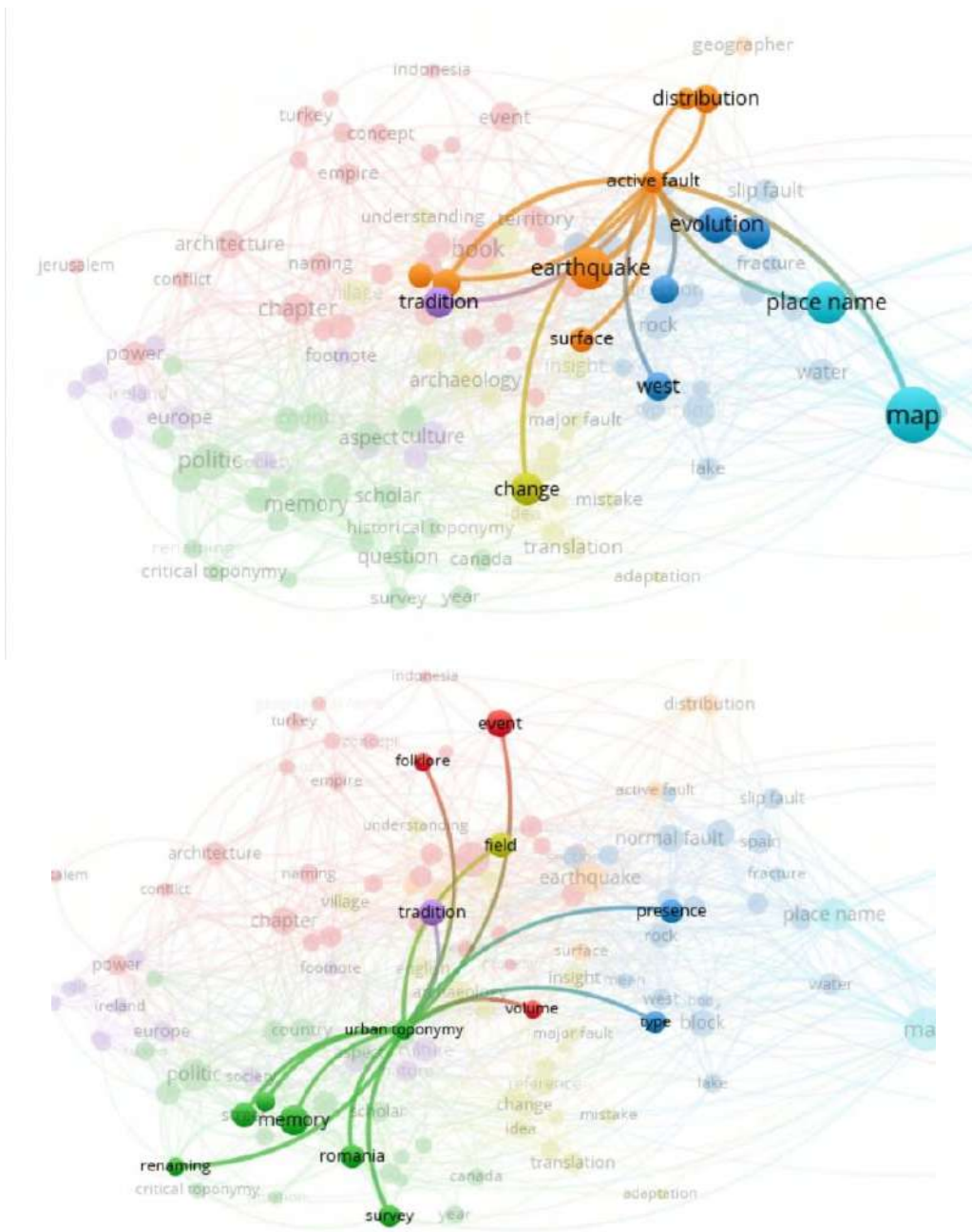
Figure 1.8 *Bibliometric Analysis* of Toponymy and Fault/Fault *Research*
Source: Personal documents via Vosviewer, 2024

Based on search results via *Publish or Perish* synergized with *Vostviewers*, the author conducted a Bibibliometric analysis of the Research *Toponymy and Earth Faults/Faults*. The search will be conducted on February 7, 2024 using keywords *Toponymy and Fault*. From these results, *Vostviewers* detect as many as *7.123* Research track from *133* Keywords.

When the results of bibliometric analysis are generated, then the author focuses on the keywords *toponymy and active fault,* the results can be seen in *Figure 1.10.* In the figure, we see that when the cursor is focused on a circle with the keywords *toponymy* and *active fault,* as a result, toponymy research has never penetrated active faults.

The above findings prove that *Toponymy* research-based Disaster Mitigation has recently been developed. However, not all regions in toponymy research receive disaster mitigation attention, especially urban regions as illustrated in the bibliometric analysis results above. Plus if it is done in large urban areas such as Jadetabek which is traversed by the Baribis Fault. Therefore, this is its novelty.

CONCLUSION

The above findings prove that *Toponymy* research-based Disaster Mitigation has been developed recently. However, not all regions in toponymy research receive disaster mitigation attention, especially urban regions as illustrated in the results of the bibliometric analysis above. Plus if it is done in large urban areas such as Jadetabek which is traversed by the Baribis Fault. Therefore, this is its novelty.

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TOPONYMY OF BETAWI CULTURAL VILLAGE: *SYSTEMATIC LITERATURE REVIEW* (SLR)

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ABSTRACT

Jakarta is one of the most populous cities in Indonesia. It is generally divided into five regions, Central Jakarta, East Jakarta, West Jakarta, North Jakarta, and South Jakarta. In Jakarta there is a place called Kampung Budaya Betawi. Uniquely, Betawi Cultural Village maintains Betawi culture (the indigenous tribe of Jakarta). Betawi Cultural Village in Jakarta is spread in several places. Not only in Setu Babakan. There are also places like Rawa Belong, Tanah Abang, and Marunda. Toponymy is present as a science that traces naming related to earth elements is very important to be used as a way to maintain collective memories of Betawi Culture which is slowly fading due to cultural acculturation in Jakarta. In response to these problems, this research aims to conduct a systematic literature review to clarify the concept of toponymy and determine the scope of toponymy. The research method used is SLR and PRISMA protocol and the results are described according to the research questions. Here, the author reviewed previous research from national and international journals. The results of the SLR conducted show that many toponymy studies have been conducted, but those that examine toponymy in Betawi Cultural Village are still small or few so that they can be explored.

Keywords: toponymy, rupabumi, Betawi Cultural Village

INTRODUCTION

Jakarta, as the most visited capital city, is slowly becoming more crowded and transformed into a giant city, making it difficult to maintain the existence of its own culture, namely Betawi. With the Betawi village, it is hoped that it can maintain the culture of Jakarta. (Rahmawati, 2022). One way to preserve collective memory, such as a hero from a tribe, in this case the Betawi tribe, is to make the name of the character the name of a communal or public area. Call it the name of a river, the name of a building, the name of a street, the name of a place and other public areas. By making the name of a character into a place makes it easier for someone to remember Betawi culture, because the name of a place, location, street must be remembered so usually naming a place is a way of maintaining collective memory.

The naming of each place or location is not just a matter of choosing a name, but through various considerations and discussions. Sometimes, the naming of an area is inseparable from the human life behind the area, such as its historical and cultural aspects. Likewise, the naming of roads, buildings, rivers, or other locations is given to identify and facilitate the mention of a place in communication. (Nuansa Bayu S, 2017)

The naming of a road, building, river, location, cannot be separated from the meaning it contains (the meaning of place names). The naming of places comes from ideas that are influenced by various factors, such as historical factors, cultural factors of the community and the meaning contained in them (Hestiyana, 2021: 146). In other words, the name of a geographic element in a place is not just a mere name, but behind the name of the place there is a long history, culture, and human settlement.

Giving a place name can be investigated from its origins. Giving and interpreting the name of a place as a sign is easy and can be accompanied by a story or history that accompanies the naming of the street, such as the story of the hero of the place that is passed down from generation to generation about the name of the place, so that the next generation knows the meaning of the given place name. Not just interpreted, furthermore, it is used as a role model and continues to be remembered.

Searching for the historical origins of the naming of a place or location, why the name is used, how the background, naming and renaming can be traced. One of them is by conducting toponymy studies. This is because place naming is part of toponymy studies. Toponymy is a scientific field in linguistics that discusses the origin of place names, regions, or other parts of the earth's surface. (Noor & Qomariyah, 2019)

Toponymy is not only a study related to place names so that it is associated with language, furthermore, toponymy is often also associated with the history and culture of the people in that place (although not all place names are like that). Thus, it can be understood that toponymy is not only a linguistic study but also part of ethnology and culture. Hence When studying toponymy, it is not enough with a linguistic approach but requires another approach, namely an anthropological approach to know humans and their culture so that the naming of roads in the Betawi Village is inseparable from the lives of humans living in the area. (Pertiwi et al., 2020)

The author feels that the linguistic approach is not optimal for studying place names in the Betawi Village, an anthropological approach is needed in order to reveal historical aspects that contain aspects of culture and the people who live in it. Likewise, an anthropological approach without a linguistic approach is not enough, because talking about naming means talking about language. Therefore, some previous researchers have combined two to three approaches in one study. The author argues that the anthropological and linguistic approaches can be used to analyze and uncover the object under study.

When studying a place with a toponymy approach, it means looking for its culture as well, which is historically a social innate or tradition from past generations to future generations and culture symbolically. This is evidence that the naming of place origins is knowledge of the history and culture of an area, including the Betawi Village.

There are several reasons why the author researched toponymy in the Betawi Village. First, DKI Jakarta is a metropolitan city, its people are plural from various regions in Indonesia to other countries. As a result, the original culture of Jakarta, which was once known as Batavia with its culture, namely Betawi culture, is slowly fading. With the research in Betawi Village, namely street names, building names, river names, shop names, cafe names, and other place names, it is hoped that it can be used as a contribution of thought to the City of Jakarta before the original culture of the region is completely lost.

METHODS

The systematic literature review (SLR) that will be used here is PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-analyses) a method that is conducted systematically by following the correct research stages or protocols. A systematic review is a research method that aims to evaluate, identify, analyze all previous research results related and relevant to a particular topic, specific research, or current phenomenon of concern. The facts presented are comprehensive and balanced because systematic reviews are used to synthesize relevant research findings. A systematic review of the literature includes the following steps: Formulating a research question, conducting a systematic literature review searching, screening and selecting appropriate research articles, conducting qualitative analysis and synthesis of findings, applying quality control, preparing a final report (Perry & Hammond ,2002).

A qualitative approach was used to frame and analyze the origin of the intestine, the history of toponymy in the Betawi Village and the efforts to maintain Betawi culture amidst super-globalization. After conducting an in-depth review of the literature to analyze, some articles were selected as main articles of the scopus. Various scientific articles were retrieved from specialized journals that have helped build a characterization of the most salient elements describing effective leadership styles and the millennial generation, based on several key points described by different authors (Moreno, Lafuente, Carreón, & Moreno, 2017).

This systematic review procedure consists of several steps, namely
1) Developing Background and Objectives,
2) Research Questions,
3) Searching the literature
4) Selection Criteria 5) Data Extraction Strategy
5) Assessing the Quality of Primary Studies,
6) Data Synthesis (Vasconcelos et al., 2013; Wahono, 2015).

1. Research Question Literature Review
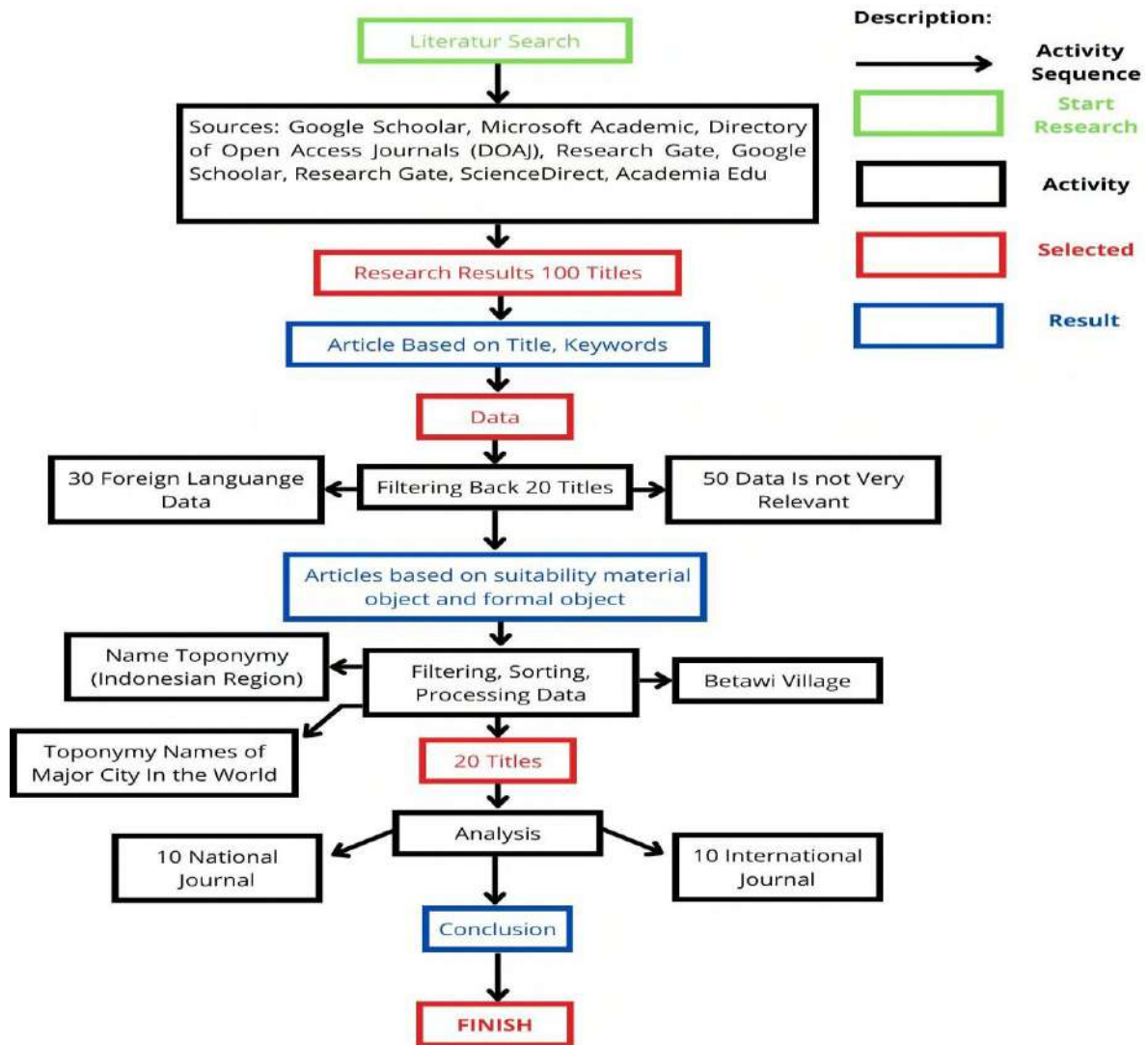
Table 1. Research Questions in the Literature Review

ID	Research Question	Identification
PP1	Which journal is the most significant related to toponymy?	Identify journal that related to toponymy
PP2	Whose theories are most active and influential, and most often used in research theories toponymy?	Identify toponymy theory
PP3	What research topics do researchers do in toponymy in various countries? place (Formal object)?	Identify topics toponymy research topics, especially formal objects
PP4	What method of approach is used when conducting research related to toponymy (Material object)?	Identify topics toponymy research topics, especially material objects
PP5	How are the differences and similarities of this research this research with research before?	Identify differences and similarities research This research with previous research
PP6	What are advantages of and disadvantage of research this is and previous research?	Identify advantages and shortage research this and previous research

2. Library Search

This research was conducted in January-February 2024 in Jakarta City. Researchers searched for research articles relevant to the research topic using keywords: Toponymy, Street Name, Place Name, Building Name, River Name, Betwai Village in various national and national journal provider sites such as *Microsoft Academic, Directory of Open Access Journals (DOAJ), Research Gate, Google Schoolar, Research Gate, Science Direct, Academia Edu,* and others. Adjustments were made to the strategies used to find articles, the inclusion criteria were predetermined, to maintain consistency in finding articles and avoid possible bias.

3. Selection Criteria

Inclusion criteria used to guide the search and selection of articles were research in Indonesian, English and other languages, full articles published in national and international journals in 2004-2024, *Microsoft Academic, Directory of Open Access Journals (DOAJ), Research Gate, Google Schoolar, Research Gate, Science Direct, Academia Edu,* and others. After obtaining the sample, the selected articles were then analyzed to collect relevant information. Analysis and synthesis of the data extracted from the articles were made descriptively to observe, describe, and classify the data to gather the knowledge generated on the themes explored in the meta- synthesis. Therefore, meta-analysis can generate new concepts through synthesizing the contents of the surveyed studies to transform some qualitative studies into new studies and contribute to the dissemination of scientific knowledge (Vasconcelos et al., 2013).

Description:

→	Activity Sequence
(green box)	Start Research
(black box)	Activity
(red box)	Selected
(blue box)	Result

Flowchart:

- Literatur Search
- Sources: Google Schoolar, Microsoft Academic, Directory of Open Access Journals (DOAJ), Research Gate, Google Schoolar, Research Gate, ScienceDirect, Academia Edu
- Research Results 100 Titles
- Article Based on Title, Keywords
- Data
- Filtering Back 20 Titles → 30 Foreign Languange Data / 50 Data Is not Very Relevant
- Articles based on suitability material object and formal object
- Filtering, Sorting, Processing Data → Name Toponymy (Indonesian Region) / Betawi Village / Toponymy Names of Major City In the World
- 20 Titles
- Analysis → 10 National Journal / 10 International Journal
- Conclusion
- FINISH

4. Data Extraction, Quality Assessment, Primary Study, and Data Synthesis

The selected key studies were then extracted to gather the data to contribute to answering the research questions. The quality assessment of the studies can be used to guide the interpretation of the synthesis findings and to determine the conclusions described. The purpose of data synthesis is to gather evidence of the selected studies to answer the research questions.

RESULTS AND DISCUSSION

Based on the *Systematic Literature Review* that has been carried out as far as the researcher's observation by selecting Ten literatures

No.	Researcher	Title	Results
1	Hestiyana	Toponymy and Aspec ts of Naming the Origin of Names Roads in Tanah Laut Regency	This research successfully analyzed revealed that the toponymy and naming aspects of the origin of street names in Tanah Laut Regency consist of: (1) embodiment aspects, namely (a) naming based on the name of plants or flora and (b) naming based on the state of the natural environment; (2) societal aspects, namely (a) naming based on warrior figures, (b) naming based on religious figures, (c) naming based on occupation or profession, and (d) naming based on social interaction in the community; and (3) cultural aspects, namely related to local wisdom and local community beliefs.
2	Edy Thoyib	Toponymy of villages in Singosari sub-district, Malang district	This research has revealed that the toponymy categories in several villages in Singosari Subdistrict, Malang, are formed based on a background that includes aspects of manifestation, societal aspects, and cultural aspects. The manifestation aspect is formed by the analogy of the form of water, earth and natural settings; the social aspect is formed by the expectations of the community, community activities and the form of struggle of a community leader; and the cultural aspect is formed by the existence of myths and legends.
3	Nuansa Bayu Segara	Value Study on Toponymy in Cirebon City Area as a Poten- tial Resource Learning Geography.	This research successfully revealed that the pattern of place naming in the research locations of Kesambi Subdistrict and Harjamukti Subdistrict was motivated by: geographical, biological, folkloric, socio-historical and fame elements. The background of place naming that has been identified in fact has values that are very potential to be used as a learning resource in learning geography or social studies in schools.
4	Wa Ode Halfian, Hariyati, Fina Amalia Masri	Road Naming Toponymy in Lasalepa Sub-district, Muna Regency	The results of this study show t h a t most of the street names in Lasalepa Subdistrict do not have signboards, but the people are able to know the location of the street names well, where they are able to show the direction and location of the street names without any mistakes. The street names in Lasalepa Sub-district of Muna Regency are motivated by two aspects of naming, namely the embodiment aspect (Jalan Nambo, Jalan La Sari Muna, Jalan Wa Sandu-Sandu, Jalan Malaowaha, Jalan Tani, Jalan Bangunsari, and Cendana Street) which includes the water setting and the Land Surface or Rupabumi (Geomorphological) setting, the community aspect (Kabuluha Street, Pogauha Street, Cumi-Cumi Street, Lamodandu Street, Laode Oha Street, and La Rengku Street) which includes community habits and community leaders. The sign system in the toponymy of street names in Lasalepa Sub-district, Muna Regency includes symbols, ideas, and referents. Where symbols and ideas have a direct relationship. This means that the symbol and idea are an automatic pair. While the relationship between references and symbols are indirect
5	Ahada Wahyus ari, Dessy Gucci Lianab, Legi Elfitrac	Name Toponymy Street In Penyengat Island Based on Rupabumi	The results of the data analysis conducted in this study show that from the toponymy of the Penyengat Island street names, there are origins of street naming from history that has occurred, both from past history, relics in the form of ancient buildings or old buildings, and the involvement of figures in stories or history.

6	Supradia nto	Toponymy of Pantjadharm a Building Gadjah Mada University Vocational School	Through his research, he revealed that the naming system is inseparable from the role of language as a symbol for each object used to reveal historical and cultural concepts related to reason and taste, so that the building in the Vocational School of Universitas Gadjah Mada (SV UGM) which is a Cultural Heritage Building represents historical and cultural values. high culture.
7	Pandu Pertiwi, Suyanto and Sr i Puji Astuti	Toponymy of Village Names in Ponorogo Regency (Anthropolingui stic Study)	This study shows that the 83 village names in Ponorogo Regency contain aspects of toponymy based on naming. The categories of village toponymy in Ponorogo Regency include three aspects of naming. The embodiment aspect is contained in 34 village names, the community aspect in 39 village names, and the cultural aspect in 11 village names. Based on the results of the research through the meaning aspect, 32 village names contain advice, rules, mindsets or teachings related to Javanese customs or culture embedded in the local community and in the village toponymy contains cultural values, namely cultural values of peace and cultural values prpsperity. Village toponomy contains meanings that are closely related to the Javanese philosophies of life.
8	Alivia Nurul Fadhilla, Reni Rahmati, and Shoffan Difa Ulhaq	Toponymy on Name Street in Margasari Village, Karawaci, Tangerang: An Ethnolinguist ic Study	This research succeeded in finding 18 research data obtained from interviews with one of the community leaders. The 18 research data can be grouped into 4 groups based on the origin of the street name, namely based on the name of a figure/hero, nature, building and regional name. 5 street names are taken from the name of a figure/hero, namely Moh. Toha, Arya Santhika, Arya Wangsakara, H. Abdul Ghani and H. Ahmad. 10 street names taken from objects in nature. There are 8 names that are names of metal objects, namely nickel, tin, silver, copper, iron, platinum, steel and gold. The other two are Jalan Flamboyan and Labah Bulan. 1 street named after a building, namely a boarding school. 2 streets named after areas around Kelurahan Margasari, namely Jalan Bugel and Jalan Galeong.
9	Siwi Nur Rahmaw ati	Village Preservation Betawi Culture: From Condet to Srengseng Sawah	The relocation of the Betawi cultural heritage village from Condet, Balekambang to Srengseng Sawah is a government effort in collaboration with the Betawi indigenous people and the Jakarta cultural preservation community. This research uses the perspective of social change, it is certain that there are social, cultural and economic transformations. Srengseng Sawah was chosen as a Betawi cultural heritage preservation village because it still has a beautiful environment and the survival of stilt houses with Betawi architecture as a characteristic that is still maintained. Srengseng Sawah is claimed to have the potential as a village capable of carrying out cultural tourism. Betawi culture is still widely maintained in Srengseng Sawah this is indicated by people who have expertise in making Betawi specialties, ondelondel and other Betawi specialties. The decision to move the Betawi cultural village to Srengseng Sawah under the leadership of the former governor of DKI Jakarta Sutiyoso because the Condet, Balekambang area continued to experience modernization and began to be visited and inhabited by ethnicities outside Betawi, therefore the decision to move the Betawi cultural preservation village in Srengseng Sawah became the final decision, and to this day the Betawi cultural heritage village in Srengseng Sawah is a testament to the success of the government and local communities to maintain the culture of their ancestors so that it does not become extinct just lost by the government. cultural globalization that can strike at any time

| 10 | Putri Sundari Minang, Miva Azizah, Yanti Sitepu | Classification and Collocation of Names

Street Names in Bogor (Toponymy Study with Corpus Linguistic Approach) | The study of toponymy, which studies the naming of earth elements, is related to linguistics in terms of writing, pronunciation and meaning. One of the earth elements that can be studied is road naming. In toponymy studies, road naming generally has a certain philosophy that can be derived from natural conditions, social or historical events that then reflect the culture of the local community. The same is true for the naming of roads in Bogor. This study aims to identify street names in Bogor found in the online news media tribunnewsbogor.com from September 2015 to July 2016 and bogornews.com in 2015-2016 with a corpus linguistic approach. From the data collected, street names were classified based on semantic meaning relations, then the meaning of street name collocation was sought. As a result, many street names are still thick with Sundanese culture such as the use of the names of heroes in the Sundanese landscape and based on the geographical appearance of the area. From the list of collocations, it is found that community activities in the fields of tourism, transportation and commerce are related to certain roads. The results of this research are expected to be useful as documentation of road toponymy in Bogor. |

Based on previous relevant research, some have the same formal object but different material objects. There are also the same material object but different formal objects. For example, in the first to fifth studies, the formal object is the same, namely about toponymy, especially street naming toponymy and building naming. Likewise, the research conducted by the researcher is about toponymy. However, the material object is different, which is specifically in the Betawi Village.

In the literature search conducted by researchers, no one has discussed Betawi villages as a whole, previously only limited to Setu Babakan. Whereas Betawi villages are extensive and exist in several areas in Jakarta. From South Jakarta to North Jakarta, from East, Central, to West Jakarta. Meanwhile, the seventh and eighth studies have similarities with this study, namely using two analytical knives, namely the anthropological approach and the linguistic approach (anthrolinguistics). This shows that studying Toponimi is studying human history and culture so that it cannot be separated from anthropological aspects, and regarding naming is a language so that it cannot be separated from linguistics. Thus, two approaches are needed, namely anthropology and linguistics, because one approach is not enough. (Wahyusari, Ahada, 2022). In addition, there are also those who discuss the Betawi Village, but are limited to aspects of Betawi culture.

These two approaches that collaborate anthropology and linguistics are considered quite successful in revealing research on street name toponymy as in the success of previous studies (seventh and eighth) since the discovery of this approach, so the author can use this approach to reveal the naming of street names in Betawi villages spread across Jakarta. Because street naming in Betawi villages is certainly inseparable from aspects of history, culture, people and language itself. (Halfian et al., 2022)

To find out how the relationship between language and culture is called linguistic anthropology pioneered by Franz Boas, while in Europe the term ethnolinguistics is used. Basically, anthropolinguistics, ethnolinguistics, and cultural linguistics generally have something in common. The anthropolinguistic approach seeks to examine what people do with language and the utterances they produce, gestures that are connected to the context in which they occur. Sibarani details the things observed in anthropolinguistics, namely: 1) analyzing cultural terms and expressions; 2) analyzing the naming process; 3) analyzing politeness; 4) analyzing cultural concepts from language elements; 5) analyzing entities from the point of view of language; and 6) analyzing ways of thinking through language structures. Thus, the research attempts to find and uncover the above-mentioned.

In addition to national journals, researchers also traced international journals. From the search results, the author selected 10 journals related to the research to be carried out, the following results:

No	Name Research	Tittle	Explanation
1	Rouben Rose Redwood, Derek Alderman	*Critical Interventions In Political Toponymy.*	This research criticizes how toponymy has political interests, economic interests and money. For example, in the renaming of skyscrapers on March 26, 2009, representatives of the Authority of New York and New Jersey held a press conference where they announced that the agency was renaming the skyscrapers. Convenience Tower becomes World Trade Center (WTC). This research exposes that here it is no longer the symbol that is important and primary, but t h e commercialization, especially after being acquired by China, everything is just for money, the economy, so symbols are no longer important.
2	Mohamad Karmin Baruadi, Sunarty Suli Eraku, Novriyanto Napu	*The Toponymy of Village Names in Gorontalo, Indonesia*	Bone Bolango Regency is geographically divided into 18 district government areas consisting of 5 sub- districts and 160 villages. No doubt, many of the regions resulting from the current expansion do not know the origin of the naming of the region and its boundaries. Therefore, it is necessary to study the existence of these places in terms of toponymy and the areas where the expansion occurred. Kecamatan Tapa is one of the kecamatan in Bone Bolango Regency. This research combines two approaches, namely anthropolinguistic and geographical approaches. The aim of this study is to identify village toponymy based on (1) embodiment aspects (water, topography, and natural environmental background), (2) social aspects, and (3) cultural aspects. Data collection techniques used in-depth interviews and literature studies with data sources obtained from village officials, community leaders, traditional leaders, and indigenous people born and living in Tapa. The data analysis used in this research is descriptive. Based on the results of the research, the aspects underlying village toponymy in Tapa sub-district are phenomena, social aspects, and culture. Village toponymy in Tapa sub-district that is influenced by natural physical geography factors (phenomenon aspect) is found in the naming of Miranti Village, Talulobutu Village, and South Talulobutu Village. Meanwhile, the social aspect is found in the naming of Talumopatu village. Furthermore, the culture in the form of folklore in found in the naming of Kramat Village, Dunggal Village and Langge Village.
3	Milan Gritta, Mohamad Taher Pilehyar, Nigel Collier	*A Pragmatic Guide To Geoparsing Evaluation of Toponyms, Named Entity Recognition and Pragmatics*	Empirical methods in geoparsing have so far lacked a standardized evaluation framework that describes the tasks, metrics, and data used to compare the state of the art systems. Subsequent evaluations become inconsistent, even not representing the actual state of the world usage due to the lack of distinction between different types of toponyms, which require new guidelines, consolidation of detailed metrics and topography. nym taxonomy with implications for Named Entity Recognition (NER) and beyond. To address this shortcoming, our manuscript introduces three

			new framework sections. (Part 1) Task Definition: clarified through corpus linguistic analysis proposing a detailed Pragmatic Toponym Taxonomy. (Section 2) Metrics: discussed and reviewed for rigorous evaluation including recommendations for NER/Geoparsing practitioners. (Part 3) Evaluation data: shared through a new dataset called GeoWebNews to provide testing/training examples and enable direct use of our contributions. In addition to detailed Geotagging and Toponym Resolution (Geocoding), this dataset was also suitable for prototyping and evaluating machine learning NLP models
4	Jani Voultee naho, Guy Puzey	*Armed With an Encyclopedia and Axe: The Socialist and Post-Socialist Street Toponymy of East Berlin Revisited Through Gramsci.*	This journal further explores Grmasci's theory of street naming. Specifically street naming in East Berlin, which is associated with the existence of ideas and hegemony in street naming. This means how street names are closely related to power. The results of his research succeeded in revealing the hidden political dynamics behind street naming or toponymy applied in East Belrin. This research succeeded in analyzing how the glorification of the political system led by a party (through what is called cult naming). Second, the internationalism of socialist values. Third, the sociocultural Indigenization of a country, typical German Socialism is manifested throughout the city center and suburbs of East Berlin. Thus from this research it can be understood how toponymy is used in an effort to hegemonize the people of the place.
5	Paul Woodman	*The Interconnection Between Toponymy and Identity*	This research shows that there are several naming factors involved in the relationship between toponymy and identity. There are those who give and use toponymy according to the locality, there are also those with their own toponyms, and finally there are places and features associated with toponymy. These street namers enact a complex relationship between toponymy and identity that is intimate, complex, continuous and sometimes changing. Drawing on examples mainly from Europe, Asia, the UN and even imagination, this paper explores the dynamics of this relationship. This research notes that identity is projected
6	Naftali Kadmo n.	*Toponymy and Geopolitics: The Political Use and Misuse -of Geographical Names.*	This research successfully links road toponymy with geopolitics, or the use of toponymy in political interests. This means that politics touches all aspects of life, and even street naming is inseparable from politics. For example, the renaming of an old road with the name The new path then relates to geopolitics.
7	Peter Jordan	*The Crucial and Contested Concept of The Endonym/ Exonym Divide.*	Research shows that endonyms, exonyms, toponyms, cultural geography coincide with basic human attitudes, such as distinguishing between 'mine' and 'y o u r s', 'ours' and 'theirs', and territoriality. The human endonym/exonym split is of course an important scientific concept. Its importance is

			emphasized by the fact that most endonyms support emotional relationships, although in the case of exonyms, this cannot be ruled out either. Its role as an important concept is further underlined by its transferability from place names to category names.
8	J Maxwel l Miller	*The Israelite Journey Through (Around) Moab and Moaite Toponymy.*	The Israelites' encounter with the Moabites during the exodus from Egypt is reported in four biblical passages: Num 21:10-20, which recounts the Israelites' journey from Oboth to the vicinity of Mount Pisgah; Num 33:5-49, the itinerary of all stages of the journey from Egypt to the plains of Moab; Deuteronomy 2, part of Moses' summary of events in the wilderness; and J u d g 11:12-28, Jephthah's exchange of messages with the king of Ammon. Even the casual reader will notice some confusion in these passages as to whether the Israelites passed through the territory of Moab or surrounded it on the eastern (desert) side. Related to this confusion regarding their route of travel are some long-standing issues in Moabite toponymy. This study deals with issues of toponymy, but begins with a few general observation issues and brief overview about the four core path names in the Bible.
9	Marco Cneder a, Stefano Vassere Christo phe Neff, Manfre d Maurer, Patrik Krebs.	*Using Toponymy to Reconstruct Past Land Use: a Case Study of Brusada (Burn) in Southern Switzerland.*	This research shows that toponyms are often the result of a creative process, a subjective interpretation by local people, the inhabitants at the time of naming. They often survive changes in the local landscape, thus becoming historic, documents of landscape dynamics or land use changes. This study also shows a systematic synchronization of the chronic analysis of the toponym bru¨sa´da (burn) in the Canton of Ticino. A total of 182 instances of place names containing bru¨sa´da were recorded, of which 102 cases (56.0%) were localized. Based on oral information provided by local people or on the basis of archival documents, the selected toponymies can be grouped into different meaning classes such as burnt building, open location, grazing land and others without any indication (here classified as generic). On the basis of etymological, topographical, documentary, graphic and historical bibliographic evidence, as well as archival proxies (such as charcoal in lake sediments). The research hypothesizes that it is likely that most of the toponymy is related to grasslands and it is also possible that most of the generic toponymy is directly or indirectly related to the custom of using fire to cut down shrubs to improve grasslands or cut down trees. In this study area, the practice of burning grassland appears to have been a very well controlled and targeted activity in medieval times. In contrast, grassland burning was very frequent and uncontrolled in the second half of the nineteenth century until the Second World War. This study confirms the usefulness

			and suitability of toponymy, in combination with other disciplines, for the ecohistorical reconstruction of environmental change and land use in the past.
10	Ducan Light, Ion Nicolae Bogdan Suditu	*Toponymy and the Communist City: Street Names in Bucharest, 1948-1965*	Current research on the Socialist/Communist city has paid little attention to the ways in which Communist regimes mobilized various symbols in the urban landscape to legitimize and institutionalize the ideology of revolutionary socialism. This paper discusses the role of street names in this process with special reference to the Bucharest, Romania in the period 1948-1965. When Communist regime came to power, they began to widely rename streets as a way to 'denigrate' the pre- socialist regime and proclaim the country's agenda and ideology. These new street names commemorated events and figures from the history of Romania and Soviet Communism. The impact of street naming is further amplified through practices such as double naming and spatial clustering of street names that have high ideological resonance. The newspaper argues that street names in Bucharest can be 'read' as a mirror of changing ideologies, changing constructions of national identity, and Romania's macro-political orientation (notably changes in its relationship with the Soviet Union).

The ten articles published in international journals above all discuss toponymy. The study of toponymy is multidimensional, multisectoral. This means that toponymy is not only a study of language and culture, but is related to all sectors of life, criticism of hegemony, political criticism, criticism of ideas. Language is something important, without realizing it, language is often used to name the hegemony that influences one's thinking. For example, how street toponymy is used for the cult of communist figures, thoughts and so on. How humans without realizing that language is used as a tool for planting new ideologies to replace old ideologies.

The study of toponymy in Betawi villages can also be related to the cultivation of culture, ideology, hegemony, ideas and the like. For example, Jakarta, which is famous for its glittering life, is far from culture, because Jakarta's culture, namely Betawi Culture, has been eroded over time due to the many cultural mixtures in Jakarta, both various cultures from all over Indonesia, as well as the cultures of foreign nationals who have settled and worked in Jakarta. The toponymy of places, roads, buildings, rivers and other landmarks, especially the toponymy in the Betawi Village can be a way of replanting cultural ideas about Jakarta that are actually different from the current Jakarta. Even if Jakarta's culture can no longer be preserved, the toponymy of places can be used as a monument of collective memory and continue to remember that the real Jakarta was like this, long before it was eroded over time.

CONCLUSION

Based on the results and discussion, this research provides an understanding of toponymy analysis from various aspects. Betawi Village Toponymy is an alternative research that has the potential to be studied and developed. Findings from previous research provide solutions for future research needs.

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LITERATURE

BUILDING BRIDGES BETWEEN WORDS AND WORLDS: A COMPREHENSIVE STUDY OF CHILDREN LITERATURE IN THE CONTEXT OF LITERACY AND SCIENTIFIC LITERACY

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ABSTRACT

Literary studies have undergone significant transformation in the digital era, but the potential of children's literature to bridge the gap between literacy and scientific literacy remains unexplored. This study aimed to explore and synthesize existing research on the potential of children's literature to foster both literacy and scientific literacy in young readers. Employing a systematic literature review, the research reviewed 37 academic journal articles published between 2000 and 2024, identified through Google Scholar and SINTA databases using the keywords "children's literature," "literacy," and "scientific literacy". This study employed reference management software, Publish or Perish to gather research data. Data analysis was conducted using Microsoft Excel and VOSviewer for advanced bibliographic network analysis, offering a more comprehensive view of the research landscape. The findings reveal that children's literature can be a powerful tool for bridging the gap between literacy and scientific literacy skills. The analysis suggests that carefully chosen children's books can engage young readers, develop their vocabulary and comprehension, and simultaneously introduce them to scientific concepts in a captivating and accessible manner.

Keywords: *children literature, literacy, scientific literacy*

INTRODUCTION

The digital age has brought a wave of exciting transformations to literary studies. Boundaries between disciplines are blurring, fostering rich connections (Gough, 2024; Yu et al., 2024). One such intersection ripe for exploration lies in the potential of children's literature to bridge the gap between literacy and scientific literacy in young readers (Cruz & Breda, 2024). The world of children's literature offers a vibrant landscape for fostering both language and scientific literacy (Fleming et al., 2016; Muyassaroh & Mukhlis, 2023). Studies show strong connections between science and language skills (Escobar et al., 2024). The primary rationale for integrating science and language arts in pedagogy stems from compelling evidence elucidating cognitive parallels between these two domains (Nixon & Akerson, 2004). This aligns with a sociocultural approach combining Vygotsky's view that language plays a key role in learning, making science and language arts a natural fit for integrated learning (Muyassaroh & Sunaryati, 2021; Varelas & Pappas, 2013). Children's literature not only brings enjoyment (Lammert, 2024) but also provides a rich and engaging experience that fosters a love for reading, cultivates critical thinking skills, aids in developing valuable skills, and introduces scientific concepts in an engaging and accessible way.

Science plays a pervasive and influential role. Issues like climate change, sustainable development, and global pandemics require an informed citizenry (Griswold, 2024; Muyassaroh & Herianingtyas, 2023; Sharifi et al., 2024). The prevalence of information, misinformation, and disinformation adds complexity. Individuals need the ability to read critically, interpret information, evaluate sources, and respond thoughtfully (Deane & Traga Philippakos, 2024). These skills empower individuals to navigate challenges, gather knowledge, and contribute meaningfully to issues with social implications (Broderick, 2023). Literacy has become a powerful tool. Literacy encompasses not just reading and writing, but also the ability to analyze information, assess its source, and form thoughtful responses. These critical thinking skills are essential for individuals to tackle complex challenges, effectively gather knowledge, and contribute meaningfully to the world.

The realm of elementary science education is witnessing a shift towards integrated learning, where science concepts are intertwined with language instruction. This approach stems from the

recognition that traditional science textbooks, rife with complex vocabulary, can alienate young learners (Erumit & Akerson, 2022; Purwahida et al., 2023; Smith & Cavagnetto, 2022). In contrast, children's literature offers a captivating alternative, leveraging the power of narratives and engaging language to bridge the gap between abstract scientific concepts and a child's lived experiences (Crocetti & Barr, 2020). The research underscores the potential of children's literature to foster not just scientific curiosity but also a love of learning (Pulimeno et al., 2020). Studies like that Wangid et al. (2018) demonstrate how incorporating fairy tales into the science curriculum can enhance comprehension. Furthermore, picture storybooks can combat low literacy by promoting engagement and active learning (Rusydiana et al., 2023).

This is particularly important for students from low socio-economic backgrounds, who often struggle with complex scientific language (Cruz & Breda, 2024). However, it's crucial to acknowledge that not all children's books are created equal for science education. While some may struggle with presenting scientific concepts in a way that is both accessible and engaging (Escobar et al., 2024; Varelas & Pappas, 2013), others can effectively utilize narrative and illustrations to spark a child's natural curiosity and exploration (Pulimeno et al., 2020a). This highlights the need for further research to bridge the gap of how children's literature can cultivate scientific literacy alongside literacy skills in general. This study aims to address this gap through a systematic literature review, synthesizing existing research and identifying key findings on this topic.

This review examines recent research on the critical importance of literacy and scientific literacy, the potential of children's literature to bridge the gap between these two domains, genres that can effectively connect these areas, strategies educators can utilize to leverage children's literature for fostering both literacy and scientific literacy skills, and the benefits of this approach. Recognizing children's literature as a bridge between literacy and scientific literacy, this review recommends educators actively integrate engaging science-themed books into lessons, using them as springboards for deeper exploration through discussions and activities.

METHOD

This study uses a a qualitative approach, using content analysis alongside a systematic literature review. Content analysis research is a method of analyzing written, spoken, or visual communications that includes a qualitative or quantitative approach (Elo & Kyngäs, 2008). The review examines existing research on children's literature and its role in developing both literacy and scientific literacy skills. Systematic literature reviews, as described by Zawacki-Richter et al. (2020), analyze findings from multiple primary studies to answer specific research questions. This approach aims to build upon existing knowledge by exploring the depth and breadth of prior academic work, and potentially identify areas where further research is needed (Zaimovic et al., 2023).

Data sources were obtained from 37 academic journal articles published between 2000 and 2024, identified through Google Scholar and SINTA databases using the keywords "children's literature," "literacy," and "scientific literacy". This study employed reference management software, Publish or Perish to gather research data. Data analysis was conducted using Microsoft Excel and VOSviewer for advanced bibliographic network analysis, offering a more comprehensive view of the research landscape.
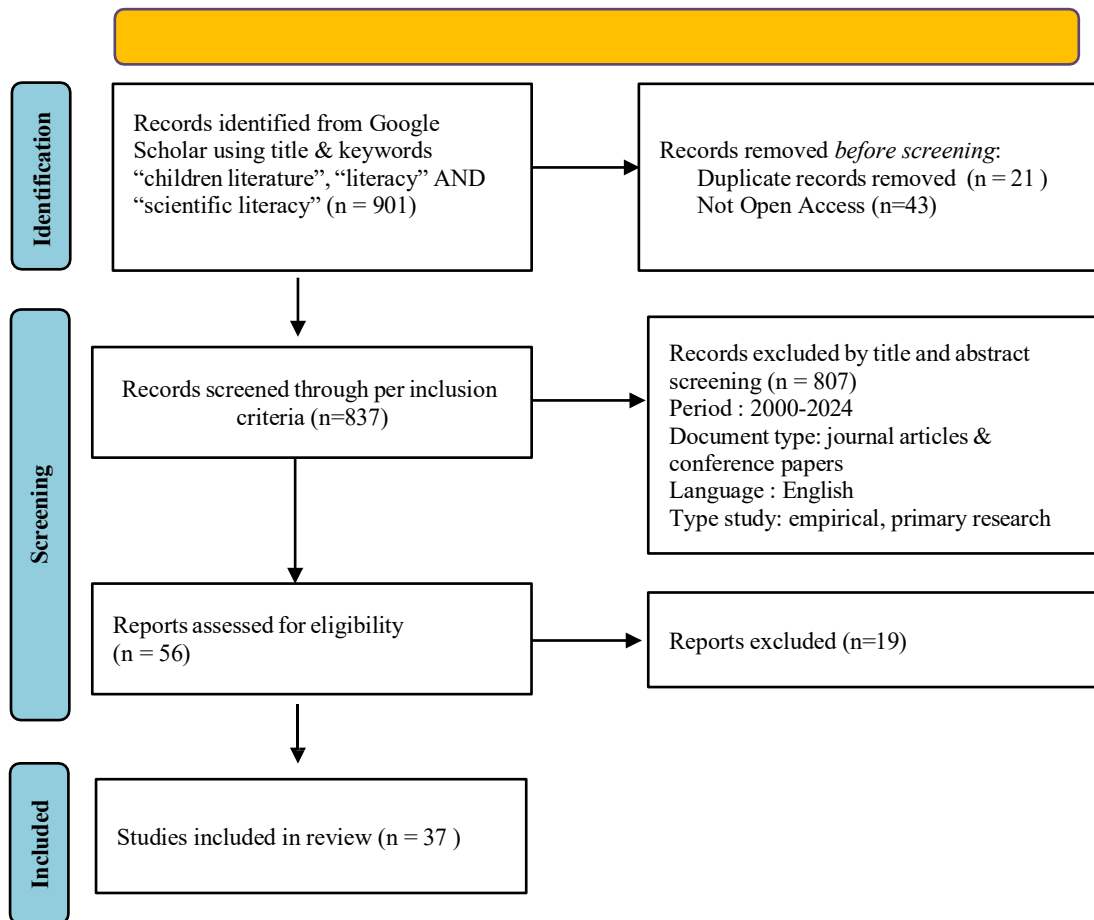
Figure. 1. The Database Search Flow Diagram using PRISMA

RESULTS AND DISCUSSION

After the data screening stage, a total of 37 scientific articles were obtained. The following is an analysis of 37 scientific articles related to children's literature in the context of literacy and scientific literacy.

The Critical Importance of Literacy and Scientific Literacy

Literacy is understood in two related but distinct ways. **Literacy** refers to the ability to read, write, and comprehend written language (Frisby, 2024). In the other sense, literacy means knowledgeability, learning, and education. The two senses are related since a person can't be knowledgeable without being able to read and write (Norris & Phillips, 2003). **Literacy** forms the foundation for all learning. Strong literacy skills are crucial for success in every aspect of life, from education to personal growth and social engagement (Gustian et al., 2024). Strong literacy skills are the key to unlocking a world of knowledge and expression. Children who can read and write effectively gain access to information from diverse sources, enriching their understanding of the (Kit Ng et al., 2022; Pulimeno et al., 2020b).

Literacy empowers them to analyze information critically, identify biases, and form well-reasoned arguments (Silverman et al., 2020). It equips them to communicate clearly, both verbally and in writing, fostering effective interaction in all aspects of life (Fakhriyah et al., 2017). Beyond this, strong literacy skills empower critical thinking, allowing children to evaluate information and make informed decisions (Jgunkola & Ogunkola, 2013). Perhaps most importantly, literacy unlocks the magic

of literature, where children can explore diverse perspectives, engage with creative content, and cultivate a lifelong love of learning.

Scientific literacy itself can be interpreted as information and scientific skills in order to recognize questions, obtain actual information, explain scientific phenomena and draw conclusions according to facts, explore the characteristics of science, understand how science and technology build the universe, intellectual and habituation, and the desire in order to be able to participate and get to know issues related to science (OECD, 2019). Scientific literacy empowers individuals to understand the world, think critically about scientific issues, and make informed decisions (Yore et al., 2013).

It encompasses the ability to grasp scientific concepts, analyze evidence, and solve problems using a scientific framework. This is particularly important in today's society, where science plays a central role in everything from technology and healthcare to environmental issues and public policy. International education emphasizes the development of scientific literacy as a core competency for the 21st century, preparing future generations to address global challenges and adapt to a constantly changing world (Jimenez & Menendez Alvarez-Hevia, 2022; Yao & Guo, 2018). Many national curriculums now integrate scientific literacy skills to equip students with the tools they need to navigate an increasingly science-driven world (Wang et al., 2019).

Strong reading and writing skills forming the foundation for understanding and engaging with scientific information (Osborne & Patterson, 2011). Just as literacy empowers individuals to access and comprehend vast knowledge, scientific literacy unlocks the world of science, enabling individuals to critically evaluate scientific data, identify biases, and form well-reasoned arguments about scientific claims. Moreover, scientific literacy fosters effective communication of scientific ideas, enabling individuals to participate in scientific discussions and contribute to citizen science projects (Kutlu-Abu et al., 2023). In essence, scientific literacy builds upon the foundation of literacy, equipping individuals with the essential skills to navigate the complex world of science and become informed, engaged, and responsible citizens in a science-driven society. Literacy and scientific literacy are fundamental building blocks for navigating the complexities of the modern world.

Children's Literature as a Bridge

Children's literature is a genre of literature that is created for children. Children's literature can be broadly defined as any written or spoken material that is intended for children including fiction, non-fiction, poetry, drama, and songs. Children's literature has a fundamental part in shaping an individual's role in society, becoming a helpful resource from didactic, psychological/therapeutic, and pedagogic perspectives (Pulimeno et al., 2020). However, its influence extends beyond these core areas. This research highlights the powerful connection between children's literature and the development of literacy and scientific literacy. Reading comprehension is a crucial skill for understanding scientific concepts. Studies show that integrating these subjects leads to better achievement in both areas (Monoyiou & Symeonidou, 2016).

Children's literature, even without a strong science focus, can motivate inquiry and exploration through engaging narratives and illustrations (Norris & Phillips, 2003; Toskas, 2019). Furthermore, science education reforms emphasize the importance of critical thinking and applying scientific knowledge to real-world problems (Rusydiana et al., 2023). By combining the strengths of science and language arts, educators can create a more effective learning experience that fosters science content knowledge and the language skills necessary for scientific literacy.

Through engaging narratives, vivid illustrations, and accessible language, children's books can introduce and explore complex scientific concepts in a way that is both fun and informative (Cruz & Breda, 2024; Ronfard et al., 2023). Unlike dry textbooks, these stories spark curiosity, ignite a love for reading, and lay the foundation for scientific inquiry in young minds (Maciej Serda et al., 2021; Smith & Cavagnetto, 2022). For instance, children's books featuring fantastical elements can encourage critical thinking skills as children question the "why" behind the fantastical or analyze the solutions presented by characters (Sawyer, 2012). This early exposure to scientific concepts, presented in an engaging and accessible way, can not only spark curiosity but also lay the groundwork for a lifelong appreciation of science (Erumit & Akerson, 2022).

The power of children's literature is further amplified when integrated with language arts instruction. Studies have shown that integrating science with language arts leads to greater student achievement in both areas (Frye et al., 2016). Reading comprehension skills, a core component of

language arts, are essential for understanding scientific concepts presented in texts (Kersten, 2017; Nixon & Akerson, 2004). By integrating these subjects, educators can create a more engaging and effective learning experience for students, fostering both content knowledge and language skills necessary for scientific literacy (Yore et al., 2013). Children's literature offers a powerful tool for nurturing not only a love for reading but also a foundation for scientific understanding in young minds. By harnessing the engaging narratives, vivid illustrations, and accessible language of children's books, educators can spark curiosity, promote critical thinking, and lay the groundwork for a lifelong appreciation of science and scientific literacy.

Genres that Bridge the Gap

Children's literature encompasses a rich tapestry of genres including fantasy, traditional stories, realism stories, science fiction, non-fiction stories, poetry, and drama. The following explores the connection between various children's literature genres and their impact on both literacy skills and scientific literacy based on the 37 articles analyzed.

a. Informational Picture Books (IPBs)

Informational picture books (IPBs) have emerged as a valuable tool for fostering literacy and science literacy skills in young learners. IPBs play a pivotal role in promoting literacy skills by exposing children to rich vocabulary, diverse sentence structures, and various text features. As children engage with these books, they encounter a wealth of new words, expanding their linguistic repertoire and enhancing their ability to comprehend complex language. The illustrations in IPBs complement the text, providing visual cues that aid in decoding unfamiliar words and deepening understanding of the narrative.

Moreover, IPBs often incorporate different text features, such as labels, captions, and diagrams, which familiarize children with the conventions of informational texts and prepare them for more rigorous reading tasks in the future. IPBs serve as effective conduits for introducing children to fundamental scientific concepts and fostering their science literacy skills. These books present scientific information in a clear, concise, and age-appropriate manner, making complex ideas accessible to young minds. The illustrations in IPBs play a crucial role in bridging the gap between abstract scientific concepts and concrete representations, allowing children to visualize and understand phenomena that may otherwise be difficult to grasp **(Yacoubian, 2017)**. Additionally, IPBs often incorporate elements of scientific inquiry, encouraging children to ask questions, make observations, and draw conclusions, thereby nurturing their critical thinking and problem-solving skills.
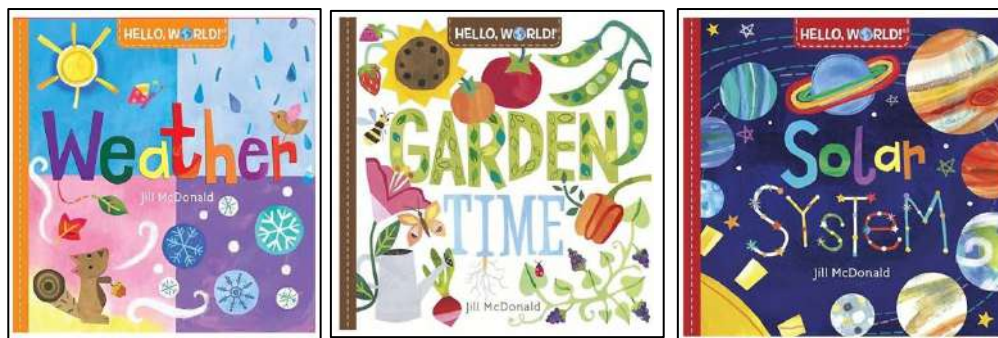
Figure 2. Informational Picture Books (IPBs)

Figure 2 shows several examples of Informational Picture Books (IPBs). Jill McDonald's book titled "Weather" teaches children about different types of weather and demonstrates how to dress for each type of day. "Garden Time" educates toddlers about gardens, presenting easy-to-understand facts about plant growth and how gardening provides food for us. Meanwhile, "Solar System" teaches toddlers about the sun, moon, stars, and planets, using colors, shapes, sizes, and very simple facts.

b. *Science Fiction*

Science Fiction (SF) explores speculative or futuristic concepts, often involving advanced technology, space exploration, and alternative realities. It encourages readers to think about the possibilities of scientific advancements and their impact on society. Science fiction (SF) has long been recognized for its ability to captivate readers and transport them to imaginative worlds beyond the realm of the ordinary. However, beyond its entertainment value, SF also holds immense potential as a powerful tool for enhancing students' literacy and science literacy skills (Crocetti, 2017). By immersing students in narratives that explore the intersection of science and technology, SF can spark curiosity, ignite critical thinking, and foster a deeper understanding of the scientific principles that underpin our world. SF literature presents a rich and engaging context for developing literacy skills.

The imaginative settings, complex characters, and intricate plots of SF stories demand active engagement from readers, stimulating their cognitive abilities and enhancing their reading comprehension (Akerson et al., 2019). As students delve into SF narratives, they encounter a vast array of vocabulary, encountering new words and phrases that expand their linguistic repertoire and strengthen their ability to grasp complex concepts. Additionally, SF often employs diverse writing styles and narrative techniques, exposing students to different literary conventions and enhancing their appreciation for the nuances of language.

SF serves as a gateway to the realm of science, providing a captivating and accessible platform for introducing students to fundamental scientific concepts and phenomena. SF stories often explore the implications of scientific advancements and technological innovations, prompting students to consider the ethical, societal, and environmental consequences of scientific endeavors (Avraamidou & Osborne, 2009). This exploration of the intersection of science and society fosters a deeper understanding of the scientific process and its impact on the human experience. Moreover, SF can inspire students to pursue further scientific exploration, igniting their curiosity and motivating them to delve into the intricacies of the natural world. Integrating SF into primary education, educators can effectively cultivate a generation of curious, scientifically literate individuals who are well-equipped to navigate the complexities of the modern world.
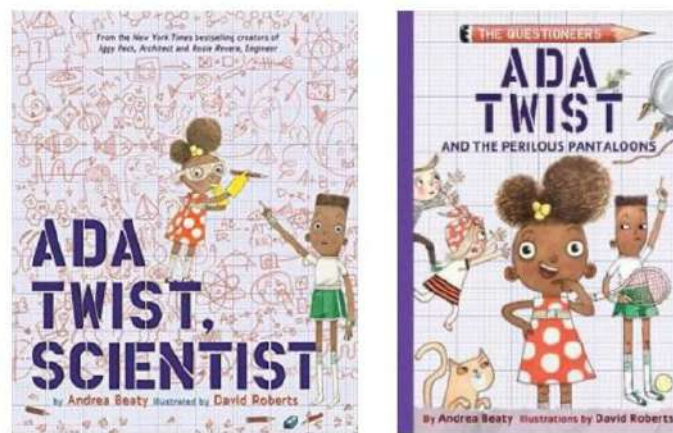

Figure 3. Ada Twist, Scientist and Ada Twist and the Perilous Pantaloons by Andrea Beaty

Figure 4. Frank Einstein by Jon Scieszka

Figure 3 and 4 are examples of children's science fiction books. Figure 3 is Ada Twist, Scientist and Ada Twist and the Perilous Pantaloons by Andrea Beaty tells the story of the world around him and his mission to find facts through experiments, until one day his hypothesis causes chaos at home. An inspiring read for budding scientists that celebrates the importance of creativity in STEM subjects. Figure 4 is Frank Einstein by Jon Scieszka. The Frank Einstein books take readers on an exploration of matter, energy, and life in the universe from the smallest objects (atoms) to the largest (the cosmos). By combining scientific principles with madcap humor and brilliant inventions this series makes science fun and encourages kids to question the world around them and how it works.

c. Detective stories

Detective stories, characterized by their intricate plots, suspenseful narratives, and enigmatic characters, have long captivated readers. However, beyond their entertainment value, detective stories also offer a wealth of opportunities to enhance students' literacy and science literacy skills. The intricate plots and suspenseful narratives demand active engagement from readers, stimulating their cognitive abilities and enhancing their reading comprehension (Rusydiana et al., 2023). Detective stories often employ diverse writing styles and narrative techniques, exposing students to different literary conventions and enhancing their appreciation for the nuances of language.

Using detective stories can be a powerful tool to ignite students' interest in science . This approach, inspired by the detective's investigative process, aims to boost their cognitive engagement. Students become mini-detectives, forming hypotheses, collecting evidence, and drawing conclusions, mirroring the scientific thought process (Toskas, 2019). This method draws inspiration from both entertainment education and problem-based learning theories. It goes beyond simply teaching content. It motivates students, activates their existing knowledge, and makes complex science easier to understand. By connecting scientific concepts to real-world scenarios like detective work, this approach helps students retain information more effectively. Ultimately, this teaching strategy not only builds a strong foundation in science knowledge but also cultivates critical thinking skills, metacognitive strategies (thinking about their thinking), and a positive attitude towards science as a whole.
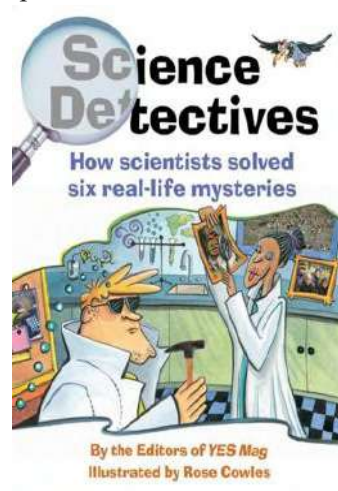
Figure 5. Science Detective by Editors of YES Mag

Figure 5 is a book cover of Science Detective written by Editors of YES Mag unveils the thrilling world of science, packed with real-life mysteries and mind-bending puzzles. children crack cases across diverse landscapes, from bustling cities to soaring skies and even within DNA.

d. Biographies of Scientists

The integration of biographies of scientists into literacy instruction offers a powerful approach to fostering both literacy and science literacy skills. Biographies of scientists serve as a valuable resource for promoting literacy skills by engaging narratives that expose students to a diverse range of vocabulary, including specialized terms related to various scientific fields. As students immerse themselves in the lives of scientists, they encounter new words and phrases that expand their linguistic repertoire and enhance their ability to comprehend complex texts.
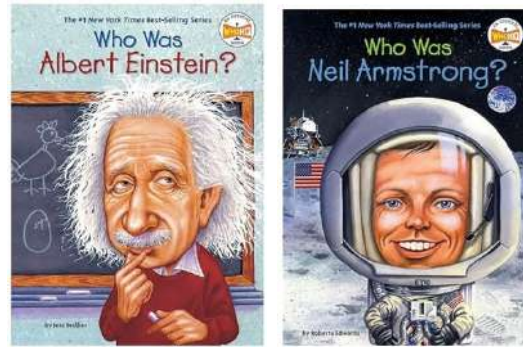
Figure 6. Biographies book of Albert Einstein and Neil Armstrong

Figure 6 is some examples of scientist biographies. The image on the left is "Who was Albert Einstein?" written by Jess Brallier while the one on the right is "Who was Neil Armstrong" by Roberta Edwards

e. Comics

Comics, with their dynamic blend of visuals and text, have emerged as a powerful tool for fostering literacy and science literacy skills (Czerwiec et al., 2015). These captivating narratives, characterized by vibrant illustrations and engaging storylines, offer an accessible and enjoyable platform for introducing children to a wide range of concepts and ideas. By harnessing the power of storytelling and visual representation, comics can effectively stimulate children's imagination, cultivate their critical thinking abilities, and nurture a lifelong appreciation for learning.
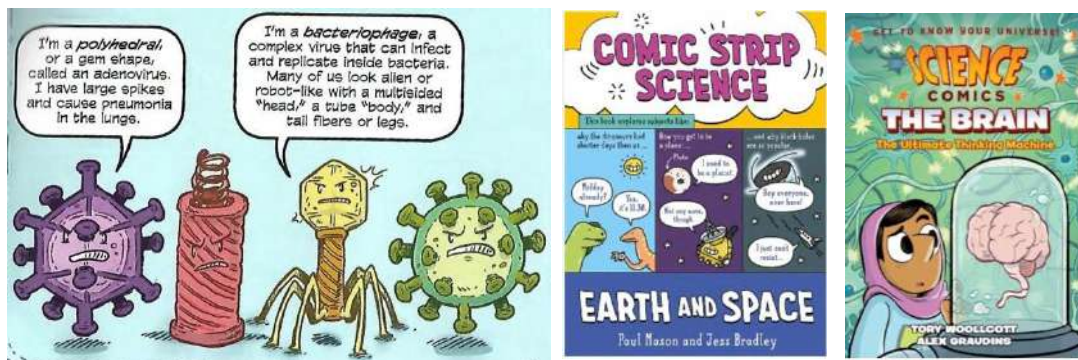
Figure 7. Science Comics

f. Fairytale

Fairy tales, with their enduring appeal and timeless themes, have long captivated the imaginations of children worldwide. These enchanting stories, filled with magical creatures, fantastical adventures, and enduring moral lessons, offer a rich and engaging context for fostering literacy and science literacy skills (Muyassaroh & Sunaryati, 2021). By immersing students in the world of fairy tales, educators can nurture their creativity, critical thinking abilities, and a deeper understanding of the natural world (Pulimeno et al., 2020). These captivating stories provide a rich tapestry of language, imagination, and scientific exploration, offering a platform for nurturing children's cognitive development, critical thinking abilities, and a lifelong love of learning (Wangid et al., 2018).
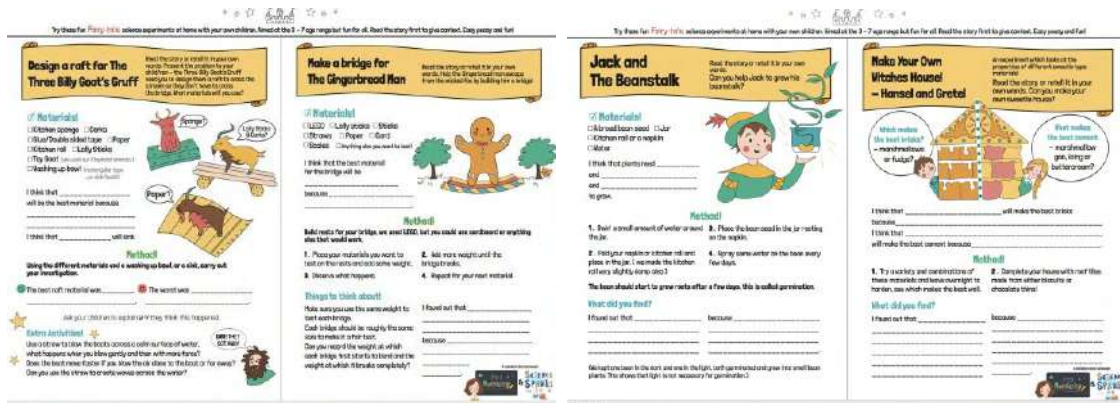
Figure 8. Using Fairy Tales as Students Worksheet

Figure 9. Ethnoscience-Based Movable Fairy Tale Book by Izzah Muyassaroh

g. *Dramas*

Drama offers a dynamic approach to learning, boosting both literacy and science literacy in students. By actively engaging with texts through performance, students gain a deeper understanding of literature and language. Drama also helps bridge the gap between abstract scientific concepts and real-world experiences. Through role-playing scenarios and simulations, students develop critical thinking, problem-solving abilities, and the effective communication of scientific ideas. Drama serves as a powerful tool for educators, empowering students to become well-rounded individuals with strong literacy and science literacy skills. Drama is able to convey messages effectively through dialogue (Matilda, 2011) and Bodily-kinesthetic ways to enact scientific phenomena through action and talk (Varelas & Pappas, 2013). Using drama in HIV/AIDS education provides teaching and learning that equip students to think critically, feel emotive, and express articulately (Matilda, 2011).

Strategies for Using Children's Literature for Literacy and Science

Children's literature presents a unique and effective platform for fostering both literacy and science skills. This paper explores various strategies that capitalize on the inherent strengths of narrative to cultivate these crucial academic domains.

a. *Interactive Read-Alouds*

Employing purposeful read-alouds that integrate strategic questioning techniques can significantly enhance comprehension and vocabulary acquisition (Baker et al., 2020; Batini et al., 2020). By prompting prediction, inference, and critical thinking throughout the narrative, educators can scaffold deeper understanding and facilitate engagement with complex vocabulary (Hwang et al., 2023). Interactive read-aloud sessions allow for discussions, questions, and exploration of scientific concepts within the story (Alawami, 2020; Frejd, 2021). Whole-class sharing of illustrated children's literature information books that served as vehicles of thinking about science ideas that informed and extended hands-on explorations and exposed children to typical scientific communication.

b. Connect to the Real World

Encourage children to make connections between the story and their own experiences with the natural world. Children come to school with a plethora of experiences around scientific concepts and practices, wonder, ask questions, want to discover, build on, and share their ideas with others. In school, the teacher is essential in facilitating the children's bridging of their own lifeworld knowledge with scientific concepts and language (Varelas & Pappas, 2013)

c. Hands-on Activities

Complement reading with activities that allow children to experiment and explore the scientific concepts presented in the book. Opportunities to engage children in collecting, analyzing, and interpreting data, or, in other words, empirical evidence in the context of either observations or experiments. Engaged in hands-on explorations; whole-class read-aloud of children's literature information books that informed and extended these inquiries; small-group literature groups, whose responses/findings were shared with the class; activities in which they created class artifacts (ongoing semantic maps, murals, graphic organizers) and individual texts (illustrated journals and their own information books); drama experiences; and, home projects that they shared at school (Varelas & Pappas, 2013).

d. Scientific Inquiry through Literature

Framing discussions around the narrative to encourage students to formulate questions about the science concepts presented fosters a culture of scientific inquiry (Dilek et al., 2020). Guiding students towards independent research or simple classroom experiments based on these questions empowers them to actively seek answers and engage in the scientific process. Leveraging the illustrative elements within children's literature allows educators to facilitate discussions focused on the scientific details depicted (Bennett et al., 2021; Pierson et al., 2023). Prompting students to "read" the visuals and identify key scientific features strengthens their observational skills and visual literacy.

e. Modeling the Scientific Method

Utilizing the narrative structure of a children's book as a framework for introducing the scientific method (observation, hypothesis, experiment, analysis, conclusion) provides a relatable and engaging context for understanding the scientific process (Soares et al., 2023). Children naturally follow the steps of the scientific process as they read stories (Muyassaroh & Sunaryati, 2021). They observe the characters and their actions, form hypotheses about what might happen next, and eagerly anticipate the experiments or challenges the characters face. Analyzing the outcomes and concluding as a natural part of the storytelling experience. By connecting the scientific method to the familiar world of children's literature, educators can spark curiosity and a love of scientific inquiry in young minds.

f. Literary performance

Literary performances can be a powerful tool for enhancing students' literacy and scientific literacy in engaging ways. Dramas and poems often deal with complex themes and vocabulary. Performing them encourages deeper understanding and analysis of the text (Adigüzel, 2020; Deane, 2020). Performing dramas and poems fosters deeper comprehension and analysis of complex themes and vocabulary, while also refining reading fluency, expressive delivery, and active listening through collaborative (Hamzah et al., 2023; Samuels, 2011). Moreover, such performances can spark creativity and inspire students to delve into their own creative writing endeavors. Scientific literacy benefits from these performances as well as they offer a creative avenue for exploring scientific concepts and honing science communication skills.

Through the fictional lens of dramas and poems, students learn to critically evaluate scientific issues and improve their ability to communicate scientific ideas effectively to broader audiences. Bridging the realms of science and literature, these interdisciplinary performances provide a holistic understanding of the world. Examples include dramas depicting historical figures debating scientific discoveries, poems elucidating the life cycles of organisms, or monologues reflecting on technological advancements. In essence, literary performances offer a dynamic and enjoyable approach to cultivating literacy and scientific literacy, fostering deeper engagement and comprehension among students.

Visualization of Children's Literature Topics in the Context of Literacy and Scientific Literacy

The search results of 37 articles deemed relevant to the research began by examining the interconnections between articles based on the keywords used, utilizing VOSviewer software. The computational mapping analysis has identified a total of 124 items related to children's literature in the context of literacy and scientific literacy. These connections and distribution are visualized in Figure 10.
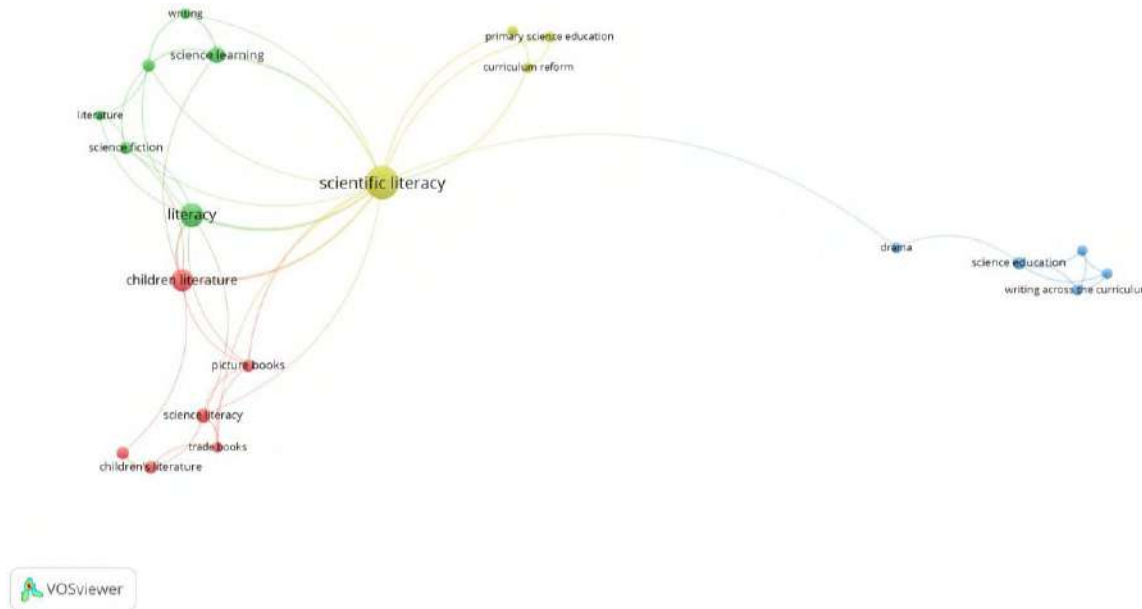

Figure 10. Network Visualization Based on Keywords

Figure 10 is a visualization of the cluster analysis performed on the co-occurrence of author keywords. The minimum threshold for a keyword to be included was set at 2 occurrences. This yielded 21 Keywords, divided across 4 different but interconnected clusters. Cluster 1 comprises 6 items marked in red. These items are children literature, children's literature, picture books, science, science literacy, and trade books. Cluster 2 comprises 6 items marked in green. These items are literacy, literature, reading, science fiction, science learning, and writing. Cluster 3 comprises 5 items marked in blue. These items are drama, elementary education, science education, teacher preparation, and writing across the curriculum. Cluster 4 encompasses 4 items marked in yellow. These 4 items include curriculum reform, primary science education, scientific literacy, and visions of scientific literacy. The size of each circle and its label reflects how often the keyword appears. Bigger circles and labels indicate keywords used more frequently. The largest cluster, scientific literacy, highlights its central role in research connecting literacy with children's literature. Literacy forms the second largest cluster, followed by children's literature.

CONCLUSION

This analysis of 37 research articles confirms the powerful connection between children's literature and the development of both literacy and scientific literacy. Children's books, with their engaging narratives, vivid illustrations, and accessible language, can bridge the gap between foundational reading skills and complex scientific concepts. By fostering curiosity, critical thinking, and a love for exploration, children's literature lays the groundwork for a lifelong appreciation of science and scientific literacy, which are essential in today's world. This research highlights the vast potential of various children's literature genres for science education. Informational picture books provide a clear introduction to scientific concepts, while science fiction sparks imagination and explores the implications of scientific discoveries. Detective stories and biographies of scientists encourage critical thinking and problem-solving skills within a scientific context. Even traditional genres like fairy tales and dramas can be leveraged to connect with children's existing knowledge and spark scientific curiosity.

We recommend educators strategically integrate children's literature into science curriculums using the outlined strategies, parents and caregivers engage in discussions about the scientific concepts in books, and authors and publishers consider developing children's literature that blends science concepts with engaging narratives. By implementing these recommendations, we can leverage the power of children's literature to cultivate a generation of curious, scientifically literate individuals prepared for the complexities of the 21st century.

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THE MAIN CHARACTER'S LIFE INSTINCTS IN SHORT STORIES *APA YANG LEBIH KUAT DARI MAUT*? BY MASHDAR ZAINAL: REVIEWED FROM SIGMUND FREUD'S PSYCHOANALYSIS

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ABSTRACT

This study describes the life instincts of the main character in the short story *Apa yang lebih Kuat dari Maut?* by Mashdar Zainal. The type and design of the study is qualitative with the design of Sigmund Freud's literary psychology. Data and data sources in the form of words, sentences, and paragraphs that indicate the life instincts of the main character in the short story *Apa yang lebih Kuat dari Maut?* by Mashdar Zainal. Data collection technique is a reading and recording technique (read-record) by Ratna. The data analysis technique uses the work steps of literary criticism by Suroso with several stages, including: the description stage, the interpretation/interpretation stage, the deciphering/analysis stage, and the assessment/evaluation stage. The results showed: (1) the forms of the main character's life instinct were found: fear of death and long thinking, (2) the reaction of the main character's life instinct was only found reaction formation, which includes: understanding death, eating, silence or silence, and looking for solution.

Keywords: *Instinct of life, Apa Yang Lebih Kuat dari Maut, Psychoanalysis Sigmund Freud*

INTRODUCTION

Today, life instincts have become significant to discuss in all circles as a preparation for facing various problems or problems in life. In this case, the life instinct is defined as the instinct or impulse within humans to maintain their life. This is because life's problems often lead to traumatic experiences and mental disorders which usually make sufferers want to end their lives. In fact, in the last few years, the Ministry of Health revealed that suicide cases in Indonesia have increased to 826 cases.

Interestingly, this life instinct can not only be found in the real world, but also in the world of fiction, such as short stories or short stories. A short story is an imaginative literary work that includes a story complete with characters, plot and themes, but on a shorter scale than a novel or long story. Wiyatmi (2011) believes that short stories are works of art that use language as media and are seen as imaginative works. Where, short stories as fictions of the real world have shown that if a character has a character in a fictional story, it is nothing but a reflection of the same character as a character or person in the real world, as well as the development of their psychological condition. Based on the character and psychological condition of the main character in the short story, it can be understood that the short story also has a relationship with psychological behavior.

Behavior is a manifestation of a person's mental state which is the background to the emergence of almost all behavior (Dirgagunarsa, 1978: 9). Thus, it is undeniable that short stories that discuss life instincts can be used as a guide in dealing with various life problems. This is in accordance with the opinion of Murdiningsih, E., (2010) that stories in short stories can be used as a guide in facing life's problems, making it easier to shape a person's behavior to become wiser. In line with this statement, every literary work, including short stories, is able to reveal the author's psychology and influence the reader's psychology (Endraswara, 2008). Literary psychology is an interdisciplinary field that studies

the relationship between literature and psychology. It involves psychological analysis of characters, plots, themes, and literary styles to understand the motivations, emotions, and human behavior contained in literary works. Wellek and Warren (Ahmadi, 2015: 23) have defined literary psychology as being divided into four domains of study, namely the study of the author's creative process, the study of the author's psychology, the study of psychology which focuses on the textology of literary works, and the study of literary readers. Endraswara (2008: 4) emphasizes Freud's theory that there are various psychological symptoms behind language symptoms. Psychoanalysis in literary works is used to analyze the characters written by the author, as the fruit of his imagination expressed in written form (Saputri et al., 2019).

One of the short stories that discusses the instincts of life is *Apa yang lebih kuat dari Maut*? by Mashdar Zainal. The life instincts in this short story are represented by the actions of the main character who tries to defend himself in dangerous situations, such as attempting suicide. Where, the suicide attempt was planned by the main character and his lover, with the aim of teaching a lesson to their respective parents because they did not approve of their relationship. However, the main character does not fully agree with the suicide attempt, so he secretly wants to thwart it. Luckily, the main character's efforts to thwart his lover's suicide attempt were successful, which he did by openly saying that he was not ready and would never be ready to die. The main character's actions show that he still has life instincts that can defend himself and his life.

Short story *Apa yang lebih kuat dari Maut*? by Mashdar Zainal is very interesting to study for several research reasons. First, the short story shows the existence of forms of life instincts and their reactions which can be used as a guide by readers in dealing with various life problems or issues. Second, the forms of life instinct in the short story *Apa yang lebih kuat dari Maut*? by Mashdar Zainal can be studied using Sigmund Freud's psychoanalytic theory which divides human behavior into two types of instincts, namely the life instinct and the death instinct. However, this research only focuses on life instincts and their reactions to see the main character's positive actions in saving himself from a suicide attempt. This is similar to research on life instincts that was carried out by Endang Murdiningsih, entitled "*Naluri dan Reaksi Tokoh Utama* in the *Novel Mukjizat Cinta* by Muhammad Masykur A.R. Said. The results of the research show that the main character is an old man who lives alone because his wife has died and his children are married, with his life instincts he is able to face life's problems with positive decisions, such as having the desire to get married, admiring women, having a sense of affection, desire to eat, likes to help, is grateful and obedient to worship.

Based on the research background, the formulation of the research problem is (1) what are the life instincts of the main character in the short story *Apa yang lebih kuat dari Maut*? by Mashdar Zainal?; (2) What is the reaction of the main character's life instincts in the short story *Apa yang lebih kuat dari Maut*? by Mashdar Zainal.

METHOD

The type and design of the research is qualitative with a design from Sigmund Freud's literary psychology. Qualitative research is a research process to understand human or social phenomena by creating a comprehensive and complex picture that can be presented in words, reporting detailed views obtained from informant sources, and carried out in a natural setting (Walidin, Saifullah & Tabrani, 2015: 77). The research data and data sources are in the form of words, sentences and paragraphs which indicate the forms of life instincts and forms of reactions from the main character's life instincts in the short story *Apa yang lebih Kuat dari Maut?*? by Mashdar Zainal. The data collection technique for this research is Ratna's reading and note-taking technique. The data analysis technique for this research uses the work steps of literary criticism by Suroso (2008:61) which include: description stage, interpretation/interpretation stage, elaboration/analysis stage, and assessment/evaluation stage.

RESULTS AND DISCUSSION

The results and discussion of this research include: (1) the life instincts of the main character in the short story *Apa yang lebih kuat dari Maut*? by Mashdar Zainal, (2) forms of reaction from the life instincts of the main character in the short story *What is Stronger than Death*? By Mashdar Zainal, as follows:

Main Character's Life Instincts

In Kamus Besar Bahasa Indonesia Indonesian (KBBI) Indonesian National Dictionary, instinct is defined as an impulse or lust that is innate from birth; an unconscious natural disposition that encourages one to do something; instinct. It cannot be denied that every living creature, especially in this case humans, certainly has instincts or impulses which are the driving factors in all their behavior and activities. According to Koswara (in Murdiningsih, E., 2010), instinct is a state of tension and arousal in the body which is caused by the emergence of a need and in turn this instinct will pressure or encourage the individual to act towards satisfying needs which in turn can reduce tension due to psychological pressure. . Furthermore, Freud (in Murdiningsih, E., 2010) also said that instincts are a number of psychic energies or a collection of all instincts used by the personality.

Initially, Freud used the term libido to express sexual energy, which was eventually expanded to include the energy of all life instincts. Where, Freud included all actions that give rise to pleasure into the concept of life instincts. In other words, life instincts can be interpreted as instincts aimed at maintaining the ego (Clark, in Minderop, 2010). This of course aims to ensure that every human being can survive, which is oriented towards growth, development and creativity. Based on this explanation, it can be concluded that the life instinct is an instinct or impulse within humans to maintain their life, such as fear of death and long thinking, and have a sense of caring for both parents.

a) Fear of Death

According to the KBBI, fear is defined as a feeling of trepidation (horror) facing something (in this case death) which is considered to bring disaster. Furthermore, fear of death can also be defined as a feeling of trepidation in facing death which is born from the instinct of life, so it is useful for someone in maintaining their life. As a form of life instinct, the main character's fear of death in the short story *Apa yang lebih kuat dari Maut*? By Mashdar Zainal can be seen in the following quote:

> **Datum 1:**
> "**I** shivered and didn't dare lift my head. And you know, I'm shivering not because of the cold**. But because of the air of death that had been poking at the back of my neck, it felt much colder.**" (Zainal, 2024)

That morning, the main character and his lover were on the edge or side of the train tracks, planning to attempt suicide. The two of them counted about five trains that had passed by, but they were still sitting and holding each other's hands. Later, the main character tells his lover that he is shivering and does not dare to lift his head. The main character also said that the shivering was not caused by the cold, but rather by the air of death that nagged at the back of his neck.

The data above is the main character's statement to his lover that he is shivering and does not dare to lift his head, not because of the cold, but because of the air of death. This statement shows the main character's fear or trepidation about facing death. Because the main character's statement shows that there is a threat of death that he has not yet faced. This is in accordance with Murdiningsih, E.,(2010) who said that in general an individual's reaction to the threat of displeasure and destruction that they have not yet faced is to become anxious or afraid, so a self-defense mechanism is needed.

Apart from this data, the disclosure of the main character's life instinct in the form of fear of death in the short story *Apa yang lebih kuat dari Maut*? By Mashdar Zainal is also shown in the following quote:

> **Datum 2:**
> **I want to tell you that actually I was never ready. When the second, third and fourth trains came, you asked the same question, and I answered with the same answer**. Until you grabbed my hand and invited me to stop by the mixed rice stall on the edge of the tracks.   " (Zainal, 2024)

Since the first train passed, the main character's hand has been held tightly by his lover, who seems to be trying to pull him away. Apart from that, his girlfriend also asked about the main character's readiness to attempt suicide.

Then, the main character still shook his head with a sentimental sob. Thus, his lover takes the main character's head in his arms, and says that the suicide attempt will take place on the next train; when the main character really feels ready.

The datum 2 is the main character's statement (in his heart) that he was actually never ready to attempt suicide. According to him, even when the second, third or fourth train arrived, he still had the same answer to his lover's question. The main character's statement increasingly shows the presence of fear or trepidation in facing death. Where, this fear comes from the main character's unpreparedness to attempt suicide.

Furthermore, the disclosure of the main character's life instinct in the form of fear of death in the short story *Apa yang lebih kuat dari Maut*? By Mashdar Zainal is also shown in the following quote:

Datum 3:
"I don't know why my body is shaking more and more. Like your body too. But I'm afraid. It's not like you who is so sure of happiness in another world. I don't know, my mind wasn't there. At this moment, I imagine that our parents are confused looking for us who have been missing since dawn. Without saying goodbye. Indeed, to die, one does not need to say goodbye to anyone. There's no time for that. **But you never know that the closer I stepped towards the rails, the more my uncertainty multiplied. Especially when the trains are traveling at unlimited speed. I'm really scared.**" (Zainal, 2024)

At that time, the fifth train was already moving at an unfathomable speed, so that the wind carelessly fluttered the main character's hair and skirt. The main character's girlfriend says that a suicide attempt will probably take place on the next train. Not only that, his lover also told the main character that the next train would be a superfast train going faster than the other trains, like light, and might be the best train for a suicide attempt, so he had to be ready.

Datum 3, is the main character's statement that he does not know the cause of his body shaking more and more, as does his lover. However, the difference is that the main character feels afraid and unsure about happiness in another world. In addition, the main character also realizes that his lover never knew; the closer the main character steps towards the train tracks, the more uncertain he becomes. Moreover, when the train was traveling at limitless speed, it made him truly afraid. The main character's statement shows his own recognition that he really has a fear or feeling of trepidation about facing death. From this confession, it can certainly be seen that the main character's tendency is to still want to defend himself and his life.

Finally, the disclosure of the main character's life instinct in the form of fear of death in the short story *Apa yang lebih kuat dari Maut*? By Mashdar Zainal is also shown in the following quote:

Datum 4:
"I'm not ready! I'm not ready! I'm never ready! Love is never stronger than death!" I screamed freely for the first time. Instantly you stopped in your tracks and looked at me blankly." (Zainal, 2024)

When the main character's thoughts were wandering all over the place, the sixth superfast train arrived. For him, the sound of the train was as scary as the trumpet that would end his world. Meanwhile, his girlfriend stood up and took the main character's hand, saying that they both had to be ready because they had already missed five trains. The main character's body and hands were shaking, and the train was getting closer. His lover holds the main character's hand tighter and drags him towards the middle of the tracks; which looked like the blade of a machete ready to chop up both of their bodies. Then, the people from inside the shop rushed out; calling out the main character and his lover as crazy. However, the lover continues to drag the main character, so that he screams that he is not ready and will never be ready because love will never be stronger than death.

The datum 4, is the main character's statement to his lover that he is not ready and will never be ready to die because love will never be stronger than death. This statement shows that the main character

does have feelings of fear or trepidation in facing death because for him love is never stronger than death or death. In fact, the main character's fear is no longer only kept in his heart, but is conveyed directly to his lover by screaming, so that the plan to attempt suicide between the two of them does not succeed.

Based on the analysis above, the feeling of fear of death in the short story *Apa yang lebih kuat dari Maut*? By Mashdar Zainal shows the existence of a life instinct within the main character, which is useful for his survival. Because, if there is no instinct or impulse to defend his life, then the main character certainly will not act as if he feels the threat of death that he has not yet faced. Apart from that, the main character will also not try to thwart the suicide attempt plan that has been agreed upon with his lover. Thus, the feeling of fear of death should be interpreted positively by readers as a motivation to defend oneself and life, especially when in a dangerous situation such as a suicide attempt. Moreover, in Islam, attempting suicide is an action or deed that is prohibited for any reason.

b) Consideration

Consideration is defined as an effort to consider carefully and in detail before acting or doing something. In the context of a suicide attempt, long-term thinking is certainly born of life instincts which can lead a person to the decision to maintain their life. As a form of life instinct, the main character's long-term thinking action in the short story *Apa yang lebih kuat dari Maut*? By Mashdar Zainal can be seen in the following quote:

> **Datum 5**:
> ""I really can't understand, isn't there another lesson we can agree on? Why does it have to be death? **Actually I want to say to you this: After our bodies are torn apart by the muzzle of a merciless oncoming train, we will never know whether our parents learned a valuable lesson or are even grateful that their disobedient children have disappeared from the face of the earth."** (Zainal, 2024)

At that time, the main character and his lover realize that the fifth train is almost passing, which is indicated by a soft shaking that makes the wire strings on the side of the track move. Apart from that, the main character's lover asked him again; is he ready to immediately attempt suicide? His lover also assured him that the suicide attempt would not be painful because both of them had experienced the worst pain, moreover, both of them had made an agreement to teach their respective parents a valuable lesson because they did not approve of their relationship.

The data above is the main character's statement (in his heart) that he cannot stop thinking and is still wondering whether there is no other way, apart from death, that he can agree to teach a lesson to his respective parents. Apart from that, the main character also wants to tell his lover, after attempting suicide and their bodies being scattered by the train, that he and his lover never know whether their parents will learn a valuable lesson, or whether they will be grateful for losing their children. The dissident. This statement shows that the main character is still thinking long or considering carefully and in detail; perhaps the suicide attempt he will make with his girlfriend will go according to expectations or will just be in vain, as proof of his disobedience to his respective parents.

Based on the analysis above, the act of long thinking in the short story *Apa yang lebih kuat dari Maut*? By Mashdar Zainal shows the existence of an instinct for life within the main character, which indirectly becomes the process of finding the right reasons to maintain life. When, without realizing it, these reasons not only become material for the main character to consider, but also justify his desire not to attempt suicide. Thus, the act of thinking long and hard should be interpreted positively by readers as a way to determine the right action in dealing with various problems or issues in life, without having to lose one's life or sacrifice one's life itself, such as attempting suicide.

Reactions from the Main Character's Life Instincts

In the KBBI, reaction has several meanings or meanings, including: (1) activities (actions, protests) that arise as a result of a symptom or event; (2) response or response to an action. In this case, the character's reactions in question are the reactions of humans who have primitive impulses or the urge to carry out an action that is not actually approved by the super ego. Then the ego has a way to protect the ego from the threat of urgent primitive urges, namely with a self-defense mechanism.

Furthermore, the self-defense mechanisms used by a person usually depend on the person's level of development and level of seriousness. According to Freud (in Murdiningsih, E., 2010), defense mechanisms have two characteristics, namely (1) if you do not deny reality, the mechanism will destroy it, and (2) it will then operate at the unconscious level. In practice, Freud stated that there are nine (9) self-defense mechanisms that can be used by humans, including: (1) repression, (2) reaction formation, (3) projection, (4) misplacement, (5) rationalization, (6) suppression, (7) sublimation, (8) compensation, and (9) regression. However, based on initial reading, the self-defense mechanism that can be used in this research is only the formation of a reaction, namely an action or deed; a person reacts exactly the opposite of what is desired in order not to violate the super ego. Thus, an attempt to examine the reaction of the life instinct in the short story *Apa yang lebih kuat dari Maut*? By Mashdar Zainal uses reaction formation to see the positive reactions of the main character in defending his life, as follows:

> **Datum 1**
> "And I'm never sure of anything. But death, even if you don't believe in it, it will still come to you, right? Since this morning, when I tiptoed and escaped through the back door, until we met and held each other's hands, not a word came out of my mouth. I looked down more. Meanwhile, you never stop convincing that love is something stronger, even than death. **You know, no matter how much you convince me, I still won't waver, because after all, death is not something worth playing with, let alone betting on."** (Zainal, 2024)

At that time, the main character's girlfriend came with a bottle of mineral water and torn bread in a small plastic bag that had the name of a minimarket written on it. Meanwhile, the main character comes only with himself, which his lover secretly stole from his parents just before dawn. The main character's lover tells the main character repeatedly that both of them must be equally sure and ready to attempt suicide.

The data above is the main character's statement (in his heart) that he has never believed in anything, including death, but he admits; death will come to him. Apart from that, the main character also says that no matter how much his lover convinces the main character that love is stronger than death, he will never waver because death is not something worth playing with, let alone betting on. This statement shows the main character's self-defense mechanism in the form of understanding death (not as a toy or a bet) secretly so as not to violate his agreement to attempt suicide with his lover. Where, it is undeniable that the main character's actions are a reaction to his life instincts because he is afraid of facing death.

Apart from this data, the disclosure of the reaction form of the main character's life instincts in the short story *Apa yang lebih kuat dari Maut*? By Mashdar Zainal is also shown in the following quote:

> **Datum 2**
> **I started touching the mixed rice and putting it in my mouth, spoon by spoon.** Really, I want to vomit. Shouldn't someone who is ready to die never think about hunger? (Zainal, 2024)

After ordering two portions of mixed rice and two glasses of hot tea, the lover hesitated to eat, while the main character just kept quiet. Therefore, the lover asks the main character to eat the food that has been ordered so that his body does not tremble. After that, the main character began to sip his warm tea once and then silenced it again. Furthermore, the lover asked again; whether the main character wants to be fed. Meanwhile, people glared at the two of them again and the shop owner's teenage son covered his mouth because he was whispering something to his mother.

The datum 2 is a description of the main character's actions starting to touch and eat the food ordered by his lover; spoonful by spoonful. But actually, the main character wants to vomit because for him someone who is ready to die should not have time to think about hunger. This description shows the main character's self-defense mechanism in the form of eating according to his lover's request. Where, the main character's actions cannot be denied as a reaction to his life instincts because even

though he understands that his lover's request does not match the characteristics of someone who is ready to die, he also does so, namely eating before attempting suicide.

Datum 3
"But I'm still silent, I don't have the heart to look into your eyes, who are so sure that death is the best way for two people whose love is considered something ridiculous and hasty. Two people whose happiness was never approved. You want us to prove to them that our love is stronger than anything, even death." (Zainal, 2024).

After paying for food and drink, the main character and his girlfriend returned to their original place, then the people in the shop started talking again in loud voices, like a swarm of disturbed bees. The main character and his lover already knew who they were talking about, but both agreed not to care about it, returning to their original seats in the same position as before; holding each other's hands. At that moment, the main character and his lover find out that the fifth train is almost passing, which is indicated by a soft shaking that makes the wire strings on the side of the track move, like a giant string being plucked by an invisible hand. For this reason, his girlfriend asked again whether the main character was ready to attempt suicide. However, the main character really can't stop thinking and wondering; isn't there another lesson that they can both agree on? The main character also has the desire to tell his lover that after their bodies were torn apart by the muzzle of a merciless oncoming train; they never know whether their parents learned a valuable lesson or are even grateful that their disobedient children have disappeared from the face of the earth.

The datum 3 is a description of the attitude of the main character who is deliberately silent because he feels that he does not have the heart to look into the eyes of his lover who truly believes that death is the best way for them, two people whose love is considered ridiculous and hasty, and whose happiness is never approved. This description shows the existence of the main character's self-defense mechanism in the form of silence or silence; kept his disbelief in death to himself so as not to offend his lover. The main character's actions cannot be denied as a reaction to the instincts of life which make him no longer have a strong reason to carry out or continue planning to attempt suicide with his lover.

Datum 4
"...But then again, every time the trains come and you ask me if I'm ready, I shake more and more and less ready. **Even secretly, I want to cancel this ridiculous intention."** (Zainal, 2024)

When the fifth train was already traveling at an unfathomable speed, the main character's lover said that the next train was a superfast train that went faster than the other trains, just like light. He also said that this train was the best train, so the main character was obliged to prepare to attempt suicide together. However, the main character's body was shaking more and more and his mind imagined that his parents had been searching for him since dawn. Nevertheless, the main character realizes that to die; one does not need to say goodbye to anyone because there is no time to do so. The main character also realizes his lover never knew; the closer he got to the tracks, the more his uncertainty multiplied, especially when the train was moving at unlimited speed which made him truly afraid.

The datum 4 is a description of the actions of the main character who admits that he is never ready, in fact every time the train comes and his lover asks, he trembles even more and is less and less ready. In fact, the main character secretly wants to cancel his thought which is considered ridiculous, namely attempting suicide. This description shows the main character's self-defense mechanism in the form of looking for a solution or way out secretly so as not to be seen as betraying or reneging on the agreement he has made with his lover. The main character's actions cannot be denied as a reaction to the instinct of life which indirectly wants to maintain his life.

Based on the analysis above, the actions of eating, remaining silent, and searching for a solution secretly in the short story *Apa yang lebih Kuat dari Maut?* By Mashdar Zainal shows the existence of a reaction from the life instinct within the main character, which is included in the self-defense mechanism in the form of reaction formation. Where, the main character reacts exactly the opposite of what is

desired in order not to violate his super ego, namely the agreement to attempt suicide with his lover. Thus, the reactions expressed by the main character should be interpreted positively by the reader as a strategy for determining the right reaction in a dangerous situation, especially a suicide attempt. This is very important for readers to know because remembering that someone's inappropriate reaction in a dangerous situation actually threatens their safety even more.

CONCLUSION

Based on the results of the discussion of life instincts in the short story *Apa yang lebih Kuat dari Maut*? By Mashdar Zainal can be concluded as follows. First, the life instincts of the main character in the short story *Apa yang lebih Kuat dari Maut?* By Mashdar Zainal shows positive attitudes and actions in the form of fear of death and long thinking, which are proven to be able to encourage someone to maintain their life.

Second, reaction from the instinct of life in the short story *Apa yang lebih Kuat dari Maut?* By Mashdar Zainal also shows positive responses and actions in the form of understanding death, eating, remaining silent, and looking for solutions, which can encourage a person to become more empowered to maintain their life.

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MARITIME CONCEPTS, IDEOLOGIES, AND DISCOURSES IN CONTEMPORARY INDONESIAN POETRY

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ABSTRACT

The government, through the Nawa Cita program, is trying to refocus the maritime sector which has long been neglected since the New Order era. Various efforts are needed to increase public awareness so that they view the sea as the axis and future of the nation. This research was conducted to uncover maritime concepts, ideologies, and discourses in contemporary Indonesian poetry. The poetry study applies an interactive qualitative approach and is supported by a marine study design (*Oceanic Studies*). The study approach and design were used to see the role of poets in portraying people's support for government programs. The research subjects were four contemporary poems with a strait theme by Indonesian poets, including: "Harapan di Selat Madura" by Ekna Satriyati, "Sepotong Kisah di Selat Malaka" by Bambang Widiatmoko, "Di Atas Selat Bali" by Ida Nurul Chasanah, and "Kapal Kayu Pengangkut" by Nurhayati. Data collection techniques apply reading techniques, note-taking techniques, and literature study techniques to books, magazines, articles, and reading materials related to the research topic. The collected data is processed through several stages, including data selection, data interpretation, and conclusions in the form of interpretations of the selected data. The analysis results show that Indonesian poets responded to the Nawa Cita program and provided support to the government through the idea that the strait plays a role in human and Indonesian civilization historically it has been known as a maritime nation. However, Indonesian poets also provide the fact that the existence of the strait today is experiencing marginalization. Straits for modern society are no longer essential. This is because people are still shackled to the colonialist (Dutch) orientation that land is superior to the sea.

Keywords: marine studies, strait, contemporary poetry

INTRODUCTION

Indonesia as an archipelagic country has a large area dominated by the sea. That's in line with Dephub.go.id. (2019) that two-thirds of Indonesia's territory is sea. Furthermore, Siswanto (2018) conveyed the that thousands of groups of islands stretch along the coastline (± 81,000 km). This fact making Indonesia rank second after Canada as the country with the longest coastline in the world.

Realizing that it is part of one of the countries with the largest ocean area in the world, it cannot be denied that Indonesia is a maritime country (Taum, 2013).Therefore, in the era of Jokowi's leadership, the government tried to promote Indonesian maritime affairs again. Through the Nawa Cita program, the government is trying to refocus the maritime sector which has long been neglected since the New Order era. This program seeks to bring awareness to the Indonesian people to view the sea as the axis and future of the nation.

To encourage the government's aspirations to foster a maritime spirit, it is important to build national awareness to interpret maritime discourse. This is because there is a stigma that land is the center of civilization, so people view the sea as marginalized. Therefore, it is important to make efforts to increase public awareness so that they no longer view land as the center of civilization and that the meaning of the sea becomes more vital.

One effort to build awareness of maritime culture can be made through the use of literary works. In literature, there is a reflection of maritime discourse which is in line with the government's concept of interpreting the sea as an essential part. For example, it is represented through oral literature that develops in society. Like The legend of *the Queen of the South Seas, I La Galigo, the legend of the Green Princess, Hang Tuah, the legend of the Princess Mandalika*, *the story of Keret Rawar*

until *the story Malin Kundang* which shows the side of the story regarding the relationship between society and the tradition of going to sea. Apart from that, maritime discourse is also depicted in modern literary works. Several novel texts contain narratives about maritime affairs, including novels *Tenggelamnya Kapal Van Der Wijk* by Hamka (1962), *Penerobosan di Bawah Laut* by Motinggo Busje (1964), *Pada Sebuah Kapal* by Nh Dini (1972), *Pulau* by Aspar (1976), *Ikan-ikan Hiu, Ido, Homa* by Y.B Mangunwijaya (1983), *Gadis Pantai* by Pramoedya Ananta Toer (1987), *Arus Balik* by Pramoedya Ananta Toer (1995), *Laskar Pelangi* by Andrea Hirata (2005), *Sihir Pembayun* by Joko Santosa (2014), *Raden Mandasia si Pencuri Daging Sapi* by Yusi Avianto Pareanom (2016), *Suara Samudra* by Maria Matildis Banda (2017), *Kura-kura Berjanggut* by Azhari Aiyub (2018), *Mata dan Manusia Laut* by Okky Madasari (2019), *Petualangan Tiga* by Dian Dahlia (2020). Meanwhile, short stories that narrate maritime discourse are represented through short story collections *Karapan Laut* by Mahwi Air Tawar (2014), a collection of short stories *Teh dan Pengkhianat* by Iksaka Banu (2019), the short story "Kutukan Keturunan Bajak Laut" by Bagus Sulistio (2019), a collection of short stories *Nelayan itu Berhenti Melaut* by Safar Banggai (2019), and a collection of short stories *Sawerigading Datang dari Laut* by Faisal Oddang (2019).

Furthermore, poets began to emerge who worked on marine/maritime themes. The following are poems that deal with marine themes, including a collection of poems *Madura Akulah Lautmu* by D. Zawawi Imron (1978), a collection of poems *Lautmu Tak Habis Gelombang* by D. Zawawi Imron (1996), a collection of poems *Bantalku Ombak Selimutku Angin* by D. Zawawi Imron (1996), a collection of poems *Langit Suasa Langit Pujangga* by Syaf Anton Wr (2015), a collection of poems *Tane'yan* by Mahwi Air Tawar (2015), a collection of poems *Gelombang Puisi Maritim* by 100 Indonesian poets (2016), a collection of poems *Di Ujung Arus Ikan Tak Lagi Tertipu* by Ibrahim Gibra (2021), and a collection of poems *Tangkai Hari dan Arus Angin* karya Ibrahim Gibra (2023).

The rise of literary works depicting maritime narratives has led researchers to begin studying maritime discourse in literary texts. For example, in West Samuelson (2010) interprets the discourse of the sea in Zoe Wicomb's poetry. The results of her meaning reveal that Zoe Wicomb constructs the sea as a battleground for meaning as well as an archive for storing South African national history. While Neumann & Rupp (2016) in their research, actually revealed the sea as a creative battle space for Caribbean poets. This is represented through themes, metaphors, and symbols in the creation of Caribbean poetry. Therefore, the sea played a major role in the development of Caribbean poetry. The same thing was also done by Staley (2016) that in England at the end of the Middle Ages, literary texts were dominated by depictions of the marine world.

Meanwhile in Indonesia, Taum began conducting research that uncovers maritime discourse in literary works in 2013. Taum (2013) construct rethinking the maritime concept of the Indonesian people in various myths about the sea. However, research on maritime culture did not develop well. There are only five literary studies recorded that discuss maritime issues after the appearance of Taum's (2013) article. The five studies were conducted by Fajar (2015) revealing the narrative of coastal culture in the short story Mahwi Air Tawar; Ahmadi (2017) reveals the perspective of Blue Cultural Studies in the novel *Ikan-ikan Hiu, Ido, Homa* by Y.B Mangunwijaya; Elfira (2018) examine maritime matrilineal culture in Minangkabau oral literature; Kumaidi (2019) dissects the context of Indonesian maritime history in the novel *Arus Balik* by Pramoedya Ananta Toer; and Iswatiningsih & Fauzan (2021) reveal the maritime culture of Indonesian society in song lyrics.

Furthermore, in 2022 the Association of Literary Scholars led by Novi Anoegrajekti, Sudibyo, Sudartomo Macaryus, Djoko Saryono, and I Nyoman Darma Putra published an anthology entitled *Maritime Literature*. The potpourri contains a variety of maritime culture revelations written by university writers from Aceh to Papua. After there are anthology entitled *Maritime Literature,* Literary studies that discuss maritime issues have begun to appear. Apart from that, the subjects of study are becoming increasingly diverse. Several previous studies have uncovered maritime issues in literary texts after the publication of anthology entitled *Maritime Literature*, including Putri (2022); Saragih & Prasetyo (2023); Suwondo et al., (2023); Faridah & Kurniawan (2021); Akbar (2023); Jalil & Nuralam (2021); Julherman et al., (2021); Nalan et al., (2023). Eight studies discussed deep maritime culture through short stories, films, poetry, and paintings. The research results show that literary works contain narratives of the maritime culture of Indonesian society.

Referring to previous research data shows that previous research is still rare reveal maritime narratives in poetry texts. In fact, the quantity of poetry texts depicting maritime culture is increasing. Therefore, it is important to carry out a study Maritime concepts, ideologies and discourses in contemporary Indonesian poetry in order to increase the quantity of research on maritime literature and fill gaps in scope poetry.

Also in this research the researcher willexamines contemporary poetry on the theme of the straits. Based on its distribution, strait-themed poetry is divided into several types. First, poems about the Bali Strait, including: Selat Bali" by Armaya (1958), "Selat Bali" by Linus Suryadi AG (1987), and "Selat Bali" by Wayan Jengki Sunarta (2019). Second, poetry about the Madura Strait, including: "Selat Malaka" by Beni Guntarman (2013), "Laut" by Abdul Hadi WM (2015), "Mengukur dalamnya Lautan" by Acep Zamzam Noor (2022), "Selat Malaka" by Acep Zamzam Noor (2022), "Tanjung Pinang" by Acep Zamzam Noor (2022), "Perjumpaan Rindu" by Ahmadun Yosi Herfanda (2022), "Sore di Pantai" by Ahmadun Yosi Herfanda (2022), "Suara Tangis Itu" by Ahmadun Yosi Herfanda (2022), "Senja di Ulek" by Ahmadun Yosi Herfanda (2022), "Menetap Senja di Selat Malaka" by Tantri Subecti (2023), and "Berlayar" by Firman Fadilah (2023). Third, poems about the Madura Strait, including: "Madura, Laut Di Mana-Mana" by Badrul Munir Chair (2010), "Ikan Buruk Rupa" and "Tirah" by Mashuri (2014), "Angin Kembara di Laut Madura" by Beni Gutarman (2015), "Madura" by Abdul Hadi WM (2017), "Lagu Nelayan Selat Madura" karya Djawastin Hasugian (2020), dan "Pulau Garam I" karya M. Hidayat (2023), "Pulau Garam II" karya M. Hidayat (2023).

Based on the data, the rise of poetry with the theme of the strait shows that poets are starting to use the strait as a source of inspiration in the creative process. Therefore, it is important to interpret as a form of appreciation for Indonesian poets in order to revive the maritime spirit. Also in this research, researchers will examine four contemporary poems with a strait theme. The four poemswhat the researcher studied came from a book of poetry collections *Tarian Laut: Antologi 222 Puisi Maritim* by Indonesian poets. The following are selected poems along with selected poets in the research, including: "Harapan di Selat Madura" by Ekna Satriyati, "Sepotong Kisah di Selat Malaka" by Bambang Widiatmoko, "Di Atas Selat Bali" by Ida Nurul Chasanah, and "Kapal Kayu Pengangkut" by Nurhayati.

The selection of the poems above was made to represent the poet's efforts to portray maritime culture in poetic texts. In line with this idea, Howley (2020) believes that the sea provides an opportunity for poets to reflect on established theories about land. Howley (2020) presented the finding that Seamus Heaney's sea poetry was able to reunite Ireland from division. Therefore, poetry is useful as a medium for increasing public awareness.

In studying contemporary poetry by Indonesian poets, researchers utilize marine studies (*Oceanic Studies*). Blum (2010) is of the view that the interpretation of the sea in literary works should not be limited to purely symbolic or metaphorical interpretations. Marine research must provide interpretations based on two main assumptions. First, the position of the sea must be seen as central in critical discourse about global relations and history. In this context, the sea as a dynamic socio-cultural space is placed parallel to land space. This means that the sea is no longer seen as an extension of land space or something other and terrestrial. Second, the position of the sea focuses on the material conditions of the sea so that maritime cultural practices become the basis and characteristic of reading about the sea. This means that the sea as an unstable water environment is related to maritime cultural knowledge and practices. Therefore, reading the sea can reveal a marine perspective that is different from a land perspective (Blum, 2013: 152).

There's not The aim of the research is to uncover maritime concepts, ideologies and discourses in contemporary Indonesian poetry. Thus, the resulting construct is related to building a scientific body, especially in the era of the rise of maritime-themed literary works. Therefore, this research can contribute to research on maritime literature, especially poetry texts. Apart from that, this research will also reveal the role of poets in portraying people's support for government programs. And literary works play a role in increasing public awareness so that they view the sea as the axis and future of the nation.

METHOD

This research utilizes an interactive qualitative approach. Researchers will uncover maritime concepts, ideologies and discourses in contemporary Indonesian poetry. This research is supported by a marine study design (*Oceanic Studies*). Therefore, the approach and design of this study was used as an effort to uncover rolespoetin photographing the community's support for the Nawa Cita program.

The research data source is contemporary poetry by Indonesian poets. The study data is in the form of words, phrases and sentences containing maritime concepts, ideologies and discourse. The study data was extracted through creative and critical reading related to maritime literature, poetry studies, the role of the sea from the past to the present, as well as facts related to worldviews.society towards the sea.This data comes from books, journals, articles and readings that are relevant to the focus of the study.

The research subjects were four strait-themed poems by Indonesian poets, including: "Harapan di Selat Madura" by Ekna Satriyati, "Sepotong Kisah di Selat Malaka" by Bambang Widiatmoko, "Di Atas Selat Bali" by Ida Nurul Chasanah, and "Kapal Kayu Pengangkut" by Nurhayati (Anoegrajekti, 2023).These poems were chosen because they are uplifting. The theme of the strait thus shows that poets are starting to use the strait as a source of inspiration in the creative process.Data was collected through reading techniques and note-taking techniques. These techniques are relevant and help researchers collect research data more easily. Apart from that, researchers also utilize literature studies on secondary data to strengthen primary data. Subsequently, researchers process the collected data through several stages, which include data selection, data interpretation, and conclusions based on the selected data (Miles et al., 2018).

RESULTS AND DISCUSSION

Strait is a geographical term that refers to waters that separate two lands or islands. The strait has several functions, including: as a sea transportation route that connects ports in various regions (Al Syahrin, 2018; Gerke & Evers, 2011; Sholeh et al., 2019);providing a source of livelihood for coastal communities, especially with regard to fishing activities (Pahlevi & Jauhariyah, 2022; Primyastanto, 2015; Sary et al., 2021); provides habitat for various marine species (Chou, 2006; Lestari et al., 2020; Nagelkerken et al., 2008);has become a popular tourism destination because of its natural beauty, for example through diving, sailing and so on snorkeling (Masjhoer, 2019; Sutanto et al., 2013; Widiastuti, 2020); being a strategic part of geopolitics and regional security, namely as control over sea lanes which can give the country a strategic advantage in terms of defense and military strength (Darmawan, 2018; Montratama, 2016; Rustam, 2020); become a significant economic resource for countries that have access to the strait (Kusumawardhana, 2023; Morisugi et al., 2018; Rustam, 2018); and functions as an energy resource (Novico et al., 2021; Supian et al., 2015; Welly et al., 2012). Therefore, it is not surprising that straits play an important role in human and ecological life.

During Jokowi's administration, the government attempted to promote Indonesian maritime affairs again. This is because Indonesia, one of the countries with the largest oceans, has the potential to become a maritime country. Meanwhile, the exoticism and historicism of the Strait increasingly invite various interpretations. One of them is by Indonesian poets. The poets' competition to capture the strait in their poetry texts demonstrates the strait's role as a creative battleground. For instance, the poems "Harapan di Selat Madura" by Ekna Satriyati, "Sepotong Kisah di Selat Malaka" by Bambang Widiatmoko, "Di Atas Selat Bali" by Ida Nurul Chasanah, and "Kapal Kayu Pengangkut" by Nurhayati all depict the strait. The presence of these poems shows that Indonesian poets indirectly responded to government programs in Indonesia by building awareness that Indonesia is a maritime country.

Contemporary poetry constructs the Indonesia Strait as a crossing route. Rusli (2012); Saeri (2013); and Van Dyke (2009) argue that ships often use the strait as a passageway. This is because the strait landscape is a body of water that stretches between two lands or islands, so it often becomes a natural route for ships to pass from one sea to another. The poem "Di Atas Selat Bali" by Ida Nurul Chasanah also depicts the construction of the strait as a crossing route.

Memandang sepanjang samudra
saat melintas di atas Selat Bali
antara langit dan laut lebur
dalam batas yang tak berbatas
hanya arus yang menyimpan
rahasia laut
...
di atas kapal yang membawaku
sampai di persimpangan senja itu
dan lihatlah di sana

> *merah saga seakan mengajak pulang*
> *menuju lautan kehidupan*
>
> (Chasanah, 2023)

This quote shows how the strait as a crossing can become a popular tourist destination. This is due to the stunning natural scenery that surrounds the Bali Strait. Array usage /*merah saga seakan mengajak pulang/menuju lautan kehidupan*/ shows that natural beauty can attract tourists to enjoy the natural beauty of the Bali Strait. Utilizing the Strait as a tourist destination certainly has a positive impact on state income through tourism taxes and levies (Dartiningsih, 2021; Shantika & Mahagangga, 2018). Apart from that, it also influences infrastructure development, such as ports, roads, and other public facilities (Eddyono, 2021; Purnamasari, 2011). However, using the Strait as a tourist destination also hurts the environment. Unmanaged tourism can lead to environmental harm, including water pollution, air pollution, and ecosystem damage (Khrisnamurti et al., 2016; Prabowo & Absori, 2018; Utami et al., 2021). Therefore, it is crucial to exercise caution when using the Strait as a tourist destination.

In poetry, Nurhayati's "Kapal Kayu Pengangkut" depicts the strait as a transportation route. This is consistent with the fact that Indonesia, as a maritime country, has a vast ocean area and thousands of islands, so it is very feasible to use the Strait as a transportation route.

> *Kapal kayu ini satu-satunya*
> *moda transportasi yang memerdekakan diri kami*
> *dari rasa ketersendirian*
> *mahasiswa perantau Bangka*
>
> (Nurhayati, 2023)

This quote shows that the Bangka Strait is used as a transportation route for migrant students from Bangka. This shows that straits play an important role in human life. This interpretation is in line with the results of Suyani's (2013) research, which found that the Bangka Strait plays an important role in shipping for Indonesian people. Meanwhile, Sholeh et al., (2019) explained that the Bangka Strait played a strategic role in the Sriwijaya era trade shipping routes during the VII–VIII century AD. The Bangka Strait was a meeting place for foreign traders from Arabia, India, and China. In fact, Zubir (2015) explained that the city of Palembang, in each period of leadership, was able to control maritime power by empowering the Bangka Strait as the main maritime gateway. Therefore, straits are useful in human civilization.

The poem "Harapan di Selat Madura" by Ekna Satriyati presents straits as a transportation route. In this poem, the poet shows that in ancient times, the Madura Strait played an important role as the main transportation route for the Madurese people.

> *Dulu,*
> *Berjajar manusia menunggu kapal untuk menyeberangimu*
> *Berderet kendaraan antre menaiki kapal untuk melewatimu*
> *Cepat atau lambat, semua sabar untuk sampai*
> *di tanah seberang Cedera atau selamat,*
> *semua berharap untuk tiba di tanah harapan*
>
> (Satriyati, 2023)

Previously, the Madura Strait served as the sole transportation route for people to cross the island, with rows of people eagerly awaiting the arrival of the ship. People must regularly queue up to board the ship in order to reach the other side. The community relies on the Madura Strait as its sole transportation route. However, the existence of the Madura Strait gradually faded along with the construction of the Suramadu Bridge.

> *Namun*
> *Ketika Jembatan Suramadu telah dibangun dengan kokoh*
> *Apa yang terjadi?*

Tak ada seorang pun peduli padamu lagi
(Satriyati, 2023)

This quote shows that the construction of land routes over the sea is shaking up the existence of the sea. This is in line with the idea of Kurniawati & Prasetyo (2016) that the operation of the Suramadu Bridge has an impact on the decrease in the number of ferry passengers, which has resulted in Kamal Madura Harbor being quiet because passengers prefer the land route rather than the sea route. This fact is illustrated in the following quote.

Kini,
Tiada lagi jajaran manusia menunggu kapal menyeberangimu
Tiada lagi deretan kendaraan menaiki kapal melewatimu
Semua menjadi lambat untuk sampai di tanah seberang
Semua ingin selamat untuk tiba di tanah harapan
Kini,
Kapal tidak lagi silih berganti membawa manusia melintasimu
Kapal hanya sesekali menjadi transportasi menyusurimu
Manusia-manusia memilih untuk menghindarimu
Mobil dan motor memilih untuk tidak melewatimu
Masih adakah harapan di Selat Madura?
(Satriyati, 2023)

This quote shows a shift in the position of the strait in modern society. In modern society, the Strait is no longer the main transportation route. However, it now serves as a secondary transportation route. This aligns with the ideas of Fithra (2017); Gusty et al., (2023); Hariyani & Agustin (2020); Putranti et al., (2024); Subarto et al., (2015); Suswantoro (2016); Yulianto & Yahya (2018), which suggest that people tend to prefer land routes over sea due to their speed of travel time, ease of access, flexibility, and security. Particularly for travel or shipping between relatively close geographical points (Fithra, 2017; Gusty et al., 2023). Using land routes can significantly reduce travel time compared to using sea routes, which allows for additional time to travel to the port in addition to the time for ships to sail (Fithra, 2017; Gusty et al., 2023). Land-route infrastructure is often easier to access than sea- route infrastructure. Access to roads and land transportation networks is often wider and easier to reach by the general public compared to access to ports and maritime terminals (Gusty, et al., 2023; Hariyani & Agustin, 2020; Yulianto & Yahya, 2018).Land routes are typically more flexible in terms of routes and schedules. People can easily organize their travel according to their needs and choose alternative routes if necessary, whereas sea travel is often limited to certain routes and predetermined ship schedules (Gusty et al., 2023; Subarto et al., 2015; Wirawan & Octaviany, 2022). In addition, some people prefer land routes because they are considered safer than crossing waters, which may be prone to maritime crime or conflict (Putranti et al., 2024; Suswantoro, 2016).

In addition to serving as a shipping and trade route, the Strait also facilitates the spread of religion. The poem "Sepotong Kisah di Selat Malaka" by Bambang Widiatmoko " reflects this. In this poem, the poet shows that the sea (the Strait of Malacca) has several functions in human civilization. One of them is a trade route, as well as a route for the spread of religion. Historically, the Malacca Strait served not only as a trading hub but also as a conduit for the spread of Islam throughout the archipelago (Herniti, 2018; Sholeh, 2018; Sulistiono, 2005). The following quote shows the role of the Strait of Malacca As a trade route and route for the spread of religion.

Saat bermula sejarah kemaritiman dunia mengawali abad
yang penuh
Jalur perdagangan dan penyebaran agama ke belahan dunia
Dan di nusantara tercatat zaman keemasan jalur rempah.
(Widiatmoko, 2023)

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The quote above shows that the poet is trying to introduce the history of the Strait of Malacca. The poet wants to restore the Strait of Malacca's existence so that readers know about it. In line with the poet's ideas, Suyani (2013) believes that the Strait of Malacca is an important shipping and trade route. This is because the Strait of Malacca is a passageway for traders around the Indian Ocean and the Persian Gulf, so the Strait of Malacca becomes the gateway to the Western and Southern trade routes of China as well as the Eastern trade route to China.

The poem "Sepotong Kisah di Selat Malaka" by Bambang Widiatmoko also invites readers to re-interpret the sea as an essential part.

Sepanjang sejarahnya kehidupan manusia berlangsung di laut
Sejak zaman perahu Nabi Nuh menyelamatkan
dari zaman yang gaduh
(Widiatmoko, 2023)

This quote shows that the poet is trying to increase the dignity of the sea in human civilization. This aligns with the government's expectations for the Nawa Cita program. Therefore, this poem serves as evidence that the poet is aware of the government's campaign to change people's perception of land as the exclusive center of civilization. But it opens up another perspective: that the Strait also plays a role in improving human civilization.

Dutch intervention during colonialism in the archipelago undoubtedly contributed to the phenomenon of society's orientation shifting from sea to land (Efendi, 2018). The Dutch, who were aware of the maritime management capabilities of the people of the archipelago (Indonesia), developed the doctrine of moving people from the sea to land and even to the mountains (Efendi, 2018). At that time, agriculture and land developed in the archipelago. As a result, Indonesia is known as an agricultural country. However, with the Nawa Sita program and support from poets, Indonesia gradually re-introduced itself as a maritime country.

Based on these findings, it appears that Indonesian poets are responsive to the Nawa Cita program. Additionally, they back the government by showcasing poems centered around the Strait, demonstrating the Strait's significance in human civilization. However, the existence of the strait today is starting to be marginalized. People continue to adhere to the colonial (Dutch) perspective, which asserts the superiority of land over the sea.

Maritime Concepts, Ideology and Discourse in Contemporary Indonesian Poetry

KBBI Online (2023) interprets concepts as abstracted ideas or meanings from concrete events. Concepts are ideas or thoughts that underlie a discussion or plan. A basic idea about something, like a theory, project, or plan, serves as a foundation for the development of further thoughts or actions. Contemporary Indonesian poets promote the idea that historically, Indonesia was known as a maritime nation. Poems present this idea through the theme of the strait.

We can interpret the poets' movement to transform the Strait into a creative battlefield as an extension of the Indonesian adage. The Indonesian people must believe in, interpret, and equally realize Adagemy, *nenek moyangku adalah seorang pelaut* (Bukit et al., 2023; Iswatiningsih & Fauzan, 2021; Rosyidin, 2020; Suliyati & Ramli, 2012; Vardani, 2017). Therefore, fostering a maritime spirit is not solely the responsibility of the government, but also of policymakers and poets, who are integral parts of society. Rather, it is a shared task (of society) to ensure that the country's ideals as a maritime nation do not just become empty talk.

The emergence of contemporary Indonesian poetry that explores the theme of the strait has brought a refreshing perspective, encouraging people to view the sea as a pivotal point. People are no longer limited to seeing the land as the sole center of civilization. The emergence of contemporary Indonesian poetry with a strait theme represents a form of ideological restoration, where poets align their beliefs with the nation's ideals. The KBBI Online (2023) interprets ideology as a collection of systemic concepts that serve as the foundation for opinions, events, and survival goals; these understandings, theories, and goals collectively form a political program. In this way, contemporary Indonesian poetry with a strait theme reconstructs the idea of Indonesia as a maritime nation. Dutch colonialism, which taught that land was superior to the sea, is also eliminated.

The findings presented above indirectly convey the idea that the theme of the strait in contemporary Indonesian poetry is not only making the sea the setting but also the center. This is in line with Blum's (2013) idea that the sea as the center of civilization provides many things that are important for humans and the development of civilization, starting from food sources, transportation, natural resources, recreation, and tourism, to cultural bridges that facilitate the exchange of ideas and goods. The sea serves as a vital hub for the exchange of various cultures from around the world.

The results of this research provide an illustration that poetry texts are effective as a medium for encouraging the maritime spirit. Of course, this research complements other similar studies that explore the role of literature in society, such as Putri (2022); Saragih & Prasetyo (2023); Suwondo et al., (2023); Faridah & Kurniawan (2021); Akbar (2023); Jalil & Nuralam (2021); Julherman et al., (2021); Nalan et al., (2023). Previous research has not revealed the role of poetry in enhancing maritime culture. Therefore, this research provides novelty in welcoming the maritime spirit. These findings also reveal that the stigma of land superiority over sea, a remnant of Dutch colonialism, continues to shackle the Indonesian people. Therefore, to gradually revert to the initial ideology that the archipelago (Indonesia) is a maritime nation, cooperation from all stakeholders is required.

CONCLUSION

Based on a study of four strait-themed poems by Indonesian poets, shows contemporary Indonesian poetry responding to the Nawa Cita program. The poet provides support to the government by presenting poetry on the theme of the straits. In contemporary poetry with a strait theme, poets show their support for the government by revealing ideas. Historically, Indonesia was known as a maritime nation. Furthermore, the poet highlights the marginalization of the sea (strait) in today's world. People continue to adhere to the colonial (Dutch) perspective, which elevates land above the sea.

The results of this research can contribute to the development of maritime literary research. This research can serve as material for reflection by all stakeholders working together to realize the government's aspirations to re-establish the archipelago (Indonesia) as a maritime nation. Therefore, researchers, stakeholders, and others can use the results of this research as a reference to make optimistic movements to embrace the maritime spirit.

This research has limitations in terms of data quantity. Therefore, we hope that the abundance of literary works depicting maritime narratives will inspire similar research to complement this one, thereby enhancing the fertile environment for research that nourishes the maritime spirit.

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RELIGIOSITY IN *AKU MANUSIA* A COLLECTION OF POETRY BY GUS MUS: STUDY OF GENETIC STRUCTURALISM

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ABSTRACT

This research aims to describe the religious value in Gus Mus's collection of poems *Aku Manusia (I'm Human)* by using genetic structuralism studies. This research is a descriptive qualitative research using the dialectical approach proposed by Goldmann regarding concepts regarding literary works and everything related to them. The primary data source in this research is the poetry collection *Aku Manusia* by Gus Mus. Secondary data sources are journals and books related to religiosity and genetic structuralism. Data collection was carried out through literature study and using note-taking techniques. Data analysis follows the steps of data reduction, data presentation, and drawing data conclusions. The research results are as follows. First, the structure of the collection of poems, *Aku Manusia*, which has a religious theme, is divided into two structures (1) the relationship between the character and the character, (2) the relationship between the character and the objects around him. Second, the world view of the author and his social group consists of (1) the world view of the author and his social group. (2) View of the historical social structure of the author and his social group. (3) view of the structure of the author and his social group. Third, the homology relationship between the value of religiosity as the worldview of the author's group is (1) The homology relationship between the worldview of the author's social group. (2) The homology relationship between the worldview of the author's social group. Fourth, the value of religiosity in the worldview of the author's social group in the collection of poems includes (1) ritual dimension, (2) intellectual dimension, (3) experience dimension, (4) consequence dimension, (5) ideological dimension.
Keywords: religious value, poetry collection, genetic structuralism

INTRODUCTION

At the beginning, all literature was religious (Mangunwijaya, 1981: 11). In his opinion, Mangunwijaya stated that in literary works the terms religion or religiosity are not used, but religiosity or religiosity. Mangunwijaya gave an example that if Indonesian Muslims pray in Arabic, recite Surah Al-Fatihah and read other readings, that is a statement of the religion they adhere to. However, this is different from the Sufi woman Rabi'ah Al-Adawiyyah who prays with the language of the heart, a language that arises from within a person himself. Praying using the language of the heart that emerges from within the Sufi woman is what is called an expression of religiosity (Magunwijaya, 1981).

Meanwhile, religion refers more to the institution of devotion to God or to the "Upper World" in its official, juridical aspects, regulations and laws, as well as the entire organization of interpretation of the Al-Book and so on which covers aspects of society. Religiosity looks more at aspects deep within the heart, the vibrations of personal conscience; a personal attitude that is more or less a mystery to other people, because it breathes the intimacy of the soul, "du couer" in Pacal's sense, namely the taste that encompasses the totality (including reason and human feeling) into the human person. Basically, religiosity overcomes or is deeper than visible, formal and official religion. (Mangunwijaya, 1981: 12).

Mangunwijaya (1981: 12) says that many religious people are religious, and that should be the case, at least if they are a proper religionist, as well as homo religiosus too, however, the reality is that this is not always the case, it is also possible for people to adhere to a particular religion because of the motivation of material security or a political career. , wants to find a soul mate who is of a different religion than he has, or simply because there is no other choice, just a mere statistical religion.

In this research, the closest concept is the concept of Religious Knowledge, which is a dimension that describes a person in terms of their knowledge of religious teachings. In the Islamic religion as taught in the holy book Al-Qur'an, hadith, and books about Islamic religious teachings. The knowledge dimension shows a person's attitude in accepting and practicing the teachings of his religion.

This research aims to identify and understand the religious values contained in poetry collections, especially in the poetry collection Aku Human by Gus Mus. From the initial reading of this poetry collection, there are dominant religious values in Gus Mus' poetry collection entitled I Am Human.

In studying the religiosity value of Gus Mus' poetry anthology entitled Aku Manusa, researchers used genetic structuralism. The theory and method of genetic structuralism developed by Goldmann departs from the hypothesis that all human behavior is driven by efforts to provide meaningful responses to certain situations and tendencies with the aim of achieving a better balance between the subject and his environment by modifying the world around him to achieve balance. better (Goldmann, 1970: 583).

As a human fact produced by a collective subject, literary works in Goldmann's view (1977:161; 1981:41) are born as an expression of the world view. The genetic structuralism approach believes that a literary work is not merely a statistical structure that is born by itself, but is the result of the structuration of the categorical structure of the mind of the subject of its creator, which is built as a result of interactions between that subject and certain social and economic situations (Goldmann, 1970: 584). Categorical structuration which is a comprehensive complex of ideas, aspirations and feelings that are linked together by members of certain social groups and contrasts them with certain social groups and contrasts them with other social groups in terms of worldview (Goldmann, 1997: 17).

K.H. Mustofa Bisri or better known as Gus Mus, through these poems, Gus Mus tries to express religious values aimed at readers of his poetry. For Gus Mus, poetry is a field of da'wah. In the poem AkuHuman, Gus Mus emphasizes the image of a more peaceful Islam, an Islam that emphasizes human values. The poetry collection I Am Human, this is one of the works of Gus Mus' poetry collection, this poetry anthology was published in 2016, published by the publisher Mata Air Publishing.

Gus Mus is a nationalist kyai figure who often defends the Indonesian state from attacks by radicals. Gus Mus (Ahmad Mustofa Bisri) was born in Rembang, Central Java, August 10 1944, to a family of Islamic students. His grandfather Kyai Cholil Harun was a scholar. Likewise his father, KH. Bisri Mustofa, who founded the Roudhatut Thalibin Islamic Boarding School in 1941, was a renowned charismatic cleric. His parents taught him strictly, especially when it came to religious principles. After graduating from elementary school in 1956, he continued his education at a tsanawiyah school. After only a year at Tsanawiyah, he left and then entered the Lirboyo Islamic boarding school, Kediri for two years. Then he moved again to the Yogyakarta Krapyak Islamic Boarding School, and was looked after by KH Ali Maksum for almost three years. Then he returned to Rembang to study the Koran directly under his father's care. Then in 1964, he was sent to Cairo, Egypt, to study at Al-Azhar University, majoring in Islamic studies and Arabic, until graduating in 1970.

Apart from writing a collection of analogy poems I'm Human, Gus Mus also wrote a collection of other poems, most of Gus Mus' anthologies of poetry are religious in nature, because Gus Mus explores the value of religion in everyday life and the current religious situation. The poetry collections with religious themes are Tadarus, Gandrung, Love Poems, Land of Meat, I Am Human, Syi'ran Asmaul Husna.

Gus Mus wrote this collection of poems, AkuHuman, in detail describing phenomena that occur in society as well as phenomena based on his own experiences. As a Muslim community member, a member of the Nahdhatul Lama, one of the largest Islamic organizations in Indonesia, and also as a nationalist figure, Gus Mus raised these issues in his work as a form of contribution that represents the world view of his social group.

Gus Mus wrote this anthology of the poem I'm a Human based on the situation that occurred in Indonesia. Gus Mus saw that there was estrangement between humans, as well as the emergence of a group of violent sects in religion. Through this poem, Gus Mus satirizes human behavior. Gus Mus seems to be slapping those who want to destroy the unity of the country through this anthology collection of poems, I Am Human. In this anthology, Gus Mus explains how to live a true religious life, a religious life that elevates human values, and reminds the public about the noble values of life conveyed through the Walisongo preaching when spreading Islam in the past.

In the history of the development of poetry in Indonesia, there are a number of poets who raised or expressed religious values in their poetry, the first of which was Emha Ainun Najib with a collection of 99 poems for my god (1983) which was first published by the ITB Salman Library publisher. Apart from that, the titles of Ainun Najib's poems which express the value of religiosity are the poems "Faith of Change", "Syair Lautan Jilbab", "A Thousand Mosques One in Number: Tahajjud Love of a Servant", "Poems of Asmaul Husna", "Prayer for Removing the Curse ", and "Mother".

The second poet is Abdul Hadi W.M. Writer who is known for his Sufi works, his research in the field of Malay archipelago literature and his views on Islam and pluralism. Abdul Hadi W.M's religious work is a collection of Meditation poetry. The poems contained in the Meditation poetry collection are the poems "After a Little Rain", "Gerimis", "Afternoon", "Death and Time", "Songs", and "Shadows".

The third poet is Zawawi Imron. A writer from Madura. Zawawi Imron became famous in the Indonesian literary scene since the 10 Cities Poets meeting at Taman Ismai Marzuki, Jakarta in 1982. His literary talent was discovered by Subagio Sastrowardojo. Zawawi Imron's poems which have the theme of religiosity are "Crackling - Ringing Prayer Beads", "Golden Sickle", "Dibukit Wahyu", "My Ancestors Tears", "Mother, and "Remembrance".

In genetic structuralism research, transindividual subjects are the energy for building a worldview. Therefore, the struggle was built by groups under the auspices of organizations such as Nahdhatul Ulama, who represented their groups, such as Gus Dur, who represented his thoughts through political channels, while Gus Mus, Cak Nun and Zamawi Imron, expressed their thoughts through literature, namely poetry collections. Especially poems with the theme of religiosity.

This collection of poems, Aku Man, is an ideological thought that pays great attention to the social life of the people around it and elevates the true meaning of religion in life, which makes the goal of religion itself the real goal, namely perfecting human morals, equalizing human rights, and the spirit of nationalism in religion. . Apart from maintaining the unity and unity of the country, Gus Mus's group of thoughts also creates shady views among fellow citizens, especially those with different beliefs.

There has been a lot of research examining Gus Mus's work, both short stories and poetry. However, there has been no research that discusses the value of religiosity in Gus Mus's poetry using genetic structuralism studies, which is why researchers are very interested in this research and have taken steps to research this.

Relevant research in several of Gus Mus's works has been carried out using various kinds of theoretical studies, whether in the form of journals or theses. Gus Mus' works that have been studied include short stories and poetry. Gus Mus' literary works of poetry were studied in the journal entitled Poetry of K.H. A. Mustofa Bisri Political News and Progress Without being afraid of Whillhelm Dilthey's Herrmeneutic analysis. The person who wrote this journal is Fanji Afaroes.

This poem is researched using moral values. The results of this research explain a moral value that is in disarray in social life. Many abuse the intentions of a religion that was made a god to do all sorts of deviant things.

The study of Gus Mus's poem I'm Human was also researched by Yudi Martono. The difference is that Yudi Martono uses the Stylistic Review method. This research is of course different from that carried out by researchers, the difference is in the use of research methods, if Yudi Martono uses a stylistic study method then the researcher himself uses a Genetic Structuralism study. The aim of this research is to look for a discussion such as figures of speech in the poetry collection AkuHuman, and about the imagery contained in the poem AkuHuman.

Another relevant research is the Religiosity research researched by Iwan Sulistiawan. The title of the research is Religiosity in Ahmad Mustofa Bisri's Short Stories. This research both uses the value of religiosity, but the difference is the object studied. The object studied in this research is a short story by Gus Mus. The results of this research show the author's religious attitude, namely that social piety must take priority over ritual piety, in other words it cannot be a dichotomy. This kind of religiosity is the core message of a religion.

Other research on religiosity was also researched by Sukma Adi Galuh and Muhana Sofiati Utami. This research is entitled Well-Being Religiosity in Earthquake Victims. The results of this study show that there is a positive and significant relationship between religiosity and psychological well-being. Religiosity has a positive relationship with well-being and mental health.

Of the several studies described above, no one has researched the poetry collection AkuHuman using genetic structuralism studies. For this reason, researchers examined a collection of poems by Gus Mus entitled I Am Human. This is what makes this research different from previous research. There was previous research that discussed the poem AkuHuman but used different studies, as well as research that used genetic structuralism studies, the research subject used by previous researchers was short stories.

The researcher chose the collection of poems I'm Human by Gus Mus because of curiosity about the values of religiosity contained in this poetry. Apart from that, the researcher also wants to know about Gus Mus's views on situations that occur in people's lives, which he expresses through his works, one of which is the poetry collection *Aku Manusia*.

METHOD

This research uses descriptive qualitative research. The qualitative method is a procedure that produces descriptive data in the form of speech and writing as well as the behavior of the people observed (Bungin, 2017:6). In the process, the research method used in this research is the dialectical method. The basic principle of this dialectical method is that knowledge about empirical facts will remain abstract if it is not concretized and integrated into a whole. The ideas of an author cannot be understood when the reader still stops at what the author wrote, ideas are only part of a less abstract aspect of reality, namely human life as a whole. the dialectical method is the same as the positivistic method. Both begin and end in literary texts. However, if the positivistic method does not consider the issue of structural coherence, the dialectical method takes it into account (Goldmann, 1977: 8).

The basic principle of the dialectical method that makes it related to the problem of coherence above is its knowledge of human facts which will remain abstract if not made concrete by integrating them into a whole. In this regard, the dialectical method develops two concepts, namely "whole-part" and "understanding-explanation" (Goldmann, 1977: 7; 2013: 47).

In its implementation, the dialectical method goes back and forth in understanding, from the existing text to the conceptual view (Goldmann, 1997: 20). The research object here is a collection of poems by Gus Mus based on the value of religiosity in it using genetic structuralism studies. The form or result of the data that will be found will be in the form of religious values contained in the collection of poems *I Am Human*. In understanding the worldview, we look at the concrete historical social structure and social group the author belongs to and gave birth to his work. Through this dialectical method, it is hoped that we can answer and solve problems regarding the phenomenon of social views developed by Gus Mus in his poetry collection entitled I Am Human.

The approach used in this research is the Goldmann genetic structural approach as a reference framework for answering research problems, especially in this research. Genetic structuralism assumes that a literary text is a structure which is the result of an ongoing historical process, which is alive and lived by the community from which the work originates. This method is built on a set of interrelated categories, namely human facts, collective subjects, structuring and worldview.

RESULTS AND DISCUSSION
Structure of the Poem *Aku Manusia* (*I am Human*) by Gus Mus which Raises a Religious Theme
Poetic Structure in the Poetry Collection Aku Manusia

The explanation of the structure of the poem *I am Human* uses Goldmann's theory, namely a thematic structural concept. What is the center of attention is the structure of literary works. Based on the results of research on the structure of literary works in the collection of poems AkuHuman by Gus Mus, it consists of: (first) character expressions with characters consisting of 8 themes of religiosity, while the poems that express this consist of 8 poems including: "Aku Manusia", "Tanggal-Tanggal Yang Tanggal", " Bagaimana Aku Menirumu O Kekasih", "Doa Tanpa Daya", "Pesona", "Syauq", "Kepada Anakku", "Fragmen".

Second, (2) the expressions of characters and objects consist of 12 themes of religiosity, while the poetry that expresses them consists of 18 poems including: "Nabi-Nabi Baru", "Kurban", "Agama", "Wangsit", "Negeri Sulapan", "Orang-Orang Negeriku", "Allahu Akbar", "Berapa Lama", "Bangsa Ini", "Ada Apa dengan Kalian", "Matahari Rindu Nabi", "Ketika Bumi Bergoncang 1", "Ketika Bumi Bergoncang 2", "Nasihat Kematian", "Perpisahan", "Kebodohan", "Salat", "Jemarat".

Worldview of the Author and His Social Group

The world view according to Goldmann theory consists of homology, structuration and structure. Homology is a view that directs ideas, aspirations and feelings about the worldview of the author and his social group. Structuration is a directional view of a particular social and economic situation as seen by the author and his social group. Meanwhile, structure is a view that explains a social group such as a family group and a work group.

Author's Social Group

1. Learned Society

Gus Mus is the son of a kyai named Kh. Bisri Musthofa, in 1941 founded the Roudlatut Thalibin Islamic Boarding School. Gus Mus was taught strictly by his parents, especially when it came to religious principles (AkuHuman, 2006). After graduating from elementary school in 1956, Gus Mus continued his education at the Tsanawiyah school. After only a year at Tsanawiyah, Gus Mus left and entered the Lirboyo Islamic Boarding School, Kediri for two years. Then he moved again to the Krapyak Yogyakarta Islamic Boarding School, and was looked after by KH. Ali Maksum for almost three years, then returned to Rembang to study the Koran directly under the care of his father. Then in 1964, he was sent to Cairo, Egypt, to study at Al-Azhar University, majoring in Islamic studies and Arabic language, until graduating in 1970 (I'm Human, 2016).

As a Muslim scholar, Gus Mus applies the knowledge he has gained by giving regular recitations at Islamic boarding schools and giving lectures at the invitation of recitation committees from several places in Indonesia and writing several religious books (AkuHuman, 2016). Among them, "Kimiya-us Sa'adah (trans. Javanese, t.Th. Assegaf, Surabaya", "Fundamentals of Islam (1987, Abdillah Putra, Kendal)", and Encyclopedia Ijmak (with KH. Ahmad Sahal Mahfudz) ".

2. Dai Nahdhatul Ulama Community

Gus is one of the ulama figures in Indonesia. Gus Mus spends a lot of time actively in organizations, such as at NU (Laila, 2012). In 1970 Gus Mus became one of the administrators of the Rembang district branch of NU. Then in 1977, he assumed the position of mustasyar, a kind of NU advisory board for the Central Java region. At the NU congress in Cipasung, West Java, in 1994, he was trusted to be the PBNU Rais Syuriah (Laila, 2012).

Its simplicity has given a new color to the map of the social and political life of the ulama. Gus Mus was encouraged by Gus Dur and his friends from the NU cultural group, to nominate himself as a candidate for general chairman of the PBNU at the 31st NU congress in 2004, in Boyolali, Central Java. The aim is to counter and stop KH Hasyim Muzadi's progress from the structural NU group. Gus Dur's close friend while studying in Cairo, Egypt is considered one of the scholars who has the potential to stop the progress of the old general chairman. However, Gus Mus actually rejected it (Laila, 2012).

Apart from that, Gus Mus is also one of the important NU figures who advances education, especially in traditional Islamic boarding school education which is considered ancient or outdated. With the development of the world of Islamic education, it demands other formats that are more suitable to the socio-cultural conditions of Indonesian society. Therefore, Gus Mus and his friends proposed the idea of post-traditionalism (Laila, 2004). The characteristics of post-Islamic traditionalism can be summarized in the main characteristics of this school, namely maintaining good old traditions and adopting new, better traditions. (Laila, 2012).

3. Literary Community

Apart from being known as a scholar, Gus Mus is also known as a writer or cultural figure. Gus Mus writes many columns and essays. Short stories, poetry in various mass media, such as: "Intisari", "Ummat", "Amanah", "Ulumul Qur'an", "Panji Masyarakat", "Horison", "Jawa Pos", "Republika", and "Kompas " (Laila, 2012).

Gus Mus also wrote various books, especially books discussing Islamic science. Such as, "Kimiya-us Sa'adah", "Basics of Religion", and "Basics of Islam". Apart from that, Gus Mus also wrote a collection of poems including "I'm Human", "The Land of Meat", "Dark Layers", and "Tadarus". Gus Mus also published a collection of poetry with other colleagues such as "Takbir Para Poets", Poems of Struggle & Songs of the Motherland", and "When Words When Colors" (Laila, 2012).

Author's Worldview

The world view according to Goldmann theory consists of homology, structuration and structure. Homology is a view that directs ideas, aspirations and feelings about the worldview of the author and his social group. Structuration is a directional view of a particular social and economic situation as seen by the author and his social group. Meanwhile, structure is a view that explains a social group such as a family group and work group.

1. Homology View

The idea conveyed by Gus Mus is how we become true human beings, serving ourselves to God, not being arrogant about our own greatness and always respecting other people. Gusmus expressed this idea through his poem "I Am Human". The following is a poem excerpt that supports this statement.
Ketika setan menepuk dada mengatakan aku setan mampu mmembuat orang jaga mengigau,
Dengan bangga aku mengatakan aku manusia.
Tuhan memuliakanku. (Gus Mus, 2016)

From this quote, it can be seen that the idea put forward by Gus Mus is that we as humans should not be arrogant, even to the point of admitting that God honors us more. Even though we don't know what we really are like in God's eyes. The idea put forward by Gus Mus is also the same as the idea put forward by Cak Nun in his poem entitled "Memecah Mengutuhuh" which also talks about a person's self-arrogance. However, in Cak Nun's poem entitled "To divide and whole" it is explained that arrogance is influenced by ego and lust. The following is a poem excerpt that supports this statement.

> Kerja dan fungsi memecah manusia
> Sujud sembahyang mengutuhkankannya
> Ego dan nafsu menampas kehiduppan
> Oleh cinta nyawa dikembalikan.
>
> (Gus Mus, 2016)

The world view of Gus Mus as the author of the poetry collection AkuHuman, homologically explains a religious idea or religious concept, especially true Islam, religion with the diversity of the social environment, and how we have religion which is also accompanied by an attitude of nationalism. As stated by Gus Mus in his poem "New Prophets". Here Gus Mus conveys the idea that we must always remember the message of our prophet. Like the coming of a new prophet who will confuse the people.

2. Structuration

Structuration is a directional view of a particular social and economic situation as seen by the author and his social group. The structuration of the world view in this collection of poems, AkuHuman, tells the views of Gus Mus as the writer about social phenomena or situations in Indonesian society, while the phenomenon is such as human self-arrogance so that they act like God. Gus Mus's view as the writer of this poem is as a nationalist Kyai, a Kyai who of course always gives advice. This was done by Gus Mus through his poems. Of course, Gus Mus's writing was also influenced by his social group, who was also a writer and a kyai.

Gus Mus's poem that leads to a phenomenon is a poem entitled "The People of My Country". In this poem there are social phenomena that occur in Indonesian society today. Where the situation is that people still only look at the color or type of uniform. And people who have uniforms cannot carry out mandates. They were drowned out by the uniform he wore. The following is a poem excerpt that supports this statement.

> Orang-orang negeriku tak boleh pakai baju
> Orang-orang negeriku bila pakai baju diri mereka tertelan baju.
> Pakai baju militer mereka akan menjadi otoriter
> Pakai dasi mereka jadi asing sendiri
> Pakai baju Eropa kepada saudara mereka tak menyapa
> Pakai seragam sekolah mereka bertingkah
>
> Pakai jubah mereka merasa kekasih Allah
> Pakai baju safari mereka akan korupsi.

Based on the poetry quote above, we can see a message or advice from Gus Mus that we should not be arrogant if one day we are given a position, whatever that position may be. Be it soldiers, police, students, or religious figures.

3. Worldview (Structure)

A structural worldview is a view that explains a social group such as a family group and work group. The structure of literary works is not primarily homologous to the structure of society, but rather homologous to the worldview that grows and develops in that society.

Gus Mus's poem which has a structural world view is the poem entitled "Allahu Akbar". Gus Mus wrote this poem because of the emergence of a new view in a small group of people in the name of Islamic ideology. The group shouted takbir only to mislead the group beyond their understanding. Fighting groups that are outside their ideology is called jihad, and they are the ones who swear that their group is the most correct. The following is a poem excerpt that supports this statement.

Allahu Akbar!

Pekik kalian menghalilintar
Membuat makhluk-makhluk kecil
Tergetar
Allahu Akbar!

Allahu Akbar, Allah Maha Besar!
Seandainya 5 Miliyar manusia
Penghuni bumi sebesar debu ini
Sesat semua atau saleh semua
Tak sedikitpun mempengaruhi
Kebesarannya.

Allahu Akbar!
Syirik adalah dosa paling besar
Dan syirik yang paling akbar
adalah mensekutukannya
Dengan mempertuhankan diri sendiri
Dengan memutlakkan kebenaran sendiri
Laa ilaaha illallah!

Homology Relationship between Religiosity Values as a Worldview of the Author's Social Group in the Poetry Collection *Aku Manusia*

Homology is a view that directs ideas, aspirations and feelings about the worldview of the author and his social group. The world view of Gus Mus as the author of the poetry collection AkuHuman, homologically explains a religious idea or religious concept, especially true Islam, religion with the diversity of the social environment, and how we have religion which is also accompanied by an attitude of nationalism.

In his aspiration, Gus Mus reminds people who have radical thoughts so that they become aware again. In fact, through his aspiration, Gus Mus also invites us to practice Islam according to the teachings of our teachers, an Islam that also loves its own country, an Islam that respects differences and culture. So the homology between the values of religiosity as an author's social group is a view of Gus Mus who was influenced by his social group in writing the collection of poems Aku Human with the aspiration of inviting or introducing true religious values, because based on the phenomena that occur, many people are consumed by the doctrine of a radical understanding of religion. , people who condemn each other even just because of differences in political views. Therefore, Gus Mus and his social group came up with a work that reminded community groups about the qualities of arrogance.

The homology view or idea conveyed by Gus Mus is how we become true human beings, serving ourselves to God, not being arrogant about our own greatness and always respecting others. Gusmus expressed this idea through his poem *I Am Human*. The following is a poem excerpt that supports this statement.

Ketika setan menepuk dada mengatakan aku setan
mampu mmembuat orang jaga mengigau,

Dengan bangga aku mengatakan aku manusia.
Tuhan memuliakanku.

From this quote, it can be seen that the idea put forward by Gus Mus is that we as humans should not be arrogant, even to the point of admitting that God honors us more. Even though we don't know what we actually look like in God's eyes.

The worldview of Gus Mus as the author of the poetry collection *I am Human*, homologously explains a religious idea or religious concept, especially true Islam, religion with the diversity of the social environment, and how we have religion which is also accompanied by an attitude of nationalism. As stated by Gus Mus in his poem "New Prophets". Here Gus Mus conveys the idea that we must always remember the message of our prophet. Like the coming of a new prophet who will confuse the people. The following is a poem excerpt that supports this statement.

Seperti kudengar antara serak suara rasulullah
dan galau kehidupan peradaban global gombal
Nabi-Nabi baru munculan merayu-rayu umat
Muhammad yang pani oleh silau tipuan kumuh dunia.

Apart from that, Gus Mus also tells us to think about how to deal with groups who also claim that they are like messengers of Allah, they give fatwas that mislead and infidel. Therefore, through his poetry, Gus Mus invites us to think and even be careful in dealing with them.

The next idea that Gus Mus expresses through his poetry is about how we create things so as not to imitate other people. Our nation is known as a great nation but the level of independence of our society is low, therefore Gus Mus through the idea of his poem entitled "Wangsit" invites people to be more creative and independent. The following is a poem excerpt that supports this statement.

Ben Laden
dapat wangsit menyikat
setiap yang berbau Amerika, Israel,
dan Yahudi.
Kita
Tak perlu wangsit
Sesuai keahlian kita tinggal meniru
saja.

The Value of Religiosity as a Worldview of the Author's Social Group in the Poetry Collection *Aku Manusia*

The Author's Worldview as an Educated Person

The intellectual dimension is a dimension related to how much people know, understand and comprehend the teachings of their religion. And to what extent a person is willing to carry out activities to further increase their understanding of religious matters related to their religion.

In Gus Mus's poetry, the poem entitled "Wangsit" is a work from the intellectual views of Gus Mus as the author. In this poem, Gus Mus explains that we as Muslims should not be inferior to people of other religions, because in fact our civilization was also advanced. Apart from that, we as Muslims must continue to seek or explore knowledge in order to compete. The following is a poem excerpt that supports this statement.

Firaun dapat wangsit membunuh setiap lak-laki keturunan Israel
Hitler dapat wangsit membasmi
Setiap orang Yahudi.
Bush dapat wangsit melibas setiap
yang dianggap musuh Israel dan Yahudi.
Ben Laden dapat wangsit menyikat setiap
yang berbau Amerika, Israel, dan Yahudi.
Kita tidak perlu wangsit sesuai keahlian kita
tinggal meniru saja**.**

Dimensions of Experience

The dimension of experience is related to the relationship of getting closer to God, which ultimately results in calm, peace of mind and the beauty of life that is achieved by all humans. The value

of religiosity in the dimension of Gus Mus's experience is applied in his poem entitled "Negeri Sulapan". This poem tells about the author's religious experience when he went to a Middle Eastern country. There, Gus Mus was amazed at the development carried out by these people, even though geographically they did not support it, they were able to take advantage of God's gift in the form of an intelligent mind and trust in using things to create a new civilization. Meanwhile, Gus Mus also compared it to a country where he came from, where God had given fertile land but could not manage it well. The following is a poem excerpt that supports this statement.

> Pulang dari negeri timur tengah dengan kagum kang sobari bercerita bak *Alfu-Ilallah-Walailah* tentang tanah gersang yang disulap menjadi taman sari yang asri
> Oleh orang-orang badui
> Tentang bansa nomad
> Yang menjadi majikan terhormad luar biasa, dahsyat.
> Masih kalah dengan kita disini, kataku
> Disini sorga
> Disulap sekejap menjadi neraka
> Raja-raja adiguna
> Menjadi budak-budak hina-dina
> Zamrud katulistiwa
> Menjadi tinja dimana-mana.

Dai Nahdhatul Ulama Community

1. Ideological Values

The ideological dimension is the dimension that concerns a person's belief in the truth of his religion. Whether it is on a physical, psychological, socio-cultural scale, or in interactions with mystical worlds that are beyond consciousness. In Gus's poetry, Gus has four poems that have religious values in the ideological dimension. The title of the poem is "New Prophets" which tells about the ideological situation of a group that thinks that the truth belongs only to them, to the point that they even dare to give fatwas for the sake of their political desires. The second poem is entitled "Allahu Akbar". This poem contains ideological views that misuse the name of Allah, even though the name of Allah is holy and a great substance, it is also used to disbelieve and even demean other people.

The third poem is entitled "What's Wrong With You". This poem is also the same as the two poems above. It still tells the story of the group that claims to be closest to God, they are like God's representatives on earth. However, their teachings are not in accordance with the contents of Islamic teachings which contain gentleness and tolerance. The fourth poem is entitled "I Am Human". This poem contains the arrogance of humans who forget the greatness of their God. proud of everything he has and forgets the oneness of God and God's mercy.

In terms of the world view of the social group, the author of the poem Cak Nun also has the same view as the situation described in the poem Gus Mus. The titles of the poems written by Cak Nun are "We Entered the Usury Market", "We Asked Him", "In Front of the Buddha Statue", and "Empty". In the poem "We Enter the Usury Market" the author describes a situation involving usury law. This situation arises from a group that forbids new things and is equated with usury, but here Cak Nun satirizes them by writing this poem. They never look at themselves or the sins within them, they only look at the sins of others. The following is a poem excerpt that supports this statement.

> Kita memasuki Pasar riba
> Menjual diri dan Tuhan
> Untuk membeli hidup yang picisan
> Terlanjur jadi uang recehan
> Dari putaran riba politik dan ekonmi
> Sistem yang membunuh sebelum mati

2. Ritual Dimension

The ritual dimension is a dimension related to the extent to which a person carries out their ritual obligations. Gus Mus's poetry which has a ritual dimension is the first poem entitled "Religion". Religion is a path to God. Each religion has its own path to truth. In this poem Gus Mus In this poem Gus Mus writes based on the phenomenon of religious understanding that occurs in Indonesia. As religious people, we are supposed to make religious people peaceful, but instead they fight with each other. They

are fighting to recognize their most correct ideology. Through this poem, Gus Mus insinuates that religion is a chariot provided by God, don't get into a fight because the chariot is quite spacious. The following is a poem excerpt that supports this statement.

Agama adalah kereta kencana yang disediakan Tuhan untuk kendaraan kalian berangkat meuju hadiratnya
Jangan terpukau keindahannya saja.
Apalagi sampai dengan saudara sendiri bertikai berebut tempat paling depan.
Kereta kencana cukup luas untuk semua hamba yang rindu Tuhan.
Berangkatlah!
Sejak lama
Ia menunggu kalian.

As a Literary Community: Consequence Dimensions

The consequence dimension is a dimension related to a person's commitment to the teachings of his religion. In Gus Mus's poetry there are several poems that have a view of religiosity in the dimension of consequences, including "This Nation", "When the Earth Shakes I", "When the Earth Shakes 2", "Death advice", and "How long".

Gus Mus's poem entitled "This Nation" is a poem that describes the consequences of a person's situation of not being afraid of sin if they make a mistake. There is no more fear within yourself. Even though behind the sins committed there must be consequences or retribution from God. In this poem, it is said that people are no longer afraid of corruption, tribute, collusion, abuse. Even God is no longer feared.

Inilah bangsa pemberani tanpa tandingan
Bangsa yang tidak takut hutang ngemplang
Tak takut ejekan tak takut tudingan.
Tak takut asap
Tak takut api
Tak takut suap
Tak takut upeti
Tak takut korupsi
Tak takut kolusi
Inilah bangsa pemerani tanpa tandingan
Tak takut setan tak takut Tuhan

Discussion

Based on the results and discussion of research on religiosity, Gus Mus's collection of poems AkuHuman is a study of genetic structuralism. The following are conclusions that are in accordance with the research objectives.

First, the structure of the poem Aku Mausia by Gus Mus, which raises a religious theme, consists of two aspects, namely: the relationship between the character and the character and the character and the objects around him. There are 8 poems in the I'm Human poetry collection, including "I'm Human", "Date Dates", "How I Imitate You O Lover", "Prayer Without Power", "Charm", "Syauq". ", "To My Son", and "Fragments". In this structure, Gus Mus seems to give a message in his poetry about the religious values that a person experiences in everyday life, including the value of humility in socializing or that we should not be arrogant, apart from that, the religious value that Gus Mus embeds in his poetry is how we value ourselves. when young, do as much as possible to do good deeds, as well as the value of longing for oneself towards one's lover, namely Allah and his prophet.

Meanwhile, there are 18 imaginary relationships between characters and objects in the AkuHuman poetry collection. "New Prophets", "Wangsit", "Magic Country", "The People of My Country", "This Nation", "Allahu Akbar", "What's Wrong With You", "The Sun Misses the Prophet", "When the Earth Shakes I", "When the Earth Shakes II", "Death Advice", "How Long", "Religion", "Farewell", "Sacrifice", "Foolishness", "Salat", "Jamarat", and "Like an Idol". In his poetry, Gus Mus raises religious values based on observations of social situations or the behavior of other people that occur around him. Like human behavior which often blames other people, even going so far as to disbelieve those who don't agree with it, apart from that, it also tells about human arrogance in forgetting its creator so that humans themselves are ultimately reprimanded directly by God in the form of natural disasters.

Second, the worldview of the author and his social group. The author's worldview is as an educated person, as a Nahdhatul Ulama figure and as a writer. The first social group as educated people, the author adheres to the ideology or views of Ahlus Sunnah Wal Jamaah which is implemented in an organizational forum, namely Nahdhatul Ulama. The author's thinking as an educated person is certainly influenced by his social group such as KH. Bisri Musthofa, KH. Ali Maksum and Gus Dur. As a social group of educated people, Gus Mus also created innovation in education by writing several religious books such as books on Sufism, books on jurisprudence and with KH. Sahal Mahfudz translated the Ijmak encyclopedia book. The author's second social group worldview is a historical social structure view of social phenomena or situations in Indonesian society.

There are phenomena such as human arrogance that makes them act like God, and the public's view of Islamic boarding school education which is considered unable to compete with other educational institutions. The author's third social group worldview is the structural view. A group worldview of religious and nationalist groups. In this structural worldview, the author's social group consists of writers who have the same thoughts in their poetry as Gus Mus's poetry. Among them are Cak Nun, Abdul Hadi, and Zawawi Imron.

Third, the homological relationship between the value of religiosity as the worldview of the author's group is the homological relationship between the worldview of the author's social group. Gus Mus as a Nahdhatul Ulama figure sparked the idea of developing local Indonesian culture to produce ideas. Especially the idea of Indonesian Islamic thought put forward by Nahdahatul Ulama figures and the idea of Post Traditionalism, namely reforming Islamic traditionalism in carrying out transformation and revitalization of traditions. Of course, this tradition is in accordance with the traditions contained in Nahdhatul Ulama. The figures who support this idea are F. Mus'adi, KH. Sahal Mahfudh, and Gus Dur. Apart from that, the relationship between the homology of worldviews of social groups, the author Gus Mus as a writer in his poetry, raises ideas or aspirations regarding religiosity in his poetry which invites people to think about how to be a good human being, how to be a good organizational group, and of course not to spread hatred which results in anger from God. . Gus Mus social figures who also support this idea are Cak Nun, Abdul Hadi, and Zawawi Imron.

The ritual dimension is a dimension related to the extent to which a person carries out his ritual obligations in the religion he adheres to. The ritual dimensions contained in Gus Mus' poetry are "Religion", "Sacrifice", "Salat", "Jamarat", and "Prayer Without Power". The author's social group which also has a ritual dimension of religious value is Abdul Hadi with his poems entitled "Death and Time" and "Prayer for Indonesia". The figure Zawawi Imron with his poems entitled "Ziarah" and "Zikir". The character of Cak Nun with his poems "The Prayer of a Dry Leaf" and "When You Pray". In the value of this ritual dimension, the author gives the message that humans must have special time to interact with their God, and seems to give the message that in every condition, we always remember the Almighty Creator.

The intellectual dimension is a dimension related to how much people know, understand and comprehend the teachings of their religion. Gus Mus's poems which have an intellectual dimension of religiosity are "Wangsit", "The People of My Country", "How I Imitate You O Lover", and "Syauq". The Gus Mus social group that has religiositadal values in the intellectual dimension is Abdul Hadi with his poem "Our God is So Close". The character Zawawi Imron with his poem "Mother". The character of Cak Nun with his poems "To divide is to unite" and "A thousand and one mosques are one in number". Gus Mus's intellectual views as author. In this poem, Gus Mus explains that we as Muslims should not be inferior to people of other religions, because in fact our civilization was also advanced. Apart from that, we as Muslims must continue to seek or explore knowledge in order to compete and provide a message intellectually that people in our country are not yet able to carry out a mandate. Especially if you have been given a position.

The experiential dimension is the dimension related to the relationship of getting closer to God, which ultimately results in peace, tranquility of the soul and beauty of life that humans will achieve. Gus Mus's poems which are included in the experiential dimension include "Negeri Julapan", "Mata Hari Misses the Prophet", "Farewell", "Stupidity", "Charm", and "To My Children". The author's social group figure who has the same view is Abdul Hadi in his poems, namely "Dream", "Song of Mist", and "Love". There is the character "Zawawi Imron" in his poems, namely "A Palace", and "From the Cage to the Field". The next character is Cak Nun with his poems entitled "Tahajud My Love", "A Piece of Cak Nun's Poetry" and "Once You Prostrate".

The Consequence Dimension is a dimension related to a person's commitment to the teachings of his religion, such as establishing good relationships between fellow humans. Gus Mus's poems which are included in the consequence dimension are "This Nation", "When the Earth Shakes I", "When the Earth Shakes II", "Death Advice", "How Long", "Fragments" and "Dated Dates ". The figure who has the same views in this dimension is Zawawi Imron with his poem entitled "Sea journey". Abdul Hadi's character with his poems "Death and Time" and "I Give". The character of Cak Nun with his poems entitled "From the Expanse of Heaven", "Pledge", and "Poem".

In this dimension, Gus Mus describes in his poetry the consequences of the situation where someone is not afraid of sin if they make a mistake. There is no more fear within yourself. Even though behind the sins committed there must be consequences or retribution from God. In this poem, it is said that people are no longer afraid of corruption, tribute, collusion, abuse. Even God is no longer feared. Contains God's commitment or agreement to his servants that life in this world will end. The end of this life is marked by the doomsday, as stated in this poem which tells the story of what happens if God's promise comes.

The ideological dimension is the dimension that concerns a person's belief in the truth of his religion, whether on a physical, psychological, socio-cultural scale, or his interaction with mystical worlds that are beyond consciousness. Gus Mus's poems which have religious value in the ideological dimension are "New Prophets", "Allahu Akbar", "What's Wrong With You", and "I Am Human". The views of the author's social groups that have something in common are Abdul Hadi's poems entitled "In the Paid", and "West and East". There are also similar views in Cak Nun's poems entitled "We Entered the Riba Market", "We Asked Him", "In Front of the Buddha Statue", and "Empty". In this view, Gus Mus illuminates the ideological situation of a group which considers that the truth belongs only to them, to the point that they even dare to give fatwas for the sake of their political desires, an ideological view that misuses the name of Allah, even though the name of Allah is holy and a great substance but is also used to disbelieve.

CONCLUSION

The research results are as follows. First, the structure of the collection of poems, *Aku Manusia*, which has a religious theme, is divided into two structures (1) the relationship between the character and the character, (2) the relationship between the character and the objects around him. Second, the world view of the author and his social group consists of (1) the world view of the author and his social group. (2) View of the historical social structure of the author and his social group. (3) view of the structure of the author and his social group. Third, the homology relationship between the value of religiosity as the worldview of the author's group is (1) The homology relationship between the worldview of the author's social group. (2) The homology relationship between the worldview of the author's social group. Fourth, the value of religiosity in the worldview of the author's social group in the collection of poems I'm Human includes (1) ritual dimension, (2) intellectual dimension, (3) experience dimension, (4) consequence dimension, (5) ideological dimension.

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WOMEN'S RESISTANCE TO POWER: A STUDY OF FEMINISM IN THE NOVELA LAST DAY IN A BROTHEL BY BODE RISWANDI

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ABSTRACT

The novella Last Day at the Brothel tells the struggle of a lonely woman named Dahlia, who suffers in her life because her lover sold her to a pimp named Magdalena. Dahlia fights to be free from the dark circle that has trapped her in her quest for revenge. This research aims to describe the powers in the novel and the female character's struggle to resist the power that occurs against her. Feminist studies and analysis are used using Foucault's theory of power relations. This research is a qualitative descriptive study. The research data source is the novella Last Day at the Brothel. Data was collected using reading and recording techniques. The data were analysed using qualitative descriptive techniques with scientific references to Foucault's theory of power relations and Moi and Hollow's feminist studies. The research results show that there are forms of power, including the power of women over women, the power of men over women, and the power of women over men. This power creates resistance, which is shown by the attitude of the main female character. This resistance creates consequences that the character must bear in his life choices.

Keywords: Resistance, Power, Feminist Studies, Novela last day in the brothel

INTRODUCTION

The Last Day at the Brothel is a novella by Bode Riswandi, consisting of 128 pages. This novella was first published by the Basabasi publisher in Yogyakarta in 2020. This novella consists of several sub-story sections that show a picture of women's lives in the night world. Bode Riswandi is on a mission to reveal the nightlife of women by trying to offer an alternative, different perspective in looking at them. From the story, it can be concluded that the essential thing is that Bode hopes that we will stop judging the women who were in the world that night one-sidedly. Bode then outlined this mission in a romantic story presented by characters involved in prostitution. In his fictional novel, Bode divides the romance into two couples: Yanti and Firman, Dahlia and Sukat. The two couples are connected by one crucial figure, namely a woman named Magdalena. From this novella, the research topic will be discussed, namely, women's resistance to power. This novella's story shows female characters' resistance to the power surrounding them. One tells about the relationship between a woman's control over a woman, a woman over a man, a man's power over a woman, and a father over his daughter.

In the novella The Last Day at the Brothel, it is said that there is a restaurant called RM. Cool Ayem. At first glance, people who just saw it would think it was an ordinary restaurant, with the living room used as a place *for coffee*. However, for some people who are familiar with that place, RM. Adem Ayem is a holiday destination managed by Magdalena. Every day, life continues to revolve. During the day, the restaurant turns the wheels of their economy, while at night, it is the time for the room's occupants to act as the wheels of Magdalena's economy. As a pimp, Magdalena was the one who benefited the most from this business. Yanti once occupied one of the many rooms in that place. She was one of the women forced to work there. Like other women, she became a victim of fraud by Magdalena's accomplices. The method was like this: there was a man ordered by Magdalena who acted as a prey hunter. This man will target innocent girls - most of whom come from the village looking for

work, approach the girl, ensnare her with attention and affection, then time trap her with drama until the girl is in Magdalena's clutches. Why didn't they choose to run away when they realised they were being trapped? It was explained that Magdalena is a strong figure who faces various threats. He did not hesitate to kill the girls who tried to escape. However, Yanti is a different figure. Yanti is an anomaly from the other girls. Yanti is a rebel who refuses to submit. And he made all this effort for his love of the Word. On the other hand, Dahlia also has a rebellious nature. Just like Yanti, Dahlia arrived at that place because she was trapped, and the person who trapped her was a man named Sukat, one of Magdalena's accomplices. What is somewhat unique is that Sukat's figure is trapped in the chaos of his love for Yanti. This couple's tempest lies within Sukat, who must choose between carrying out his job of trapping Yanti or choosing to save the girl.

Discourses about power are also discussed in the feminist approach. Feminism's criticality towards dominant hegemonic ideologies is also demonstrated by celebrating differences of opinion and providing ideas that conflict with each other. One interesting discourse is the idea of "power feminism", namely the view of feminism which is starting to shift attention from the position of women as victims towards the emancipation of women to gain power (Sulistyani, 2011: 20). Efforts to gain energy or at least to resist power will be discussed in this article.

That's a brief overview of the story of the last day in the brothel. In this research, we will discuss the forms of power surrounding women's lives in the romantic narratives of the characters Yanti and Firman, then Dahlia and Sukat, whose stories are both associated with influential female figures in the name of Magdalena. Based on this form of power, women's resistance (or resistance) will appear in response to the conditions they experience so that this research will use Foucault's views on power, forms of power and resistance. Foucault (Sarup, 2011) states that power is not possession or ability. Power is not something that is subordinate to or serves economic interests. Foucault emphasised that patterns of power relations do not originate from rulers or the state. Power can be conceptualised as belonging to an individual or a class.

In addition, power is not a commodity that can be obtained or achieved; it is networked and spread everywhere. Foucault explains that power analysis should not focus on the level of conscious goals but on patterns of application of power. Thus, Foucault sees power as oppression, limitation, or its flow as no longer adequate because power creates a domain of objects and rituals of truth. Furthermore, Foucault explained that power is spread and exists everywhere, not only coming from the authorities or government institutions or the state, but also the power of parents (father and mother) over their children, the power of men over women, and the power of women over another woman. Apart from that, this research will also discuss the female characters who play a role in this novella, both in terms of femininity and based on biological facts as selves in the form of ideas that women choose to become women. The theoretical framework used in this research includes definitions of women expressed by various feminists, Beauvoir's views on the biological facts of women, and theories about power and resistance expressed by Foucault.

Since the birth of feminism, film has functioned as a tool for movement struggle. It is believed that films can be used as an ideological tool to fight the stereotyping of women's images by men. In particular, as a tool to increase respect for women who are positioned as inferior. According to Haskel (in Hollow, 1987), "film is a rich field for exploring stereotypes; this happens because stereotypes exist in society. Initially, films reflected social behaviour and sometimes provided innovation regarding social behaviour. Still, the reality is that since the 1950s, the film world has begun to corner women and degrade women through the roles they get in films.

The media's image of women is not in line with the changes that are taking place in society, such as the transformation of gender roles led by the women's movement. So, if you look at the media, it tends to demean women and does not reflect the existing reality. It is further explained. For feminists (Hollows, 2010: 8), the most appropriate concept to justify the oppression of women is the idea of patriarchy, a system of male domination. Implicitly or explicitly, various patriarchal theories are theories that explain the establishment and maintenance of male dominance in social, ideological, sexual, political and economic aspects. Although many feminists disagree with the origins and characteristics of patriarchy, many also state that the leading cause of all oppression against women is the patriarchal system. Resistance arises because of unpleasant circumstances. The unpleasant circumstances in this novella lead more to violence against women. The word violence reminds us of a situation that is rough, painful, and has a negative effect or impact. However, most people only understand violence as a form

of physical behaviour that is rough, violent and full of cruelty, so forms that do not take the form of physical behaviour are not counted as a form of violence (Hayati, 2000: 27-36). These theories are used in research to discuss novellas.

METHOD

The method used in this research is an analytical descriptive method that uses an understanding of the discussion and refers to appropriate texts and theories. As stated by Sugiono (2009:29), the analytical descriptive method is a method that functions to describe or provide an overview of the object being studied through data or samples that have been collected as they are without carrying out general analysis and conclusions. The object studied in this paper is the novella entitled Last Day at the Brothel by Bode Riswandi. The choice of the novella was adapted to the predetermined topic, namely, women's resistance to power. Thus, the choice of novella focuses on the story experienced by two pairs of characters, Yanti and Firman and Dahlia and Sukat, both of whom are connected by one antagonist, Magdalena. The data obtained in this research are in the form of sentence quotations, conversations between characters, and paragraphs taken from the novella The Last Day at the Brothel by Bode Riswandi.

The data collection techniques used in research are documentary techniques or library techniques. Library techniques are data collection techniques that track libraries (documents) related to research data (Ahmadi, 2019:247). The library sources used are documents related to research data sources and theories. Collect data from literary books, journals, and theses relevant to the research problems. In discussing this novella, Beauvoir's theory about biological facts regarding the female body, femininity described by Moi and Hollow, forms of power and resistance based on Foucault's views will be used.

RESULTS AND DISCUSSION
Results

The novella Last Day at the Brothel, which will be discussed in this research, is about the romance of two pairs of characters, namely Yanti and Firman and the couple Dahlia and Sukat, whose stories are connected by one antagonist, namely Magdalena. This novella reveals women's resistance to power. There is a discussion about the female body and femininity, which are related to power over the body and cultural power. As Foucault said, power is spread everywhere, not only from the authorities or government institutions or the state, but also the power of parents (father and mother) over their children, the power of men over women, and the power of women over other women. These forms of power will be described in the following table.

Table 1. Forms of Power and Resistance

No.	Novela title	Forms of Power	Resistance
1.	Last Day at the Brothel Sub story of Yanti and Firman	Women's Power over Women (Magdalena's power over Yanti)	Yanti felt that her life was no longer as beautiful as the one she had spent as a child with her father and mother. Her life changed drastically after she grew up and accepted a job offer from a man, one of Magdalena's trusted agents, who then took her into Magdalena's prostitution business. Magdalena's shackles required her to obey all of Magdalena's orders. If she disobeyed, she would be at risk. Yanti fought against Magdalena's power over herself by not serving the philandering male guests as she should, which made Magdalena angry.
2.	Last Day at the Brothel Sub story of Dahlia and Sukat	Women's Power over Women (Magdalena's power over Dahlia)	"Dahlia was forced to live and work at RM Adem Ayem for over seven years. A place that uses food packaging and contains sexual services. During that time, he used up all his energy to serve the philandering men every night, except

			when he was menstruating. Dahlia rebelled against Magdalena by killing Magdalena by throwing her at the executor, namely Magdalena's pet dog.
3.	Last Day at the Brothel Sub story of Dahlia and Sukat	Women's Power over Men (Magdalena's power over Sukat)	Magdalena doesn't care about anyone she feels disobeys her, including Sukat, her favourite trusted agent, who is tortured if he feels disobedient to her. Sukat had not given women to Magdalena to be prostitutes in his brothel for a long time. Magdalena felt that Sukat had broken his promise to her, so he had to torture her through his men.
4.	Last Day at the Brothel Sub story of Dahlia and Sukat	The power of men over women (Sukat's power over Dahlia)	Sukat lied to Dahlia by claiming that Magdalena was her aunt, who in reality was a pimp who was Sukat's boss. Sukat was forced to hand Dahlia over to Magdalena because he didn't want her to suffer the same fate as Yanti, whom the executor of Magdalena's pet killed. Sukat did this to save his fate and life. However, at the end of the story, Dahlia kills Sukat in revenge for selling herself to Magdalena.

Discussion
Santi's Resistance to Magdalena

Women's resistance to women's power is discussed in the story of Yanti and Magdalena. It is said that Yanti was one of Magdalena's foster children who was initially trapped in Magdalena's brothel business through one of the trusted agents whose job was to look for women to become Magdalena's foster children. Yanti is not an ordinary woman; she is a woman who has the determination and courage to make what she wants come true. Having fallen into Magdalena's business trap made Yanti's heart uneasy, and she felt that her life was no longer as beautiful as it was in her childhood; this is proven in the quote.

" In my diary, people say life is beautiful. Remembering my childhood with my mother and father in the village is beautiful. But beyond that, for me, not at all. Life is so cruel. (Thursday 16 July, 05:22) " (Riswandi, 2020:28).

By the quote in the data, Yanti felt that her life was no longer as beautiful as the one she had spent as a child with her father and mother. Her life changed drastically after she grew up and accepted a job offer from a man, one of Magdalena's trusted agents, who then took her into Magdalena's prostitution business. His life was no longer beautiful for him because he was trapped in Magdalene's shackles, which required him to obey all of Magdalena's orders. If he disobeyed, he would be at risk. Quotes prove this

"(Sunday 1 November, 06:00), Diari, tonight I fought with my guest. I don't want to comply with his request. My lips were bleeding when he punched me, and I slapped him in the face. He became even more furious at kicking me. I'm cornered! But I'm happy to be able to fight. Even though I know the risks, I will accept them. Last night, I felt like a free woman. " (Riswandi, 2020:30).

The quote in the data proves Yanti's resistance to Magdalena's wishes. When Yanti does not comply with all of Magdalena's rules, Yanti will accept the risks. In the prostitution business, all prostitutes must obey their pimps, which is no different from what Magdalena applied to her foster children, including Yanti. If they do not follow, the prostitutes will be physically tortured by their pimps or will not be paid. However, in this condition, there was Yanti's resistance to Magdalena by not serving philandering guests as usual; this was a form of Yanti's resistance to Magdalena. Yanti, who feels that Magdalena oppresses her, can no longer stand it, but Yanti remains under Magdalena's authority. What

Yanti does must be by Magdalena's orders and wishes. If Yanti disobeys, Magdalena will torture her. Yanti never disobeyed Magdalena; Magdalena's cruelty did not deter her; this is proven in the quote.

> *"(Wednesday, November 11, 08:30), Diari, my face is bruised, right? Don't be sad; even though this is the case, my heart is satisfied! Satisfy!!! Hey, you're mistaken. I'm not tired, Diari. I will do it again!"* (Riswandi, 2020:31).

Based on this quote, it is known that Magdalena had power over Yanti by physically torturing her. He didn't think twice about torturing his foster children who disobeyed him. Yanti had been directly tortured by Magdalena many times. Still, Yanti realised that she was in the shackles of Magdalena's power, and she wanted to free herself until she repeatedly received torture from Magdalena. Magdalena felt Yanti had betrayed her; her anger exploded at Yanti, and she vented right then and there in her secret house. Magdalena will kill Yanti through Magdalena's pet executor because she is disobedient; the quote proves this.

> " *A dog barked. Hungry dog. Throw it! Magdalena asked the two men carrying Yanti. Good grief! Do you know what a hungry dog looks like? He devoured Yanti's body. They were torn apart. His clothes were getting more and more covered in blood. Torn cloth and pieces of meat were scattered everywhere"* (Riswandi, 2020:37).

Based on this quote, it can be seen that the executor is a dog. When Madalena's foster children or subordinates are outrageously disobedient, Magdalena will make them food for her pet dog. Yanti was no longer able to fight; after she was severely beaten in the car on the way to Magdalena's secret house to be used as dog food, Yanti was no longer able to stand. When Yanti arrived at the hidden house, she was still unconscious from being beaten by Magdalena's men. Magdalena mercilessly vented all her anger by swearing and spitting on Yanti's body even though Yanti was still unconscious. It didn't stop there; Magdalena immediately asked her two subordinates to throw Yanti's limp body into her dog's cage, which sounded very hungry. Yanti fulfilled her promise. She came home because she had become food for Magdalena's pet dog, who was very hungry. Yanti's resistance to Magdalena's cruel power was fruitless; Yanti remained shackled in Magdalena's grip. Yanti felt that her life was no longer beautiful after she became a prostitute in Magdalena's brothel. Everything inside Yanti, from time to energy and body, belonged to Magdalena. What Magdalena wanted, Yanti had to obey; otherwise, Magdalena would torture Yanti very cruelly. , until Yanti died as a result of disobeying Magdalena.

Dahlia's resistance to Magdalena

The story of Dahlia, who was under Magdalena's power, ultimately gave rise to women's resistance to women's power. Dahlia is a village girl who came to the city to work, a girl who lived with her mother because her father had died first, and then her mother also died; a profound loss for Dahlia because after her mother died, Dahlia was left alone without having anything. Family because Dahlia was an only child; despite the loss and deep sadness, Dahlia did not last too long; Dahlia was determined to return to the city and work with her friends. The friends in the same house are the family that Dahlia had after her father left her. While Dahlia was returning to the village, a man was always looking for Dahlia at work. Dahlia worked in a clothing shop with her friends at the same house. The man who always looks for Dahlia by visiting the clothing store every day is Sukat. Dahlia, who initially doubted that a man would fall in love with her, gradually fell in love and planned to marry. But Sukat worked for Magdalena, and he couldn't escape Magdalena's power. Sukat must remain obedient and submissive not to lose his life because he broke his promise to Magdalena. Sukat prefers to save her life from Magdalena's threats and sacrifices Dahlia to become a prostitute in Magdalena's brothel; the quote proves this.

> *"Even though he had pretended with Magdalena to make Dahlia believe the Sukat family's charade, but to leave Dahlia there, Sukat couldn't pretend to be sad. But the decision is final ."* (Riswandi, 2020:101).

Based on the quotation data, Dahlia was trapped by Sukat to become a prostitute in Magdalena's brothel. This incident began Dahlia's entry into Magdalena's power, starting from her time, energy, thoughts and all parts of Dahlia's body. If Dahlia doesn't want to obey Magdalena, her fate will end like Yanti or Magdalena's other foster children and subordinates who died tragically at the hands of

Magdalena's pet executor. Dahlia was only able to remain silent and accept her fate of being trapped by her future husband to be sold as a prostitute in Magdalena's brothel. For years, Dahlia was quiet and submitted to all of Magdalena's orders; the quote proves this.

> *"Dahlia was forced to live and work at RM Adem Ayem for over seven years. A place that uses food packaging and contains sexual services. During that time, he used up all his energy to serve the philandering men every night, except when he was menstruating. In the first years, she sold well because Magdalena's business customers knew that Dahlia was new."* (Riswandi, 2020:106).

Based on the quotation data, Dahlia prefers to submit to Magdalena's orders. She obeys because of Magdalena's threats to any of her foster children who disobey that they will be directly tortured, as well as stories from her fellow foster children about Magdalena's cruelty in torturing her previous foster children. Who disobeyed Magdalena. All requests from RM Adem Ayem's guests also mean orders from Magdalena. If Dahlia does not want to comply with the guest's wishes, Dahlia will be tortured directly by Magdalena. The following quote proves this.

> *"Tonight, I am very disappointed with you! Which I have paid dearly! Snapped the masher. I'll make calculations with him, Boss! Sorry for tonight! Magdalena tried her best to persuade him.* (Riswandi, 2020:108).

Based on the data in this quote, Magdalena always obeys her customers' wishes. If her foster children don't follow her, Magdalena will punish them. As Dahlia did, he rebelled against one of Magdalena's guests, whom he was supposed to serve. Knowing this, Magdalena immediately punished Dahlia cruelly. This is the kind of power that Magdalena always applies to all her foster children if they rebel. However, Dahlia resisted or resisted Magdalena because she was fed up with Magdalena's orders. Quotes prove this

> " *Everything must end immediately. No one will think because of who he died. You don't need to worry; the pet dogs know very well how to end their master's fate. Dahlia told what happened inside with tears that would not stop* " (Riswandi, 2020:113).

Based on this quote, Dahlia resisted Magdalena's power over her, resulting in Magdalena being killed by her pet dog.

Sukat's resistance to Magdalena

The resistance of women towards men that will be discussed in this research is the story of Sukat and Magdalena. Sukat was one of Magdalena's trusted agents to find women who would occupy the rooms in Magdalena's brothel. Sukat's name is ranked first among other agents and works well. It is selective and is still young. He always received more rewards from Magdalena because of his loyalty and good performance, and he never broke his promises to Magdalena. Sukat is good at speaking and captivates the hearts of his interlocutors, especially women. Many women have ended up as prostitutes in brothels as a result of being caught up in his advances. There is no severe love for Sukat; everything is just a matter of the numbers he will receive from Magdalena. However, Sukat is just an ordinary human being who ultimately falls in love with a woman who should be in a brothel and becomes one of Magdalena's foster children. Because of love, Sukat was carried away; he almost forgot his responsibilities to Magdalena until finally, Magdalena gave Sukat a sign to get to work immediately; the quote proves this.

> *"Two men dragged Sukat to an old warehouse. Several kicks and punches landed on Sukat's body and face. It was useless for him to scream for mercy and help; no one would be able to hear him. The warehouse was like an execution ground prepared by someone who ordered them."* (Riswandi, 2020:84).

Based on this quote, Magdalena is ruthless and doesn't care about anyone she feels has disobeyed her, including Sukat, her favourite trusted agent. Sukat had not given Magdalena any women to use as prostitutes in his brothel for a long time. Magdalena felt that Sukat had broken his promise to her, so he had to torture her through his men. Magdalena's power over Sukat is the same as what she did over Yanti, starting from time, energy and thoughts. Sukat must obey Magdalena's orders. Sukat was

only given a sign to work to fulfil Magdalena's wishes immediately. The quote proves that Sukat understood the signs and Magdalena's wishes for him.

> *"This is a kind of initial communication from someone to get themselves to do something. If not, he could imagine the fatal things he would have to accept. "I'm still lucky today, just bruises on my face, swelling in my right eye area, and tightness in my chest."* (Riswandi, 2020:85).

Sukat did not dare to rebel against Magdalena; he was afraid that his life would be threatened, and Sukat really understood how cruel Magdalena was to all of her foster children and subordinates, especially since Sukat had witnessed firsthand the process of Yanti's death before his eyes. Sukat was indeed faced with the situation. He is complicated between his life and his lover, but in the end, Sukat chooses to save his life and hand over his lover to Magdalena. This is a form of resistance in trying to survive Magdalena's grip.

> *"Magdalena was happy to see Sukat on the veranda with someone she had brought ."* (Riswandi, 2020:97).

Based on the quoted data, Sukat preferred to hand over his lover to Magdalena to become a prostitute in his brothel. Sukat did not dare disobey Magdalena because he preferred to stay alive rather than die at the hands of Magdalena's men or become food for the executor's pet dog.

Dahlia Resistance to Sukat

The resistance of women towards men that will be discussed in this research is women's resistance in the story of Dahlia and Sukat. Dahlia is the girl Sukat has liked since Sukat met Dahlia at a clothing shop where Dahlia worked. Dahlia works in a clothing shop with her friends. The man who always looks for Dahlia by visiting the clothing store every day is Sukat. Dahlia, who initially doubted that a man would fall in love with her, gradually fell in love and planned to marry. However, in reality, Sukat handed Dahlia over to Magdalena, the pimp; a quote can prove this.

> *" A man who keeps his word, Sukat!" You sold me to a woman pretending to be your aunt? Who gave you provisions to return to the village to meet your mother? "*

From here, male power appears to dominate women.

Dahlia looked at Sukat again, looking at him from head to toe. He saw the slayer on his neck change position on Sukat's neck. Dahlia approached Sukat, who was sitting on a chair and then hugged him. Sukat was very happy; he held Dahlia's hand full of love. He imagined the times he had gone in and out of the shop to get to know her. In this part, Dahlia resists Sukat, who traps her into becoming a prostitute and leaves her alone. Dahlia ended Sukat's life by strangling Sukat's neck using the slayer Dahlia wore on Sukat's neck. Quotations can prove this.

> *"He pulled both ends of the slayer from Sukat's neck with all his strength. The old Sukat, whose strength was not as strong as before, could only stretch without being able to reach Dahlia, who was behind him. His hands reached around, trying to remove the cloth that was strangling him. Then he went limp; his body was helpless. His eyes opened towards Dahlia. There was no more energy in Sukat's body. It's hard to fall lifeless ."* (Riswandi, 2020:126).

Based on this quote, Dahlia's resistance to Sukat occurred, which she harboured for years, and she was finally reunited with Sukat. At this meeting, Dahlia takes revenge against Sukat, who has ruined her life.

CONCLUSION

Based on the analysis of the novella Last Day at the Brothel by Bode Riswandi, the analysis stage concludes that resistance has consequences. According to Foucault, power gives rise to resistance, and this resistance has an impact on the character's life. Like in the novella, the last day is in the brothel of a woman named Yanti and Dahlia, who is under Magdalena's power. Everything inside Yanti and Dahlia, starting from time, energy and body, actually belongs to Magdalena; what Magdalena wants, Yanti and Dahlia must obey; if not, Magdalena will torture Yanti and Dahlia very cruelly until Yanti dies due to disobedience. Dahlia killed Magdalena, but Magdalena was a form of resistance to Magdalena's abuse of her foster children, including Yanti and Dahlia.

Furthermore, women's power over men is reflected in the story of Sukat, who was under Magdalene's rule. Sukat is one of Magdalena's subordinates who is obedient and agile in looking for innocent village girls to become victims of prostitution who are handed over to a pimp named Magdalena. Sukat experiences inner conflict because he is trapped in love with Dahlia. But not long after, Magdalena sensed Sukat's disobedience, so Magdalena calculated that Sukat should not mess around. Sukat cannot fight the cruel Magdalena until, finally, Sukat gives Dahlia (his lover) to Magdalena by trapping Dahlia in deception. This is a form of resistance by Sukat to continue his fate and life, so Sukat prefers to give up his lover to Magdalena.

Women's resistance to men is also reflected in the results of this research. Dahlia, who was a victim of Sukat, was framed as a prostitute and handed over to Magdalena, the pimp. There was resistance from Dahlia to Sukat after successfully killing Magdalena. Sukat was strangled using Magdalena's slayer until Sukat fell lifeless. That's the end of the novella about the last day in the brothel. From the story, there are power relations between women, women towards men, and men towards women, which ultimately gives rise to resistance at every stage of the story.

That is the discussion about women's resistance to power. There are three forms of power discussed in this article, including the power of pimps over their foster children, the power of pimps over their subordinates, and the power of men over their lovers. This power gives rise to resistance, as shown by the character's attitude in the story. This resistance gives rise to consequences the characters must bear in life choices.

ACKNOWLEDGMENTS

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ECOLOGICAL INTELLIGENCE OF COASTAL COMMUNITIES IN FOLKTALE

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ABSTRACT

Folklore as a cultural product is a tool for knowing how a society thinks and behaves. Based on this, this research aims to: 1) produce a description of coastal natural facts in Pacitan folktale; 2) produce a description of the form of ecological intelligence of coastal communities in Pacitan folktale . The research uses an anthropological approach. The object studied is folktale that developed in the coastal area of Pacitan. Data was collected by: 1) recording stories; 2) interview; 3) story transcript; and 4) translation. The validity of the story is carried out by triangulating data collection methods and triangulating sources. The research results show that, even though Pacitan is in a coastal area, the folktale that develops in coastal areas does not necessarily only tell about the sea. The representations of coastal nature contained in Pacitan folktale are: (1) mountains/hills; (2) cliff; (3) sea; (4) dry land, and (5) cave. The forms of ecological intelligence contained in the Pacitan story are: 1) patterns of human relationships with the environment; 2) environmental defense system.

Key words: ecological, coastal, folktale

INTRODUCTION

Pacitan Regency is located at 110º 55' – 111º 25' East Longitude and 7º 55' – 8º 17' South Latitude. The southern side of Pacitan, 67 km long, is directly adjacent to the sea. Administratively, the areas directly bordering the sea are (1) Donorojo District consisting of Widoro Village, Kalak Village, Sendang Village; (2) Pringkuku District, consisting of Watukarung Village, Candi Village, Poko Village, Dadapan Village; (4) Pacitan District consists of Sidoharjo Village, Ploso Village, Kembang Village; (5) Kebonagung District, Plumbungan Village, Kalipelus Village, Karangnongko Village, Katipugal Village, Klesem Village, Sidomulyo Village, Worawari Village; (6) Tulakan District consists of Jetak Village: (7) Ngadirojo District consists of Sidomulyo Village, Hadiwarno Village, and (8) Sudimoro District consists of Pager Kidul Village, Pager Lor Village, Sukorejo Village, and Sumber Rejo Village.

The southern Pacitan region, which is a coastal area, is economically and culturally more or less influenced by the sea. Although not completely, Pacitan coastal communities depend on marine products and beach tourism. Although in certain seasons coastal communities also farm. Meanwhile, culturally, for example, traditional beliefs and ceremonies are still in effect which are also related to the sea. For example, on the 1st of Shura, at Teleng and Watukarung beaches a larung offering ceremony is held. Meanwhile, during the long dry season, in the village of Kembang Pacitan, which is also in the coastal area, a Mantu Cat ceremony is held.

Apart from cultural behavior influenced by the sea, in Pacitan we also found some evidence that folktale influences the behavior of coastal communities towards nature. The folklore of Pancing Kyai Pancer Segara influences the behavior of fishermen on Teleng beach, Pacitan Regency in catching Jenggilus fish. Teleng beach fishermen really respect Jenggilus fish (Marlin fish) because they are considered to be related to fishermen in the Teleng area. Meanwhile, the people of Watukarung really respect Dampo Awang because they are considered instrumental in making the Watukarung coastal area habitable for humans.

RESEARCH METHODS

This research uses a qualitative approach with descriptive analysis. The data source is folktale spread across the southern coastal region of Pacitan. The southern coastal area of Pacitan is in six sub-districts, namely Donorojo sub-district, Pringkuku sub-district, Pacitan sub-district, Tulakan sub-district, Ngadirojo sub-district and Sudimoro sub-district.

Folk tales are collected by: (1) recording stories, (2) transcribing stories; (3) translation. Meanwhile, to ensure the validity of the story, the triangulation method is carried out by: (1) data source triangulation, which is done by searching for data from many informant sources, namely people who are directly involved with the object of study. This is done to get the most complete story; (2) triangulation of data collection methods (observation, interviews, documentation studies, and focused groups). This is done to obtain reliable information.

RESULTS AND DISCUSSION
Representation of Pacitan's Coastal Nature
a. Mountains

Geographically, Pacitan is in the Thousand Mountains region. Located between 110° 55' 111° 25' east longitude and 7° 55' - 8°17' south latitude. Pacitan to the south borders directly on the Indonesian Ocean. However, 49% of the area is mountainous with 90% of the area being dry land.

The condition of this mountainous region is also reflected in the folktale that developed in the Pacitan coastal region. For example, in Mbah Brayut's story.

Mbah Brayut's story is still active in the Sidomulyo village area, Nggayam village, Klesem village, Kebonagung subdistrict, all of which are in the coastal area. However, Mbah Brayut's story actually tells of a beautiful mountainous region. As in the following quote.

Until you arrived at a beautiful hill. So that all three feel safe and secure. That's why
the place was named Nggayam (Mbah Brayut)

In line with Mbah Brayut's story, the story of the origins of Worari from Worawari village also tells of mountains as a setting. This story also tells that Mount Worawari provides security and comfort to the characters in the story. This can be seen in the following story excerpt:

Until he arrived at a place that he felt was safe, Ki Panji Sekar Sanjaya Angrangin
stopped. In that place, a wooden stick was stuck into the ground at the top of this
mountain. Then the mountain was named Mount Worawari (Origins of Worawari)

The mountainous area is also depicted in the story of Asta na Genthong. In this story, it is stated that the area where the sacrifice was placed close to the beach was in the mountains.

Feeling that he would not have long to live, Brawijaya meditated in Kalak Cave.
However, before starting his meditation, he gave a message to Ki Ajar. The message
was that in the future, when I face the Hyang Dewata, cut off my right hand and put
it in a barrel. The hand in the barrel was then placed on the mountain, north of the
cliff on the south coast. This hand is a sacrifice so that this land can be inhabited
(Asta na Genthong)

Even though it is located in an area directly adjacent to the sea, the folktale above uses the mountain as the setting for the story and becomes the object of the story.

b. Rocks and Cliffs

Cliffs are rock structures that rise vertically. According to the Big Indonesian Dictionary, a cliff is a river bank (gorge) that is high and steep (almost vertical); the slope of a mountain (hill) is like a steep wall. So, cliffs in this context are towering rocks around the coast.

Natural conditions in the form of cliffs are found in the story Asta na Genthong. It is said that the uninhabited area which is currently the Pacitan region is a rocky area. In fact, to place the sacrifice you have to place it on a cliff. As in the following quote:

Feeling that he would not have long to live, Brawijaya meditated in Kalak Cave.
However, before starting his meditation, he gave a message to Ki Ajar. The message
was that in the future, when I face the Hyang Dewata, cut off my right hand and put

it in a barrel. The hand in the barrel was then placed on the mountain, north of the
cliff on the south coast. This hand is a sacrifice so that this land can be inhabited
(Asta na Gentong).

Natural conditions in the form of a row of cliffs are also found in the story of Watu Tarung. In
the story of Watu Tarung, it is told that the character Dampo Awang's boat could not dock because the
beach was filled with coral. It can be seen in the following excerpt:

Finally Dampo Awang decided to anchor. However, Dampo Awang's boat could
not move ashore. The reason is that the beach in that area is surrounded by coral
cliffs, so boats cannot pull over (Watu Tarung).

The current natural condition of Watukarung beach, which consists of hills and cliffs, is the
object of the story. The cliffy natural conditions in the story are not only the setting for the story, but
also become a conflict in the story. The cliff makes it difficult for the ship to pull over, so Dampo
Awang's character has to get rid of it.

c. Sea and Beach

The shape of the sea or beach in Pacitan coastal folktale is not specifically described. The sea
and beaches are only told as setting for the story. Like the story of Kyai Pancer Segara and the origins
of Panati Kunir below:

One day, Kyai Pancer Segara made a hook made of gold. After the hook was made,
Kyai Pancer tried fishing using the hook in the southern sea (Kyai Pancer Segara).

In the story above, the sea is not the main object of the story. So the atmosphere and condition
of the sea cannot be described. Likewise with the story of the origins of Kunir beach below. In the story,
the beach object is not specifically described.

When he was tired, he rested on the beach, lamenting his fate. Suddenly he heard a
voice telling him to bathe on the beach so that his illness could be cured (Origins of
Kunir Beach)

d. Barren Territory

Pacitan Regency has an area of 1,389.87 km2 with 1,259.72 km2 or around 90.64% being dry
land. This condition is exacerbated by the condition of the land, which is almost all chalky areas. So it
is not suitable for farming.

In the story of Mbah Brayut, it is told that the character Mbah Brayut tries to find fertile land to
replace the land in his area which is not fertile.

After combing the mountains in his territory, Mbah Brayut felt that the area was not
fertile. Therefore, he took the initiative to replace the land in his area with fertile
land. After finding fertile land, Mbah Brayut then carried the land using a krondo
(Mbah Brayut)

The quote above shows that fertile soil is a necessity. However, areas like those in the story are
not fertile. So there is an effort to overcome this, namely by looking for fertile land. However, it is said
that this attempt failed because the Krondo used had a hole in it.

d. Cave

The Pacitan area is generally composed of limestone mountains. So the existence of caves in
Pacitan is spread across various regions. Because of this, currently Pacitan is nicknamed the City of
1001 caves.

In Pacitan folktale, several stories are found using Goa as the setting for the story. As in the
following stories:

Ki Buwana Keling's follower named Surengpati, after feeling defeated, finally ran
east of here. At this point, he didn't feel at ease. Therefore, Surengpati meditated
here, in a cave in Wati hamlet, Ngnggawang village. Surengpati felt that rather than

converting to Islam, it would be better to die in a state of asceticism. Finally Surengpati disappeared, there was no body (Origins of Baritan)

At that time, the Dutch were about to attack the hamlet which was considered beautiful. The traveler felt afraid and finally went back to hiding in a small cave. The cave is called Pandean west of Mount Punjung (Origins of Nglandangan)

> There she was confused, if she went west she would meet her husband while to the east she would meet her father. Therefore, the place was named Maron, or Maro or Mendua. Due to confusion between staying east or west, Dewi Sekartaji finally meditated in a cave (Ki Ageng Kalak)

Caves are a place to live or shelter provided by nature. The folktale above illustrates that caves are a place of refuge and a place to defend oneself. In the stories of Asal-Asal Baritan and Ki Ageng Kalak, the cave is a place to maintain one's beliefs by carrying out ascetic rituals. Meanwhile, in the story of the Origin of Nglandangan, the cave is a place to hide from enemies.

Forms of Coastal Ecological Intelligence
a. Patterns of human relationships with the environment
1) Humans and the environment have the same position

The view that the position of humans and nature are equal in the eyes of God is one of the controls so that humans do not act arbitrarily towards nature. Folktale on the coast of Pacitan which contains the community's view that nature has an equal position so that nature is prohibited arbitrarily is seen in the story of Pancing Kyai Pancer Segara.

In this folktale it is said that the fishermen of the village of Kembang Pacitan are the brothers of the Jenggilus shark. So, fishermen should not carelessly catch these fish. People also believe that these fish will help protect fishermen when they go to sea. This can be seen in the following story excerpt.

> Since then, Kyai Pancer's family has felt a kinship with the jenggilus shark. According to the story, until now, many fishermen on Pancer beach are often visited by large fish when they are at sea. This bond does not bother him if he is fed rice while claiming that he is also a descendant of Kyai Pancer (Kyai Pancer Segara).

The view that humans and the environment have the same position is also found in the story Ki Ageng Kalak. In the story, it is said that the character Prawirayuda planted rice using the derep method (rice field system) so that the harvest should not be messy or messy or a lot of rice would be scattered. It is believed that scattered rice will cause sadness.

The belief that humans, animals and humans have the same position has become a means of control to protect the environment.

2) Humans and the Environment Give to Each Other

Environmental management runs well if human interaction with nature goes well. Humans and the environment will coexist in harmony if there is a reciprocal relationship. In the story of the Origin of Pangasan, the interaction between fishermen and fish is not as predator and prey. But the relationship is give and take. In the story, it is stated that in ancient times the person who first caught the Angas fish threw away the spines and head of the fish as a thank you to the sea. Thanks to that thank you, every year there is always a season of Angas fish pulling up to be caught. Until now, the belief in throwing away spines and fish heads is still maintained by the fishermen of Worawari village during the Angas fish season.

The reciprocal interaction between humans and the environment is also found in the Legend of Mbah Brayut. It is said that when Mbah Brayut found an area that was not fertile, he tried to fill the area with more fertile soil so that it could be planted. As in the following story excerpt.

> From the slopes of the mountain, Mbah Brayut felt that the area under his control was not fertile. Therefore he looked for fertile land, used for filling. The land was then included in the *Krondo*. The land was apparently quite wet, therefore the area was named Ngembes (Mbah Brayut).

Until now, the community still believes that the fertile Ngembes area originates from *urug* (filled land). So it is prohibited to take land in that area to use as landfill in other areas.

b. Environmental Defense System

Environmental protection in Pacitan coastal folktale can be grouped into two. The first is defense by prohibition. The second is defense by limiting exploitation.

1) Prohibition of exploitation

Javanese people validate prohibitions by making the expression *ora ilok* (inappropriate) which if violated will result in bad consequences. Mustofa (2015) stated that in an effort to maintain harmony with nature, Javanese people created the *Ora Ilok* expression. For example, pregnant people ora ilok ngidoni wells, mundak anake guwing (pregnant people are not allowed to spit into wells, so that their children do not have clefts).

The expression *ora ilok* as an effort to stop exploitation is also found in Pacitan coastal folktale. For example, in the story Tinatar. In this story, there is an expression *ora ilok ndemak pitik alas* (prohibition on catching partridges). If you violate it, the whole village will suffer a disaster.

Besides developing as folktale, the Tinatar village government followed up by making a Village Regulation regarding the prohibition on catching partridges in the Tinatar area.

The expression ora ilok is also found in the Pangasan story. In the story, it is forbidden to cut wood on Mount Ganjuran. Because Mount Ganjuran is where Nyai Roro Kidul's palace stands.

2) Limiting exploitation

Efforts to protect the environment, apart from prohibitions, also include restrictions. In contrast to prohibitions, restrictions still allow exploitation with a number of rules. For example, in the legend of Kyai Pancer Segara, it is stated that fishermen can catch Jenggilus sharks or stingrays as long as they are not stump-tailed. Apart from that, fishermen also have to release caught stingrays if they are visited by stump rays at the same time.

The belief that there is a kinship between stingrays and the fishermen of Kembang Pacitan village limits the exploitation of stingrays in the southern waters of Pacitan. Even though this belief only applies to fishermen from Kembang village, at least there are catch restrictions on stingrays. Even though it is small in scope.

CONCLUSION

Folktale that developed in the coastal region of Pacitan, apart from containing the natural sea, also tells of mountains, coral or cliffs, and caves. This shows that, apart from interacting with the sea, coastal communities also interact with other natural conditions. Thus, even though they are on the coast, the characters in the story do not necessarily always interact with the sea. The sea is not the only natural resource for survival, but it also depends on other natural resources.

The findings above are in line with the concept of Lowie (1917, Barlian, 2020) which states that under the same geographical conditions, cultural differences are possible. The availability of resources is not a determinant of culture. This means that the environment, as a static form, becomes a dynamic element that shapes the usefulness of natural power numbers.

Pacitan coastal folktale also contains environmental protection efforts. Environmental protection is carried out by means of prohibitions and restrictions. Prohibitions or taboos are always related to punishment. Likewise, restrictions if violated will have bad consequences.

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THE VALUE OF WOMEN'S MARITIME HEROISM IN QUEEN KALINYAMAT'S FOLKLORE

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ABSTRACT

Queen Kalinyamat is the figure of Jepara's female leader who brought Jepara to the peak of glory. Queen Kalinyamat's role as a powerful woman made Jepara a maritime city which became a trade and naval center. Likewise in its role against invaders through the maritime field. Queen Kalinyamat sent troops and warships to help fight the invaders. Departing from this story, a folklore emerged that accompanied Queen Kalinyamat's struggle against invaders in the maritime field. This study aims to describe the values of women's maritime heroism in the folklore of Queen Kalinyamat's. This research uses qualitative descriptive through feminism approach. The source of this research data is the folklore of Queen Kalinyamat's. Data collection techniques are reading techniques and literature studies. The results showed the values of maritime heroism in the folklore of Queen Kalinyamat in her role as a woman who fought the invaders. In addition, in folklore, Queen Kalinyamat in her role as a woman who leads the city of Jepara makes Jepara a port city, the center of trade. The values of maritime heroism can be known including: 1) love for the motherland, 2) willing to sacrifice, 3) courage, 4) free spirit, 5) loyalty, 6) never give up, 7) unity and unity.

Keywords: *women's maritime heroic values, Queen Kalinyamat*

INTRODUCTION

Folklore is a story from ancient times that developed among the people and was passed down orally from generation to generation. Folklore is the essence of culture in which the characters and events in the story are thought to have occurred in the past or convey messages or messages through stories. Through studying the characters in folklore, the attitudes, behavior and words of the characters can be conveyed which reflect useful ethics and morals (Danandjaja 1997). Folklore basically contains values that need to be instilled in children or the younger generation. According to Rukmini (2009), the moral values contained in folklore include heroic values.

Folklore can be seen as telling a character, what a certain figure or community group experienced or did at a certain time and was left behind by a certain figure or community group in an area. In this way, it can be seen that its connection to a character's life journey can be used as a folk tale that has value, one of which has heroic value.

One of the folklore figures in the city of Jepara is Queen Kalinyamat who is famous for her folklore which is full of heroic values. The reason is, Queen Kalinyamat was the female leader of Jepara who brought Jepara to the peak of glory. Queen Kalinyamat's role as a powerful woman made Jepara a maritime city which became a trade and naval center. Likewise, its role against invaders through the maritime sector. Queen Kalinyamat sent troops and warships to help fight the invaders. Departing from this story, a folk tale emerged that accompanied Queen Kalinyamat's struggle against colonialists in the maritime sector (Sulistyanto 14:2019).

Maritime heroic values are formed by human character which prioritizes thinking and work patterns based on courage, self-confidence, hard work based on intelligence and togetherness. So, the value of maritime heroism also shows that people have a tenacious attitude, hard work, independence, mutual cooperation, respect for differences, love of the country, willingness to sacrifice, brave, independent spirit, loyal, never give up. to the top. rise up, unite and unite. Unity (Bastari 2021). In the folklore of Ratu Kalinyamat, the story of the struggle against invaders through the navy is mentioned. It is said that Queen Kalinyamat provided warships and soldiers to fight the invaders. During the journey

an extraordinary miracle occurred. Starting from the number of warships and soldiers, which according to the public at most reaches thousands. During her journey at sea, Queen Kalinyamat led the navy with her power to control the air and sea water. Never give up even though there are many obstacles on the way to provide reinforcements against the invaders for the sake of an independent country (Pemda Kabupaten Tingkat II Jepara. 1988).

Apart from that, it is stated that in folklore, Queen Kalinyamat, who led Jepara, was known as a fair, tenacious, hardworking and intelligent leader in advancing the economy, known as the port city of Jepara as a trading city. Queen Kalinyamat's role in folklore is very large, showing herself as a woman who led Jepara both in the economic and maritime military fields. Queen Kalinyamat is the figure of Jepara's female leader who brought Jepara to the peak of glory. Queen Kalinyamat's role as a powerful woman made Jepara a maritime city which became a trade and naval center. Likewise in its role against invaders through the maritime field. Queen Kalinyamat sent troops and warships to help fight the invaders. This writing aims to describe the heroic values of maritime women in the folklore of Queen Kalinyamat.

METHOD

This research method uses descriptive qualitative through a feminist approach (Nurgiantoro, 1998). The feminist approach is more about the existence of women's role in the freedom to define their existence in various fields. In this research, the author divides research methods into three, namely data collection, data analysis, and presentation of data analysis (Pradopo, 2009). 1) Data Collection; a) read material objects and understand them by re-reading folk tales Queen Kalinyamat to find out the contents of the story in it. Mark the parts that will be described, such as characterization and figures that show maritime heroic values and feminist elements (Mill, 2005), b) read written sources or literature reviews in the form of previous research that uses similar objects or research to get further references, c) pay attention to the parts -parts The important part is related to research studies, both material objects and formal objects. 2) Data Analysis. In data analysis methods, the author using the initial stage, namely identifying the heroic values of maritime women in the folklore of Queen Kalinyamat, then the author uses an existentialist feminist approach to understand the role of Queen Kalinyamat as a powerful female leader in Jepara (Wolf, 1997.). 3) Presentation of Analysis Results. Presenting the results of the analysis is the stage of describing and analyzing. This method is done with explanations and information accompanied by quotations of material objects as evidence. Then the final stage is to conclude the results of the research that has been carried out are displayed.

RESULTS AND DISCUSSION

In general, the folklore of Ratu Kalinyamat highlights two major events, namely the struggle to provide aid for warships and soldiers to fight the invaders and leadership in advancing Jepara's economy as a port center in the field of trade. At that event, Queen Kalinyamat initially provided assistance with dozens of warships and thousands of soldiers to be sent to Johor, Aceh, Maluku to fight the invaders. Queen Kalinyamat and her soldiers left for Johor, Aceh, Maluku across the vast sea for the sake of an independent country. Apart from that, Queen Kalinyamat's leadership in advancing the economy of Jepara City cannot be separated from the role of Queen Kalinyamat in appointing Jepara as a central port for trade traffic.

The events that occurred at that time became an inseparable part of the folklore of Queen Kalinyamat in her role as a woman who led the war and led the city of Jepara. This is actually reflected in the title of the story Ratu Rakyat Kalinyamat as a female maritime hero for both Indonesian independence and leadership of the city of Jepara. Geographically, this folklore takes the background of Jepara as the center of a trading port and a vast ocean for sending warships and soldiers, so that the term maritime sector appears in this folklore. The following is the role of Queen Kalinyamat which shows her existence in folklore as a female warlord and leader of the city of Jepara who is full of maritime heroic values. Maritime heroic values are as follows.

Queen Kalinyamat's role as a war leader in the maritime sector in folklore states that Queen Kalinyamat provided assistance with dozens of warships and thousands of soldiers to be sent to Johor, Aceh, Maluku to fight the invaders. Queen Kalinyamat and her soldiers left for Johor, Aceh, Maluku across the vast sea for the sake of an independent country. In this story there are heroic values, namely love of the country and the values of unity and oneness. Called a maritime hero because Queen Kalinyamat and her soldiers fought by sea. There is the heroic value of Queen Kalinyamat who was willing to sacrifice her energy and materials for the sake of

the independence of the Indonesian state by building quite a lot of warships. In folklore it is said that Queen Kalinyamat built thousands of warships.

The exact number is not determined as told in history, but in folklore it is said that there were so many ships built by Queen Kalinyamat that they were considered very comprehensive in providing assistance for the country's independence. Even the soldiers sent to war numbered tens of thousands. For this reason, in the folklore of Queen Kalinyamat, it is stated that Queen Kalinyamat sent thousands of warships and tens of thousands of soldiers. For this reason, Queen Kalinyamat is said to have a soul that shows heroic values of being willing to sacrifice, a spirit of independence, unity and oneness towards the country. In the process of making this warship there was something extraordinary, namely that the Queen participated with her people in the construction process so that the thousands of ships made could be completed in an instant.

This proves that Queen Kalinyamat is an exemplary leader who has a spirit of hard work and mutual cooperation. The heroic value contained in the folklore of Queen Kalinyamat shows that the Queen fought against the invaders by sailing the seas with warships and soldiers who did not only provide assistance to one area, namely Aceh, which was the first to ask for help. But also to Johor and Maluku. Queen Kalinyamat was brave and loyal to the country because Queen Kalinyamat was directly involved in the struggle against the invaders and even continued to provide assistance to any region for the sake of independence so that the heroic values that can be known are being brave and loyal to the country. country, and never give up. The heroic value of never giving up can be seen from their struggle, even though in the Aceh region they failed to repel the invaders, they did not give up by continuing to provide ship and army assistance to Johor and Maluku. Because of his unyielding spirit, he was able to make the invaders reluctant to face Queen Kalinyamat.

It is even said that Queen Kalinyamat was a very rich female leader. Queen Kalinyamat's role as Leader of the City of Jepara is very tenacious and intelligent in advancing the economy. In folklore it is said that Queen Kalinyamat was able to make Jepara a trade center because of the construction of a large port. It can be seen that the heroic value is a woman who fought for the economy by using the sea as a trade center by establishing a large port so that Queen Kalinyamat was called a maritime hero. The folklore of Queen Kalinyamat is told by a female character who shows her existence as a leader of the war and government of the city of Jepara who can be said to be a female maritime hero.

CONCLUSION

From the results of the research conducted by the author, it can be concluded that the folklore of Ratu Kalinyamat has maritime heroic values including: 1) love of the homeland, 2) willingness to sacrifice, 3) courage, 4) spirit of freedom, 5) loyalty, 6) never give up , 7) Unity and Oneness. The folklore of Ratu Kalinyamat is told by a female character who shows her existence as a leader of the war and government of the city of Jepara who can be said to be a female maritime hero. Based on the discovery of maritime heroic values in the folklore of Ratu Kalinyamat, it can be seen that Queen Kalinyamat, apart from being a leader who has a heroic spirit in the maritime sector, is also able to strengthen and advance the economy through trade by utilizing the sea as a port center in Jepara. In this way, Queen Kalinyamat was able to demonstrate her existence as an intelligent female leader by utilizing the maritime sector.

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METAPHORS FOUND IN THE SONG "SWITCHBLADE" BY NIKI: A COMPARATIVE STUDY

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ABSTRACT

Many songwriters utilize figurative language, like metaphor, in their song lyrics to convey their emotions through various experiences. NIKI's song "Switchblade" employs metaphors in both lyrics and music video. This study discusses the similarities and differences of metaphors found in the song lyrics and the music video. The researcher proposes and formulates two research questions. The questions are (1) What types of metaphors are found in Switchblade song lyrics by NIKI? and (2) What are the similarities and differences of metaphors found in Switchblade song lyrics and music video by NIKI? In gathering the data of the findings, the researcher applied a theory of conceptual metaphor by Lakoff and Johnson (2003). This theory divided metaphors into three types: which is structural metaphor, ontological metaphor, and orientational metaphor. The researcher also combined descriptive qualitative and comparative methods in doing the analysis. From the findings, the researcher found seven data of two types of metaphors, ontological and orientational. The researcher also found 3 data for the second research question: two similarities that focused more on the meaning and one difference that primarily focused on the image of the metaphor depiction between song lyrics and the music video.

Keywords: *Metaphor, Comparative Study, Nicole Zefanya (NIKI), Switchblade*

INTRODUCTION

In the development of songs, it is undeniable that many songwriters still express their thoughts, feelings, or experiences by using figurative language, such as metaphor, in their song lyrics. Metaphors in a songwriter's work can create a different experience in delivering the expression.

"Past metaphorical research has shown that metaphors give people new understandings of their collective experience and new meanings to their past, their daily lives, and their collective knowledges and beliefs. New metaphors have the power to create a new reality for both the listener and the speaker; they cause both to understand their experiences in different ways." (Crossley, 2005, p. 502)

One of the songwriters who uses metaphor in her work is Nicole Zefanya (NIKI). In one of her albums, MOONCHILD, NIKI made one specific metaphorical song entitled Switchblade. This well-known song makes it the second most-streamed song in her album. It talked about her journey of moving from Jakarta to LA by using some unique expressions through metaphor in the song lyrics and the music video. The researcher believes that people may know about this song, but they may not realize the use of metaphor in this song. Hence, the researcher chose this song for the analysis to show how the metaphor works in this song.

Researchers in a variety of fields of study, such as computer science, management, psychology, neurology, and linguistics, have shown an interest in the study of metaphor throughout the century. According to a bibliographic review of research on metaphor from 2000 to 2017, there is a steady increase in the number of academics investigating metaphor (Zhang et al., 2021). According to Johnson (2017), metaphor has been studied in the linguistics field with various symbolic forms of interaction besides language, including dance, theater, music, art, and ritual.

As the researcher read the previous study about metaphor analysis in songs (Bernadetta et al., 2023; Nurman and Dindiana, 2021; Wahyuda, 2022; Yusuf and Amelia, 2018), the researcher found that many previous studies predominantly analyzed the types of metaphor in song lyrics and decided the dominant one. Some studies also discussed the meaning of each type of metaphor found in the song lyrics. To this extent, the researcher has not found a study about metaphor in song that discusses and

compares the song lyrics and the music video. Therefore, this research gave further and expanded information about the types of metaphors in a song by combining them with a comparative study.

Lakoff and Johnson (2003) identify several types of metaphors, including structural metaphors, orientational metaphors, and ontological metaphors. Structural metaphors involve mapping one conceptual domain onto another. It is a metaphor that shapes how we perceive, think, and behave. The essence of this metaphor is to understand and experience one type of thing to another. For example, people might talk about an argument as a war, which involves mapping the domain of war onto the domain of argument. It's not that disagreements are a subspecies of conflict, to put it metaphorically. However, ARGUMENT is understood, performed, discussed, and arranged in part in terms of WAR.

Orientational metaphors involve mapping spatial relationships onto abstract concepts. For example, people might talk about happy times as "up" and sad times as "down." The numerous spatialization metaphors share an overarching outward systematicity, which defines their coherence. Thus, GOOD IS UP provides a UP orientation to overall well-being. It is coherent with special situations such as HAPPY IS UP, HEALTH IS UP, ALIVE IS UP, and CONTROL IS UP. STATUS IS UP coinciding with CONTROL IS UP. Ontological metaphors involve mapping one kind of thing onto another kind of thing. This metaphor serves as the foundation for an incredibly diverse range of experiences with physical objects, particularly our own bodies; in other words, it offers ways of showing events, activities, emotions, ideas, and so on as substances and entities. For example, people might talk about ideas as if they were objects that can be grasped or held. Another example is the noun inflation as an entity of metaphorical view to experience rising prices.

The notion of "comparing" refers to building relationships between two entities, which is what they have in common in terms of attributive sameness, while also establishing contrasts between qualities in the act of comparison (Nethersole, 2005). However, Warwick (1973) argued that finding similarities and contrasts between things is the process of comparison in its broadest meaning. It is rather than being an added activity to more fundamental cognitive and perceptual processes. Warwick also said in his book that experts use the word comparative method to refer to social scientific analysis involving observations in more than one social system, or the same social system at several points in time. In short, as Mills et al. (2006) mentioned in their journal, the overarching purpose of comparative analysis is to look for similarities and variances.

According to Jonathan Z Smith's method of comparative process, he described four operations of performances with description, comparison, redescription, and the rectification of category (Burton, 1995). However, Miri and Shahrokh (2019) created a revision and expansion of the process into five distinct operations that might be included in the comparison process. Those are selection, description, juxtaposition, redescription, rectification, and theory formation.

The comparands—items to be compared—and the "third of comparison," or tertium comparationist—a point or issue to which they are to be compared—must be chosen by the researcher during the selection phase. Comparative researchers should present a historical-empirical description that places the selected things in the appropriate socio-historical and discursive contexts before juxtaposing them. The researcher observes and evaluates their similarities and differences about the tertium comparationist throughout this juxtaposition. Redescribing a historical-empirical object in light of new information learned by its comparison with another item is a process known as redescription. Rectification refers to a revision definition and conceptualization of the (meta-linguistic) categories involved in the study rather than the investigation of a specific historical-empirical object (Miri and Shahrokh, 2019). Based on the research questions the researcher proposes about the metaphor found in Nicole Zefanya's Switchblade song lyrics, then comparing it with the visual metaphor in the music video, it is consequential to analyze it using some theories stated in the previous section.

Before applying some theories about the metaphor itself, the researcher elaborates on detailed information about the Switchblade lyrics and music video to reassure the reader that the song lyrics and music video already meet the criteria to be analyzed based on the theories about them.

In this study, the researcher applies the conceptual metaphor, a theory by Lakoff and Johnson. As Lakoff & Johnson (1980) stated, the "conceptual" system plays a central role in defining our everyday realities, and so was NIKI in her Switchblade song lyrics about her journey moving from Jakarta to Los Angeles by using metaphor to express her journey in the song lyrics. This theory helps the researcher identify the metaphors and their types found and used in the song lyrics. Using the theory from Jonathan

Z Smith, the researcher applies the comparative process in identifying the similarities and differences of metaphors found in the music video of Switchblade by Nicole Zefanya.

In this study, the researcher used the song "Switchblade" by Nicole Zefanya, known as NIKI. According to Spotify (n.d.), NIKI is a 24-year-old singer, songwriter, and producer. She was born in Jakarta but now lives and is based in Los Angeles. She is under the label of 88 Rising and got praise from Billboard "as one of the brightest rising stars." NIKI also has 2.8 million followers and more than ten thousand monthly listeners worldwide on Spotify.

"Switchblade" is one of her hit songs as the second song on her debut album "MOONCHILD." This three-minute and twenty-four-second song has over fourteen thousand streamers since April 2, 2020, making it the second most-streamed song in this album. This song has also gotten more than 8.7 million viewers of the music video and live stripped version. In addition, this song is also the second most-streamed song in her album. The researcher chose this specific well-known song for a deeper analysis of the uniqueness that NIKI tries to share about her journey moving to LA through this metaphorical song and music video.

This research draws on two earlier studies that were carried out. First, Saragih's (2021) research entitled "An Analysis of Metaphor in Batak Toba Song Lyrics (Mother Love's Theme)" used the qualitative method and theory of Kovecse. The research subject of this study is Batak Toba selected song lyrics, while the object is to classify metaphors in Batak Toba song lyrics. The finding revealed twenty-one metaphors divided into three types; structural, ontological, and orientational. The result also showed that the dominant type of metaphor is ontological. Second, Maulana (2017) studied "A Semantic Analysis of Metaphor Found in Selected Lyrics of The Script, Katy Perry, and Michael Bublé" using a descriptive qualitative method and 30 selected song lyrics from The Script, Katy Perry, and Michael Bubble. This study aimed to identify the types of metaphors, describe the elements being compared, explain the functional meaning of the metaphor, and describe the implication of the use of metaphors in education. The finding revealed three metaphors; conceptual, mixed, and poetic. The conceptual metaphor was the dominant one.

Through those studies, the researcher found that some studies only mention the types of metaphors found in song lyrics and then find the dominant ones. However, only a few studies have interpreted the meaning of each metaphor found in the song lyrics. The researcher develops new research using a different subject, the song "Switchblade" lyrics by Nicole Zefanya (NIKI). The researcher also challenges new objects in this study, the types and meanings of metaphors found in "Switchblade" song lyrics by Nicole Zefanya (NIKI), and compares them with the music video. It means this study proposes an enrichment in the form of a metaphorical field since it has a comparative study.

METHODS

In analyzing the gathered data, the researcher applied some stages of the technique. Firstly, through the written form of the song's lyrics, the researcher read and interpreted the real meaning of the lyrics. For the second stage, it was essential for the researcher to apply the necessary approach. The approach worked as a guidance for the researcher in doing the first analysis. Hence, the researcher used the Formalism approach since the researcher focused on the element of the work itself. Matterson (1990) stated,

"Formalism may be defined as a critical approach in which the text under discussion is considered primarily as a structure of words. That is, the main focus is on the arrangement of language, rather than on the implications of the words, or on the biographical and historical relevance of the work in question." (p. 9)

Formalism could be applied in several ways, including the analysis of literary works. One of the key concepts to use this approach is through defamiliarization. The formalists support the novelty-induced defamiliarization of formal poetic techniques like rhyme, meter, metaphor, image, and symbol (Mambrol, 2018). Therefore, this approach helped the researcher distinguish between different metaphors in the song lyrics using this method with the combination of Lakoff and Johnson's theory. Through this step, the researcher could also elucidate the first problem possessed by the researcher in the first chapter served in the form of a table.

In the third stage, the researcher applied the expansion of Jonathan Z Smith's method of comparative process by Miri and Shahrokh (2019). Miri and Shahrokh expanded the process into five steps. However, this study only used the first three steps since the last two steps were unnecessary. The

first three steps exist as a natural part of all comparisons, and the next two steps may not apply to a particular study, including this study. The three steps are as follows:

1.   Selection

The first step was selection. In this step, the researcher selected the case to be analyzed by determining the comparand and the tertium comparationis. In this study, the comparand is the song lyrics, and the tertium comparationis is the music video. The basis of both cases was the metaphorical song Switchblade by Nicole Zefanya (NIKI).

2.   Description

The second step was description. After selecting the case to be analyzed, the researcher provided further detailed information on the comparand and the tertium comparationis. Careful description would help the reader not presuppose that they already know what has captured their attention in the study (Burton, 1995).

3.   Juxtaposition

The third step was juxtaposition. In this step, the researcher observed and analyzed the similarities and differences between the comparand and the tertium comparationis. The outcome of this action served in the form of a table.

The researcher discovered the results of the second research question through this process. The outcome showed the similarities and differences of the metaphor in the song lyrics and the music video.

In the fourth stage, the researcher did an expert validation. In this stage, the researcher consulted the validity, correctness, and credibility of the data results to the selected expert. For this study, the chosen expert validator is the English Language Study Program active lecturer who holds both a bachelor's and a master's degree. For the last stage, the researcher provided a conclusion of the summary of the findings containing the results of the study. It includes (1) the types of metaphors in the song lyrics and (2) the similarities and differences between the song lyrics and music video.

RESULTS AND DISCUSSION

This section is divided into two parts. The first section elucidates the types of metaphors found in *Switchblade* song lyrics by NIKI and the second section shows the similarities and differences of metaphors found in the *Switchblade* song lyrics and the music video.

Types of Metaphors Found in the Song Lyrics

In this section, the researcher used Lakoff and Johnson's (2003) theory to answer the first research question about the types of metaphors found in song lyrics. The theory is about conceptual metaphor. This metaphor identified metaphor into several kinds, which are structural metaphor, ontological metaphor, and orientational metaphor. The researchers found two types of metaphors found in the *Switchblade* song lyrics by NIKI. Those two types are ontological and orientational metaphors. In the following, the researcher elaborated on the results of the findings.

Ontological Metaphor

Lakoff and Johnson (2003) defined several types of metaphors, including the ontological metaphor. An ontological metaphor, a metaphor that maps one kind of thing into another thing that is related to physical objects (especially our bodies), such as ideas, was found in some parts of the *Switchblade* song lyrics. The researcher analyzed the song lyrics and discovered five pieces of data. In the following, the researcher explained those five.

The researcher discovered an ontological metaphor in the line "Ground is glowing, I'm slowin' my stride with every step," appearing in the third line of the first verse. These lyrics map the abstract idea of "glowing" to the concrete concept of "ground." It suggests that the ground is not just a solid surface we walk on but also something alive and full of energy. This metaphor suggests that the ground is a place of warmth and hope, full of life and potential. In this instance, the lyrics likewise depict the ground as a place full of wonder and beauty that portrays possibilities and optimism. The following phrase of the lyric, "I'm slowing my stride in every step," gave additional information that NIKI was amazed and wondered at how the new place and environment she stepped into gave so much new energy that made her feel alive. Therefore, she slowed her steps while walking on that ground.

In the second line of the chorus, the researchers also found this metaphor in the song lyrics, which says, "The winds of change have nothin' on this switchblade faith." In this phrase, the lyrics try

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to convey the idea of "change" into a concept of "wind." The meaning of this word alludes to a powerful, dynamic force that causes changes or transformations. It is clear from the metaphor that change is broad and frequently unforeseen. Similar to the movement and force of the wind in the physical world, the word "winds" helps communicate the sense that change is a force that can create a powerful effect and cause a major change in someone's life. In addition, looking at the whole sentence in this specific line of the lyric, the metaphor in this phrase also tries to convey that even when changes, forces, and transformations come to her in the future, she will stay on and not be bothered or distracted. The switchblade faith that she has and lives in herself will always win over every obstacle she faces.

The researcher also found another term to be analyzed in the same line from the chorus of the lyrics, "The winds of change have nothin' on this switchblade faith." In this phrase, the mapping of the lyrics serves the word "switchblade" as the concrete concept into the abstract concept of the word "faith." The term "switchblade faith" emphasizes that faith may have the potential to be both powerful and harmful. Like a switchblade, it can be quickly and simply taken out, yet it can also be hidden or tucked away. Hence, it can also be used for good or evil. Another way to interpret it would be as a confirmation of faith's power to triumph over hardship. Moreover, still relating to the explanation above, the metaphor in this lyric also tries to portray how this faith that lives in herself helps her survive some hurdles that may come and bring changes, transformations, or forces. So, in this lyric, the switchblade that works as the concrete concept of the metaphor inclines as something positive that is strong, good, and powerful to win some impediment.

Another data of this metaphor found in the lyrics, "And all my new friends dazzle like they're royals," appeared in the eighth line of the first verse. This phrase maps the source domain of "royals" onto the target domain of "new friends," suggesting that the friends are impressive and captivating. They are not actual royals but possess certain regal qualities like elegance, charm, or commanding presence. The ontological shift implies a shift in the songwriter's perception of their new friends, as they are not seen as ordinary friends anymore but as individuals with a certain regal quality. Through this metaphor, NIKI also wanted to convey her experience exploring the new place and meeting new acquaintances who became her friends. In this case, her new friends impressed her from the start because, somehow, they could show an amiable nature to welcome her in the unfamiliar place she just discovered.

The last lyric the researcher discovered contains an ontological metaphor appearing in the second line of the pre-chorus, "The skies are vast." The line "The skies are vast" implies something more than just the physical expanse of the sky or its actual immensity. In this usage, "vast" refers to enormous, expansiveness, or infinity. The symbolic part stems from the concept that the sky, in its immensity, may represent something more profound. The expanse of the sky could be interpreted as a metaphor for the infinite or unbounded nature of existence or the human experience that includes chances and possibilities. It goes beyond a mere statement about the sky's physical immensity to convey a sense of grandeur and infinity. In addition, relating this sentence with the whole concept of the lyrics, the metaphor found in this part of the lyric works to express different experiences. This new place that the songwriter explores gives limitless possibilities and opportunities through the portrayal of the vast skies. The researcher also identified how the songwriter expresses her idea using the environment surrounding her.

Through the explanation above, the researcher concluded that ontological metaphors had a strong relation with physical objects, especially people's bodies, such as ideas. Discovering some relations of concrete and abstract concepts allowed the researcher to analyze this metaphor. In this song's lyrics, the researcher revealed some parts of the lyrics (mentioned in some lyrics' lines) containing ontological metaphors.

Orientational Metaphor

Based on the theory from Lakoff and Johnson (2003), one type of metaphor is orientational. This metaphor uses a spatial orientation as the concept, such as up-down, in mapping an abstract concept. The researcher identified a datum of this type of metaphor in the *Switchblade* song lyrics. In the following, the researcher elucidated the datum.

In the third line of the second verse of the song lyrics, which says, "On the crown of a mountain and I could keep goin' for miles," the researcher found an orientational metaphor. The phrase "on the crown" in this line of lyrics provides the spatial link to describe the abstract idea. The emphasis on a high, elevated posture on the words could imply a triumphant feeling. The words have an upward

orientation, and their meaning may be related to achievement or accomplishment. The following phrase in the lyric, "I could keep going for miles," added additional information that the songwriter was achieving something and would never be tired of achieving more accomplishments ahead.

According to the explanation above, the researcher concluded that spatial orientation as the concept plays a significant role in mapping an abstract concept as a metaphor. In analyzing this metaphor, the researcher identified a phrase in the song lyric with a spatial orientation. As a result, the researcher found an orientational metaphor only in the third line of the second verse of the song lyrics.

To sum up all of the elaborations above, the researcher found that the type of metaphor that dominated the *Switchblade* song lyrics was the ontological metaphor with five data. The orientational metaphor could also be found in the song lyrics, even if it was only resulting a datum. However, the researcher could not find any example of a structural metaphor as one of another type of conceptual metaphor by Lakoff and Johnson (2003). Based on the data above, the researcher could also conclude that to express the experiences, stories, and feelings, the songwriter chose to deliver them by creating relations between concrete and abstract concepts or spatial orientation and abstract concepts.

The Similarities and Differences of Metaphors Found in the Song Lyrics and Music Video

The researcher applied the third step of Jonathan Z Smith's method of the comparative process, Juxtaposition, as expanded by Miri and Shahrokh (2019). This step involved the researcher observing and analyzing the similarities and differences between the *comparand* and the *tertium comparationis*, which were the song lyrics and the music video. The outcome of this last stage was some data to answer the second research question. Based on the findings, the researcher discovered three data of similarities and two data of differences. Similarities and differences in this study refer to the metaphor depiction between the song lyrics and the music video. In the following, the researcher elaborates on each of the data.

Similarities

In this study, the similarities found between the song lyrics and the music video focused more on the meaning that depicted the metaphors. The researcher found the first phrase that contains metaphor in the third line of the first verse of the song lyrics, "Ground is glowing, I'm slowin' my stride with every step." The phrase "ground is glowing" happened to be a phrase with an ontological metaphor. This phrase in the song lyrics suggests the meaning of the ground as a place of warmth and hope, full of life and potential.

In the music video, at the timestamp from 0:44 – 0:46, NIKI walked into a new and uncertain place. As she walked through that place, the ground she stepped on showed a glow of purple dust. Through this vivid representation of a glowing ground, the ontological metaphor worked perfectly in revealing the meaning behind the metaphor used in the phrase that depicted ground not only as a solid surface we walked on but as a place full of energy, hope, possibilities, and optimism.

The researcher found another similarity between the song lyrics and the music video based on the phrase "switchblade faith" in the song lyrics "The winds of change have nothin' on this switchblade faith." That lyric contains an ontological metaphor. In that song lyric, the phrase wanted to convey how faith as a switchblade can be both powerful and harmful, yet it can confirm faith's power to triumph over hardship. However, looking at the whole lyrics, this phrase could confirm that the switchblade as a faith here works as something positive that is strong, good, and powerful. So, with this kind of faith, the songwriter could win every obstacle or something that may bring changes and transformations.

Moreover, in the music video, specifically at the timestamp from 1:00 - 1:03, NIKI took and tucked out a switchblade from the electric river in her thigh by dipping her hands through the river strongly. She kept that switchblade wherever she went throughout her journey while exploring the new place. Through her journey in the music video, NIKI showed that her faith's power could triumph over adversity. It was a way for her to depict the switchblade faith itself. The ontological metaphor in the lyrics is presented and described effectively by this delineation from the music video.

Another similarity between the song lyrics and the music video appeared in the eighth line of the song lyrics. The line "And all my new friends dazzle like they're royals" contains an ontological metaphor. The mapping of the word "royals" into "new friends" in this lyric suggests that even though the new friends were not actual royals, they still possessed several regal qualities like elegance, charm, or commanding presence. It became something that impressed NIKI from the start.

Now, looking at the music video on the exact timestamp from 1:04 - 1:11, it showed that NIKI was looking at two dazzling deer who were bowing to her. This behavior from the deer delineated the metaphor that mapped her friends into someone with regal qualities like royals, even though they were not real royals. Bowing is one of the things that the royal's nature to respect each other, and so was the image in the music video describing the nature of the friends.

From the explanations above, the researcher concluded that the literal meaning of some phrases that were ontological metaphors in the song lyrics was depicted explicitly using the exact delineation in the music video. In addition, the researcher also found the representation of literal meaning by relating behavior and the nature of the portrayal.

Differences

The differences discovered between the song lyrics and the music video in this study primarily focused on the image depicting the metaphors. The phrase "the winds of change" in the song lyric "The winds of change have nothing on the switchblade faith" attempts to deliver the idea of "change" into a concept of "wind." Hence, there is an ontological metaphor in this lyric. In this case, the "change" as a "wind" is portrayed as a force that can be impactful and transformative, emphasizing the wind as an uncommon and unusual thing.

However, looking at the metaphor depiction of this phrase in the music video, especially at the timestamp from 1:37-1:44, where NIKI stopped her steps from running because she was being interrupted by the wind, that was different from the usual. During this timestamp, the researcher found the metaphor image of the phrase "the winds of change." This phrase is delineated with NIKI surrounded by yellow lights looking like fireflies to show the difference between usual and unusual wind. Through this depiction, the music video shows a different image of the wind as an invisible thing in real life into something visible and forms like yellow lights.

The researcher unexpectedly found another difference between the song lyrics and the music video based on the ontological metaphor found in the exact eighth line of the song lyric, "And all my new friends dazzle like they're royals." In this lyric, the metaphor tried to convey the mapping between "friends" and "royals," where the friends who were not royals possessed some regal qualities like royals, such as elegance, charm, and commanding presence. These qualities of the amiable nature of royals impressed and captivated NIKI from the very first start, making her feel welcome in the new place she just explored.

Even so, based on the depiction appeared in the music video at the same timestamp from 1:04 - 1:11, where NIKI stopped for a while to see her surroundings. At this timestamp also, a different image is used to describe the phrase "new friends" in the song lyric "And all my new friends dazzle like they're royals." The researcher found that "friends" were delineated with two dazzling deer bowing to NIKI. This delineation showed how the songwriter created a different experience in expressing her story using a different perspective between the song lyrics and the music video by using other creatures to portray the phrase "new friends."

Based on the elaboration above, the researcher concluded that the image portrayed the metaphor showed the difference between the metaphor in the song lyrics and the music video. The image in the music video worked as a way for the songwriter to express the metaphor by describing some phrases with ontological metaphors in each song's lyrics from a different perspective and experience.

As a brief conclusion, the researcher drew a summarization that the songwriter chose to give more portrayal of the metaphor in the music video using the same literal meaning as the phrase of the song lyrics, shown in the similarities section. As a result, the researcher could find three pieces of data to support the findings. In addition, the different depictions could also help the songwriter deliver different experiences using different images. Two data of the results in the differences section from the analysis showed that the songwriter also considered new ways to convey the metaphor used in both the song lyrics and the music video.

CONCLUSION

Through the analysis, the researcher concluded two main things. First, the researcher discovered two types of metaphors found in the song lyrics of *Switchblade* by Nicole Zefanya (NIKI). The theory used by the researcher to analyze the song was from Lakoff and Johnson (2003) about conceptual metaphor. In this song, the researcher found only two types of metaphors. The ontological metaphor

with five data and the orientational metaphor with a datum became the metaphors the songwriter used to express her experiences through this song. Some phrases in the song lyrics happened to have these types of metaphors. In delivering the songwriter's expression, she created relationships between concrete and abstract concepts and between spatial orientation and abstract concepts.

Second, the researcher discovered three data similarities and two data differences for this study through a thorough observation and analysis of the similarities and differences between the song lyrics and the music video. The underlying theory the researcher used to gather the data was the expansion of Jonathan Z Smith's comparative process by Miri and Shahrokh (2019). The focus of the comparison between the song lyrics and the music video was the metaphor depiction between both objects of the study. Based on the findings, the researcher could also conclude that in the similarities section, the portrayal of the ontological metaphor in the music video delivered using the same literal meaning as the phrase of the song lyrics. In addition, by relating behavior and the nature of the portrayal, the researcher could also find the representation of the literal meaning. Moreover, in the differences section, the researcher concluded that in depicting the ontological metaphor in the music video, the songwriter used some images as the portrayal. From these portrayals in the music video, the songwriter could express her story from different perspectives and experiences.

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GENDER CONSTRUCTION
IN *AYAT-AYAT CINTA* AND *AYAT-AYAT CINTA 2* NOVEL
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ABSTRACT

This study aimed to examine and find the gender construction that is seen in the construction of femininity, the construction of masculinity, and the factors behind the construction of gender in the novel *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy. This research is descriptive qualitative research using a feminist literary approach using feminist literary criticism theory. The material objects of this research include the novel *Ayat-Ayat Cinta and Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy, while the formal object of this research is a text or quote that shows the form of gender construction contained in the novel. The data collection techniques used in this research were reading, note-taking, and literature review. The validity of the data in this study used *intrarater* and *interrater*. The data analysis in this research used a qualitative descriptive method. The results of the research are as follows. First, the form of the construction of the femininity of the characters in the novel *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy is divided into three aspects, namely 1) physical aspects and appearance of the main female character, 2) sociological aspects of the main female character, and 3) psychological aspects of the main female character. Second, the form of masculinity construction of characters in the novel *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy is divided into three aspects, namely 1) Physical aspects and appearance of the main male character, 2). Sociological aspects of the main male character, 3). Psychological aspects of the main male character. Third, the factors behind the construction of gender consist of 1). Sex factor (gender) in, 2). Race Factor, 3). Class Factor, 4). cultural factors, and 5). religious factor.

Keywords: *gender construction, feminist literary criticism, femininity construction, masculinity construction, background factors*

INTRODUCTION

Gender construction has been one of women's problems from time to time. Gender construction is also reflected in literary works. The history of gender construction gave birth to differences between men and women which occurred through a very long process, which included processes of socialization, strengthening and social, cultural, religious construction, even through state power (Fakih, 2013: 9-10).

This was also stated by Fakih (2013:21) that the results of gender construction gave rise to a division of labor between men and women. From the results of this division of labor, gender bias emerges. Gender bias itself creates unfair work roles between men and women. There is an assumption that women are nurturing, diligent, and not suitable to be heads of the household. This results in all domestic household work being the responsibility of women.

In this case, the statement above is emphasized again by Wiyatmi (2012: 103-104) stating that the result of gender construction is a division of labor between men and women. This is because men are constructed to be strong and aggressive, so they are trained, socialized and motivated to become or move towards the gender characteristics that have been determined by society, namely being physically stronger and bigger. On the other hand, because women are constructed as having to be gentle, from birth (babies) they have been shaped by the emotional and ideological development of women.

From the description above, when gender issues became something that received enough attention from society, a number of novels emerged that raised this issue. The rise of a number of Indonesian novels that present gender issues, either directly or indirectly, also shows that Indonesian

authors are concerned about problems related to gender issues. This was also expressed by Soeratno (via Wiyatmi, 2012: 98) stating that since ancient times literary works have been perceived as products of society that can provide meaning to life, make people aware of the meaning of life, improve the quality of life and life.

The reason the researcher chose the novels *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2* by Habiburahman El Shirazy as research objects to study. This is because both novels received the title of best seller. Not only that, these two novels are full of romance carried out according to Islamic law, full of life values, the struggle to gain knowledge through various events, and multiculturalism that exists because the characters do not only come from Indonesia.

The novel *Ayat-Ayat Cinta* (hereinafter *AAC*) tells the story of Fahri's life as a student at Al-Azhar, Egypt. The character Fahri describes the author of this novel. A figure who has high principles of monotheism and tries to practice them in everyday life. Fahri is also described as willing to do work that is not usually done by men, namely taking care of the household. This is because Fahri lives with several friends from Indonesia in the same flat. The author also tries to depict the masculinity of Fahri's tenacity in facing life's trials.

However, on the other hand, this novel also shows how cruel the behavior of Egyptian men is towards women. The harassment that occurs to female characters in the AAC novel can be seen from the supporting characters who believe that Indonesian women are easily harassed. This is because the Indonesian government's bureaucratic power is still lacking in protecting its people abroad.

This is different from the novel *Ayat-Ayat Cinta 2* (hereinafter *AAC 2*), which still tells the story of Fahri, but is set in a different place. In this novel the setting is in Europe, especially Scotland. The *AAC 2* novel is interesting because in this novel the Europeans' views on Islam are very extreme. This is because Muslims in Europe have become a minority because of the bombing of the WTC building, which was allegedly carried out by Muslims, so Europeans think that Muslims are all terrorists and do not deserve respect. Fahri's character tries to open the minds of Europeans that Muslims are not terrorists. Muslims love peace.

Additionally, in the AAC 2 novel, . Femininity in the AAC 2 novel text is also seen through the concept of feminine codes. Feminine codes are part of the dominant ideology, which plays a role in defining the lives of every woman, from the way they dress, the way they act to the way they talk to each other (McRobbie, 1991:93). This can also be seen from the female characters in the AAC 2 novel. It can be seen from how the attitude of European women is more straightforward, in contrast to Middle Eastern women who are still gentle. From this example, the femininity codes in the AAC 2 novel can be seen.

As stated above, the author's ideology is very visible in the two novels. Habiburrahman also tried to be detailed in providing fantasy depictions of female characters in the novels AAC 1 and AAC 2. This can be seen from the language diction used in the novels which are not too difficult to understand. As a gender construction, femininity is related to how power defines how women should act and behave, while the construction of femininity is a social construction so that the process of formation and its own form can be debated (Santoso, 2008: 56).

Masculinity according to Sugono (via Ibrahim, 2013:2) means a man's virility which is connected to his sexual qualities. This is different from Darwin's statement (1999:3) that masculinity is a stereotype about men which can be in conflict with femininity as a stereotype of women. Therefore, masculinity vs femininity are two polar opposite traits and form a straight line where each point describes the degree of maleness (masculinity) and femaleness (femininity) (Darwin, 1999:3).

The existence of the construction of femininity and masculinity in these two novels is why researchers analyze the gender construction that exists in the two novels. Therefore, in the discussion section, we will thoroughly examine the factors behind the construction of gender as an analysis from the perspective of feminist literary criticism.

Feminist literary criticism is a type of literary criticism that utilizes a feminist theoretical framework in interpreting and evaluating literary works (Wiyatmi, 2012: 1). Another opinion says that feminist literary criticism is criticism that views literature with a special awareness of the existence of gender which is related to culture, literature and human life (Sugihastuti and Suharto, 2002:20).

Based on the background of the problem, this research explains the research objectives obtained from this research, namely 1) to find out how femininity is constructed in the novels AAC and AAC 2,

2) to find out how masculinity is constructed in the novels AAC and AAC 2, and 3) to find out what factors occur in gender construction in AAC and AAC 2 novels.

RESEARCH METHODS

The research method used in this research is a qualitative research method. The research object is the novels *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2*. The data will later be researched by observing the research object, collecting data, grouping data, and interpreting or describing the data. In this research, the process for obtaining data uses primary data and secondary data.

Primary data itself consists of two data, namely reading techniques and note-taking techniques. Furthermore, secondary data is in the form of library research techniques. In qualitative research, the research instrument or tool is the researcher himself. Next, the researcher created an instrument by using theories related to his research to obtain data.

The instrument making will be equipped with words, phrases, sentences, character conversations, or a paragraph that leads to the formulation of the problem in this research. After obtaining the data, the data is processed and analyzed according to the focus of the problem from the perspective of feminist literary criticism studies.

Validity is the degree of accuracy between the data that occurs on the research object and the data reported by the researcher (Sugiyono, 2010:363). For this reason, researchers used two methods, namely intrarater and interrater. Intrarater in this research is that the researcher carries out repeated reading and understanding of the content so that the data obtained is strong and accurate.

Apart from that, we also carry out reading activities and understand theory to analyze the novels *AAC* and *AAC 2* carefully according to the problem formulation so that the data obtained is strong and accurate. Next, validation is carried out by the research supervisor and also discussions with people who have abilities in their field.

The next stage is a reality test using the interater method. Interaction is carried out by researchers consulting with people who are experts in their field or colleagues. Therefore, with the explanation above, to test reliability, researchers used expert judgment. This aims to obtain the validity of the data, so consultation and discussion are needed with people who are more competent and experts in their field. In this case too, Sugiyono (2010:337) explains that activities in data analysis are data reduction, data display, and conclusion drawing/verification.

RESULTS AND DISCUSSION

1. A Form of Construction of the Character's Femininity in the Novels *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy

The form of construction of femininity towards female characters in this research is divided into 3 aspects, namely physical and appearance aspects, sociological aspects (social position and role, and psychological aspects. The physical and appearance aspects relate to the physical characteristics and appearance that direct the female main character. Then, The sociological aspect is related to the social position and role of female characters in society. The next aspect is the psychological aspect related to the inner conflict that occurs within the female characters in the novels *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy aspects of the construction of femininity.

a. Physical and Appearance

In the discussion, the physical aspects and appearance of the main female characters in the novels *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy will be explained. The physical and appearance aspects include the description of the characters based on gender, age, body condition and facial characteristics in the novels *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2.*

There are six main female characters, namely Maria, Aisha, Noura, Keira, Sabina, and Hulya. Each character has its own physical characteristics. The first description of physical characteristics is a description of the character based on gender. Of the six figures, it leads to the female gender. The following is a quote that states this:

> Seorang gadis Mesir berwajah bersih membuka jendela kamarnya sambil tersenyum. Matanya yang bening menatapku penuh binar. (Shirazy, 2005:21)

From the quote above, it can be seen that the word "girl" indicates that the character is female. Girls are the term for teenagers aged over 17 years. But not married yet. Another thing that is visible is the word Egypt, indicating the descent or race of the girl.

The next character is Aisha. Another quote related to gender is in the next quote:

> Nenek bule kelihatannya tidak kuat lagi berdiri. Ia hendak duduk menggelosor di lantai. Belum sampai nenek bule itu benar-benar menggelosor, tiba-tiba perempuan bercadar itu berteriak mencegah, *"Mom, wait! Please sit down here!"*
> Perempuan bercadar putih bersih itu bangkit dari duduknya....... (Shirazy, 2005:41)

The quote above shows that the person who gave the chair to the Caucasian grandmother was a woman wearing a veil. Women wearing the veil is a physical aspect based on gender because there is the word woman. This aspect is the physical aspect of Aisha's character.

Another quote that refers to physical aspects based on gender for the character Sabina is:

> Dengan suara serak, perempuan itu minta dikasihani. Itu adalah perempuan bermuka agak buruk yang mengetuk mobilnya kemarin, dan telah ia beri 100 Euro. (Shirazy, 2015:85)

The character Sabina has a self-identity characteristic as a woman who has a rather bad attitude. And he asked to be pitied because he lived alone. Actually, he didn't mean to beg. This happened because of circumstances. Then, what characterizes Sabina's physical appearance is her hoarse voice. That voice only belongs to Sabina.

b. Sociological (Social Positions and Roles)

Then, the next discussion is about the sociological aspect. Purwahida (2018: 40) states that the sociological aspect is a description of women based on their sociology, such as: work, role in society, level of education, outlook on life, beliefs, ideology, nation, ethnicity and personal life. The main female character, viewed based on social aspects, can be seen from the surrounding environment which involves and shows her social role and status, outlook on life, and thoughts about society.

The sociological aspect in the novels *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy is aimed at the main female characters of the two novels. The character Maria adheres to Coptic Christianity. This is implied in the quote:

> Gadis Mesir itu bernama Maria. Ia juga senang dipanggil Maryam. Dua nama yang menurutnya sama saja. Dia putri sulung Tuan Boutros Rafael Girgis. Berasal dari keluarga besar Girgis. Sebuah keluarga Kristen Koptik yang sangat taat. (Shirazy, 2005:22)

From the quote above, it is clear that Maria adheres to the Coptic Christian religion very devoutly. His family also adheres to the same religion. However, his great sense of tolerance made him like Islam.

Keira dreams of becoming a professional violinist. This was expressed by his younger brother, Jason. Jason told Fahri that Keira was throwing a tantrum at home because her mother had sold her two violins. The quote:

> Namun, kejadian pagi itu, menurut Keira tidak sepenuhnya salah. Wajar bila Keira marah besar dan ngamuk, karena dua barang paling berharganya yaitu dua biola. Biola lama dan biola yang baru dibeli dijual oleh mamanya. Yang kata mamanya untuk membayar cicilan rumah. Buat apa ada biola kalau tidak digunakan cari uang. Lebih baik dijual saja biar dapar uang. Dan dua biola itu pun dijual. Keira tahu dan marah besar. Keira mengamuk. Mamanya lalu marah melihat Keira merusak rumah. Keira diusir. (Shirazy, 2015:187)

The quote above explains the social status of Keira's family, which is a family with a mediocre income. Her mother sold Keira's two violins to help pay the rent on the house. Even though the violin is very valuable to Keira, it can be seen that Keira's role as a child is also not good because she throws tantrums and destroys the house. This should not happen, if there is good communication.

Based on social roles, Hulya acts as Fahri's third wife. Hulya is a pious wife, and from her marriage she was blessed with a child. The quote:

> Dan ketika pulang ke Edinburgh, Hulya menyungging senyum dan jiwa penuh bunga. Satu bulan berikutnya, ia merasa ada yang berbeda dengan tubuhnya. Tiba saatnya hari-hari ia tidak shalat itu datang, tapi ia terus shalat. Ia terlambat bulan. Ia mengajak Fahri periksa ke Medical Centre. Ia nyaris pingsan saking bahagianya ketika dinyatakan positif hamil. (Shirazy, 2015:608)

In the quote above, Hulya is happy because she has got what she did not get during her marriage to Fahri, namely spiritual support. Fahri is still haunted by guilt towards Aisha because he decided to

move on by remarrying Hulya. Then, Hulya became pregnant. And their child is a boy. Hulya is a pious, kind-hearted wife and a good mother to their children. Although at the end of the story Hulya dies.

c. Psychological Aspects

The description of women that can be seen from a psychological (psychic) perspective, such as mentality, moral standards, can differentiate between right and wrong temperament, desires, personal feelings, attitudes, behavior and level of intelligence (Purwahida, 2018:39). Maria, Aisha, and Noura are the main characters in the novel Ayat-Ayat Cinta. Of the six main female characters. The psychological aspect is most prominent in the four main characters, namely Maria, Aisha, Sabina, and Hulya.

The psychological aspect of Aisha is her soft heart. While on the Metro, Aisha gave her seat to a Caucasian grandmother. The following is the text of the quote:

> Nenek bule kelihatannya tidak kuat lagi berdiri. Ia hendak duduk menggelosor di lantai. Belum sampai nenek bule itu benar-benar menggelosor, tiba-tiba perempuan bercadar itu berteriak mencegah,
> "*Mom, wait! Please sit down here!*"
> Perempuan bercadar putih bersih itu bangkit dari duduknya. (Shirazy, 2005:41)

In the quote above, it can be seen that Aisha has a high level of humanity. Even though on the metro, there was no help for the foreigner, Aisha gave up her seat for the foreigner's grandmother. Aisha has a kind attitude, accepts all the realities that happen in her life, is independent and beautiful.

Furthermore, Hulya is the third wife of Fahri, a talented musician. Hulya experienced a very cruel incident before she finally died. She also made a will to her husband. The quote:

> "Ketiga, Sabina, ibu angkat Anak kita, telah mengajari anakkita sampai hafal surah-surah pendek. Suamiku, aku ingin Umar terus melihatku, wajah ibunya, kalau aku sudah tidak bernyawa lagi. Maka tolong pindahkanlah wajahku ke wajah Sabina, carilah dokter terbaik yang bisa melakukannya. Dan mintalah Sabina agar berkenan menerima wasiatku ini." (Shirazy, 2015:660)

The quote above describes the psychological aspect of Hulya. Hulya promised that her child would always be able to see her mother's face. Fahri was asked to find a doctor who could transplant Hulya's face onto Sabina's face. Hulya has a kind attitude, is beautiful, graceful, intelligent in music, devout in worship, and is a pious wife. Hulya hopes that when she dies, all she hears is the recitation of the Koran to pray. In the end, Hulya died because she was stabbed in the chest when she was getting into the car because a drunk man wanted to harass Keira.

2. Forms of Construction of Character Masculinity in the Novel *Ayat-Ayat Cinta* dan *Ayat-Ayat Cinta 2* by Habiburrahman El-Shirazy

The form of construction of femininity towards male characters in this research is divided into 3 aspects, namely physical and appearance aspects, sociological aspects (social position and role, and psychological aspects. The physical and appearance aspects relate to the physical characteristics and appearance that direct the main male character to men. Then, the sociological aspect is related to the social position and role of male characters in society. The next aspect is the psychological aspect related to the inner conflict that occurs in the male characters in the novels Ayat-Ayat Cinta and Ayat-Ayat Cinta 2 by Habiburrahman. El Shirazy. The following is a discussion of the three aspects of the construction of masculinity.

a. Physical and Appearance

In the discussion, the physical aspects and appearance of the main male characters in the novels *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy will be explained. The physical and appearance aspects include the description of the characters based on gender, age, body condition and facial characteristics in the novels *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2*.

There are five main male characters, namely Fahri, Bahadur, Hulusi, Jason, and Baruch. Each character has its own physical characteristics. The first description of physical characteristics is a description of the character based on gender. Of the six figures, it leads to the female gender. The following is a quote that states this:

> Di dekat gedung klasik nomor 19, mobil itu berhenti. Lelaki itu turun sambil menjinjing tas. Ia melihat jam tangannya. Jalannya cepat dna tangkas, tidak seperti rata-rata orang Asia Tenggara. Beberapa orang yang berpapasan menyapanya dengan ramah penuh hormat. (Shirazy, 2015:3)

From the quote above, it is clear that the man indicates that the character is male. There is another physical characteristic mentioned in the quote, namely Southeast Asian people. That means the character comes from Southeast Asia. The character in question is the character Fahri. Fahri is a handsome man. Because almost all the female actors like Fahri, except Keira.

Bahadur is a complementary character in the novel Ayat-Ayat Cinta. Bahadaur is said to be Noura's father. Bahadur is not Noura's biological father because their bodies are different. The quote:

> ... Benar, di gerbang apartemen kami melihat seorang gadis di seret oleh lelaki hitam dan ditendangi tanpa ampun oleh seorang perempuan. Gadis yang diseret itu menjerit dan menangis. Sangat mengibakan. Gadis itu diseret sampai ke jalan. (Shirazy, 2005:73)

The quote above explains that the black man in question is Bahadur. Meanwhile, the person being dragged was a woman, Noura. Noura has white skin while Bahadur is black, like the Sudanese. His hair is like a nigger. Meanwhile, Noura's hair is blonde. The identification of male physical characteristics confirms that the character is male. Other aspects of Bahadur's character are not described in very detail.

b. Sociological (Social Positions and Roles)

Then, the next discussion is about the sociological aspect. Purwahida (2018: 40) states that the sociological aspect is a description of men based on their sociology, such as: work, role in society, level of education, outlook on life, beliefs, ideology, nation, ethnicity and personal life. The main male character, viewed based on social aspects, can be seen from the surrounding environment which involves and shows his social role and status, outlook on life, and thoughts about society.

The sociological aspect in the novels *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy is aimed at the main male characters. Fahri in the novel *Ayat-Ayat Cinta*, Fahri is a student at Al Azhar, he is currently studying for a master's degree. He has been at Al-Azar for a long time. The quote:

> ....Dalam flat ini kami hidup berlima; aku, Saiful, Rudi, Hamdi, dan Misbah. Kebetulan aku yang paling tua, dan paling lama di Mesir. Secara akademis aku juga paling tinggi. Aku tinggal menunggu pengumuman untuk menulis tesis master di Al Azhar. (Shirazy, 2005:19)

From the quote above, it can be seen that Fahri is currently pursuing a master's degree. This is reinforced by the words "writing a master's thesis", meaning that Fahri is about to submit a proposal for the title of his thesis. The word "master" means a master's degree. And Fahri's job is just a freelance translator.

Fahri's social status, Fahri is the son of a farmer from a poor family. Here's a quote about it:

> Aku pun telah bercerita banyak kepada Eqbal. Tentang keluargaku yang miskin. Tentang bagaimana diriku saat datang ke Mesir dengan menjual sawah warisan kakek. Harta satu-satunya yang dimiliki keluarga. Tentang awal-awal di Mesir yang penuh derita. Tak ada pemasukan. Kerja membantu Bang Aziz mendistribusikan tempe ke rumah-rumah mahasiswa dari Indonesia dan Malaysia. Jualan beras dengan cara mengambil beras dari pelosok Mesir seperti Zaqaziq dan menjual ke teman-teman mahasiswa. Dan lain sebagainya. (Shirazy, 2005:213)

From the quote above, Fahri said that during the ta'aruf process his family's situation was his situation when he first arrived in Egypt. His struggle to survive while he was in Egypt. Because his family's social status is lower social class. Fahri's parents were just farmers. To pay for Fahri to go to school at Al Azhar, his parents had to sell the land inherited from Fahri's grandfather. Fahri is just afraid that when he gets married his wife won't be happy. Because Fahri does not come from a well-off family. Everything you get must go through struggle.

c. Psychological Aspects

The description of women that can be seen from a psychological (psychic) perspective, such as mentality, moral standards, can differentiate between right and wrong temperament, desires, personal feelings, attitudes, behavior and level of intelligence (Purwahida, 2018:39). In this case, there are five main male characters, namely Fahri, Bahadur, Hulusi, Jason, and Baruch. In this case, the person experiencing the most complicated inner conflict is the character Fahri.

Fahri is a male figure whose charm makes female characters, the charm of obedience in maintaining the behavior of a Muslim, obedient, intelligent, visionary and generous. Fahri is classified as a loyal husband, but he is married for the third time. Fahri is an intelligent figure, he is very visionary. This is conveyed in the quote:

> ...Yang kutempel memang arah hidup sepuluh tahun ke depan. Target-target yang harus kudapat dan apa yang harus kulakukan. Lalu peta hidup satu ini. Kutempel di depan tempat belajar untuk penyemangat. Dan memang kutulis dengan bahasa Arab. (Shirazy, 2005:142)

Fahri has a visionary nature. He always plans about what he will do in the next 1 year, 2 years, even 10 years. That's why, even if he is with other people, he always writes it in his schedule so he knows how to allocate his time to other matters.

3. Factors Behind Gender Construction in the Novels *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy

Gender construction is impossible without the trigger factors and background problems. The factors behind the construction of gender in the novels *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2* by Habiburrahman El-Shirazy are divided into five factors, namely sex factors (gender), class factors, race factors, cultural factors, and religious or belief factors.

a. Sex Factors

Sex or gender is a biologically determined characteristic or division of two human sexes that is attached to a particular gender, permanently does not change and is a biological provision or is often said to be a provision of God or nature (Fakih, 2013: 7-8). This sex factor is related to aspects of the construction of femininity and the construction of masculinity contained in the novels *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2* by Habiburrahman El-Shirazy.

Hulya is described in the novel Ayat-Ayat Cinta 2 as Aisha's cousin. Hulya is also a Turkish girl who became Fahri's third wife. The quote:

> "Tidak apa-apa. Aku hanya seperti bermimpi. Aku tidak percaya diberi rezeki oleh Allah menikahi gadis secantik dirimu." Fahri yang sudah pernah punya istri, sangat berpengalaman dalam menguasai situasi seperti ini (Shirazy, 2015:590)

In the quote above, Fahri expresses his admiration for Hulya's beautiful self. The word "girl" indicates that Hulya is a woman who has never been married. From this quote, Fahri is skilled at making his wife's mood bloom because of his praise.

There are also aspects of masculinity based on gender, but they only appear in the main character, namely Fahri. Here's the quote:

> Di dekat gedung klasik nomor 19, mobil itu berhenti. Lelaki itu turun sambil menjinjing tas. Ia melihat jam tangannya. Jalannya cepat dna tangkas, tidak seperti rata-rata orang Asia Tenggara. Beberapa orang yang berpapasan menyapanya dnegan ramah penuh hormat. (Shirazy, 2015:3)

From the quote above, it is clear that the man indicates that the character is male. There is another physical characteristic mentioned in the quote, namely Southeast Asian people. That means the character comes from Southeast Asia. The character in question is the character Fahri. Fahri is a handsome man.

b. Class Factor

Social class is one of the varied elements of society, this variation is the ingredient for forming a community that can respect each other between one human being and another human being, but this does not always create social harmony and respect for each other. Social class becomes awkward because it unites two classes. social differences, between the poor and the rich. (Saputro, 2013: 3). The following is an excerpt: The social class between Fahri and Aisha is different, namely:

> Bahwa aku suatu saat akan menjadi imam bagi istriku dan kelak anak-anakku adalah hal yang sudah aku bayangkan. Aku akan menjadi suami seorang muslimah Turki juga telah aku bayangkan setelah bertemu Aisha di rumah Syaikh Utsman dan aku sudah membayangkan bagaimana suasana rumah tangga nanti. Sederhana seperti teman-teman Indonesia. Namun aku akan menjadi imam dan penentu jalan hidup seorang *jet set* sholehah pemilik perusahaan di Turki dan Jerman yang mewakafkan diri dan hartanya di jalan Allah tidak pernah terbayang sama sekali (Shirazy, 2005:274-275).

The quote above explains that the two figures have different social statuses. Fahri is an Al Azhar student whose life is very simple, his parents are just farmers. Then, Aisha is a Muslim woman from Türkiye who inherited from her late mother a company in Germany and Türkiye. This was what became a turmoil in Fahri's heart so that he felt this was a heavy burden because in his life he had never led and guided the path of a rich Muslim woman.

c. Racial Factors

Next is the race factor. Race (from the French race, itself from the Latin radix, "root") is a classification system used to categorize humans in large and distinct populations or groups through inherited characteristics of phenotype, geographic origin, physical appearance and ethnicity. (downloaded from: https://id.wikipedia.org/wiki/Ras_human)

The excerpts from the physical aspects of the construct of femininity that make race a factor are:

> Kuhentikan langkah. Telingaku menangkap suara memanggil-manggil ada suara memanggil-manggil namaku dari atas. Suara yang sudah kukenal. Kupicingkan mataku mencari asal suara. Di tingkat empat. Tepat di atas kamarku. Seorang gadis Mesir berwajah bersih membuka jendela kamarnya sambil tersenyum. Matanya yang bening menatapku penuh binar. (Shirazy, 2005:21-22).
> Gadis itu bernama Maria. Ia juga senang dipanggil Maryam. Dua nama yang menurutnya sama saja. Dia putri sulung Tuan Boutros Rafael Girgis. Berasal dari keluarga Girgis. Sebuah keluarga kristen koptik yang sangat taat.   (Shirazy, 2005:21-22)

The two quotes above show that the character Maria belongs to the Egyptian or Middle Eastern race. However, the religion adopted is Coptic Christianity. Although religiously it is not Islam. However, if you look at the description of physical characteristics, having a clean face means having clean or bright skin. Usually, races from the Middle East have light skin color. His face looks like an Arab. But not all Middle Eastern races are Muslim.

d. Cultural Factors

Cultural factors are also factors behind gender construction. This can be seen from the culture or habits of the main characters in the novels *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2*. This is because the main characters of the two novels come from different countries. And the settings used by authors vary.

In the novel *Ayat-Ayat Cinta*, the setting of the story is Egypt. There are Emir customs or culture shown in the novel. Here's the quote:

> Orang Mesir pun banyak melakukan hal yang sama. Begitu mendengar azan Subuh mereka yang tidak mau berjamaah langsung shalat lalu tidur dan bangun sekitar pukul setengah sembilan. Kantor-kantor dan isntansi benar-benar membuka pelayaanan setelah jam sembilan. Toko-toko juga banyak yang baru buka sembilan. Meskipun tidak semua. Ada beberapa instansi dna toko yang telah buka sejak jam tujuh. Yang paling disiplin buka pagi adalah warung penjual roti *isy* dan *ful*. Mereka telah buka sejak pagi-pagi sekali. (Shirazy, 2005:79-80)

From the quote above, it is clear that the Egyptians had a habit of going to sleep again after dawn. This also affects the atmosphere of agencies and offices in Egypt. Meanwhile, there is an opinion from scholars that it is not good if you go back to sleep after dawn. This habit is definitely carried out when summer arrives. Moreover, summer in Egypt is certainly very hot.

e. Religious Factors

Religious factors are the factors behind gender construction. This religious factor is the result of a description of the sociological aspects of the construction of femininity and the construction of masculinity. The religious factor arises because of the social role of the main characters in the novels *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2*.

Obedience to her husband is more visible in the character Aisha. Aisha loves Fahri not because of physical factors, but also Fahri's obedience in practicing the religion they both adhere to. This can be seen from Aisha's view of Fahri:

> "Aku berjanji akan setia menempatkan cinta yang kita bina ini di dalam cahaya kerelaan-Nya." (Shirazy, 2005:360)

Through this system of knowledge of obedience, the relationship between husband and wife appears unclear or balanced. The two figures consciously accept each other, so that potential conflicts that could arise in the domestic realm (differences in views, principles) are not visible. The bond of love between the two of them is even stronger because they love for the sake of Allah so that there is no criticism of each other which is wrapped in the concept of obedience.

CONCLUSIONS AND SUGGESTIONS

Conclusion

The results of research that has been carried out in accordance with existing problems related to gender construction in the novels *AAC* and *AAC 2* are as follows. First, the manifestation of the construction of femininity in the *AAC and AAC 2* novels includes three aspects, namely: physical aspects and appearance of the female main character, sociological aspects of the female main character, and psychological aspects of the female main character. The physical aspects and appearance of the main female character include a description of physical characteristics based on gender, age, body condition and facial characteristics. The sociological aspect of the main female character is also her form, namely the description of the female character based on religion, education, work and social role. Then, the psychological aspect of the female main character includes the description of the main female character based on character or traits and inner conflict.

Second, the manifestation of the construction of masculinity in the novels AAC and AAC 2 includes three aspects, namely: physical aspects and appearance of the main male character, sociological aspects of the main male character, and psychological aspects of the main male character. The physical aspects and appearance of the main male character include a description of physical characteristics based on gender, age, body condition and facial characteristics. The sociological aspect of the main female character is also its form, namely the description of the male character based on religion, education, work and social role. Then, the psychological aspect of the female main character includes a description of the male main character based on character or traits and inner conflict.

Third, the factors behind gender construction in the AAC and AAC 2 novels include sex, race, class, culture and religion. These five factors can occur because of the existence of the construction of femininity and the construction of masculinity in Ayat-Ayat Cinta and Ayat-Ayat Cinta 2 by Habiburrahman El Shirazy. These factors include: 1) The sex factor is a description of the results of physical aspects based on gender in the form of constructs of femininity and constructs of masculinity, 2). The class factor is a description of the results based on aspects of social status in the form of femininity construction and masculinity construction, 3). The racial factor is a description of the results of the physical aspect based on the condition of the body in the form of the construction of femininity and the construction of masculinity, 4) The cultural factor is a description of the results of the sociological aspect based on social roles in the form of the construction of femininity and the construction of masculinity, 5). The religious or belief factor is a description of the results of sociological aspects based on religion in the form of constructions of femininity and constructions of masculinity.

Suggestions

Based on the research results that have been described by researchers regarding gender construction in *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy, several suggestions related to the research can be put forward as follows.

1. It is hoped that this research will be able to become a source of knowledge regarding gender construction in *Ayat-Ayat Cinta* and *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy for readers and can be used as a source for developing literary knowledge, especially in feminist literature.
2. This research is limited to examining gender construction using feminist literary criticism theory. Therefore, it is hoped that researchers can still develop other perspectives or literary studies. Hopefully this research can be a reference for further research.
3. Based on this research, readers are expected to be able to recognize various gender constructions in the community environment so that they can avoid gender injustice occurring both within the family and in the surrounding community.

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CONTRADICTORY NARRATIVES OF VICTORY OVER DEFEAT OF NAPOLEON BONAPARTE IN JAVA: RIVAL DISCOURSES OF LITERARY ADAPTATION IN INDONESIAN LITERATURE

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ABSTRACT

Dutch colonialism influenced the production of adapted literature in the colonies. Adapted literary works legitimised colonial power by reproducing historical discourse for political purposes in the colonies, one of which was Serat Napoleon Bonaparte. The change in power from colonialism to the rise of Indonesian nationalism marks a contradiction in the discourse of power, including in narrating the power of Napoleon Bonaparte. This research analyses the discourse in literary works adapting the story of Napoleon Bonaparte in Javanese literature through Michel Foucault's discourse framework. This approach involves tracing historical literature and documents related to Napoleon Bonaparte's influence on Java and Foucault's theories about power, knowledge and subjectivity. This research aims to explore the discourse on the power of the Dutch colonial government and society during the national awakening by using the life story of Napoleon Bonaparte as a tool to establish power in the colonial era, on the other hand, to resist the Javanese colonial and feudalistic narrative. The analysis results show that the creators of literary works used Napoleon's life story as a discursive strategy to construct their image as a strong and influential leader or community, justify the defeat of political opponents, and emphasise the legitimacy of the power of each group. This analysis provides new insights to literary readers about how narratives of power and knowledge can change as power holders change in forming understanding for their political goals.

Keywords: *Narrative of Napoleon Bonaparte; adapted Javanese literature; Foucault's Genealogy.*

INTRODUCTION

Adapted literary works emerged in Indonesia due to the influence of trade interactions with Indonesian society and the tradition of copying by South Indian traders. Then, they were composed in Malay (Purwana, 2001). However, adapted literary works also emerged from the creative processes of linguists who worked under colonial rule as translators. Translators play an essential role in creating adapted works. Political and social life, which requires a communication bridge, develops into a creative process in creating literary works. Houben (2021) explains that the colonial government needed reliable translators for diplomacy with Javanese kings. Houben quotes F.N. Nieuwenhuijzen, Resident of Solo, regarding the need to appoint Javanese language translators after the closure of the Javanese Language Institute.

During that time, the Winter family, which was Javanese, appeared as a bridge for communication between the colonial government and the Javanese kings. He is a linguist who composed many fiction and non-fiction texts from Dutch into Javanese. He worked for the interests of colonial institutions and the Javanese rulers (Jedamski & Chambert-Loir, 2009). The results of his work were adapted into many other regional language literary works, such as Sundanese fairy tales (Ekadjati et al., 1994). One of his works is the Javanese-Dutch dictionary text he compiled with J. A. Wilkens. Winter was known for his expertise in philology as a provider of Javanese texts for Javanese kings and the colonial government itself. Pigeaud (1970) mentions several European adaptations of texts written by Winter, such as a collection of fairy tales, A Thousand and One Nights, the story of Baron van Munchhausen, a biography of Napoleon Bonaparte, and Dutch law books into Javanese. In Mangkunegaran, Winter also translated learning resources for Mangkunegaran Legion soldiers so that Javanese-Dutch acculturation occurred (Murti, 2021; Santosa, 2011). He translated Javanese texts into Dutch, such as Serat Rama, Bharatayuddha, Serat Panji, and other works.

Of his many works, the story of Napoleon Bonaparte is a famous adapted text in Java and is full of political value. A letter of correspondence between Winter and Susuhunan Pakubuwana VII on 30 September 1843 in the archive of Correspondence from Surakarta, LOr2235 literary collection.org, mentioned that *Kangjeng Susuhunan* asked about the continuation of the story of *Prabu Bonangparte ing Prangkrih* (Napoleon Bonaparte in France). Apart from that, Winter also wrote the text of *Serat Napoleon Bonaparte* for Mangkunegara III, who ruled from 1835-1853. The text implies entertainment and also has a specific purpose in its writing. The existence of the Napoleon Bonaparte story in Indonesia is interesting because of the adaptation work carried out by C. F. Winter from Surakarta (Florida, 2000). He wrote Napoleon's story in macapat form as an offering (*pisungsung*) to his friend, Mangkunegara III. The story is about the Battle of Waterloo, the peak of the heroism of the French emperor, who ultimately lost the battle.

Napoleon Bonaparte, as a great world figure, had a strong influence on the creation of Western literary works in spreading the spirit of his victory and reporting his defeat (Kapoor, 2015; Mc Danel de García, 2019; McAdams, 2017; Olechowski, 1980; Sultana, 2017). The political maker's needs and struggles require a fighting spirit like Napoleon's; conversely, the educated society is related to the spirit of the French Revolution. Ultimately, it gave birth to adapted texts in Javanese and Malay (Rokhim et al., 2023; Rokhim & Nugroho, 2021). Therefore, the reproduction of Napoleon Bonaparte's text is full of interests and ideological goals the author wants to achieve.

Napoleon's fame as a military commander had a different influence on Java during his reign. In the early days of Daendels' rule as Napoleon Bonaparte's representative in Java, an authority policy in building Java's defences from British invasion. For him, the Java region was a way to obtain sources of wealth in Asia, carried out by building the Anyer-Panarukan post road and other public facilities, even though the construction experienced pros and cons (Carey & Noor, 2022; Hartatik, 2016; Marihandono, 2017; Rukayah et al., 2022). What Daendels did was not well received; there was disagreement from the Javanese kings who were in power then. Daendels' negotiations with the Surakarta and Yogyakarta kingdoms were tough following policy changes and the dissolution of the VOC (Marihandono, 2008). Pakubuwana IV accepted the policy well, unlike Hamengkubuwana II, who treated the minister like a Dutch Resident. So, Daendels, as Napoleon's representative, received different treatment in each kingdom.

Daendels' power in Java was not the reason for creating a literary adaptation of Napoleon Bonaparte. However, Daendels, as an extension of Napoleon Bonaparte's power, exerted social influence in creating postcolonial literary works in Indonesia (Mujihadi, 2017). He changed the centralisation of power and reconstructed the legal structure in the Dutch East Indies (Historia, 2018) even though different legal practices in each court since the VOC era were founded (Ravensbergen, 2018). Nevertheless, news of Napoleon's existence spread almost a century after Daendels' power gripped Java.

Literary works are a discourse of legitimising power that emphasises the author's interests and the purpose of writing the text (Widodo et al., 2022). Each literary work has social values and different points of view covering its society's social conditions (Widodo et al., 2023). On the other hand, we need to underline that language in literary works is an attempt to ideologically conquer the territory of power, exert political influence, and assert the power of the discourse that forms it (Anderson, 2000). This concept also appears in literary works adapting the life story of Napoleon Bonaparte. There is discourse stating his victory in the Battle of Toulon and his defeat at Waterloo.

The existence of the story of Napoleon Bonaparte in Indonesia is not only historical literature; The text becomes a means of fighting ideas, intensified as propaganda for political purposes—variations of classical texts in Javanese. Several library collections categorise the story of Napoleon Bonaparte as a chronicle with various titles: *Babad Napoliyun, Serat Napoliyun, Serat Ngengreng Dalem Napoleyon Bonaparte*, and others. Instead of making Napoleon's story a Javanese chronicle, the text provides legitimacy for the power or admiration of the figure of the French Emperor. Djamaris (2007) writes that historical literary conventions have at least several functions, confirming the ruling king and creating pride for the community group that recognises it. Traditional texts generally tell of the defeat of Napoleon Bonaparte at the Battle of Waterloo. However, the manuscript *Cariyos Napoleon Bonaparte* NB 1410 in the Perpustakaan Nasional Republik Indonesia collection explains the process of Napoleon Bonaparte's victory at the Battle of Toulon until he became one of the French directorates. Unlike the

traditional Macapat manuscript, the NB 1410 manuscript is written in modern prose accompanied by dialogue excerpts.

Society has a unique perspective in responding to the discourse (Zustiyantoro et al., 2023), so theme preferences adapt to the purpose of preparing the discourse. The choice of the topic of 'victory' or 'defeat' is a form of Western hegemony that legitimises political and cultural power (Mechkarini et al., 2023; Rokhim, 2023; Said, 2010), where the discourse spread since colonial times persists until now. A person can use power to produce discourse and exert influence, whether in developing knowledge or feelings of interest or belief (Nola, 1998). The function of the power of discourse in instilling confidence, pride and interest in something is similar to Djamaris's (2007) view regarding the creation of historical literature so that historical, literary texts have distorted meanings and intentions for specific purposes.

In Foucault's analytical framework, discourse is a means or way of manifesting group thinking that instils power to perpetuate power and ideology that is carried relationally (Halwati, 2013; Mudhoffir, 2013). For Foucault (1980), power and subjectivity result in knowledge being a tool for creating community identity. Foucault explained that even though there is no centre of power, the exercise of power is still top-down or structural and eliminates the interactional aspect. The reinterpreted reading is a balanced way that discourse can arise because of the freedom to do something, creating the social structure and knowledge as justification for accepting or rejecting claims (Haugaard, 2022). The process of discourse in Foucault's framework relates to aspects of statement, history and power (Dhona, 2020). Discourse can confirm or blend facts, favour or marginalise individuals, and legitimise or delegitimise power.

In the context of genealogical construction, there are two elements in the form of central discourse and various comments (Hynek & Teti, 2010); where Foucault calls this central discourse original and capable of creating new discourses, then various comments appear to repeat the form of this discourse, allegedly originating from central discourse. These comments create an imbalance, even a conflict between the central discourse and comments or new discourse. Then, there is a process of mutual response and criticism between the main discourse text and comments.

METHOD

This paper aims to explain the relationship between discourses in the adapted texts of Napoleon Bonaparte entitled *Serat Babad Prang Nederlan* by C. F. Winter, collection of Reksapustaka Mangkunegaran and *Cariyos Napoleon Bonaparte*, collection of the Perpustakaan Nasional Republik Indonesia in the framework of the genealogy of colonial power in Java in the nineteenth to twentieth centuries. This research uses a critical approach to the linguistic paradigm (Janks, 1997; Martínez, 2007). Discourse is built systematically from social conditions and social practices based on expression in the text. In discourse, there is an imbalance between the language in the text and its practice, which gives rise to disinformation and questions of power (like Foucault, Fairclough, and Wodak) and social cognition (like van Dijk).

In critical discourse analysis, language and its structure are the starting point for reading social social conditions. The choice of vocabulary, linguistic structure and coherence reflect the interests of the discourse creator in achieving his goals. The data source for this research is the text *Serat Babad Prang Nederlan* written by C. F. Winter (Setyawan, 2020) and *Cariyos Napoleon Bonaparte* (Nugroho & Rokhim, 2023)—data collection techniques using literature studies of two literary texts and other supporting documents. We use descriptive comparative as a data analysis method. We use data triangulation for validity tests as well as conclusions. This research shows four aspects of Foucault's discourse: representation, misrepresentation, marginalisation, and delegitimisation.

RESULTS AND DISCUSSION

In the context of Napoleonic literature, there are at least two elements: the discourse of the French Revolution and the struggle for republican power against the absolutism of Napoleon's empire. Some people believe that the French Revolution was related to the educated figures creating a republican state, and then it was defeated by the authoritarianism of Napoleon and his empire. He declared himself Emperor of France, leading battles and other single-handed political strategies (Andries & Siviter, 2021). The Battle of Waterloo became a dialectical event to assess Napoleon's defeat or England's victory. Unsurprisingly, figures involved in the power coalition have become targets of criticism and satire (Kennaway, 2020; Martens, 2021). On the other hand, some people recognised Napoleon as a figure

who brought change and progress to his country and changed towards modernity for the colonies (Barbara, 1926; Nuruddin, 2015). Collective notes and memorials become the basis for creating adapted literary works with different creative objectives.

These days, the film director adapted Napoleon Bonaparte's story to make films with historical backgrounds. Riddle Scott covered the story of Napoleon Bonaparte in a film released in 2023, giving rise to various responses from readers (Kompas, 2023). The film is not a documentary about the war and Napoleon's life story but rather an ahistorical literary reception because it is biased towards historical facts (McPhee, n.d.). The creator made the story of Napoleon's life into a melodrama, revealing the French emperor's weaknesses as an ordinary human being (Cuff, 2015). This discourse also appears in Javanese literature. From these differences, literary works adapting the story of Napoleon Bonaparte in the form of traditional and modern literature explain the existence of defeat as a reflection of inferiority and victory as a symbol of superiority in discourse for a specific purpose.

The Battle of Waterloo and the Defeat of Emperor Napoleon

Serat Babad Prang Nederlan (SBPN) is an adapted text by C. F. Winter in the collection of Reksapustaka Mangkunegaran. The text is in prose and tells about the events following the escape of Napoleon Bonaparte from the Island of Elba, the battle of Waterloo, the defeat of Napoleon Bonaparte, and the return to power of Louis XVIII. The fierce battle ultimately defeated Napoleon Bonaparte, and he was taken prisoner to Saint Helena Island. The coalition war that occurred seven times resulted in anger among European citizens because it caused endless unrest. King Frederik Wilhelm said that endless riots would cause problems for the world. For him, fighting Napoleon Bonaparte was an attempt to calm the world because there would be no riots.

"... yen wus tata kabeh ingsun lan sira akanthi wong satanah Eropah, bakal padha amethukake perange Si Bonahparte sabalane. Lah, mayo padha tumandang amurih tentreming jagad, tata lan beciking kalakuan, nglabuhi ratu lan nagara. Gusti Allah kang rumeksa..." [SBPN: 9]

"... If everything is ready between me, you and the rest of Europe, then be ready to attack Napoleon Bonaparte and his soldiers. Let us strive for a peaceful world, obey the law, behave well, and defend kings and kingdoms. Allah will take care of (us)..."

The battle of the coalition of the great kingdoms in Europe resulted in an agreement to defeat Napoleon Bonaparte. They deployed thousands of soldiers and complete weaponry to surround France with combat strategies. Nevertheless, Napoleon and his troops were not afraid; it was explained that the fighting spirit of the French soldiers was like a hurricane because they were led directly by the king (...*Riwut pangamukipun prajurit Fras kawatawis amargi saking dipuntindhihi piyambak dhumateng Prabu Bonaparte..* (SBPN: 18)). The fighting spirit of the French soldiers was able to defeat the British and Brunswik along with: 28 British officers died and 270 other soldiers, 23 Brunswik officers died and 162 of his subordinate soldiers. However, this number is not comparable to the 4,200 French soldiers who died or were injured (SBPN: 27-28).

Napoleon's defeat came from the Ligny City area. The royal coalition battle disrupted the soldiers' concentration, so the battle mandate failed.

"... Anunten prajurit Pruwis angsal babanton, gentos anempuh sarwi surak ngajrihi. Baris Fras kaplajeng, ananging boten antawis dangu wangsul malih ..... Prabu Bonahparte enggal andhawahaken parentah ambuyaraken dhadhaning baris ingkang wonten Linyi." [SBPN: 31]

"Then the Pruwis soldiers received help and took turns cheering on the enemy while scaring them. "The Fras troops withdrew, but not long afterwards, they advanced again ... King Bonaparte then ordered the soldiers at Ligny."

Napoleon Bonaparte's defeat in this battle is a historical fact of the enemy's victory during six wars. The existence of the Waterloo Plein Monument proved this victory. For the Javanese, Napoleon's defeat against European kings created a different perception. Napoleon's defeat did not make him the wrong party but became an inspiration that strengthened the soldier's mentality. Kingdoms and the scope of political power are often related to war and military power struggles. The mental power, military capabilities, and charisma of a king determined the existence of a kingdom or country. Napoleon did not have the title *Prabu* Bonahparte as in the stories in literature. In Cariyos Purwalelana, Napoleon I (Napoleon Bonaparte) received the title *Kangjeng Susuhunan ing Nagari Prasman* (Chandranagara, 1877).

The king or ruler is the commander-in-chief who has complete control over the power of his soldiers. He is a manifestation of the highest authority in his area of authority, so his influence can inflame the spirit of struggle. Whether he wins or loses, fighting alongside the king is the highest warrior ethic in Javanese society. The collective memory of the Javanese people explains that loyalty to the king and upholding the soldier's oath are the characteristics of Javanese soldiers.

SBPN represents Napoleon Bonaparte's courage as a king loyal to his soldiers. In this text, Napoleon Bonaparte conveyed instructions in war directly, not just by sitting in the royal chair. Even though he has war officers or generals, he always accompanies his soldiers on the battlefield. The Battle of Waterloo is a portrait of the final bloodshed. Napoleon Bonaparte encouraged his soldiers that even though the coalition conquered France, his closest soldiers could still defeat the enemy coalition.

"... Heh para prajurit, perangingsun asor, nagara ing Prangkrik bakal bedhah. Nanging sira isih bisa ngrebut. Ingsung angandikakake ing sira kabeh, saben-saben amundhi pracayaningsun marang sira, ingsun kang bakal anindhihi sira..." [SBPN: 54-55]

"...O soldiers, my battle this time is lost; the country of France will be defeated. However, you all can still take it from the enemy. I tell you, every one of you is loyal to me, then I will be the leader who protects you all..."

Misrepresentations in SBPN texts appear in European kings. This great battle did not involve kings fighting directly on the battlefield. They only sent money, material assistance and troops to fight Napoleon Bonaparte. This text mentions central figures who fought Napoleon Bonaparte, such as *Senapati* Wellington and *Senapati* Blugher. These two figures were warlords who led a coalition of European kingdoms. They are both often mentioned in the battle against Napoleon Bonaparte.

"...jam sanga Senapati Blugher papanggiyan kalian Senapati Wellington wonten ing panggenan caket akaliyan padhekahan ing Labellaliyangse. Senapati Wellington amratelakaken dhumateng Senapati Blugher yen prajurit Inggris, prajurit Hanower, prajurit Nederlan, prajurit Nasaho, saha prajurit Brunsweik sami sangeting sayahipun..." [SBPN: 60]

"... At nine o'clock, Senapati Blugher met with Senapati Wellington at a place near the village at Labellaliyangse. Senapati Wellington explained to Senapati Blugher that the British, Hanower, Nederland, Nassau, and Brunswick soldiers were very tired..."

The SBPN text marginalises the soldier character in his role as part of the battle story. The European coalition wars were an arena for the struggle of nobles to gain power. The battle announcement in the text, even though it mentions the reinforcements of thousands of soldiers, does not mention the stories and views of the people regarding the battle. The nobles such as Napoleon Bonaparte, *Senapati* Wellington, and *Senopati* Blugher dominated character dialogues.

The text delegitimises colonial ideological power. Even though the SBPN text tells the story of the conditions of colonial countries and tends to be ambivalent because it uses characters from Europe, the nuances of criticism in the text emphasise the position of Javanese kings who were also warlords during physical conflict or war. There is a similarity in the concept of the position of Javanese rulers as political leaders and military leaders in battle, reflected in the power titles of kings and princes in Java: senapati ing ngalaga, prangwadana, suryadilaga. If there is an invasion or attempt to defend his country, he must not remain silent waiting for reports. Napoleon Bonaparte was a king who had a militaristic spirit and solidarity; he dared to fight to the death with his trusted soldiers. Even though he had a small army and fought against large armies in Europe, there was not the slightest fear in fighting coalition soldiers. The Javanese ruler understands that fighting at the last drop of blood is the path of a knight, whoever and wherever. He did not establish colonies or form coalitions to achieve his goals, as his enemies usually did.

The Battle of Toulon and the Victory of General Napoleon

Cariyos Napoleon Bonaparte (CNB) is in the Perpustakaan Nasional Republik Indonesia collection. The manuscript is relatively new, in prose form with 18 chapters, and written on folio paper. The CNB text is an anonymous text with no known manuscript writing colophon. The contents of the CNB explain the life story of Napoleon Bonaparte, from his family's origins to his appointment as a member of the French Directorate. He is known to be close to Giyakomo, a street busker who had bad luck because his father was a victim of politics in the past. Later, Giyakomo became one of Napoleon Bonaparte's loyal soldiers.

The text highlights injustice due to the influence of oligarchic power. The author of the text not only explains the life of Napoleon Bonaparte but highlights French political life from the financial crisis in the era of Louis XIV to its peak in Louis XVI. In chapter 8, the author stated that the emergence of the French Revolution was caused by the people's disappointment with the king's failure to regulate domestic conditions. This disappointment arose from intelligent circles, due to the large number of writings by Jean-Jacques Rosseau and Voltaire.

In the text, Napoleon Bonaparte is an "outsider" who entered the French government because of his career and intelligence. He came from a lowly nobility who lived in a conflict-prone area on the island of Corsica. This region borders Italy, so power struggles often occur between Italy and France. His father was Carlo Bonaparte, a lawyer who lived in Corsica. He was appointed head of the court by Louis XVI. Napoleon was a descendant of soldiers who migrated after the war between the Romans and the Carcass. Thus, the CNB text explains that Napoleon Bonaparte was not a king but a small people who struggled against the confines of Louis XVI's feudalism and the dark history of the past. The memories of the past that were passed down to him make him sometimes hurt, trying to escape the shackles of power. He did this from studying at elementary school to military school.

> *Ananging, sareng ing wingking bangsa Karsago gentos kapukul dening tiyang Rum, ngantos nemahi risak babar pindhak sarta nagari karajanipun sirna kabasmi, punika Napoleon ical senengipun sarta ulatipun santun. Ingkang suwau guwayanipun sumringah, salajengipun marengut, sarta sirahipun andhingkluk, ngantos dipunsruwe dhateng gurunipun .....Ing ngriku Napoleon lajeng ngalih dhateng sangandhaping bandera Rum, kalayan dipungegujeng dening kancanipun sadaya. Andadosaken seriking manahipun.* [CNB: 4]

> However, when he heard that the Karsago nation had been defeated by the Romans, until his army was destroyed and his kingdom collapsed, Napoleon suddenly lost his liking and his expression changed. Earlier he looked bright with a smile, then suddenly became sad and sullen until he was reprimanded by his teacher .. There Napoleon then moved under the banner of the Roman group, while being laughed at by all his friends. That's what made him hurt.

In the CNB text, Napoleon Bonaparte was not a ruler born of inheritance. However, it was born from a long process of education. He had grand ambitions to excel and mastered the sciences of calculation and reading philosophy or literature (Page 5). This knowledge makes him an expert in warfare strategy, artillery calculations, and other combat tactical abilities. He understood the strategy of taking Toulon by conquering Gibraltar Fortress with hot cannons in cloudy weather (p. 112).

Napoleon's intelligence was not only in the military aspect, but he understood the political conditions in his country. He wrote a text explaining the condition of the kingdom at that time. Napoleon's political intelligence was recognised by Graaf de Mirabeau, an essential figure in the French Revolution who criticised Louis XVI.

> *Ing wekasan anganggit serat babad sakathahing pambalelanipun Karajan Pulo Korsikah, wiwit ing jaman kina dumugi kala samanten. Pangandikanipun Graf Dhe Mirabo sasampuning maos serat jawab tuwin cariyosing babad wau, "satuhune litnan nom iki linuwih terang kabudayane."* [CNB: 104].

> In the end, he (Napoleon Bonaparte) wrote a chronicle explaining the rebellions in the kingdom of the island of Corsica from ancient times until that time. After reading Napoleon's reply letter and the chronicle story, Graaf de Mirabeau said, "Actually, this young lieutenant (Napoleon Bonaparte) understood his culture better."

This text presents a representation of intellectuals as a counterattack on feudal legitimacy. Every individual with intelligence and capability can manage an army or even a country. Knowledge builds power through strength, but the ability to develop oneself in a critical scope and always open one's horizons. Napoleon's life in this text implies a discourse of consistency as a continuation of knowledge. It needs to be more consistent; as a leader, the ruler must also protect the society, as in the story of the soldiers who fought against the kingdoms in Italy (chapter 16). Because the knowledge built the power, physical conditions and the image of spiritual legitimacy are not considered dominant. The author explicitly mentions Napoleon Bonaparte's physical appearance, which is thin and unable to smile.

> *Manawi sinawang wewangunanipun boten wonten satunggal tunggala ingkang nelakaken linangkungipun, salira alit tuwin kera, wadananipun pucet sarta lengus, sadaya wau anjalari anggenipun tiyang angina dhateng saliranipun, wah malih boten anggadhahi lekas ingkang manis, ingkang saged*

anglunturake sihing liyan. Amung paningalipun sumeblak mancereng kadi netraning garudha. [CNB: 106]

At first glance, there is not a single thing about its appearance that convinces of its superiority. He was small and thin; his skin colour was rather pale and cynical. All of this was why people made fun of him; he did not have a sweet face that could make others love him. His gaze was sharp like the eyes of the Garuda bird.

CNB text criticised feudal power through the story of the limitation of Louis XVI's power from being an absolute king to becoming a symbolic king. The chaos of life in the royal palace is a misrepresentation of the aristocratic inability to return social life to normal. In this text, Louis However, he was unable to stem the women's demonstrations until the attack on the Bastille Prison.

Darajating ratu punika kaanggep ganjaraning Gusti Alah amargi saking rilanipun, boten minangka migunani ing praja. Panjenenganipun kaanggep kados titahing Gusti Alah ingkang katurunaken pyambak wonten sanginggiling dhampar dados boten kenging dipunsasak ing manungsa. [CNB: 43]

The status of a king is considered a gift from God because of His love; the king is considered a person who has contributed to his people. The king is considered a servant of God who is destined to be a ruler, sitting on a throne that humans cannot impeach.

This condition does not have a significant influence in solving social problems. However, it harms many parties. The marginalisation of power affected the nobility's social life; some fled to other countries. People had the spirit of revolution, ultimately resulting in the government being controlled by the National Conference parliamentary institution before being controlled by a government of terror. The peak of marginalisation of power occurred during the reign of terror in carrying out death sentences against those who disagreed with the idea of revolution.

Napoleon's success as a commoner who could influence French politics was a form of delegitimisation of feudal power. Modern society does not agree with authoritarian attitudes. In this text, Napoleon is the filler of the story, which is explained as a small part of the French Revolution. This text was only limited until Napoleon was appointed Directorate of France—before he acceded to the throne. This perception indicates that Napoleon's rule would be a new direction for government free from the shadow of feudalism after the fall of Louis XVI. Apart from that, this text discusses the revolution driven by the people throughout France. This delegitimised the king's power so that it would be smaller than the people's movement. The solidarity of the people who are enlightened by philosophers' knowledge can give rise to power that stands on critical knowledge. This power does not require the legitimacy of traditional power, but power is supported by critical thinking and the nationalist attitude of the community.

CONCLUSION

The story of Napoleon Bonaparte is not only an adaptation of foreign literature but is also an opportunity to examine gaps in power that are rarely questioned by the public. This power changes along with the presence of knowledge as a tool to confirm the discourse itself. The story of Napoleon Bonaparte in Serat Babad Prang Nederlan positions him as an emperor who lost in battle. Even though he lost the battle, Napoleon was considered a knight because of his courage as a king, but he fell on the battlefield. The text is more aristocratic and does not show the roles of minor characters such as soldiers or ordinary people. The battle of palace-centric ideas gave rise to an ambivalent point; a side of heroism confirmed the king's power as a military patron (knight) in the land of Java.

Cariyos Napoleon Bonaparte tells the story of Napoleon's intellectual journey. He was not a king but a child from the suburbs who was clever at managing battle strategies. He was an accomplished diplomat and was fortunate to have a fast career. The climate of the French Revolution made formal education an essential means of forming a strong and resilient personality. Apart from that, it must be based on a critical attitude and be good at taking advantage of existing opportunities. Negotiation or diplomacy skills, political strategy, and modern law are discourses of power supported by modern knowledge that no longer have cultural legitimacy. In this text, those who are intelligent and egalitarian and want to blend into society are the ones who will win the battle.

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NEGOTIATING IDENTITIES: EXPLORING CULTURAL HEGEMONY IN ANDREA HIRATA'S BRIANNA AND BOTTOMWISE NOVEL

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ABSTRACT

In the context of globalization, Western cultural influences are intensively entering and interacting with local culture. This is what often forms complex dynamics in a society especially those that are geographically far from Western cultural centers and are still steeped in culture local. The dynamics caused by the interaction of Western culture and local culture become interesting to see, especially before the 2000s where communication tools were still limited and search engines that use the internet are not yet widely used, especially in Indonesia. The novel entitled Brianna and Bottomwise by Andrea Hirata presents a narrative rich information about the interaction between Western culture and local culture in society Sumatra. The novel also presents a path of conflict that rarely occurs because of the interaction of two different cultures. This research explores the hegemony of Western culture that has entered a society in Sumatra. The things explained in this research include narrative, character traits, conversations between characters and conflicts in the novel. This research will identify elements of Western culture manifested in the lives of local characters and how this affects their identity and cultural values. Research methods used is descriptive qualitative with a literary criticism approach with a perspective cultural studies. By grouping data that displays cultural interactions West and East, this research will reveal the process of Western hegemony that drives it the emergence of a new culture in Eastern Culture. This research is expected to provide a significant contribution to the study of Indonesian literature, especially in the understanding of interaction between Western culture and local culture, as well as its meaning in a society in Sumatra through analysis of Indonesian novels.

Keywords: Identiy, Hegemony, West and East Culture

INTRODUCTION

Society lives side by side with the values that apply in the local environment stay. These values are historically embedded into a system of meaning and significance become shared knowledge. This shared knowledge becomes a culture becomes a belief system and is practiced collectively by society. Folk culture or popular culture refers to something that is alive, meaning things that refer to behavior daily. This is different from noble culture which refers to something that is considered to have high value and through the process of creative achievement. Culture contains values, so that people believe and practice it in everyday life collectively. Values in culture these are embedded in the form of myths, rituals, rhymes, proverbs, traditions, and so on non-linguistic ways of communication in everyday life. In another form, culture is introduced through art literature, music, literary works both oral and written. Meanwhile, to regulate people's daily lives, culture is manifested in the form of norms.

Culture is dynamic and develops organically with the flow changing times and the context that follows. Raymond Williams (1980) in Bhikhu Parekh said that culture has a part of thought that is a remnant, namely them which was once dominant and now still survives, either as historical memory or aselements that have not been digested in the dominant culture (Parekh, 2008: 197). Culture manifested on several levels. The most basic level is reflected in Language. Language is commonly used by people in everyday life. This makes language is the easiest medium to define culture, including the change.

One of the cultural dynamics is caused by the meeting of one culture with another other cultures and interactions occur. Cultural interaction refers to the influence and change of different culture. It is difficult to find a culture that is not influenced by culture other. This is because of interactions between humans. There are several factors that cause interactions culture, including economic activities in the

form of trade, tourism, conflict or colonialism. The Indonesian context itself has a long history of colonization by many Western nations in the world. Colonization brought complex interactions, because of nations colonialists brought culture to the countries they controlled, while there was resistance from colonized territory. Resistance from colonized territories and cultural encounters finally giving rise to a negotiation process; there are efforts to maintain the culture that is owned, but is influenced by the new culture that enters and then produces ideology and new cultural practices.

Almost all regions have their own characteristics in the form of traditional musical works. Characteristic traditional because the music will carry the characteristics of the region where the music is originate. Malay music is not only owned by Indonesia, but also other countries is in the Malay family. Malay music reflects cultural, religious and cultural influences a strong Malay history which later shaped his identity.

In Indonesia, there are various variations of Malay music, especially in Sumatra and Riau islands. Indonesian Malay music often features musical instruments such as the tambourine, drums, and flutes, and have distinctive nuances depending on the region. Music Malays in Indonesia developed with several influencing factors (Fitria, Githa, et al, 2023). Malay music itself developed in Sumatra and surrounding areas including Riau and Riau Islands. This music emerged from the influence of various cultures such as culture Malay, culture from Islamic countries, as well as cultures that emerged from various countries because Sumatra's position is a stopping place for many sailors. Malay music does not only about traditional culture. Malay music only emerged when the recording industry emerged has started to become popular in Indonesia. The Indonesian recording industry emerged due to industrial influence recordings from the west that were already popular and global and influential other countries to make pop music culture one of the parts society's daily life. Malay music became part of pop music when there was already a lot of it commercialized and consumed by the public. Apart from that, Malay music styles too adopting several pop music styles.

The development of rock music in the world began around the 1950s. It was pop music then The dominant rock genre is early rock music such as Elvis Presley and Little Richard. Rock then it became a global phenomenon and its musical style was imitated by musicians from various countries starting from the time of The Beatles, Queen, and Led Zeppelin. Guns 'n era musicians Roses, Red Hot Chili Peppers appeared in the 1980s to 1990s. This year, kind rock music developed into heavy metal, punk rock, and alternative rock. This era This is also what makes many musicians in other countries, such as Indonesia, duplicate a lot rock bands from the 1980s to 1990s. Indonesian rock bands began to emerge in big cities, presenting similar genres but with their own characteristics.
The island of Sumatra, which has a big city like Medan, is certainly not free from the influence of trends establishment of a rock music band among its musicians.

The island of Sumatra, which is strong in Malay music, is not impossible to combine two cultures when the musicians are playing music, namely a mixture of rock music and Malay music. This trend will certainly be different from other areas, for example musicians rocks around Central Java. Typical rock musicians from the island of Inner Sumatra making music makes it a culture of its own that doesn't exist in other areas. Not only for musicians, but for people who enjoy music and fans, there will be habits which differs from one region to another. Trends of musicians and society around Sumatra in enjoying a combination of western rock and music influences Malay is something that can be studied to see how these two cultures (or even more) can connect with each other for a society.

Literary works are a manifestation of culture in society everyday life. Its presence is not only for the sake of the literary work itself, not only to build the meaning obtained from the literary text. Literary works appear as a fact as part of a concrete situation that exists in everyday human life. As a form of culture, literary works are not only works of art, but also become evidence of the journey of human life experience. As cultural heritage, literary works storing traditional or historical values that have occurred in human life, as a social reality, literary works are able to reveal the facts that exist in society, well facts that are revealed or hidden facts that occur. Through literary works, writers can reveal issues containing injustice that occurs in society.

Andrea Hirata is a quite productive Indonesian writer. We know by Andrea Hirata with his novel which was popular in the early 2000s, namely Laskar Pelangi. This novel was even translated into more than 40 foreign languages and translated into more than 100 foreign languages 20 languages. Even though the main theme of Laskar Pelangi is about education, the description the bulk of the novel is a depiction of the people of Belitung Island, where Andrea Hirata was born.

The novel Brianna and Bottomwise is Andrea Hirata's novel, published in 2022. This novel is one of the few Indonesian novels that raises the theme of music. This story tells the story of a famous musician from America who lost his legendary guitar because the thief stole it. A guitar is an object that has personal value for someone musician. Therefore, John hired a famous detective to look for the guitar. Search the guitar took a very long journey, because the guitar wandered to Indonesia, specifically the island of Sumatra. It didn't stop there, the search for the guitar then accompanied a Malay music group in Sumatra who took part in the search process. That's where readers can feel the interaction of Western culture with Malay culture represented by music.

Cultural interactions between West and East were confirmed directly by Andrea Hirata who said: "My experience of living in America and traveling for months in order to book a tour of The Rainbow Troops (Laskar Pelangi) from cities, starting from end of the west coast to the end of the east coast, helping me do research for writing

Brianna and Bottomwise," said Andrea. From this, it can be seen that there is a cultural influence The West is represented by America in Andrea Hirata's creative process in this novel. The process of interaction and the birth of a new culture that is influenced by it is what will happen raised in this research. With a cultural studies approach as part of criticism literature, this research will look at the extent of the influence of Western culture constructing reality regarding the subject it influences, in this case Malay music which represents Eastern culture.

METHOD

The method that will be used in this research is qualitative descriptive literary criticism approach with a cultural studies perspective. Literary criticism has experienced significant development, this is marked by the use of modern theories such as feminism, ecofeminism, cultural studies, and travel literature. Cultural studies depart from rejection of high literature and low literature. Literary criticism with a study perspective this culture ultimately places literary works that are considered lowly and popular alike the value of literary works that are considered to have high value (Faruk, 2012:73). Matter this is because the position of literary works as a reflection of reality makes its position close to issues related to small people or groups proletarian. With the existence of cultural studies in literary criticism, society will be moregain an understanding of the complexity between literary works and cultural contexts who follows him. Literary criticism with a cultural studies perspective will help dismantling the things that become inherent in the formation of the subject (identity) and reality, as well as the forces that encourage the strengthening of these constructions.

Negotiations arise when there is hegemony and society seeks to adapt. Hegemony itself actually has a function, namely binding between people groups that can be opposites so that they appear to be a unity (Faruk, 2017 in Dwiwardani and Setyaningsih, 2022). The function of such hegemony is to homogenize patterns that look different so that parties have relationships the power to create hegemony can achieve goals. The hegemonic party is not always the case fully accept or not fully reject a hegemony. In process hegemony, there are dynamics faced by society to adjust to this. This process can be said to be a negotiation.

Hegemony is a process without visible coercion. By therefore, the hegemony process often goes through a negotiation process (Sayekti, et al. 2022). The link between hegemony and negotiation reflects the complex dynamics of struggle power and social interaction in society. Hegemony, which includes cultural domination carried out by powerful groups, plays a key role in determining the norms, values, and beliefs that are widely accepted in society. However, deep in the context of hegemony, negotiation also plays an important role. Negotiation is a process of interaction in where individuals and groups try to reach agreement or context beneficial for all parties. In this case, the party is under the influence hegemony still has room for negotiation, both for negotiating interests them and to challenge the existing hegemony.

Negotiation can be a tool to maintain or undermine hegemony there are, depending on the strengths and strategies used by the parties involved. Temporary hegemony focuses on domination and control over culture and institutions, negotiating pressure communication, compromise, and cooperation in reaching a mutual agreement. In context political, economic, or cultural, the relationship between hegemony and negotiation reflects complex power dynamics, where the parties involved continually interact and exchange of influence to achieve their respective goals. Hence, the link between hegemony

and negotiation illustrates how the process of power struggle and social interactions occur in complex and diverse societies.

RESULTS AND DISCUSSION

In the 1990s, in Sumatra, there was a dynamic link between hegemony and negotiations in rock music and Malay music. On the one hand, rock music, which was at that time heavily influenced by Western culture, representing global cultural hegemony depicts modernity and liberalism. Rock bands like Guns N' Roses and Red The Hot Chili Peppers reflect the dominance of Western culture in the global music industry, which is often considered the standard of success and artistic success.

However, on the other hand, Malay music in Sumatra, as part of the local cultural identity, represents a form of resistance to Western cultural hegemony. Malay music, with its deep roots in local traditions and values, offering an alternative to the influence of Western culture dominant. In this dynamic, negotiations occur between rock music and Malay music Sumatra. Although rock music represents global cultural hegemony, its influence can modified and adapted to the local context by Malay music, thus creating a unique combination and reflects a complex cultural identity. For example, some Malay musicians may adopt rock elements into their music, while others may maintain Malay musical traditions with little outside influence. Conversely, some rock bands may explore elements of Malay music in their works, as a form of appreciation for local cultural heritage. Thus, through this negotiation process, rock music and Malay music in Sumatra in the 1990s created a heterogeneous and diverse musical landscape, which reflects the struggle between global cultural hegemony and persistent local values.

This fusion of western and Malay rock music has not only influenced musicians, however also the cultural behavior of people who enjoy and consume this music their life. The trend of playing music in band format has created another trend such as the increasing level of buying and selling of musical instruments. There are more and more band musical instrument shops spread. Choosing a quality musical instrument is also a consideration for musicians as well as for people who want to play music. Guitar is a musical instrument which is important for a band. The combination of rock and Malay music culture, and how people interact with musicians because a musical instrument has been told epically in the novel Brianna and Bottom wise. Malay culture, not only the music, but also the myths overshadowing him appears a lot in this novel. At the end of the novel, this narrative actually builds. "The Malay rhythms of the peninsula continue to be sung by the orchestra….. They sing songs visionary, a nuanced love song looking far into the future." (Page 225)

Malay songs are sung by orchestras at important events such as weddings In areas in the Sumatra region. From this quote, the Malay song is an important part of people's daily lives. There is the influence of Malay musical culture Which is presented through the rhythm of the song "I Know We Will Meet Again". Naming song titles this is typical of other names given by the author in this novel, namely berisfat Melancholy, thick with sentence structure typical of Malay conversation, and sometimes seasoned with meanings that are funny when read. Even though the story is set in the cultural background of Sumatran society, we can feel it through the lyrics of the song the existence and integrity of Malay cultural traditions that evoke nostalgia and Romanticism.

This shows that in the context of cultural hegemony, Malay music has a strong role in maintaining local identity and resistance to global cultural domination, often represented by rock music in this section. With strengthening local cultural values through the influence of music, this novel presents a form of negotiation between various existing cultures, which creates richness and diversity in the cultural experiences of the characters. Thus, analyzing the theory of hegemony this quote reveals how Malay culture plays an important role in building resistance to global cultural hegemony, while also demonstrating effort to maintain the integrity and identity of local culture in an era of rapid change. Resistance this does not mean it is a rejection. Resistance is present when explaining the position of the music Malays are strong in society.

The experience of local culture is not only limited to the type of music, however a mystical view that also surrounds people's daily lives in art. "That means the guitar is from hell, its original owner is the devil!" Nasa said. All nodding. Since then they have agreed that the guitar is jinxed. The proof is that it was the guitar's misfortune that caused Sadman and Secondary was dragged to the green table. Another proof is that the guitar's bad luck was also the cause now the orchestra's work has become very quiet." (page 248).

In this quote, we can see how cultural hegemony and processes are negotiations take place in it. Nasa's statement stating that the guitar came from from hell and its owner is a devil reflects the strong influence of beliefs and myths surrounding the musical instrument. Everyone's reaction was nodding shows how collective beliefs can strengthen existing cultural hegemony, in where an idea or view is widely accepted without being questioned or criticized protest. This process creates a narrative or interpretation attached to the guitar, so it becomes unlucky and is considered the cause of various bad events that happened. However, behind this cultural hegemony, there is also a negotiation process happen. Although everyone agrees that the guitar brings bad luck, it also creates bad luck room for different interpretations.

It Is possible that some people might doesn't fully believe in the belief, but still follows it because social pressure or to maintain harmony within the group. Apart from that, there is evidence concrete incidents such as Sadman and Sekonder being dragged to court and the orchestra's job being quiet, provide an opportunity to open dialogue and negotiations about deeper causes rationale and logic behind the incident. Thus, this quote reflects dynamics between strong cultural hegemony and the negotiation processes that occur within it, in where individuals in a group interact to reach agreement or interpretation that can be accepted by all parties.

In fact, the influence of Western culture is large in this novel. Even as a musical group Malay, Andrea openly depicts Western influences. This can be seen On quote:

> *It cannot be denied, it is clear that they were inspired by The Blues Brothers. They feel synonymous because they are both musicians and both act to investigate something. Jake and Elwood in Chicago, America; Hamzah and Baharudin in Sumatra, Indonesia, isn't it great, Boi! Sounds like?* (page 117)

The Blues Brothers, which is a foreign band, has an influence on Hamzah and Baharudin. Hegemony practices have occurred here. In the process of hegemony, it has subalternization occurs where the formation of subjects naturally occurs by those who are want to rule. Furthermore, Gramsci in Tami et al., explains subaltern as a group that is subordinated to a dominant group. They are the ones who don't have political autonomy and are an inferior group that has ideals freeing oneself from domination (Tami, Zurmalis, et al, 2021: 71). In this case, Indonesia as a former colonial country that absorbed many new cultures of Western nations and created The West is the mecca of civilization, including musical civilization.

CONCLUSION

In the context of globalization, Western cultural influences are intensively entering and interacting with local culture. This is what often forms complex dynamics in a society especially those that are geographically far from Western cultural centers and are still steeped in culture local. The dynamics caused by the interaction of Western culture and local culture become interesting to see, especially before the 2000s where communication tools were still limited and search engines that use the internet are not yet widely used, especially in Indonesia. The novel entitled Brianna and Bottomwise by Andrea Hirata presents a narrative rich information about the interaction between Western culture and local culture in society Sumatra. The novel also presents a path of conflict that rarely occurs because of the interaction of two different cultures.

ACKNOWLEDGMENTS

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GENDER PERFORMATIVITY IN INDONESIAN SHORT STORIES IN DIGITAL MEDIA

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ABSTRACT

The patriarchal system creates heteronormative as the dominant ideology in society. As a result, gender and sexual diversity groups, such as lesbian, gay, bisexual, transgender, intersex, and queer (LGBTIQ+) are not recognized and opposed to their existence. The digital era provides the freedom for literary texts to reveal this oppression. Therefore, this study aims to show the gender and sexual identities displayed in three Indonesian short stories in several digital media. The short stories analyzed include *Risalah Malin* (RM) on suaramerdeka.com (2023), *Kalihira Sudah Mati* (KSM) on suarakita.org (2023), and *Menjadi Aku* (MA) on magdalene.co (2023). This research was conducted using the theory of Judith Butler's Gender Performativity with the Critical Discource Analysis (CDA) method. The data analyzed are text units that illustrate the existence of gender identity, gender expression, and sexual orientation that are not fixed and not limited to their sexual or biological conditions. The results show that the characters in the short stories can determine their own gender identity and gender expression without being tied to their sexual or biological conditions. In addition, the characters' non-heterosexual sexuality is also described as the result of performative actions. However, the deeply rooted heteronormativity in society controls sexual expression, identity and orientation. As a result, even though the characters form their gender identity consciously, they still experience oppression from the prevailing heteronormative values.

Keywords: *gender performativity, heteronormative, risalah malin, kalihira sudah mati, menjadi aku*

INTRODUCTION

The patriarchal system prevailing in society gave birth to heteronormativity, a system that limits gender identity to only two types, namely woman-ness or man-ness with roles that are automatically attached to them, namely masculine and feminine, and limits the recognized sexual orientation to only reproductive relationships, namely with the opposite sex (Kartikaningdryani, 2019: 194).

This heteronormativity compartmentalizes human standards of behavior, thinking, and appearance based on their biological genitals. As a result, this system is prone to creating cultural products that are sexist, biased, unequal, and discriminatory, especially for gender and sexual diversity groups or commonly known as lesbian, gay, bisexual, transgender, intersex, and queer (LGBTIQ+) groups. Reporting from Kompas.com (7/3/2023), as many as 1,840 sexual and gender minority groups were victims of persecution throughout 2016-2018. Documentation published by the Community Legal Aid Institute (LBHM) also noted that throughout 2018 there were 253 people from sexual and gender minority groups who were victims of stigmatization, discrimination, and violence based on sexual orientation, identity, and gender expression. In addition, state protection for LBGTIQ+ groups is still absent (Larasati, 2019: 11).

The high level of negative stigma towards LGBTIQ+ people has made society tolerate their oppression. The LGBTIQ+ group is considered a career group and their way of life is considered a life style so that the framing created by the media labels them as a glamorous group that does not need to be pitied (Arivia & Gina, 2015: 367-368).

The lack of defense for them also makes research on LGBTIQ+ groups still rare. Apart from being considered taboo, research is also difficult to conduct due to many methodological problems. The definitions and boundaries of lesbian, gay, bisexual, transgender, intersex, and queer (LGBTIQ+) are each too broad and biased as they extend to issues of sex, gender, sexual orientation, and expression (Arivia, et al., 2015: 13).

However, literature is a medium that is free to reveal the oppression experienced by gender and sexual groups, one of which is in short stories. Short stories with their short and narrative form are the most strategic media in voicing the oppression experienced by gender and sexual diverse groups because they are easily accessible and easy to digest. This is also supported by rapid digital development so that

short stories with themes that are taboo to society are increasingly mushrooming in digital media. The rapid flow of information in the internet world makes publishing short stories much easier.

Some digital media that actively publish short stories include suaramerdeka.com, suarakita.org, and magdalene.co. Suaramerdeka.com is an online media that consistently aims to present information to the public effectively, thoroughly, and carefully. The content uploaded on this media contains local and national news with the themes of education, entertainment, and lifestyle. This media also publishes national short stories with various themes. Meanwhile, suarakita.og is a digital media that was initiated in 2007 to raise human rights issues and voice the rights of the LGBTIQ community through digital writings, so it is not surprising that the short stories published in this media are full of gender and sexual diversity issues. Then, Magdalene.co is a media that focuses on women's issues with content that has an inclusive, feminist and pural perspective. Therefore, as a media with a feminist perspective, it is not new that some of the short stories published are full of themes of gender equality, including diversity.

The emergence of characters and story themes that illustrate the diversity of gender and sexual identities provides an opportunity for researchers to examine gender performativity in literary works, such as short stories. Research on gender performativity is a means of education for the community to reconstruct the hegemony of heteronormativity that has been in effect. This research can be a reflection for the community regarding gender and sexual norms that have limited gender and sexual identity to only two types of groupings, namely male and female, feminine and masculine, and others.

Thus, researchers are interested in examining gender performativity that appears in Indonesian short stories in digital media. The short stories to be studied are Risalah Malin (RM) on suaramerdeka.com (2023), Kalihira Sudah Mati (KSM) on suarakita.org (2023), and Menjadi Aku (MA) on magdalene.co (2023). These short stories were chosen because they came from digital media with the same issue focus and were published in the same year. In addition, the theme of gender and sexual diversity in these short stories is also quite strong.

The theory that will be used in this research is the theory of gender performativity initiated by Judith Butler. For Butler (1990), sex in the culture of heteronormative society is not just a biological phenomenon, but an ideal construct that is materialized by time by controlling continuously through regulatory norms so that regulatory practices are formed that discipline the body. These sexual norms are eventually validated by society, which associates sexual identity with the genital organs, which then categorizes humans into a binary gender system based on differences in male or female genitalia. Sexuality is often considered an identity that informs and shapes reality. The general public always assumes that sexual identity carries sexual preference information, or in other words, sexual identity and sexual preference have a coherent straight line (Butler, 2002: 23).

Gender performativity theory significantly criticizes the concept of the gender binary that divides people into men and women rigidly and exclusively. Butler suggests that gender norms are flexible and can be challenged, opening up space for the possibility of diverse and non-binary gender identities.

Sexual behavior is not natural, but something that is shaped by continuous, repetitive behavior in order to prepare for the stage of the play and the stage of everyday real life (Butler, 1993: 1-2). There is no gender identity behind gender expression, as gender is a never-ending process of imitation, repetition and performativity (Butler, 1999: 174). Therefore, Butler considers that gender is a matter of performativity. Gender is not "a person", but "something people do". Gender is doing, not being. This means that there is no essence of gender and sex is an attribute that is formed through performativity or performance. This act of performance can be in the form of behavior and gestures, clothing and appearance, to self-expression.

This research will look at how gender performativity is displayed in Indonesian short stories published in digital media. The researcher will look at the identities built by the characters in the short stories, both through the characters' physical appearance, style of dress, sexual orientation, gender roles, and others.

METHOD

This research uses the Critical Discourse Analysis (CDA) method, which is an analytical technique that prioritizes a process of understanding strands of words and sentences as analytical discourse. CDA consists of three layers of analysis, namely text analysis, literacy practice analysis, and social practice analysis. The research steps consist of three stages, namely literature and methodological

review, analyzing literature data and data in methodological categories, and reporting the results of the analysis (Abidin, et al, 2017: 17-18).

The data analyzed is described descriptively qualitatively to see the form of gender performativity that appears in short stories. The qualitative descriptive method in literature is used by describing the facts or circumstances that appear in literary texts. Ratna (2010: 47) states that the qualitative method in literary works shows the nature of the data source in the form of literary works or manuscripts. Based on these data sources, the data analyzed are words, sentences, and discourse. This method is used in research that intends to understand the phenomena experienced by the research subject, such as behavior, perception, motivation, action, and so on (Moleong, 2007: 6).

The primary data sources used in this research are Indonesian short stories published in digital media, including Risalah Malin (RM) on suaramerdeka.com (2023), Kalihira Sudah Mati (KSM) on suarakita.org (2023), and Menjadi Aku (MA) on magdalene.co (2023). Meanwhile, secondary data sources in this research are various books and journal articles related to this research.

As library research, the data collection techniques used in this research come from various relevant library materials (references) and studies related to the issues to be discussed. The data obtained through literature studies are sources of information that have been found by experts who are competent in their respective fields so that they are relevant to the discussion being studied.

RESULTS AND DISCUSSION
Result

Butler (1990) states that identity is formed performatively through discourse. Sexual behavior is not a natural thing, but a thing that is formed by continuous, repetitive behavior in order to be prepared on the stage of the play and the stage of everyday real life (Butler, 1993: 1-2). This phenomenon appears in the short stories RM, MA, and KSM. The characters who behave and express outside the binary compartmentalization will experience oppression, so that the expressions displayed are not fluid. The forms of gender performativity found in the short stories are described in the following table.

No.	Short Stories	Gender Performativity Forms
1.	Risalah Malin	Physical appearance, occupation
2.	Menjadi Aku	Physical appearance, sexual orientation
3.	Kalihira Sudah Mati	Physical appearance, sexual orientation, styling off dress

Discussion
Physical appearance and style of dress

The body, which includes physical features, genitals and hormones, is shown in a distinctive way in the short stories RM and KSM. The main character in both short stories is biologically male. In short story RM, the main character is Malin, a boy who defies his father's wish for Malin to become a policeman and chooses to become a sissy. Meanwhile, in KSM, the main character is Kalihira, a man who turns into a woman and goes abroad.

In both short stories, the main characters experience physical changes. These physical changes are based on different reasons. In short story RM, the sex change is based on the character's unwillingness to become a policeman.

> "Wahai cermin, agar aku tak terus-menerus dipaksa menjadi polisi, apa yang harus aku lakukan?" Malin bertanya dengan suara gemetar. Saat itu tepat pukul dua belas malam.
> "Gampang. Ganti kelamin saja," kata cermin sambil tertawa.
> …
> Sejak malam itu, keinginannya untuk berganti kelamin makin kuat, bahkan telah menjadi obsesi.
> … Maka sebulan setelah perdebatan panjang dengan bapaknya, Malinmemutuskan kabur dari rumah dengan mencuri semua perhiasan ibunya. Ia kemudian menjual semuanya dan terbang ke Singapura menuju tempat praktik dokter bedah plastik paling tersohor di negeri singa putih itu. Niatnya sudah bulat untuk ganti kelamin.
> Ketika ia kembali dari pelariannya, gemparlah seisi rumah.
> (Firmansyah, 2023)

Sam Killermann (2017) created the Gender Bread Person which divides humans into five aspects. First, gender identity, which is how a person feels about who they are. Gender identity refers to a person's suitability in playing a role in society, such as playing a role as a woman, or as a man, or neither. Second, gender expression, which is how a person shows their gender, either through dressing, acting, and behaving, which is usually the appearance or expression interpreted based on applicable gender norms. This gender expression refers to feminine and masculine traits. Third, biological sex is shown through the vital organs that are owned at birth, such as the penis or vagina. Fourth, emotional and romantic attraction, such as attraction to women, attraction to men, attraction to both, or neither. Fifth, sexual attraction, such as to the opposite sex, same sex, or neither. These five aspects are not coherently interconnected.

The quote above shows Malin's refusal to become a policeman. Physically, Malin is male and being a policeman is a masculine gender role. Heteronormativity certainly considers this condition as an ideal condition because someone who is born with a biological sex in the form of a penis, then the gender identity or role attached to him is masculine roles, including being a policeman. However, because Malin refused to become a policeman, she decided to reverse the norm. She decides to change sex as a form of resistance to reject the masculine role attached to her, which is to become a policeman.

Unlike the short story KSM, the reason for the character's physical change is not clearly explained.

"Tante… sudah bisa menerima….?"

"Semoga," Tunggal tersenyum pahit, "aku sampai di Jakarta siang ini dan langsung ke hotel," napas dalam terbebas dari hidungnya, "sepertinya aku masih perlu menyiapkan diri sebelum kami bertengkar lagi."

"Dia memanggilmu, Tunggal. Dia pasti sudah mengalah." Fardan memperhatikan Tunggal dari ujung rambut hingga ke ujung sepatu hak tinggi yang dipakainya, "kamu sudah tampil secantik ini." (Himawan, 2013)

This short story only tells the story of Kalihira, a man who went abroad 10 years ago, and returned to Indonesia as a beautiful woman named Tunggal. The conflict in this short story arises after Tunggal finds out that her ex-lover has not forgotten her and still yearns for her as Kalihira.

Of course, the physical changes experienced by Tunggal are not the same as Malin. Malin changed herself to reject the masculine gender role attached to her. Meanwhile, the reason that prompted Tunggal to change his gender was his psychic drive that felt suitable to carry out roles in society as a woman. So, it can be concluded that the change in physical appearance in KSM's short story is due to Tunggal's reflection on his true gender identity, as Butler said (in Powell and Gilbert, 2006: 95) that performativity is a reflection of identity recognition.

The physical appearance shown in MA's short story is much more ambiguous.

"Kamu jadi laki-laki atau perempuan?" cecar mereka tak habis. Aku mulai jengah.

"Aku hanya menjadi aku, seperti yang lain hanya menjadi dirinya sendiri. Aku mencintai orang yang menjadi dirinya sendiri," jawabku

"Sejak kapan?" tanya mereka dalam raut wajah yang serius.

"Sejak sebelum aku lahir," candaku. (Debineva, 2023)

This ambiguity is a strategy to shake the center-margin identity or the truest identity—the identity that is performed according to their bodily sex or sexual desire—. It subjugates these identities and shows that what is referred to as gender and sexuality is only a matter of how they are performed. My character's attitude of not choosing a specific gender identity and physical appearance makes her fall into the no label category (Lushka, 2009). Setyorini (2011: 125) mentions that this no label allows My character to destabilize the established identity by mixing up the norms of gender identity and sexuality, as Butler's idea in Gender Trouble.

Malin's sex change in RM and Kalihira in KSM and the ambiguity of Aku's physical appearance in MA show that the characters make independent identity choices. The characters both present identity as something that can be changed and is unstable (Segwick in Beasley, 2005: 108). Thus, their identities are not displayed based on societal norms. This attitude is also evidence that individuals can make modifications by presenting gender acts subversively (Setyorinni, 2011: 123).

In addition to physical appearance that refers to changes in gender, the actions and performances performed by the characters in the short stories in showing their identity are most strongly shown

through their style of dress. This style of dress shows the gender expression that a person wants to display about himself. The most prominent style of dress as a marker of gender identity appears very strongly in the short story KSM.

> Saat itu, langkahnya terhenti ketika memandang Tunggal berada di tengah keramaian; berkebaya *encim* warna putih dengan bawahan *jarit* Lasem. (Himawan, 2023)

The quote shows the Tunggal character's femininity in appearance. Clothes such as kebaya and jarit skirt are clothes commonly used by women as a sign of their femininity. Kebaya and skirt are synonymous with symbols of femininity. Tunggal imitates the appearance of the female gender because she reflects her gender identity as a woman. This is in line with Butler's opinion that there is no truly original identity; there are only various forms of imitation that are constantly carried out under pressure, through what is known as prohibition and taboos (Butler, 1993: 95).

Sexual and romantic orientation

The sexual attraction of the characters in the short stories is described several times as a performative form that is displayed. This depiction of sexual orientation appears in the short stories KSM and MA. In KSM's short story, it is clear that gender identity is not coherent with sexual orientation.

> Perempuan itu menengok ke arah supir taksi. "Aku sudah lihat lukisan berjudul *Kalihira*. Aku kira kamu sudah melupakan dia."
>
> Fardan menunduk. "Aku tidak bisa membuat lukisan baru dengan kanvas itu. Lalu aku berpikir untuk membakarnya. Tapi aku tidak bisa…"
>
> "Fardan! *Dia sudah mati*!"
>
> "Tetapi *kamu masih hidup*."
>
> Tunggal tertawa. "Sekarang kamu bisa ereksi jika menatap payudara dan vagina?"
>
> Supir taksi di kursi depan langsung menatap Fardan lewat kaca pandang. Fardan menyadari hal itu; dia langsung menengokkan wajahnya ke arah lain.
>
> "Setidaknya, pikirkan dia," ujar Tunggal, seraya mengarahkan pandangnya ke gedung galeri.
>
> Fardan membalikkan badan ke belakang; di depan pintu galeri, Erik berdiri menatap taksi yang ditumpangi Tunggal. Ada seribu pertanyaan yang terpantul di wajah Erik. (Himawan, 2023)

The quote shows that Fardan, Kalihira's former lover, still loves Kalihira, who is now a woman named Tunggal. This means that Fardan's sexual attraction is not limited to biological sex with a vagina or a penis. He remains sexually and romantically attracted to Kalihira-who is now Tunggal-regardless of her sex and gender identity.

Similarly, MA's short stories also show sexual and romantic attraction that is not bound by the binary constructs of heteronormative society.

> "Mana yang lebih menyenangkan, bersama laki-laki atau perempuan?" tanya mereka dalam keingintahuan.
>
> Aku tertawa dan berkata, "Tergantung siapa yang tengah aku cinta." (Debineva, 2023)

In the quote, it is again clearly illustrated that the sexual orientation of Aku's character is not bound to the binary norm that binds between being attracted to men, or being attracted to women only, but more than that. Thus, the sexual and romantic attraction in the short stories KSM and MA shows that sexuality for the characters is not a matter of dichotomizing the anatomy of the body or limiting gender identity, but rather the pleasure itself.

Jobs as a gender role

Unlike the short stories of KSM and MA, RM's short story does not show any pattern of sexual orientation. Instead, the pattern that emerges is the form of work as a gender role chosen by the character. Malin refuses to be a policeman and avoids it by changing his gender and becoming a night worker and street vendor.

> Karena merasa sepian itulah Malin makin sering keluar malam dan pulang saat dini hari. Dan ia tak merasa bersalah atas perubahan drastis di rumahnya itu. Malah sebaliknya, keinginannya untuk tak jadi polisi adalah keputusan yang tepat. Kini ia menyaksikan sendiri betapa ia dan teman-temannya sering kena gebuk petugas kalau mangkal di pinggir jalan. (Firmansyah, 2023)

Instead of becoming a masculine policeman, Malin chose to become a night worker, which is much more feminine. Society labels physical tasks and dealing with the public as masculine. Meanwhile, service and care work, like that of night workers, is feminine. Malin breaks her gender role from masculine to feminine.

Then, Malin's job, which turns into Melinda's, provides a plot twist at the end of the story. Malin, who resists masculine jobs with all her might, ends up doing it too by becoming a parking lot attendant.

> Namun kala hendak tidur, gema suara kutukan ibunya bahwa ibunya lebih memilih punya anak kelinci daripada banci sering membuatnya menangis. Ia takut jadi kelinci. Ia takut tulah sang ibu.
>
> …
>
> Melinda bercermin sambil mengenakan seragamnya. Wajahnya cerah. Senyumnya merekah. Tak lupa ia menyematkan pluit di bahunya. Juga memasang nama dadanya: Melinda Sulaiman. Setelah melihat jam tangannya, ia bergegas keluar dari rumah kontrakannya untuk berangkat. Ia sadar dirinya keliru dan bapaknya benar. Banyak polisi jujur di negeri ini, salah satunya polisi cepek. Profesi yang kini dijalaninya setiap pagi hingga sore hari. (Firmansyah, 2023)

Malin's change of profession shows that gender roles are not binary and compartmentalized. Her decision to stop being a sissy and become a parking attendant is based on her fear of her mother's plagues, not on her personal reflection. She chose her new profession by following societal norms of appropriateness, namely that someone born with a penis should perform masculine tasks.

Societal oppression of gender performativity demonstrated by

The actions and gender performance shown by the characters in each short story do not go smoothly. Of course this is due to the heternonormative prevailing in society, so that everyone must perform according to their biological sex.

In the short story KSM, rejection from the family is experienced by Tunggal.

> "Dia memanggilmu, Tunggal. Dia pasti sudah mengalah." Fardan memperhatikan Tunggal dari ujung rambut hingga ke ujung sepatu hak tinggi yang dipakainya, "kamu sudah tampil secantik ini."
>
> *"Don't tease me, please."*
>
> "Tante sudah lupa dengan… Kalihira…"
>
> Tunggal menatap pria itu dengan lembut.
>
> "Fardan, Kalihira tetap anaknya. *Dan dia sudah mati…"* (Himawan, 2013)

No matter how good Tunggal looks, if it does not conform to the demands of society to be masculine because his bodily sex is male, then he gets rejection from his family. Kalihira's courageous attitude to transform herself into Tunggal is a form of strategy that allows subjects to choose how to present themselves, in contrast to the narratives produced by heterosexual discourse. Here, it is known that subjects are active, unlike Althusser's concept of agents who only play the role of puppets who accept their roles due to pressure from apartus-apartus (Setyorini, 2011: 129).

Rejection from the family is also experienced by Malin in the short story RM.

> "Pergi kau dari sini Malin. Dan jangan kembali sebelum kau menjadi laki-laki. Aku lebih baik punya anak kelinci daripada punya anak banci." (Firmansyah, 2023)

Being effeminate is a disgrace. Society does not want men who appear feminine, let alone to change their genitals because it is said to be a sin. This action made the mother kick her son out because changing from male to female is a big disgrace. Furthermore, in a patriarchal society, the value of the feminine is considered lower than the masculine.

Apart from the closest people, rejection is also given by society at large. This rejection appears in the short story MA.

> Dasar plin-plan, kamu cuma ingin bersenang-senang saja, kan? Bukannya kemarin itu, pacarmu laki-laki ya? Hanya fase, nanti juga kembali lagi. Bagaimana rasanya bercinta dengannya, jika kamu denganku, pasti kamu bisa selamanya menyukai laki-laki saja! Siapa lagi pacarmu kali ini? Mana yang lebih kamu sukai, jujur saja! Kamu lebih banyak berkencan dengan laki-laki atau perempuan? Aku takut kamu mengambil kekasihku, kita tidak usah berteman lagi. (Debineva, 2023)

My character's sexual attraction makes society bully him. He is labeled as greedy, confusing, and dishonest. The hetero norms prevailing in society require a person to have one definite gender identity and one clear sexual attraction. The ambiguity of gender identity and the uncertainty of sexual orientation make

Aku's character labeled as greedy and dishonest. However, again, as Butler states, this ambiguity becomes a strategy to show that gender performativity is not something stable and needs to be compartmentalized. Ultimately, this gender performativity becomes a form of protest against the culturally incorrect construction of gender. Gender identity must be fought for because it is human nature. Judith Butler's gender performativity is a symbol against discrimination against minorities (Schep, 2012: 866).

CONCLUSION

Some Indonesian short stories published in digital media clearly illustrate gender performativity. The short stories RM, KSM, and MA show gender actions and performance based on their respective characteristics. Gender performance is shown through physical appearance, clothing style, sexual orientation, and occupation. The characters in the short stories can determine their own gender identity and gender expression without being tied to their sexual or biological conditions. In addition, the characters' non-heterosexual sexuality is also described as the result of performative actions. However, the deeply rooted heteronormativity in society controls sexual expression, identity, and orientation. As a result, although the characters form their gender identity consciously, they still experience oppression from the prevailing heteronormative values.

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REVEALING THE MYSTICAL NARRATIVE
IN THE NOVEL

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ABSTRACT

Narratology theory, hyper-semiotics, and theology are disciplines with distinct yet interconnected focuses in understanding narrative meaning and structure. The interdisciplinary nature of these three theories for a deeper exploration of how stories are constructed, interpreted, and connected to mystical narratives. Narratology studies the structure and elements of stories, such as plot, characters, and setting. This theory helps us understand how stories are shaped and how meaning is generated through these structures and elements. Hyper-semiotics studies signs and systems of meaning. In a narrative context, hyper-semiotics aid in understanding how symbols and meanings interweave in stories and how meaning is interpreted by readers or listeners. Theology studies God and the nature of reality. In a narrative context, theology helps understand how religious stories define reality, the meaning of life, and the relationship between humans and God. The interdisciplinary nature of these three theories opens opportunities to understand how mystical stories are constructed and interpreted. Examining the meaning of symbols and rituals in mystical stories. Analyzing how mystical stories shape understanding of God and reality. Comparing and contrasting narrative structures and meanings across various religious traditions. This interdisciplinary approach is beneficial for enriching the understanding of mystical narratives. Enhancing dialogue between disciplines. Developing new interpretations of mystical texts. Deepening theological reflections on the meaning of stories and reality. In conclusion, the interdisciplinary theories of narratology, hyper-semiotics, and theology offer richer insights into how stories are constructed, interpreted, and connected to mystical narratives. This approach opens new opportunities for research and reflection on the role of stories in understanding reality and the relationship between humans and God.

Keywords: *Mystical Narrative, Narratology, Hyper-semiotics, Theology*

INTRODUCTION

Introduction In the realm of literature, the exploration of mystical dimensions in narratives has become an endless intellectual resource. With paradigm shifts and contextual developments, mystical narratives in literary works have increasingly become a focal point of attention. Recognition of the complexity and depth of mystical experiences within narratives has sparked researchers' interest in delving deeper into the implied meanings behind the symbolism and metaphors used by authors. In this context, an in-depth analysis of mystical narratives in novels adopted by a narratosemio- teological approach becomes increasingly necessary. This approach not only maps out the storyline but also delves into the symbolic and theological meanings hidden within it. Therefore, to enrich the understanding of mystical narratives in modern literature, this research adopts a transdisciplinary approach that combines narratology, hyper-semiotics, and theology. Through this study, it is hoped that new insights will be opened to stimulate understanding and appreciation of the complexity of literary creativity, as well as the theological implications inherent in hidden narratives (Susanto et al., 2023; Shugurov & Mozzhilin, 2023; Mosurinjohn et al., 2023).

In the literary field, mystical narratives have become an intriguing subject for researchers due to their potential to reveal deep religious and spiritual dimensions. In this context, expanding the understanding of mystical narratives in novels becomes a challenging task that requires careful and in-depth analysis. The fundamental issue underlying this research is the narrative complexity of mysticism, which often becomes the focus of debate and interpretation. Mystical narratives not only refer to visual or imaginative aspects but also extend to the realms of spirituality and philosophy. Therefore, this research aims to detail and uncover specific issues related to mystical narratives in novels and to provide a broader understanding of this phenomenon. Thus, it is hoped that this research will make a significant contribution to the development of literary theory and enrich the understanding of mystical narratives in the context of modern literature (Shugurov & Mozzhilin, 2023; Marshall, 2022).

This research aims to explore mystical narratives in novels through a transdiscip- linary narratosemioteological approach. This research aims to deepen our understanding of how mystical narratives can stretch beyond mere stories but also become a medium for expressing spiritual and theological aspects in literary works. By combining narratology, hyper-semiotics, and theology theories, this research aims to open new doors in understanding mystical narratives in novels. Through in-depth analysis, this research hopes to identify various narrative elements related to mystical experiences and outline the theological implications contained within them. Thus, this research not only aims to provide a comprehensive understanding of mystical narratives but also to generate new insights that can contribute to the development of literary theory and understanding of the relationship between literature and spirituality (Shugurov & Mozzhilin, 2023; Mosurinjohn et al., 2023; Hans, 2023; Mulyani, 2023).

Narrative analysis of mystical narratives in novels has become an interesting research subject for literary academics. However, despite the numerous studies conducted in this domain, there are still gaps that need further exploration. In this context, this research aims to fill these gaps by identifying and understanding the often overlooked or poorly understood narrative aspects of mysticism in previous research. By adopting a transdisciplinary narratosemioteological approach, this research hopes to view mystical narratives in novels as a complex phenomenon involving not only narrative dimensions but also semiotic and theological aspects. Through this gap analysis, this research will highlight its unique contribution to understanding mystical narratives and their relevance in the modern literary context. Thus, this research will not only add to the understanding of mystical narratives in novels but also make a significant contribution to the development of methodologies and theories in literary studies in general (Mosurinjohn et al., 2023; Bingemer, 2023; Shugurov & Mozzhilin, 2023; Mustafa et al., 2022; Mulyani, 2023).

This research highlights the innovations and novelties offered in narrative analysis of mystical narratives in novels. Through a transdisciplinary narratosemioteological approach, this research seeks to develop a new paradigm for understanding mystical narratives in the context of modern literature. The focus of this research is to highlight new and important aspects of mystical narratives in novels, which are often undisclosed or not fully understood in previous research. By combining narratology, hyper-semiotics, and theology theories, this research aims to provide new insights that can change the way we understand and appreciate mystical narratives in literature. Thus, this research is expected to make a significant contribution to the understanding of mystical narratives and their relevance in a broader scholarly context.

METHOD

The approach used in this research is qualitative. This approach does not involve quantitative data measurement stages. Qualitative research in this study emphasizes meaning and does not rely on generalizations. This type of research is library research. The research was conducted by collecting library data such as reading, note-taking, and processing research materials (Creswell, 2010). The data sources are several studies on mysticism and the use of narratology, semiotics, and theology theories.

RESULTS AND DISCUSSION

Mystical narratives combine two key concepts: "narrative" and "mystical." The narrative comes from the Latin word "narratio," which refers to the process of storytelling or narrative disclosure. Meanwhile, "mystical" comes from the Greek word "mystikos," meaning hidden or secret. Thus, mystical narratives encompass deep spiritual experiences conveyed through stories or symbolic expressions. Otto is one of the theologians who describes mystical experiences as "numinous," which is an experience that creates a sense of awe and wonder at the presence of the sacred. According to Otto, mystical experiences can evoke feelings of admiration and fascination that surpass human rational understanding. Eliade expands the understanding of mystical narratives by introducing the concept of the "axis mundi" or world axis.

According to him, mystical narratives often involve spiritual journeys or transcendence cantered on religious symbols symbolizing the world axis. Mystical narratives, according to Eliade, also reflect the human desire to connect with the divine through deep spiritual experiences. Thus, mystical narratives can be understood as spiritual experiences conveyed through narratives or stories. The views of scholars like Otto and Eliade suggest that mystical experiences create feelings of awe and deep connection with

the divine. Mystical narratives not only function as a medium for depicting spiritual experiences but also to convey transcendent meanings that surpass the limits of human rational understanding. Therefore, the theoretical studies provide an important foundation for our understanding of mystical narratives in the context of literature and human spirituality (Bingemer, 2023; Lowney, 2023; Duplinskya & Friauf, 2022).

Based on this understanding of mystical narratives, a combination of several theories is needed to unveil them, including narratology, hyper-semiotics, and theology. Narratology comes from the Latin word "narratio," which means "narrative" or "storytelling." Narratology is the study of narrative structure and function in literary works. Gerard Genette is one of the main figures in the development of modern narratology. He introduced important concepts such as "focalization," "narrative voice," and "order of narration," which form the basis of modern narrative analysis. Genette classified narratives such as diegetic narration, mimetic narration, intradiegetic narration, and extradiegetic narration. He also developed the concept of narrative chronology and temporal shifts.

Genette's narratology provides a comprehensive framework for analysing the structure and function of narratives in literary works. Through his systematic approach, Genette enables researchers to understand how narratives are constructed and used to create specific effects on readers. Genette's narratology concepts that divide narratives into various categories and narrative structures with a hyper-semiotic approach that views signs as complex meaning constructions allow us to understand that narratives are not only linear storylines but also interrelated networks of signs that form complex structures (Koval, 2022; James, 2022; Vercauteren, 2022; Genette, 1980; Genette, 1995).

Hyper-semiotics comes from the word "hyper," which means "beyond," and "semiotics," which means "the science of signs or semiotics." It refers to an approach that goes beyond traditional boundaries in understanding and analysing signs. Umberto Eco is one of the main figures in the development of hyper-semiotics. He proposed that signs not only have directly implied meanings but also have the potential to generate more complex meanings through interaction with cultural contexts and reader interpretations. In a narrative context, hyper-semiotics enables in-depth analysis of how signs in texts (such as words, images, symbols, etc.) are used to shape narratives and construct meaning. The hyper-semiotic approach allows researchers to go beyond conventional analyses of signs and understand how signs are used to create narrative structures and meanings. This opens the door to more in-depth research on the complexity of representation in literary works (Nikitina, 2023; Delliponti et al., 2023; Fadhila et al., 2022; Uliana, 2022; Delliponti, 2023).

Theology comes from the Greek word "theos," meaning "God," and "logos," meaning "study" or "knowledge." It refers to the study of beliefs, doctrines, and religious practices. Theology provides a framework for understanding the spiritual and religious aspects of literary works. Theologians often observe how religious themes and symbols are treated in literary texts, as well as how these texts contribute to human understanding of spirituality and existence. In the context of narratosemioteology, theology provides a foundation for understanding the religious dimension in narratives and how narratives can depict spiritual experiences and the human quest for meaning. The theological approach allows researchers to explore the religious and spiritual aspects of narratives and understand the theological implications of these narratives. This provides a rich and deep perspective on the relationship between literature and religion (Christopher, 2023; Wei, 2022; Brown, 2023; Croasmun, 2022; Park, 2022).

Thus, the combination of hyper-semiotics, which emphasizes hidden meanings in signs, with narrative analysis identifying narrative techniques, allows us to understand how meaning is built and expanded in narratives. Narratives not only convey stories but also imply deeper meanings through the use of various signs. By combining a theological approach that highlights spiritual and religious aspects in literary works with narrative and semiotic analysis, we can see how narratives can become a medium to explore human spiritual dimensions and religious questions. Narratives not only depict human experiences but also present reflections on existence, the meaning of life, and the relationship between humans and the divine. By integrating these concepts, the narratosemioteological approach allows us to view narratives as complex entities, consisting of interconnected signs that not only convey stories but also carry deep meanings about human experiences and their relationship with the transcendent.

REVEALING THE MYSTICAL NARRATIVE IN THE NOVEL NARATOSEMIOTEOLOGIS STUDIES
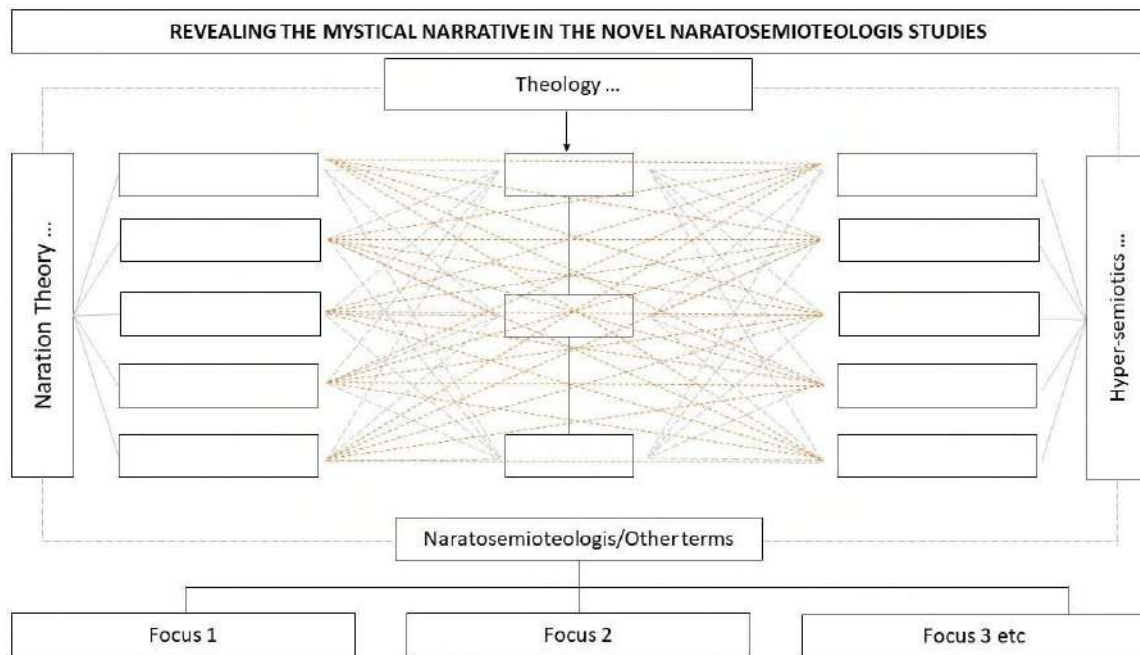
CONCLUSION

The narratosemioteological approach combines narratology, hyper-semiotics, and theology theories to understand mystical narratives in literary works. Using the narratology framework, we can analyze the narrative structure and storytelling techniques used to convey spiritual experiences. Hyper-semiotics allow us to see how signs in texts form complex meanings, including meanings related to spiritual and religious dimensions. Meanwhile, the theological approach provides insights into how narratives can reflect and depict religious aspects in human experiences. Overall, the narratosemioteological approach opens the way for a deeper understanding of mystical narratives in literary works, revealing that narratives not only convey stories but also contain deep meanings about existence, life, and the relationship between humans and the transcendent.

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THE EXISTENCE OF FEMALE CHARACTERS IN THE NOVEL NIRANI BY PATRICK KELLAN IS THE SUBJECT OF HERMENEUTICS STUDY BY HABERMAS

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ABSTRACT

This study aims to obtain a picture of the existence of female characters in the novel Nirani by Patrick Kellan using hermeneutics. This study focuses on the existence of three female figures; Nirani, Mita, and Freissy in Patrick Kellan's novel Nirani. The method used is a descriptive-qualitative method with a heurmenetic approach. Data collection techniques use literature study techniques. While data analysis techniques are by identifying data, classifying data, reducing, presenting, and verifying. The results of this study revealed that the existence of characters can be analyzed with Habermas's Hermeneutic approach using three aspects, namely linguistic aspects, action aspects, and experiential aspects. The form of existence is found in the form of an independent and courageous attitude with a version of each character in defending themselves in the midst of the problems faced. The essence of the female character is really evident with all the complex realities of her life that can be understood through the dialogues, actions, and experiences experienced by the female characters in the novel. Thus, this research is expected to provide understanding, especially to women to be wiser in realizing self-existence.

Keywords: *existence, hermeneutic, female*

INTRODUCTION

Literature is a picture of life that is presented widely and deeply, so that it can represent existing problems. Nowadays literary works are increasingly easy to obtain and have a function that not only provides pleasure and inner satisfaction, but also as a medium of conveying moral messages on existing realities (Nurgiyantoro, 2013).

The novel titled Nirani by Patrick Kelan, neatly tells about the existence of three female characters who experience life problems. The main character is Nirani who is a victim of her parents' divorce so she must be able to survive independently. The second character is Mita, the wife of a man who pays attention to Nirani and eventually falls in love and causes a rift in her household. The third character is Freissy, the daughter of Dama and Mita who eventually also becomes a victim of a domestic rift started by her father's infidelity. To bring out the strength of the existence of characters in a novel, the author describes the character through communication between characters that takes place dynamically and depicts relevant situations. The communication depicts a side of different versions of the characters. A Nirani character who has his own way to survive. As a student who no longer has the responsibility of his parents' leaders, he must have a way to stay in school. However, unfortunately, his unusual way made him trapped in a life that did not match his expectations. Mita, as a wife who in the presence of her husband was devoted enough to the spirituality she created herself, but she finally felt betrayed by her husband. Freissy, is the victim affected in the circle of problems that occur. Her attitudes and thoughts that are shaped by what is experienced influence the behavior of the female characters, creating unusual behavior. This reality makes this novel interesting to study more deeply.

Existence is usually considered as evidence of the existence of something (Huijbers, 2010). A person's recognition of the existence of others who have socialization in the outside world is called existence (Jacqueline, 2019). In philosophy, "ecsticence" means understanding human existence as a specific subject. According to this idea, existence is an important aspect of human life because it indicates the existence of man himself. Existence is an important aspect of human life because it indicates the existence of man himself. The existence is found as the disclosure of the existence of the story characters through a series of complex stories, which make the story in the novel really alive and show things that happen in the real world.

In general, hermeneutics is defined as the process of transforming something or situation from ignorance to understanding (Wachid, 2006; Sumaryono, 1999). Hermeuneutics is an approach by understanding the meaning or meaning of concepts of thought that have not yet been revealed, so interpretation is needed to reveal the true meaning clearly. Researchers used this method to analyze the text in Nirani's novel.

One of the main ideas of Habermas's theory of communicative action is that communication helps people understand and understand each other so that they can come to an agreement. In real life, people speak the language they speak. Human knowledge is inseparable from the historical context in which the subject belongs. Therefore, Habermas argues that dialogue is the best way to acquire knowledge Actions, language, and experiences occur within social interactions People use language to think systematically and coherently Language enables individuals to organize their thoughts and communicate what they think to others. According to Suriasumantri (1993), language has the ability to convey one's thoughts and feelings. Habermas defined hermeneutics as the study of two concepts: explanation and understanding. Interpretations that are based on certain theories and experiences are known as hermeneutics. Habermas's hermeneutics is one of many expert theories that set certain standards for interpreting things. Habermas divided hermeneutics into three classes: linguistics, action, and experience. In the interpretation of literary works, these three elements are important, especially novels that depict the life of a character with all his problems.

Several previous studies have used Habermas' hermeneutics. Syekhfani Alif Akbar et al., "The Existence of Pambayun Characters in the Novel "Pambayun Magic" by Jaka Santosa". Habermas's hermeneutic interpretation activities in this discussion focus on life expression activities centered on three aspects, linguistics, action, and experience. The study found three important components that influence human self-expression. First, the linguistic aspect concerned with the understanding of language symbols as pure language; secondly, aspects of action related to the elaboration of bodily actions; and third, experiential aspects related to tendencies expressed through nonverbal actions. Chalive Barryl Alam also conducted research with Jurgen Habermas' hermeneutic approach, entitled Critical Action in the Collection of Short Stories The Troublemaker by Maxim Gorky (Jurgen Habermas' Critical Theory Study).

The results of this study found critical actions that include teleological actions, namely workers take joint decisions to reach an agreement to obtain good policies from their superiors according to the rules that exist in job prospects. Normative action is on the child who still believes in God as a principle of life and always respects people according to applicable norms. The act of dramaturgy is on the character of Signor who always displays freedom in himself when experiencing the trials of life, this action as a decision that social life should not be sad, must be happy. Communicative action is for workers who always create opinions when situations are not conducive to solving problems, so that these actions can produce joint decisions that are in accordance with one's opinion and consciousness.

Each scientific work research mentioned above has similarities and differences. Researchers use Jurgen Hubermas' heurmenetic approach as a knife to analyze literary works, in line with previous research. In this study, researchers want to reveal the form of existence shown by figures who are both women.

This study, using Habermas's interpretation of hermeneutics, concentrates on the attitudes or behaviors of figures in their own lives. This interpretation centers on three aspects: linguistics as a means of communication, action, and experience. If we look at the characters in the novel that are sourced from real life, we can see all three aspects. This research focuses on how human existence can be understood through expressions that appear in dialogue in Patrick Kellan's novel Nirani using a hermeneutic approach.

METHOD

This research uses a hermeneuitic approach. This research is a descriptive-research. Data collection techniques in this study used reading and record techniques. Based on the reading and record technique, the data collection steps can be explained as follows: (1) reading Nirani novels repeatedly and intensively, it aims to obtain maximum understanding of the contents of the novel. (2) identify research problems in the form of dialogue sentences, actions taken by characters, and experiences contained in the text. so that it can focus on research objectives. (3) carry out a recording process in

accordance with the purpose of the study, both in the form of sentences and paragraphs. (4) classify data that have been previously recorded and are in accordance with the purpose of the study.

The source of this research is the literary text of Nirani novels that have relevance to the existence of characters. The data in this study consisted of dialogue sentences, as well as narration delivered by the author in Nirani's novel. Data analysis techniques carried out by researchers are: (1) identifying data, (2) classifying data that refers to the existence of characters, (3) reducing data, namely researchers choose primary data to be used in research documents and discard irrelevant data, (4) presenting data, namely researchers present explanations and exploration of data in accordance with the theory used, (5) verifying data as the final stage of the analysis process so that the data is more complete.

RESULTS AND DISCUSSION

After analysis of Patrick Kellan's novel Nirani, using hermeneutics, there are analysis results, namely; depictions of the existence of the characters Nirani, Mita, and Freissy centered on three aspects: linguistics as a means of communication, action, and experience.

Habermas's Hermeneutics and Existence

According to Habermas' hermeneutics, two concepts are discussed: explanation and understanding. Comprehension is the union between experience and theoretical understanding. Explanation is the application of theoretical expressions to facts through systematic observation. Based on this idea, hermeneutics can be defined as the attempt to explain and understand everything based on certain theories and experiences.

According to Habermas (Ashadi, 2020), hermeneutics is an understanding of meaning that can describe the relationship between symbols as a relationship between facts. In this hermeneutics, there are three classes of expressions of life that can be observed when reading a literary work. It consists of action, experience, and linguistics. Three categories of expression of life in the context of reading literature are described here. According to this theory, linguistic aspects are related to expressions that describe monological understanding. This theory deals with the understanding of language symbols as pure language, since symbols have a clear meaning. By looking at how verbal and nonverbal aspects translate into each other, the lingusitic concept of reflexivity is used to interpret literary works. In this interpretation, language is put into a real-life context.

In Habermas' hermeneutics, the aspect of action is the elaboration of bodily activity. The occurrence of bodily activities or bodily activities has a specific purpose and purpose. According to Habermas in Bertens (2014), the aspect of action or deed is a practical effort to reach social agreement. Based on these descriptions, the action aspect also applies to novel literary works, where the characters inevitably do, experience, and tell many things in a complex story.

One of the important elements in interpreting literary works, according to Habermas's theory of hermeneutics, is the experiential aspect, which deals with tendencies expressed through nonverbal actions. To understand the content of the literary work intended by its author, the researcher must be able to consider the intentions contained in the literary work beyond verbal things. Departing from the description above, it can be understood that Habermas's hermeneutic theory can be used to understand human existence because humans or characters in a story are inseparable from language or linguistics, bodily actions or activities, or experiences.

According to Huijbers (2010), the term "existence" comes from the word "ex", which means what exists within (inner) and outside itself, and "cystit", which means world. This concept is related to the meaning of the sign of human existence and comes from the sign that is in the form of actions carried out by humans consciously. Based on this exposure, the position of existence is associated with the existence of man as a real being.

Everyone is inseparable from society because they are social creatures. As a manifestation of its existence, humans always want to actualize themselves to be recognized with all their uniqueness. It should be understood that existence is considered not just existence (Driyarkara, 1978). Instead, it is considered a way of existence. The way of human life when in the world is called existence. The existence of human identity is related to existence, which is always related to knowledge (Wathloly, 2001). Knowledge is evidence of human existence.

According to Suriasumantri (2005), there are two sources of human knowledge: ratio and experience. Rationalists use this principle to investigate the source of human knowledge. Experience is

developed by empiricists, who say that human knowledge is acquired through human experience of something concrete. Human ratio only recognizes a principle of knowledge based on the ability to think rationally. In addition to the elements of ratio and experience, knowledge is also acquired through intuition, which means that it does not require a process of reasoning.

Existence in its development is human existence. Knowledge, derived from logic, experience, and intuition, is the key to human existence. One can use knowledge, thought processes, and experiences as clues to see human existence. Taking into account Habermas's hermeneutic theory, existence based on such indicators is relevant. Three classes of life expressions—linguistics, action, and experience— are used to interpret this. The characters in Patrick Kellan's novel Nirani, named Nirani, Mita, and Freissy are discussed using Habermas' hermeneutic theory.

Habermas's Hermeneutic Study of the Existence of Characters

Nirani, the main character in the novel Nirani written by Patrick Kellan. As a woman, she has a good character, cheerful, and jovial, as well as loud. She is a victim of divorce from her parents who already have their own families. He chose to live with his grandmother. He realized that grandma objected to having to bear her living expenses. Even though it was so difficult that he felt, but he still wanted to go to school. As a student doing an internship, she found a man who gave her a very special attention to her. Moreover, financially, Adam lightly gave it to Nirani. This situation makes a new story that colors Nirani's life which really needs attention, especially finances. In the end, he is trapped in a love story that will cause casualties, just like he experienced.

Mita, is Dama's wife. Have a fairly happy family with one daughter. A small family leading a normal life. However, when the husband begins to sympathize with the intern in his office, Dama begins to behave suspiciously which eventually the divorce occurs as the height of his wife's anger.

Freissy, the daughter of Adam and Mita is a beautiful daughter whose childhood was very happy amid the warm affection of her parents. However, when his father betrayed his mother, it was the beginning of the end of the happiness he should get. Juvenile Freissy has changed greatly. She chose to be a mistress by the leader of her father's workplace.

From this event, the author shows that the three female characters have good characters like children who want to be loved by their parents and as parents who want to make their children happy. When conflict occurs, it is described through the language, actions, and experiences narrated by its author. The problem that occurs causes behavior as a response to the character, the response is the existence of the character as a way to protect themselves and be recognized for their existence.

Based on Habermas's hermeneutic theory, the three classes of life expression consist of linguistics (language), action, and experience. This research will interpret the linguistic aspects, actions, and experiences of Nirani, Mita, and Freissy characters. The result of the interpretation of Habermas's hermeneutic theory of the existence of three female figures is as follows.

The Form of Existence of Nirani, Mita, Freissy in Linguistic Class

According to Habermas' hermeneutics, linguistics is a term that refers to expressions that describe the way we perceive language symbols that have meaning. It is possible that the presence of a character in this class is interpreted through verbal activity that indicates his existence. Here are some data quotes that support the depiction of linguistic class (language) as the existence of characters through communication as follows.

Nirani people
(1) *'Om! Can you ride to the front, can't you? Afraid of being late, plis! The girl cupped both palms in front of her chest. His eyebrows converged, pitiful probably meant. (Kellan, 2020:8)*
(2) *"Since childhood, lived with grandma?" I asked, breaking the silence between us Nirani turned her head, along with the clinking sound of the elevator. We stepped outside at the same time, then walked towards the exit.*
"Yes, from about nine years old." Nirani replied.
"Sometimes... I also miss the time to stay with mamah and papah alone." His speech became quieter, like he was talking to himself. (Kellan, 2020:31)
(3) *"Why don't you say, Bang, if you already have a wife?"*
...

"I've been like a bego lately," Nirani hissed, rubbing her eyes with her fingertips, as if she was holding back her crying from breaking. "It's all because my brother gave me too much hope."
"Thank you for all your attention so far. Maybe I'm wrong, because the speed of the baper is the same as the attitude of someone you just know."

(4) *"Udah, let go! I can take care of myself!"*

...

"Brother, seriously I can take care of myself," the girl muttered as she turned to me. "I've been told to go with grandma. Tell me to find a mama who has forgotten her obligations a few months ago. Let alone papa. Grandma objected to having to take care of me, paying for my schooling, having to feed me."
"After we didn't meet yesterday, I honestly experienced a lot of financial difficulties. It was my brother who told me to quit my job at a karaoke place. I'm afraid why, my brother said. But the abis was left behind..." (Kellan, 2020: 167)

In dialogue (1), it is illustrated from the spoken language spoken by the main character that Nirani is a character with a strong character. Although he has no money, he still wants to go to school. She is a girl who obeys the rules as evidenced by her fear of being late for the internship. It is also understood that as an intern, she also obeys the rules, she tries how not to arrive late. On the dialogue. In dialogue (2), Nirani has the same hope as any other human being, which is to have happy parents and family and as a human being, she also has a sense of sadness for what she experienced. Through dialogue (3), Nirani actualizes herself who feels disappointed when she finds out that the man she thinks is very considerate of her already has a wife. In dialogue (4), it is seen that Nirani has experienced financial difficulties, decides to work in karaoke, but she is abandoned. He expresses his sadness and hardship and no longer wants to be banned by Abang's character. The various conflicts she experienced in the end made the figure of the girl who was originally strong live with her grandmother, making her character tough by choosing to leave home. The presence of the Abang character makes him dependent on the Abang character to be able to meet his needs.

People from Mita

(1) *"Isn't that good?" Mita showed me the homemade daster she was wearing.*

...

"Papa, ih!" The woman brushed off with an annoyed glare, mixed with suppressed laughter. (Kellan, 2020:63)

(2) *Certainly! Clearly, cheating is still cheating, even if it's just holding hands There's no forgiveness! Mita said firmly, with emotion (Kellan, 2020:119)*

(3) *(3) "You are in love, I don't forbid. I don't even want to find out who the girl you're cheating on is," Mita cut quickly., "don't tell anything to find an excuse. The girl's tone, as well as her messages, is enough to explain everything. You once had a relationship behind my back. That's the point. Problems to the extent of what you guys have ever done. I don't care." (Kellan, 2020:159)*

In the above dialogue excerpt, which is the speech of Mita's character, describes that Mita is quite a happy wife. She enjoyed her life as a wife and mother of her young daughter. He has strong principles for his rejection of infidelity. But that happiness was destroyed by her husband and she chose to separate.

People from Freissy

(1) *"Papa, let's buy ice cream! The whining is spoiled.*
   "Yeey! Papa is cool!" he exclaimed excitedly. His hands hugged my neck affectionately. (Kellan, 2020:64)

(2) *"Echi kangn, but Papa is evil," he said innocently.*
   "How bad is it?
   "Mom said, Papa wants to have a stepmother. (Kellan, 2020:190)

(3) *"Papa? The lips clucked sarcastically. "Papa, I'm dead! Got it?!" (Kellan, 2020:227)*

From the dialogue quote above, it can be seen that Freissy is a little boy who is very happy for the warmth of affection given by his father and mother. He's a jolly kid. As a teenager, Freissy experienced a life change. The father and mama he loves choose to maintain their respective egos which eventually changes his character into a hater and wrong in choosing his life path.

The explanation of existence as a human being that Nirani, Mita, and Freissy want to show is at the linguistic or linguistic level which according to Habermas (1987) is the use of language is a process of participation in an "ideal speech situation" or "power-free dialogical-emancipatory communication".

A person's existence is not only a way for them to gain recognition from others, but it can also be a way for the character to respond in his own way. This is done by the female character in the novel Nirani who expresses her happy wishes and disappointments with the life she has lived. The various conflicts experienced made him change in behavior as well as dare to make decisions with his version. This is the role of language (linguistics) in life, one of which is as a tool to channel opinions or ideas. This means that humans are able to show their existence or existence to others through language expressions. In the literary novel Nirani by Patrick Kellan, the author uses language in bringing out the existence of characters.

Class as the Existence of Nirani, Mita, and Freissy
The aspect of action in Habermas's hermeneutics is the elaboration of bodily activity. This means that in this case, the existence of Nirani, Mita, and Freissy is seen through their body movements. Here are some data citations that support the depiction of action classes as the existence of characters.

People from Nirani
(1) *The girl ranted softly for a while, I can still hear. But, yes, so be it, maybe it is indeed upset him. After all, he complied, directly made a cup of coffee for me. (Kellan, 2020:11)*
(2) *After lunch, Nirani began to keep her distance. I couldn't see the girl quietly staring from where she was. I didn't hear from him anymore. (Kellan, 2020:46)*
(3) *She let go of the hug, was about to rise to her feet, but I grabbed her arm.*
(4) *The girl took a step away, then sat down next to me. Just watched as I pulled my wallet out of my pants pocket and pulled out the bills from there.*
(5) *He accepted hesitantly. Then laughed miserably when he looked up at me.*
(6) *He was silent. Split, squeezing the bills in the palm of the hand.*
(Kellan, 2020:81)

In the quote above, it is an action taken by Nirani who has experienced various conflicts expressing sadness, disappointment, difficulty, and even loss of self-esteem.

People from Mita
(1) *"I wanted to call Anton to ask for permission not to come to work. It turned out to be the one who raised the girl."*
He smiled.
… with a different aura. (Kellan, 2020:131)
(2) *Mita grinned, she pulled her hand out of my grasp.*
The woman then shook off my hand. After that he passed away from before me. Leaving me standing in despair. (Kellan, 2020:202)
In the quote above, it is Mita's expression when accepting the conflict that occurred. Upset, hurt, sad, disappointed, loss of self-esteem, are all expressed through these actions. Divorce is his choice.

People from Freissy
(1) *The little girl was already aware of my presence. But this time he didn't run over and hug me like before. (Kellan,2020:204)*
(2) *The child who for years seemed to be grasping the flames of anger, then kept his distance from me. Especially after knowing that he had a younger sister from his stepmother. (Kellan, 2020:226)*

(3) The girl glared angrily, her jaw hardened, her attitude seemed very defiant. (Kellan, 2020:227)

Freissy, expressed her anger with the actions depicted in the text excerpt. This is his existence that wants to be recognized that he is the victim of his parents' divorce. And as if to show that he doesn't care about his parents and life.

Looking at the quote above, the existence of the characters Nirani, Mita, and Freissy, is shown through their behavior based on the form of Habermas's thought in Hardiman (2009: 125), which explains a communication praxis, so that discursive individuals are able to act in the level of communication praxis. In the context of today's diverse and highly plural society, in which each individual is involved in society. The character of this society can be said to be a form of capitalistic oppression and this is what Habermas criticized. According to Habermas, human existence should be seen in how they communicate in order to receive the truth and its presence as human. The existence shown by the characters Nirani, Mita, and Freissy in the data above leads to the meaning of their existence as humans through their movements or actions. This existence arises when experiencing oppression or violence. This can be seen as an act of rebellion or resistance because every human being has various ways of showing his existence.

Experience Class as the Existence of Nirani, Mita, and Freissy

According to Habermas' theory of hermeneutics, experience is one of the most important aspects of interpreting a literary work. The experiential aspect relates to tendencies expressed through nonverbal actions. If this aspect is related to the existence of the character, then the interpretation can be seen from the experiences of the characters depicted in the story. Here are some excerpts from the experience class contained in Nirani's novel.

People from Nirani
(1) *"I don't know for sure. Tau-tau often fights. Abis broke the divorce. I remember, at that time the atmosphere of the house was quiet again. I woke up, Mama and Papa again both went outside. Trus I want to find clothes, don't find them in my wardrobe. So I looked in Mama's room." The girl sighed. "When I entered the room, I saw that there was a long envelope on the table." She continued to say hello and then secretly wiped away tears. "Out of curiosity, I read the sender. It turned out to be a divorce certificate from the court." (Kellan, 2020:119)*
(2) *"Our family used to be quite happy. Even though I don't have a lot of money, I still feel happy every day." He said reminiscing about the past. (Kellan, 2020:120)*
(3) *Nirani's words rang in my ears again. An adult daughter without a father figure should be with her, the father she misses half to death. Until he is sought in the figure of others who are actually just using it for satisfaction. (Kellan, 2020:228)*

People from Mita
(1) *"Then don't you think about yourself? We've been committed to this from the beginning?" (Kellan, 2020:202)*
(2) *Mita also once said that Freissy was often involved in delinquency cases at school. His new father was too busy in the hospital. Meanwhile, Mita is also busy with her new younger siblings. (Kellan, 2020:226)*

People from Freissy
"Look at your Papa's behavior, Echi! Now do you understand why Mom and Dad want a divorce? It's because Papa, you want to remarry!" exclaimed Mita to Freissy, pointing at me. (Kellan, 2020:165)

The above three quotes are very important experiences for the characters. The emergence of memories of the experience illustrates his hope of happiness. However, fate is unlikely. Until finally each character chooses a happy way with a different version. Either he was happy or just covered up his disappointment.

Experience is one of the important life histories for every individual. Habermas's hermeneutic theory positions experience as one of the expressions of life that supports the

individual's ability to show his existence to be recognized by others. Of course, this implies that experience is a very important factor to maintain human existence.

CONCLUSION

Through the findings and discussions that have been carried out, it can be concluded that to find the existence of characters, it can be done with Habermas's hermeneutic approach or the study of interpretation of the text of literary works, namely the novel entitled Nirani by Patrick Kellan, by focusing on three aspects, namely linguistics, action, and experience. In the linguistic aspect, it is found in the form of dialogue in the communication of the characters Nirani, Mita, and Freissy to the people around them. The interpretation of literary works in the aspect of action is that researchers find texts that describe an action of the character's bodily activity which is a response to what the characters experience. While in the aspect of experience, it is found in text quotes that describe events that have been experienced by characters and also memories that affect the thoughts, actions, and speech of characters. When these three things are found, it appears that the character of the character is actualized as a form of existence of the characters Nirani, Mita, and Freissy who both want to have a happy life, both with parents and build a happy family.

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INTERTEXTUALITY OF THE INDONESIAN BAWANG MERAH BAWANG PUTIH FAIRY TALE WITH THE THAI PHIKULTHONG FAIRY TALE

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ABSTRACT

The Indonesian *Bawang Merah Bawang Putih* fairy tale and the Thai *Phikulthong* fairy tale are fairy tales that tell us about the struggle of a girl in living her life with several intertextualities or changes. This research aims to compare and describe the intertextuality within the Indonesian *Bawang Merah Bawang Putih* fairy tale with the Thai *Phikulthong* using Julia Kristeva's intertextual approach. This research is a qualitative descriptive study. The research data sources are the *Bawang Merah Bawang Putih* fairy tale and the *Phikulthong* fairy tale. Data was collected using reading and recording techniques. Data was analyzed using qualitative descriptive techniques in line with Julia Kristeva's intertextual approach. The results of the research show that the intertextuality in both the *Bawang Merah Bawang Putih* fairy tale and the *Phikulthong* fairy tale includes: 1) intertextuality of the theme, namely the struggle of a girl; 2) character intertextuality of the characters, including a) Bawang Putih and Bawang Merah with Phikul and Mali; b) stepmother; and c) grandmother with an angel; and 3) intertextuality of the setting, including a) village; b) house; c) river; as well as d) hut with forest. Apart from that, the research results show that although there is a intertextuality in the two fairy tales, the two fairy tales do not influence each other and both fairy tales can be used as lessons for both countries.

Keywords: Bawang Merah Bawang Putih, fairy tale, intertextuality, Phikulthong, transformation

INTRODUCTION

Literature is a cultural product that prioritizes beauty with its medium being language (Kosasih, 2008). Apart from that, literary works are works that are fictional (invented). Even though the inspiration for the work is taken from the real world, it has been processed by the author through his imagination so that the reality of a literary work cannot be expected to be the same as the reality of the real world (Noor, 2010).

Meanwhile, old literature, classical literature, can be defined as literary works that use Malay. The use of Malay is the language used as a base for Indonesian. Classical literature can also be interpreted as works produced by writers who existed during the kingdom era or a time when there was no national movement (Attas, 2018). Apart from that, the era of development of classical literature was before the arrival of Western influence in Indonesia. The forms of literature that developed in this era are fairy tales, mantras, rhymes, poetry, and the like (Kosasih, 2008).

Fairy tales are included in the oral folklore group with the folk story (prose) genre. Almost every country has fairy tales that have been passed down from generation to generation. Stories in fairy tales are folk tales that are not considered to have happened, they are told mainly for entertainment, although many also depict the truth, contain lessons (morals), or even satire (Danandjaja, 1998). In line with that, Triyanto (2007), states that a fairy tale is a simple fantasy story that did not happen which functions to convey a moral teaching (educate) and also entertain. In the same vein, a fairy tale is a story that is usually embellished with things that don't make sense or couldn't possibly happen except in imagination. Fairy tales developed in ancient societies. However, many of the stories are relevant to the present (Kosasih, 2008).

Furthermore, Indonesian fairy tales are fairy tales that are similar to fairy tales all over the world. Some fairy tales have the same storyline and moral message and only differ in terms of place names and fairy tale characters. The similarity between fairy tales in the archipelago may occur because the author of the fairy tales is unknown and is passed down from generation to generation orally. Archipelago fairy

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tales are literary works owned by every community group in the world. However, several fairy tales have similar stories. Fairy tales that have similar stories are the Indonesian fairy tale entitled Bawang Merah Bawang Putih and the fairy tale from Thailand entitled Phikulthong.

The tale of Bawang Merah Bawang Putih tells the story of Bawang Putih and Bawang Putih. Their nature is very different. Bawang Putih is gentle and hard-working. Meanwhile, Bawang Merah is grumpy and likes to be lazy. One day, her stepmother scolded Bawang Putih because her mother's dress was removed accidentally. She was told to look for it. With great difficulty, she followed the river. Luckily, she met a kind grandmother. The grandmother would return her mother's dress if she wanted to stay a few days with the grandmother. Apparently, after staying a few days, Bawang Putih not only got a dress but also a pumpkin filled with gold and jewels. This made Bawang Merah jealous. She then pretended to look for a dress like Bawang Putih. Then, she met the grandmother and got a dress and a pumpkin, but the contents of the pumpkin were snakes and other venomous animals.

Meanwhile, the Phikulthong fairy tale tells the story of a widow who has a daughter named Mali who is rude and ugly like her mother, living with a stepson named Phikul. Phikul is a good child physically and mentally. He works hard at home. One day, Phikul met an old woman and asked her for drinking water. He also gave me drinking water kindly. The old woman turned into a fairy, then blessed Phikul, asking that each of Phikul's golden flowers fall from her mouth. Next, there is a man who is not so greedy, forcing Phikul to talk all the time until she loses consciousness. Meanwhile, Mali is black-hearted and rude, she is cursed with having ugly animals fall from her mouth. The woman does not find that Phikul is bullying Mali. Later, she chases Phikul to escape into the forest and meets a friendly prince and finally, they get married.

Apart from the similarities in the two fairy tales, there are also differences, so in the two fairy tales, there is an intertextual relationship. This is by Julia Kristeva's (1980) thoughts regarding intertextuality, which states that literary works have nothing to do with the influence of one author on another author, or the source of the literary work read by the author. However, intertextuality is a change in the position of a text, from one or more sign systems to another, accompanied by new pronunciations and denotative positions. Each system is a practice that indicates various paths such as transposition, which means changing the position and meaning of the old text to the new text according to the author's wishes.

According to Kristeva (1980), the text is not an object, a separate individual, but rather a compilation of texts contained in literary works and texts contained outside literary works that cannot be separated between the two. Texts cannot be separated from the cultural and social conditions in which they were created. In creating texts, there are **ideologeme** and author's struggles that exist in society through discourse. Apart from that, Kristeva (1980) explains that ideologeme is a combination of text arrangements conveyed through utterances so that the utterance is assimilated into its own space (interior text) and refers to the outer text space (exterior text).

The **ideologeme** contained in the text can be seen through processes, namely: first, transposition is a change in the position of the text from one or more sign systems to another, accompanied by new pronunciations and denotative positions. Second, opposition is something that cannot be exchanged and is absolute between two competitive groups that never get along, never complement each other, and can never be reconciled. Third, transformation is a change in form from one or more texts to another, which means that in a text there is absorption and quotation from various texts or literary works and dialogue with each other (Kristeva, 1980).

Meanwhile, research related to the intertextuality of two fairy tales has been carried out before. First, Harum (2018) entitled "Intertextuality and Symbols in the Fairy Tale "Hansel and Gretel" and the Lampung Folk Tale "Raja Nganak Pitu". The results of his research show that these two stories have similarities, which can be seen from the symbols or symbols contained in them, with adjustments to the setting in which the stories are told. Apart from that, Islahuddin, et al. (2020) also conducted research entitled "Transformation in the Novel Ratu-Ratu Patani by Isma Ae Mohamad: Julia Kristeva's Intertextual Study". The research results show that the transformation contained in the novel Ratu-ratu Patani is by the text contained in Hikayat Patani as a text that was born before the novel Ratu-ratu Patani was created. Furthermore, Mawaddah and Devi (2021) also conducted a study entitled "Intertextual Analysis of Timun Mas and Buto Ijo in Marjan Advertisements and Indonesian Folk Tales". The research results show that the character Buto Ijo in the Marjan advertisement and Indonesian folklore

have several similarities and differences. The similarity is that Buto Ijo is tall, big, and green. The difference lies in the ending of the story.

The studies above show the intertextual relationship between one literary text and another, whether in the form of fairy tales, sagas, or novels. Meanwhile, the specialty of this research is finding the intertextual relationship between two fairy tales from two countries and kingdoms that use different languages. However, the two fairy tales have an intertextual relationship, including themes, character traits, and settings. Therefore, the formulation of the research problem is what is the intertextual relationship between the Bawang Merah Bawang Putih fairy tale and the Phikulthong fairy tale? In addition, this research aims to describe the intertextual relationship between the Bawang Merah Bawang Putih fairy tale and the Phikulthong fairy tale.

METHOD

The research method used in this research is a qualitative descriptive method. The descriptive method is a method that systematically explains the description and relationships between the phenomena being investigated (Nasir, 2011). In addition, the aim of the descriptive method explains that it is a systematic, factual, and accurate description of certain facts and populations as well as describing phenomena in detail (Yusuf, 2015). Meanwhile, the research data sources are the Bawang Merah Bawang Putih fairy tale and the Phikulthong fairy tale. Data was collected using reading and recording techniques. The research instrument in this research is the researcher himself (Sugiyono, 2017).

Next, the data analysis technique is carried out with the following steps: 1) identifying the data; namely data on the Bawang Merah Bawang Putih fairy tale and the Phikulthong fairy tale; 2) classifying data, namely grouping data in the intertextual form; 3) describe the data using Julia Kristeva's intertextual theory, namely explaining the intertextual relationship between the Bawang Merah Bawang Putih fairy tale and the Phikulthong fairy tale; 4) conclude the research results; 5) present data using descriptive techniques.

RESULTS AND DISCUSSION

This chapter discusses the results of the analysis and discussion as an answer to the problem formulation, namely to describe the Bawang Merah Bawang Putih fairy tale and the Phikulthong fairy tale. To make it easier to understand, a timeline is first created and the analysis results are continued with discussion.

No	Intertextual	Fairytale *BMBP*	Fairytale *Phikulthong*
1.	Intertextuality of themes	Bawang Putih's Phikul's struggle	Phikul's struggle
2.	Intertextuality of characters' characters	Bawang Merah	Phikul
		Bawang Putih	Mali
		stepmother	stepmother
		grandmother	angel
3.	Intertextuality of setting	village	village
		house	house
		river	river
		hut	forest

Intertextuality of themes

The first is intertextuality, namely the intertextuality of themes. The theme is defined as a story element that has a connection with meaning and leaves deep memories for people. Themes indicate and refer to various aspects of life, as well as the meaning of human experience. As a result, there are certain values attached to the story (Stanton, 2007).

The theme in the fairy tale Bawang Merah Bawang Putih is the struggle of a girl, as in the following text excerpt.

Bawang Putih dan Bawang Merah bersaudara tiri. Sifat mereka sangat berbeda.
*Bawang Putih lembut dan **rajin bekerja**, sementara Bawang Merah pemarah dan senang*

bermalas-malasan. Suatu hari, ibu tirinya memarahi Bawang Putih karena gaun sang ibu
*dihilangkan tanpa sengaja (**Ikranegara**, 2017:4).*

The text excerpt above explains that the fairy tale Bawang Merah Bawang Putih has the theme of the struggle of a girl named Bawang Putih, a diligent worker. Apart from that, the text also tells about Bawang Putih and Bawang Merah who are half-brothers. However, the two have very different properties. Bawang Putih is gentle and hard-working. However, Bawang Merah is grumpy and likes to be lazy.

Meanwhile, the theme of Phikulthong's fairy tale is also about a girl's struggle. This struggle is shown in the following text excerpt.

Seorang janda memiliki seorang anak perempuan bernama Mali yang kasar dan jelek
seperti seorang ibu. Dia tinggal bersama dengan anak tiri yang bernama Phikul. Phikul
*menjadi orang yang baik secara fisik dan mental. Dia banyak **bekerja keras** di rumah*
*(**Takaikeaw**, 2012:2).*

The text quoted above explains that the Phikulthong fairy tale has the theme of the struggle of a girl named Phikul, a hardworking girl. Apart from that, the text also describes a widow who has a daughter named Mali who is rude and ugly like her mother, and lives with a stepson named Phikul. Phikul is a good child physically and mentally.

Based on the quotations from the texts above, it can be concluded that the Bawang Merah Bawang Putih fairy tale and the Phikulthong fairy tale are fairy tales from two countries or kingdoms and use different languages. However, the two fairy tales have an intertextual relationship in the form of themes, namely that they both share the theme of a girl's struggle to fight for her life.

Meanwhile, Harum (2021) states that fairy tales in the world generally have similar relationships which can be seen from the symbols or symbols contained in them, with adjustments to the setting in which the story is told. However, these tales do not influence each other. In the same vein, Kristeva (1980), emphasized that intertextuality is not related to the problem of the author being influenced by one author or another or being influenced by the source of the literary work he reads. However, intertextuality is transposition, namely changing the position of a new pronunciation dissertation from one or more systems to another system and denotative position.

Intertextuality of characters' characters

The second intertextuality, namely the intertextuality of the character's character. A character can be interpreted as a role holder (main role) in a romance or drama (KBBI, 2008). Meanwhile, characterization is defined as creating the image of a character in a literary work (KBBI, 2008). Characterization is also called character. The character is often used in two contexts. In the first context, character refers to the characters who appear in the story. In the second context, character refers to the combination of interests, desires, emotions, and moral principles of the individual (Stanton, 2007).

Characteristics of the characters in the fairy tale Bawang Merah Bawang Putih and Phikulthong fairy tale, including a) Bawang Putih and Bawang Merah with Phikul and Mali; b) stepmother; and c) grandmother with an angel.

Bawang Putih and Bawang Merah with Phikul and Mali

The character Bawang Putih in the fairy tale Bawang Merah Bawang Putih is described as a patient character. Bawang Putih's patient nature can be seen indirectly through her behavior when Bawang Putih has to do all the housework when her father goes to work. Apart from that, Bawang Putih patiently faced the attitude of her mother and half-sister. This can be seen in the following text excerpt.

Namun bila sang ayah harus berangkat sifat ibu tiri dan Bawang Merah langsung
*berubah semua kebaikan palsu terangkat **Bawang Putih disuruh bekerja tanpa upah**.*
Bawang Putih hampir tidak pernah beristirahat semua pekerjaan di rumah harus
dilakukannya dari pagi hingga malam bekerja memeras keringat hanya supaya sang ibu tiri
*mau memberikan makan (**Ikranegara**, 2017:12-14).*

The text quoted above explains that the character Bawang Putih is patient. When Bawang Putih was told to clean the house, she always did it with great patience this activity was often carried out throughout the day, but Bawang Putih still carried out the order without putting up a fight.

Apart from that, the character Bawang Merah in the fairy tale Bawang Merah Bawang Putih is described as the half-sister of Bawang Putih who is lazy, shameless, and jealous. This can be seen in the following quote.

> *Bawang Merah **tidur** hingga siang **tak perduli** nenek yang bekerja dengan tertatih*
> *Bawang Merah segera bersiap untuk pulang Bawang Merah bersifat seperti landak berbeda*
> *sekali dengan sikap Bawang Putih **(Ikranegara**, 2017:12-14).*

The quote above explains that Bawang Merah's character as a lazy half-sister is depicted indirectly. The lazy nature is depicted using behavioral techniques, this can be seen in the middle of the story when Bawang Merah does not want to help her grandmother to clean her dirty hut. Bawang Merah fell asleep and didn't care about her grandmother.

Meanwhile, the character Phikul in the fairy tale Phikulthong is described as the main character who lives with his stepmother and step-sister. Pikul is the main character who has to work hard and be devoted even though she receives bad treatment from her mother and step-sister, as in the following text quote.

> *Satu lagi putri tinggal bersama, dia adalah gadis yang bagus, gadis ini menjadi anak tiri*
> *yang manis, cantik, dan berbicara baik disebut phikul.*
> *Si janda dan Mali tiada cinta, menyuruh Phikul **kerja keras** di rumah tidak henti. Setiap*
> *tugas hanya Phikul, ibu dan Mali hanya makan, tidur, Walaupun ibu tiri tidak cinta, Tapi*
> *Phikul dapat **berbakti** ibu dan kakak sudah cukup (Takaikeaw,2012:2).*

The text quoted above explains that the character Phikul is described as a character who has a kind heart and never fights when her mother and older sister give her tasks at home every day for work which she does non-stop.

Apart from that, the character Mali is described as Phikul's half-sister who has an evil and lazy nature. This can be seen in the following text excerpt.

> *Janda ada anak kandung hanya satu, Sentiasa menjaga cintanya amat, Berikan namanya*
> *Mali gadis istimewa, **jiwa jahat** seperti ibunya setiap perkara. Si janda dan Mali tiada cinta,*
> *menyuruh Phikul kerja keras di rumah tidak henti. Setiap tugas hanya Phikul, ibu dan Mali*
> *hanya **makan**, **tidur**. (Takaikeaw,2012:2).*

The text quoted above explains that the character Mali is a child who is loved by her mother and has a character like her mother. When Phikul does a lot of work, Mali just eats and sleeps.

Based on the quotations from the texts above, it can be concluded that the Bawang Merah Bawang Putih fairy tale and the Phikulthong fairy tale are fairy tales from two countries or kingdoms and use different languages. However, the two fairy tales have an intertextual relationship in the form of character traits, namely that they both have characters with different names, but have almost the same character. If the fairy tale Bawang Merah Bawang Putih has the characters Bawang Putih and Bawang Merah, then the fairy tale Phikulthong also has the characters Phikul and Mali.

Stepmother

The stepmother character in the fairy tale Bawang Merah Bawang Putih acts as the mother of Bawang Merah and is Bawang Putih's stepmother. Dramatically with behavioral techniques, the mother is a cunning and evil figure. This can be proven in the following text excerpt.

> *Saat ayah sedang berada di rumah Bawang Putih **diperlakukan dengan amat baik.***
> *Namun bila sang ayah harus berangkat Sifat ibu tiri dan Bawang Merah **langsung berubah**.*
> *Semua kebaikan palsu pun terangkat Bawang Putih **disuruh bekerja tanpa upah***
> ***(Ikranegara**, 2017:10-12).*

In the text quote above, it can be seen that the stepmother has a cunning and evil nature because she behaves well in front of Bawang Putih's father, even though on the other hand, she always tortures Bawang Putih by making her do all the housework. Apart from that, the mother's evil nature can also be seen when she will only give food if Bawang Putih has done the housework.

Meanwhile, the stepmother character in the Phikulthong fairy tale is described as a character who is involved or appears at the same time as the main character. The stepmother character is Mali's mother and Phikul's stepmother. This is as in the following text quote.

> ***Ibu tiri** dan Mali merasa **dengki** kepada Phikul, karena ada orang lain kasihan*
> *kepadanya, jadi mereka merencanakan kejahatan terhadapnya (Takaikeaw,2012:4).*
> *Si janda berasa loba **menyuruh** Phikul bicara tanpa makan dan tidur. Phikul bicara*
> *hingga sakit dan tiada suara dan tiada lagi bunga Phikulthong keluar dari mulut*
> *(Takaikeaw,2012:12).*

The text quoted above explains that the stepmother felt jealous of Phikul. Then, he planned a crime against Phikul by making him continue talking without giving him a chance to eat or

sleep. This caused Phikul to be sick and unable to make a sound so the Phikulthong flower could not come out of her mouth.

Based on the quotations from the texts above, it can be concluded that the Bawang Merah Bawang Putih fairy tale and the Phikulthong fairy tale are fairy tales from two countries or kingdoms and use different languages. However, the two fairy tales have an intertextual relationship in the form of character traits, namely that they both have a character with the same name, namely grandmother, and have almost the same character.

Grandmother and an angel

The grandmother character in the fairy tale Bawang Merah Bawang Putih plays an important part in the story. Her presence influences the course of the story and her presence coincides with the main character. This can be seen in the following text excerpt.

> *Sepanjang tepi sungai diperiksa dengan saksama. Hingga akhirnya bertemu dengan seorang nenek tua. **Nenek** meminta Bawang Putih untuk ikut pulang bersama. Ternyata baju kesayangan ibunda ada di gubuk tua (Ikranegara, 2017:26).*

The quote above shows the beginning of the appearance of the grandmother figure. This character plays the role of a grandmother who finds her mother's favorite clothes and invites Bawang Putih to take them to her hut. Bawang Putih ended up staying overnight in the grandmother's hut and received a gift from her grandmother for helping to clean up her hut.

Meanwhile, the angel character in the Phikulthong fairy tale is described as a kind woman who gives blessings to Phikul. This can be proven in the following text.

> *Kemudian wanita tua itu bertukar menjadi **bidadari** yang cantik untuk menguji hati orang yang lalu hingga kebaikan membuat Phikul bertemu dengan bidadari yang ternampak kebaikan dalam hati, lagi bicara sopan dan manis, lalu **bidadari** memberikan berkat kepada Phikul bahwa setiap perkataan akan ada Phikulthong (bunga tanjung emas) yang berharga, tercurah mengikuti bicara Phikul disimpan harta itu untuk dukung diri sendiri supaya terhindar dari kemiskinan dengan kata yang baik (Takaikeaw, 2012:7).*

The text excerpt above shows the beginning of the appearance of the angel character. This character plays the role of an old woman who turns into an angel to test people's hearts. The angel character is kind and loving because she gives a blessing to Phikul in the form of all the words that come out of his mouth turning into **tanjung mas** flowers to glorify herself and avoid poverty.

Based on the quotations from the texts above, it can be concluded that the Bawang Merah Bawang Putih fairy tale and the Phikulthong fairy tale are fairy tales from two countries or kingdoms and use different languages. However, the two fairy tales have an intertextual relationship in the form of character traits, namely that they both have characters with different names, but have almost the same character. If the fairy tale Bawang Merah Bawang Putih has a grandmother, then the Phikulthong fairy tale also has a grandmother who later turns into an angel.

Meanwhile, Harum (2021) states that fairy tales in the world generally have similarities, which can be seen from the symbols or symbols contained in them, with adjustments to the setting in which the story is told. However, these tales do not influence each other. In the same vein, Kristeva (1980), emphasized that intertextuality is not related to the problem of the author being influenced by one author or another or being influenced by the source of the literary work he reads. However, intertextuality is transposition, namely changing the position of a new pronunciation dissertation from one or more systems to another system and denotative position.

Intertextuality of setting

The third intertextuality, namely the intertextuality of the setting of the place. The setting, or universe that interacts with the events in the story, is the environment that surrounds those events. The setting can be a decoration or a specific time (day, month, and year), weather, or a specific period in history. The setting can summarize the main characters indirectly, but also the people who decorate the story (Stanton, 2007).

The settings in in the fairy tale Bawang Merah Bawang Putih and Phikulthong fairy tale, including: a) village; b) house; c) river; as well and d) hut with forest.

Village

The village setting is one of the places used in the fairy tale Bawang Merah Bawang Putih. The village setting is used at the beginning of the story to give a general idea of where the story begins. This can be proven in the following text quote.

*Zaman dahulu kala di sebuah **desa** tinggallah sebuah keluarga bahagia, meski ayah Bawang Putting hanya pedagang biasa. Namun, mereka hidup rukun tidak kurang apa* **(Ikranegara**, 2017:2).

The text quoted above explains that the village setting begins when telling the story that in a village there was a family whose life was very happy and did not lack anything.

Meanwhile, the village setting is also one of the settings used in the Phikulthong fairy tale and is shown at the beginning of the story. This is as in the following text quote.

*Jauh di luar kota Wiang Chai, dengan ikuti cara petani ada sebuah **desa** kecil di tepi hutan. Setiap keluarga hidupnya bahagia, tetapi ada seorang janda yang jahat orang ramai tidak menyukainya jelek, kasar, egois, kekeringan perhatian tanpa penyayang (Takaikeaw,2012:1).*

The text quoted above explains that the setting where the village is depicted in the village setting is a place where it is said that at the beginning there was a village in the forest. Her life was happy and then a widow appeared who was evil and unloving.

Based on the quotations from the texts above, it can be concluded that the Bawang Merah Bawang Putih fairy tale and the Phikulthong fairy tale are fairy tales from two countries or kingdoms and use different languages. However, the two fairy tales have an intertextual relationship in the form of the same setting, namely that both fairy tales are set in a village.

House

The setting of the house is one of the places used in the fairy tale Bawang Merah Bawang Putih. The setting of the house is where Bawang Putih lives. This can be proven in the following text quote.

*Tinggallah kini Bawang Putih bersama ayahnya saja saat ayahnya bekerja, Bawang Putih sering kesepian di **rumah** melihat Bawang Putih yang selalu bermuram durja sang ayah menjadi berat hati bila harus meninggalkan rumah **(Ikranegara**, 2017:6).*

The text quoted above explains that the setting of the house is the setting where it was first shown when Bawang Putih's biological mother died and Bawang Putih felt lonely because she only lived alone with her father, while her father was a trader who often left the house to buy and sell his wares.

Then, the setting of the house is also shown again when Bawang Putih returns home. This can be proven in the following quote.

*Bawang Putih berjalan pulang dengan senang hati. Sampai di rumah, hadiah labu segera dibelah **(Ikranegara**, 2017:34).*

The quote above explains that after staying overnight in his grandmother's hut. Bawang Putih went home and immediately opened the pumpkin given to her by her grandmother.

Meanwhile, the setting of the house in the Phikulthong fairy tale is where Phikul lives with his stepmother and stepsisters. This can be proven by the following text quote.

*Si janda dan Mali tiada cinta, menyuruh Phikul kerja keras di **rumah** tidak henti. Setiap tugas hanya Phikul, ibu dan Mali hanya makan, tidur, Walaupun ibu tiri tidak cinta, Tapi Phikul dapat berbakti ibu dan kakak sudah cukup (Takaikeaw, 2012:2).*

The text quoted above explains that the setting of the house is where Phikul lives together with her mother and half-sister. The home setting is shown by the mother and older sister telling Phikul to do chores at home every day.

Based on the quotations from the texts above, it can be concluded that the Bawang Merah Bawang Putih fairy tale and the Phikulthong fairy tale are fairy tales from two countries or kingdoms and use different languages. However, the two fairy tales have an intertextual relationship in the form of the same setting, that is, both fairy tales are set at home.

River

The setting of the river is the setting in the fairy tale Bawang Merah Bawang Putih when Bawang Putih was washing her mother's favorite clothes, then the clothes were washed away. This can be proven in the following text quote.

> *Pagi hari seperti biasa Bawang Putih mencuci di **sungai** Bawang Putih mencuci pakaian sambal bersenandung tanpa disadari Bawang Putih jadi menari dengan gemulai tiba-tiba tanpa sengaja Bawang Putih jatuh tersandung semua baju ikut jatuh ke sungai tidak sengaja baju kesayangan ibu tiri hanyut **(Ikranegara**, 2017:18-20).*

The text quoted above explains that the setting of the river is where Bawang Putih was washing clothes in the river, then suddenly the stepmother's favorite clothes were washed away.

Then the river scene appears again when Bawang Merah also wants to get gold gems like Bawang Putih. This can be proven in the following text quote.

> *Bawang Merah juga ingin mendapat emas permata dia segera menuju sungai yang diceritakan agar impian Bawang Merah menjadi nyata baju kesayangan ibu dihanyutkan **(Ikranegara**, 2017:38).*

The text quoted above explains that Bawang Merah also felt like she wanted to get gold and jewels like Bawang Putih, so she also came to the river and washed away her mother's favorite dress.

Meanwhile, the setting of the river is the setting that takes place when Phikul goes to fetch water from the river. This is proven in the following text quote.

> *Sore hari si janda berkata, Phikul mengambil air di sungai dalam hutan penuh periuk tanah besar harus dibawa, pulangnya harus sempat sebelum malam. Phikul jalan merentas hutan sampai kecapekan tiba di sungai. Phikul memikul periuk tanah dan turun ambil air dalam sungai (Takaikeaw, 2012:5).*

The text quoted above explains the river setting when Phikul had to fetch water from the river and she had to return home before nighttime. Exhausted, Phikul carried the earthen pot down to the river to draw water until it was full.

Based on the quotations from the texts above, it can be concluded that the Bawang Merah Bawang Putih fairy tale and the Phikulthong fairy tale are fairy tales from two countries or kingdoms and use different languages. However, the two fairy tales have an intertextual relationship in the form of setting, namely that both fairy tales are set in a river with different functions. In the fairy tale, Bawang Merah Bawang Putih the river is used for washing clothes, but in the fairy tale Phikulthong, the river is used for drinking water.

Hut and forest

The setting of the hut is the setting for the fairy tale Bawang Merah Bawang Putih when Bawang Putih had to stay overnight in her grandmother's hut. This can be proven in the following text quote.

> *Ternyata baju kesayangan ibunda ada di **gubuk**. Baju akan dikembalikan bila Bawang Putih mau menginap. Permintaan sang nenek di terima dengan senang walaupun gubuk nenek itu kotor dan pengap, Bawang Putih menginap dengan riang **(Ikranegara**, 2017:26-28).*

The text quoted above explains that Bawang Putih had to stay overnight in the hut so that her stepmother's favorite clothes would be returned by her grandmother. Finally, Bawang Putih wanted to stay overnight in the hut.

Apart from that, the background of the old hut is also shown again when Bawang Merah throws her mother's favorite clothes into the river to meet her grandmother. Then Bawang Merah stayed overnight in the old grandmother's hut to get gold jewels like Bawang Putih. This can be proven in the following quote.

> *Singkat kata, Bawang Merah pun diajak menginap. Bawang Merah dan nenek tiba di **gubuk** tua Bawang Merah berkeluh-kesah memasuki gubuk pengap, tanpa sedikit pun merasa kasihan kepada nenek tua **(Ikranegara**; 2017:40).*

The text quoted above explains that Bawang Merah was invited to stay overnight at the grandmother's hut, but Bawang Merah did not feel sorry for her condition.

Meanwhile, the forest setting becomes a place in Phikulthong's fairy tale when Phikul runs from her stepmother and stepsister. This is proven in the following text quote.

> *Kemarahan janda Phikul membuat mimpi hancur, berharap emas dan permata menjadi cacing dan hewan busuk lain. Oleh karena itu memukul Phikul hingga melukai seluruh tubuh. Pikul berlari ke **hutan** pada waktu malam **(Ikranegara**; 2017; 21-22).*

The quote above explains that the forest setting is often used, one of which is when the stepmother gets angry with Phikul and hits her and injures her body. Then, Phikul ran into the forest at night.

Based on the quotations from the texts above, it can be concluded that the Bawang Merah Bawang Putih fairy tale and the Phikulthong fairy tale are fairy tales from two countries or kingdoms and use

different languages. However, the two fairy tales have an intertextual relationship in the form of setting. In the fairy tale Bawang Merah, Bawang Putih has a setting in the form of a hut which brings a happy ending to Bawang Putih, but in the Phikulthong fairy tale, the setting in the form of a forest that brings a happy ending to Phikul.

Meanwhile, Harum (2021) states that fairy tales in the world generally have similarities, which can be seen from the symbols or symbols contained in them, with adjustments to the setting in which the story is told. However, these tales do not influence each other. In the same vein, Kristeva (1980: 15), emphasized that intertextuality is not related to the problem of the author being influenced by one author or another or being influenced by the source of the literary work he reads. However, intertextuality is transposition, namely changing the position of a new pronunciation dissertation from one or more systems to another system and denotative position.

CONCLUSION

Based on the results of the analysis and discussion above, it can be concluded that the intertextuality of the Bawang Merah Bawang Putih fairy tale with the Phikulthong fairy tale includes: 1) intertextuality of themes, namely the struggle of a girl; 2) the intertextuality of the characters' characters, including a) Bawang Putih and Bawang Merah with Phikul and Mali; b) stepmother; and c) grandmother with an angel; and 3) intertextuality of setting, including: a) village; b) house; c) river; as well as d) hut with forest.

Apart from that, the research results show that although there is intertextuality in the two fairy tales, the two fairy tales do not influence each other and both fairy tales can be used as lessons for both countries and kingdoms.

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ARTS

BEKSAN SEKAR MADURA INTERMEDIALITY: SYMBOLIZATION OF THE TRADITION OF GROUP DRINKING IN NGAYOGYAKARTA HADININGRAT SULTANATE

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ABSTRACT

This research aims to understand and analyze beksan Sekar Madura which is part of Beksan Trunajaya by Sri Sultan Hamengku Buwana I. Beksan Sekar Madura is unique in its presentation, both in terms of choreography, dialogue, popery and costumes. In its presentation, this dance includes the audience as part of the ceremony at a group drinking banquet. The method used is descriptive qualitative. The analysis used is Roland Barthez's hermeneutics and semiotics, which includes analysis of movement, dialogue, musical elements and costumes. The research results show; 1) Beksan Sekar Madura is a symbol of a royal tradition when entertaining guests. 2) The banquet pattern represented through simple dance movements includes three standard variations, namely; hanging engkrang, gurdha, and lampah sekar. 3) The climax of this presentation is a realistic movement that presents a scene of pouring a drink into a shot glass. 4) There is a drink command code along with the word "Loss" followed by the chanting of the Carabalen song. 5) The music used in this Beksan is Ceng Barong kendangan condro, creating an atmosphere of complexity and simplicity, resulting in a paradoxical aesthetic. 6) In this Beksan there is a lapse or error in the dialogue, but then there is a correction. The dialectic that occurs between the Sekar Madura dance text and the context of a drinking banquet for guests of honor is an expression of the choreographer's expression and a representation of past life for the present.

Keywords: intermediality, symbolization of tradition, beksan Sekar Madura, communal drinking banquet.

INTRODUCTION

The Yogyakarta Palace has a tradition of creating monumental dance works created by the reigning King. One of these works is the Beksan Sekar Madura which was created during the time of Sri Sultan Hamengku Buwana I (1755-1782). One of these works is the Trunajaya beksan. This Beksan consists of three types of dance, namely: 1) Lawung Alit (Alus) Dance; 2) Lawung Ageng (Gagah) Dance; and 3) Madura Sekar Dance. In this discussion the focus will be on the Sekar Madura dance or also called Beksan Gendul. There are eight men in Beksan Sekar Madura, consisting of four fine dancers and four dashing dancers. The dancer at the front in Beksan Sekar Medura is called Batak or the leader of two people, namely one alusan dancer and one gallan dancer. The name Beksan Sekar Madura was taken from the names of the soldiers of Sultan Hamengku Buwana I, namely Bugis who came from Makassar and Madura. These soldiers helped Sultan Hamengku Buwana I for 9 years (1746-1755) against the Dutch.

The clothing used by alusan dancers consists of: tepen accompanied by a comb and flower decoration at the back, hair braided in the form of a kadhal menek, pradya leather shoulder straps, three sungsung necklaces, timang dictionary, branggah and onken keris, broken machete cloth (supit urang), red cindhe pennant pants, red cindhe lonthong, bara, red cindhe sondher. The clothing for dashing dancers consists of: tepen with a comb and flower decoration at the back of the hair in the form of a kadhal menek sumping grompolan, leather shoulder straps, datedan necklace, kaweng, timang lontong dictionary, or red cindhe stagen, embers, colored cindhe pennant pants red, buntal, keris, bancehan mask, onken. The language used in speech or dialogue at Beksan Sekar Madura uses a mixture of languages, namely Malay, Madurese, Bagelen and Bagongan. The gending used as accompaniment to Beksan Sekar

Medura is cengbarong laras slendro pathet sanga kendhangan candra rara ciblon. This beksan begins and ends with a lagon. Beksan Sekar Medura for alusan uses a variety of alus son's dance moves and gallan uses the dashing son's dance moves.

In relation to Beksan Sekar Madura, here it provides markers that are visualized with various verbal messages and symbolic movements. This beksan educationally has a moral message regarding human situations and attitudes in life. Where in this dance is the end of a series of two beksan which means "bet" between two champions. To mark the end of the betting, it ended with a drinking party attended by kawula (community members) who actively participated in drinking together.

The Context of The Creation of The Dance Work

Regarding the context of creating dance works, two things cannot be separated, namely innovation and diffusion. Both are the inseparable basis and direction of creation. Innovation speaks of newness that emerges, while diffusion is how the spread of new elements is used as an embodiment of the vision and mission to be conveyed. Both are phrases towards a new culture through works of art which imply the meaning of cultural innovation, namely everything that is presented to give rise to a new culture to overcome the problems faced. Without innovation there will be no cultural change (Barnett, 1953:42). To understand more deeply, regarding Beksan Sekar Madura, it is necessary to understand the process of this work which is the result of the intermediality of a literary text (fiber) into a dance text Ih Is then visualized Into a variety of Yogyakarta style dance movements. The creation process occurs through adjustment or in Hutcheon's theory it is called adaptation theory which states that:

> *Adapting from one culture to another is nothing new: the Romans adapted Greek theater, after all. But what has been called "cultura globalization" (Cuddy-Keane 2003: 544) has increased the attention paid to such transfers in recent years. Often, a change of language is involved; almost always, there is a change of place or time period.*

In Hutcheon's understanding of adaptation theory, it is said that adapting from one culture to another is nothing new: the Romans adapted Greek theater. But what has been called "cultural globalization" (Cuddy-Keane 2003: 544) has increased attention to such transfers in recent years. Often, language changes occur; almost always there is a change in place or time period (Hutcheon, 2006: 145)

Based on the analogy of paraphrase and translation in adaptation theory, it is useful to consider the so-called ontological shift that can occur in the adaptation of historical events or someone's actual life into a reimagined fictional form. In this regard, Beksan SekarMadura, in its creation process, has adapted from new culture to old culture as a basis for composing its choreography. This is because the Beksan Madura performance was carried out in the era of Sri Sultan Hamengku Bawono ka 10, far from the time when the dance was created during the time of Sultan HB I. This fact textually resulted in an adaptation process from the past arrangements for joint drinking banquets, which were adapted in the present to the referring to history that has undergone reinterpretation, making it easier for readers to understand the contents of the script and visualize the choreography that appears.

ADAPTATION THEORY

In the theory of intercultural adaptation, it is explained that adaptation is a collaboration of new cultures entering old cultures in the local environment. Historically, Beksan Sekar Madura emerged due to the influence of the Dutch tradition which introduced drinking banquets using bottles and shot glasses as a complement to the ritual. Because it has been framed in the Kraton tradition by combining movement symbolism and realistic visualization of drinking movements, this beksan has become something of a symbolic classic (typical of the palace).

Maximum intercultural adaptation is achieved when the culture owner and the bearer of the new culture accept each other. Based on research, Kim found that there are two stages of adaptation, namely cultural adaptation and cross-cultural adaptation. Cultural adaptation is a basic process of communication, namely there is a message sender, medium and message recipient, so that the encoding and decoding process occurs. The process of sending messages from fiber which is verbal language, to dance with movement language which has kinesthetic, verbal and auditory values, can be understood as an enculturation process. Enculturation according to Kim (2003) occurs when socialization is carried out. In the context of the creation of Beksan Sekar Madura at that time, this process was defined as the

level of change that occurred when individuals moved to a new environment (from Dutch culture to Kraton Yogyakarta culture) then there was a process of sending messages by the dancers that could be understood by the culture owners at Kraton Yogyakarta.

Therefore, an adaptation is a derivation that is not derivative or a work that is second without being secondary. There is some apparent validity to the general statement that adaptation "as a concept can expand or contract. Broadly, adaptation includes almost all acts of change carried out on a particular cultural work in the past and is related to the general process of cultural reinvention" (Fischlin and Fortier 2000: 4). However, from a pragmatic point of view, such a broad definition would clearly make adaptation somewhat difficult to theorize. With adaptation, we seem to want repetition as much as change. Perhaps this is why, in the eyes of the law, adaptations are "derivative works" that is, those based on one or more pre-existing works, but "rearranging and transforming".
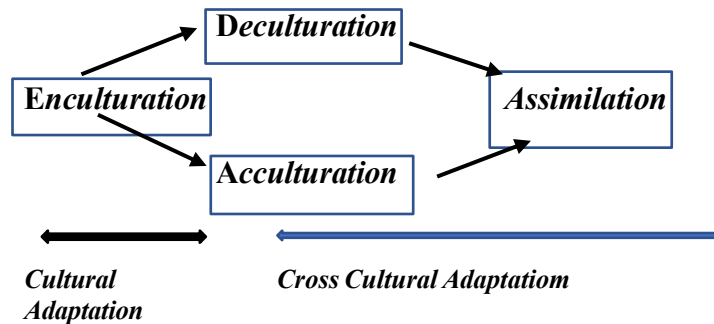

Diagram of the relationship between key terms in intercultural adaptation (Source: Kim, 2001)

Acceptance of cultural owners (kraton), refers to the willingness of the local culture to accept and accommodate new cultures through social communication (Savitri, 2015: 180 – 197). One important factor here is the difference between assimilative and pluralist ideologies. Assimilative ideology encourages conformity, while pluralist ideology encourages ethnic distinctiveness. This leads to the strength of ethnic groups which refers to the strength of groups from the same culture or ethnicity as the individual's origin that are brought through a new culture.

Linda Hutcheon in the Theory of Adaptation states that, it is a big mistake if we think that adaptation can only be done on novels and films, but we can make any type of art such as poetry, dance, drama, painting, even video games as objects for adaptation (Hutcheon , 2006:11) Meanwhile Richard Krevolin said that adaptation is the process of capturing the essence of an original work to be translated into another medium. So what happens is that some elements will continue to be used and others will be left out, but the story must remain the same (Krevolin 2002: 78). This is where the adaptation process occurs, a process of intertextuality to find the meaning of a dance work.

Lotman (1977) views art as a specific way of communication, as a "language" structured in a "peculiar" way. The word "strange" here should be understood as something "unusual." He gave the term "language" (code) as a very broad meaning, which is generally referred to in semiotics as a regulated system, which acts as a means of communication, and which uses signs. Art is similar to a well-organized language generator. This means that there is indeed an "artistic language," as well as a relationship between language and certain artistic texts (Lotman in Suminto, 2012:31)

The above view shows that art is a type of secondary language, and therefore, certain works of art are texts in that language. If a work of art tells the viewer (recipient) something, then a distinction must be made between "message" on the one hand and "language" on the other. Language or code is an abstract system, which must be shared by the sender and receiver, at least in order to communicate. A message is a kind of text, through which information can be extracted.

Problem: (1) how to maintain the noble values contained in Beksan Sekar Madura so that they do not experience distortion, when they are intermedialized from a tradition of drinking together into the choreography of beksan Sekar Madura; (2) how is the creative exploration carried out by the beksan choreographer Sekar Madura so that it can become the main focus, to realize the contextuality of the work of art according to existing culture; (3) what is the meaning of beksan Sekar Madura from an educational perspective that can provide knowledge to the community

CORRELATION OF BEKSAN SEKAR MADURA AND THE VALUE OF EDUCATION

Beksan Sekar Madura has a correlation between the value of education and character. This relationship structure is strengthened by the opinion of Ki Hajar Dewantara (2013:14) who states that education aims to promote the growth of morals, inner strength and character. These basic educational values continue to be preserved to this day as a reference for the basic application of educational values in works of art. Therefore, education must be able to develop all individual potential, including thinking, feeling, sports and personality, including human potential in a more positive direction (Nuryani, 2020:2)

In a social context, culture is our capital and identity in relating and interacting with "others" who are not us, others, the others. Other nations' recognition of the superiority of our cultural values is a "passport", which legitimizes that culturally we are legitimate to associate and be on an equal footing with them. In this context, the values inherent in the nation's cultural vocabulary function as a fortress. However, the problem is why materialistic, consumeristic and hedonic tendencies are increasingly coming to the fore in people's lives. There are four reasons why education and culture must be combined to build the nation. First, in its entirety and integrity, culture is the main soil and habitat for seeding the seeds of character, where identity and personality grow and develop. Second, culture requires efforts to maintain, develop and empower through, among other things, education, especially in enlightening the public about the importance of norms/values, behavior and cultural objects. Third, the noble values of the nation's culture will become a role model.

This is reinforced by the National Education System Law Number: 20 of 2003 article 3 which states that national education functions to develop abilities, shape the character and civilization of a dignified nation in order to make the life of the nation intelligent, aimed at developing the potential of students to become human beings who believe and have devotion to God Almighty, have noble character, be healthy, knowledgeable, capable, creative, independent, and be democratic and responsible citizens. This view emphasizes the importance of balance in developing all domains through education, so that studying art is not only cognitively intelligent, but also has a mature personality. The importance of balance in developing all domains through education is carried out through habituation. This aims to shape human identity as a whole.

The artistic process carried out In the Kraton cannot be separated from this goal. The existence of Beksan Sekar Madura, which is more than a hundred years old, proves that instilling educational values can be done through cultural and artistic activities. Moreover, currently the dance supporters at the Yogyakarta Palace are dominated by young people. The values contained in Beksan Sekar Madura are very effective in being introduced to all supporters, both in terms of philosophical values, functions and symbolic meanings contained therein.

Intermediality in Beksan Sekar Madura

The concept of a participatory performance by involving the audience to interact in stage activities is interesting. The aspect that stands out is the interactive pattern in certain sessions where the audience as Kanca Mara Sowan responds according to the Beksan Sekar Madura script where in the dialogue of each particular sequence in dialogues I to III by responding to the commands of the Tumemggung character (interactive pattern) as the most boisterous part of the session. each sequence is in participatory form. The show looks interesting and noisy, not only as a life performance but more than that. When the performance concept involves the audience in a complete, unified artistic performance, and presents an inclusive form of performance that ends with drinking together. If it refers to the activity of supreme art which is sacred, it becomes something bigger, more important, transcendent, the highest value, and gives birth to a structure of meaning, reality, ideals, values, beliefs, and a situation like the concept of manunggaling kawula-Gusti.

The symbol theory from Dillistone, 1986 In "The Power of Symbols", Is useful for recognizing the symbols contained in Beksan Sekar Madura, not only the movements but also the dance philosophy. He explains the symbols in a triple relationship pattern. First, a symbol means a word, or item, or object, or action, or event, or pattern, or person, or concrete thing. For example; the shape of the tropong or crown is a symbol of a king; Punakawan as a symbol of ordinary people or commoners. Culture according to Koentjaraningrat (1990: 180) is the entire system of ideas, actions and results of human work within the context of social life which is made human property by learning. The Beksan Sekar Madura performance at Kagungan Dalem Pagelaran Kraton Yogyakarta shows how strong the historical

and cultural roots of Mataraman Java are prominent in the performance. All levels of society learn to appreciate the cultural system inherited from our ancestors to shape the character and process of preserving the nation's local cultural values in the face of globalization. One of the causes of the loss of local culture today is the lack of interest in future generations to learn and pass on their culture. Therefore, it is important to understand the inter-texts in a performance.

Johanson and Peterson (in Budiman, 2021: 52) explain the terminology of intermediality in an inclusive sense referring to the relationship between media that are conventionally different. This connection shows the existence of a "cross-media" relational phenomenon and this term also shifts the term "adaptation" from old anthropological literature: changing vehicles from fiber (manuscript) to choreography, short story to painting, and so on. This form of intermediality in Beksan Sekar Madura requires a separate study. The focus point also varies, depending on the vehicle transfer medium chosen. However, overall the Beksan Sekar Madura performance model is a research object that is wide open for further investigation.

The concept for creating Beksan Sekar Madura began with a tradition of drinking together after ending a celebration held by the Sultan at that time. This Beksan has four parts, namely the introduction which begins with a dialogue between two puppeteers, one Begelan puppeteer, and the other Madurese puppeteer. They explained who and what the Madurese sekar dancers were, totaling eight people with two different characters, namely alus and dashing. In the process of the puppeteer's dialogue, the dancer advances towards the place and says marikelu. The second part of the prayer (to begin the beksan; the core of the beksa which contains the message of the story theme); The three main beksa, gave a report to Tumenggung that this joint drinking banquet would soon be held. The dialogue between Tumenggung to dancers and the audience is as follows:

Tumenggung *1: Awit saking dhawuh Dalem, mangga pahargyan kawiwitan....*
Dijawab Bersama *: Nggehhhh.........*
Tumeggung 2: *Mugi Panjang Yuswa Dalem......*
Penari dan audience menjawab:
Loss .... (serentak minum bersama) dibarengi dengan Gendhing Monggang.
Tumenggung 3: *Mugi Rahayu Negari Dalem .....*
Penari dan audience menjawab
Losss.............. (serentak minum bersama) dibarengi Gendhing Monggang.
Tumenggung 4: *Mugi Widodo Kraton Dalem, sak lamen lamenipun......*
Penari dan audience menjawab:
Losss............. (serentak minum Bersama) dibarengi Gendhing Monggang.

Implementation of The Meaning of Group Drinking Meetings and The Footing of Beksan Sekar Madura

As previously stated, the creation of Beksan Sekar Madura refers to the principles of Joged Mataram which contains more philosophical values and symbolic meanings ranging from various movements, patterns, floors, the content of the piece (karawitan) to costume issues. This work has

educational value. The correlation between the educational values contained in Beksan Sekar Madura and character is very relevant as a means of implementing educational values for those who act, study, and/or watch the performances. The beksan contains ethical and aesthetic values rooted in the cultural traditions of the Ngayogyakarta Hadiningrat Palace, and is reflected in its simple but majestic dance movements. Moreover, the piece Beksan Sekar Madura uses the piece "CENG BARONG" kendhangan Candra, very majestic and dignified. Even though the dancers' slow movements convey a contrasting and meaningful atmosphere.

The discipline of physical exercise and mental exercise carried out by dancers is summarized in the four principles of sawiji, greget, sengguh, and ora mingkuh which everyone must have. Based on traditions created by the influence of Dutch colonialism. In this context, the work of Ngarsa Dalem Sri Sultan HB I implies the spirit of the times currently experienced during the HB In ancient art it can change into the contemporary (Theory: structure, semiotics, genre, intertextuality, and transfer of vehicle). Beksan Sekar Madura has succeeded in building structural coherence where there is a vocabulary of movements that represent the text. Then building a whole that is unified because of the accompaniment, coherent with the song and the piece is also the result of ecranization. From the text of the communal drinking banquet ceremony in the Kraton to a performance text, a spatial pattern emerged which was introduced to give strength to the choreography of Beksan Sekar Madura.

Theoretically, studying the world of art aims to carry out brief elaborations to explain artistic texts, including art as a genre, from a perspective that places it as a signifying system. This semiotic perspective is taken because art genres, with various subgenres that construct them into a unified whole, are full of signs. It can even be said that the world of art is a very broad semiotic field, but in reality there are still not many studies that try to touch this aspect in depth (Sayuti, 2012: 27).

Art has its own language which does not always have to be related to natural language. This would also mean that art has a different sign system, and has rules that are adapted to the service of transferring (delivering) special messages, namely sending messages that cannot be transmitted by other means. The language of art is a secondary system, therefore, art is often referred to as a secondary modeling system (Sayuti, 2012: 27). The basis for working on this dance is the Yogyakarta style classical dance, which was developed from the concept of a group of beksan (4 people), but performed by four male dancers (two pairs) so that there are eight people. The standard range of motion used is; 1) Hanging Cranks; 2) Lampah sekar; and 3) Ngurdha. This beksan was created not just for spectacle but also as a guide to human life. Philosophical and symbolic meanings are implied and written in each variety and floor pattern as well as the accompanying song lyrics.

This is reflected in the meaning of all the variations used which are always related to the values of the Joget Mataram philosophy, the contents of which are as follows: (1) Sawiji: this means total concentration without causing mental tension for the dancer. In this case, the dancer must concentrate on the dance being performed; (2) Greget: this means that the dynamics or enthusiasm of the dancer is expressed through his/her demeanor and when dancing is solely focused on the interests and character of the dance. This is intended so that dancers can control all emotions to avoid violent actions; (3) Sengguh: this means self-confidence or believing in yourself without any intention of bragging; (4) Ora mingkuh: this means never backing down, dancers must have courage and be ready to face existing challenges

From the understanding of the contents of Joged Mataram, if we implement it into character education, it can be carried out not only in the family environment, but also in formal and non-formal environments. Introducing character education from an early age through artistic expressions that are full of philosophy and meaning, will help in directing a person's behavioral attitudes when they grow up. This requires habituation which can be done through training activities. The process of cultural interaction will occur in practice, between dancers and musical supporters. All supporters involved will do good things because of habits that have been carried out for a long time (process). The results of character education through dance training activities are not immediately visible, but it requires a process. Because basically the character that will be formed is a compatible mixture of all the goodness identified by religious traditions, wise people, literary stories, and a group of people with common sense (Lickona: 2013).

From the description above, what is no less important is how the audience's discourse is built to support a performance or work of art. This is because it actually involves or can be understood that performing arts present something to the public or society (to give a public presentation of...), so of

course the audience or society can influence its development. In this regard, this study requires an understanding that can provide an explanation of the relationship between performing arts and society itself, or how the symbol system and society's system are related. In this case, there are various ways to understand causality, one of the models that underlies sociological knowledge, apparently cannot let go of the "base - superstructure" sociological model built by George Huaco (Huaco, 1965: 549-552)

CONCLUSION

The basic essence behind Beksan Sekar Madura is an aesthetic attitude that can sharpen affective potential, and on the other hand it can also stimulate the growth of creativity which is a vital element in character and personal formation. This refers to the existence of dance taught in the palace which is positioned as a way of life for those who study it. Dancing is not the main goal, but more importantly how to shape human character. Likewise, when the art of dance is taught in schools with the aim of creating personal balance for students, it is very important to pay attention to the implementation of arts education in schools. Education aspires to form an ideal human being, one of whose characteristics is having a balance of physical and spiritual growth which is characterized by the harmony of the elements of creativity, taste and intention. And it all can be found in Javanese cultural philosophy.

This study of intermediality and meaning in Beksan Sekar Madura has revealed various things related to the value of education which includes aspects of form, technique and content (philosophy). This reality confirms that a dance work can be used as an effective study model to understand the process of creation and understanding of the educational, historical, values contained in it. With Beksan Sekar Madura by Sri Sultan Hamengku Buwana I, strengthening the understanding of the values of Javanese cultural philosophy can be applied in life, so that people not only understand the meaning behind dance, but more importantly understand the value of social life and the role models that exist and are depicted in it. a choreography.

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ILLUSTRATIVE MUSIC IN THE ERA OF FUSION CULTURE: A CASE STUDY OF THE COMPOSITION "END CREDITS AVATAR: THE LAST AIRBENDER"

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ABSTRACT

The incorporation of ethnic and Western music in global film scoring allows filmmakers to transcend cultural boundaries and weave a rich tapestry of sonic diversity. By seamlessly blending traditional ethnic melodies with Western orchestration and instrumentation, film scores can evoke a sense of universality that resonates with audiences worldwide. In this concept, the process of product creation - in the context of art's work - originates from a cultural fusion that combines diverse elements into one attractive work in the current era of global integration. The use of this intercultural fusion appears in a film music composition that is currently viral globally, especially in Indonesia, namely the End Credits soundtrack from the film Avatar: The Last Airbender as a form of embodiment of the film's identity. This study will examine the composition and elements that combine the ethical idioms of Balinese music and Western music contained in the soundtrack. These idioms are realised in intramusical aspects contained in musical elements - such as melody and rhythm - as well as instrumentation. Combining these two idioms will produce an intercultural fusion, where the fusion process can strengthen the narrative process of the message contained In the film. The results of this compositional analysis explain that the strong influence of the Kecak dance (Monkey Chant Dance) from Bali combined with Western Instrumentation and composition provides a strong background that represents the tribal narrative which is the identity of the Avatar film.

Keywords: *cultural fusion, intercultural, intramusical, music film, Balinese music, Western music.*

INTRODUCTION

The fusion of ethnic and Western music in global film music making allows filmmakers to transcend cultural boundaries and enrich the aesthetic value of a work. By blending traditional ethnic melodies with Western orchestration and instrumentation, film music is able to evoke a sense of universality that can be received by audiences around the world.

Intercultural mixing in film paves the way for filmmakers to authentically represent diverse cultural narratives. The use of traditional instruments combined with modern art techniques and elements in film music can effectively convey emotional depth and cultural nuances that audiences can relate to. This allows the audience to immerse themselves in diverse cultural experiences and foster a deeper appreciation of different musical traditions.

Moreover, intercultural filmmaking has a global resonance that catalyses intercultural dialogue and understanding. When audiences are exposed to diverse musical influences in a cinematic context, they get the opportunity to connect with cultures beyond their own. This ultimately fosters a greater sense of cross-cultural empathy and appreciation (Wang Yeh, 2005).

The meeting of elements of music from different cultures leads to a cultural fusion that creates an interesting artistic value that is accepted by a wide community of people. The process of fusion differs from assimilation, acculturation and cultural diffusion in that it does not replace existing cultural elements, but rather combines them deliberately and suddenly without losing their separate identities (Cohen, 1997). In musical fusion, the elements combined may include various musical genres, traditional musical instruments, rhythms, harmonies, melodies, and vocal styles from different cultures (Sutton, 2023).

Cultural fusion in film is the fusion of different cultural elements, which can be manifested as in the story, martial arts, music, costumes and many other elements in a film work. For example, the

film "Crouching Tiger, Hidden Dragon" (2000) combines Chinese and Western culture. The film features a story about Chinese martial arts with music that incorporates Western elements. Another example is the film "Slumdog Millionaire" (2008) which features Indian culture with Bollywood music, dance, and traditional costumes. The fusion of cultures in these films resulted in works of art that captured the audience's attention and increased intercultural understanding. And one of them that is also currently viral among Indonesians is the film "Avatar: The Last Airbender" live action series that attracted audiences to many parodies and memes reacting to scenes and music in the Avatar live-action film.

In the era of globalisation and the widespread use of information and communication technology, ethnic music has emerged as a powerful tool in film scoring that not only reaches a large global audience but also has a significant impact on social media platforms (Fraser et al., 2021). This also appears in the phenomenon of public reaction to the popularity of the film Avatar: The Last Airbender (ATLAB) with many parodying one of the soundtrack themes in the music, namely the End Credit scene backsound from the film and has been enjoyed by millions of viewers on social media.

The virality of the backsound music is the main focus of this study, that the work of the End Credit scene of the film ATLAB is a work that represents the film is increasingly known and understood by the Indonesian people. The interesting thing about the work of narration or illustration of the film is that the backsound is not the main or opening theme of the film, but is able to represent the identity of the film Avatar very strongly through massive publication in many media.

There are many publications that describe the viral phenomenon of the backsound in several mass media, and quoted from the exclusive interview of the narrative film composer, Jeremy Zuckerman on the official Avatar youtube account: The Last Airbender mentioned that, the inspiration for the emergence of the backsound composition work was derived from Balinese Kecak Dance music or also known as Monkey Chant Dance combined with Western orchestral instruments and some elements of traditional Chinese music. The combination of these various elements creates a form of cultural fusion which is a form of combining cultural elements.

Cultural fusion has become part of an ongoing trend in the production of works, both with the globalisation and localisation of the cultural industry. The mixing of intercultural art elements, such as classical and ethnic music in global scoring films has become an increasingly prevalent phenomenon in the contemporary film industry. This fusion of cultures has presented a unique opportunity for filmmakers to create a cultural tapestry that not only appeals to a global audience but also fosters intercultural understanding and appreciation.

In the backsound of "End Credits" ATLAB becomes a form of cultural fusion product where it can be seen from the collaboration between elements of Western and Balinese music from Indonesia. The term cultural fusion refers to the process of creating a new cultural product from elements from different cultures, where the elements retain their separate identities (Cohen, 1997). From this cultural fusion, there is a cultural dialogue that manifests in the composition of the work.

This study will examine the composition and elements that combine the ethical idioms of Balinese and western music found in the soundtrack. These idioms are realised in the intramusical aspects of the musical elements, such as melody and rhythm, as well as the instrumentation. The merging of these two art idioms will result in a cultural fusion dialogue, where the fusion process is able to strengthen the narrative process of the message contained in the film. And this study will also analyse what factors contribute strongly to creating a strong narrative that allows the work to be easily accepted by listeners, especially Indonesians.

Through the study of this paper, it is hoped that a comprehensive understanding of the field of cultural arts will emerge, which in turn can serve as a scientific foundation and theoretical basis for scientific implementation through research in the study of works of art and other scientific research.

METHOD

This research uses a qualitative method with a musicology approach (Watanabe, 1967). This approach aims to analyse the text of musical works descriptively and in depth. In understanding the process of creativity in music creation, this research refers to music theories, musical elements, and historical knowledge of the composition work process, including the notation and instrumentation used (Watanabe, 1967). Analysis using a musicology approach also covers several topics, such as 1) musical

form and notation; 2) the lives of composers and performers; 3) the development of musical instruments; 4) music theory; 5) areas of aesthetics, acoustics, and sound physiology (Indrawan, 2018).

Data collection was carried out in various ways, the first of which was through literature study, which is looking for references that are relevant to the research problem (Ratna, 2016). The researcher studied literature on the review of structural forms and musical styles, including techniques and interpretations. Next is to analyse the results of discussions or interviews with competent informants who are relevant to the research topic directly or indirectly (Sugiyono, 2016). The last is documentation, namely by collecting videos, field notes, and direct and indirect observations (Supiarza, 2019).

RESULTS AND DISCUSSION
A. Fusion in Culture and Music
1. Cultural Fusion

The concept of cultural fusion is the process of creating a new cultural product from elements derived from different cultures, where the elements retain their separate identities (Cohen, 1997). This process differs from assimilation, acculturation and cultural diffusion in that it does not replace existing cultural elements, but rather combines them deliberately and suddenly without losing their separate identities (Cohen, 1997). Cultural fusion can be traced back to ancient times when civilisations interacted and influenced each other, creating cultural exchanges that then formed new cultures that blended over the centuries, the process of cultural fusion continued through trade, migration, colonisation and intercultural interaction, forming the cultural diversity we see today. In the modern context, globalisation has accelerated the process of cultural fusion with technology and communication that enables faster and wider cultural exchange (Croucher & Kramer, 2016).

There are several examples of cultural fusion that can be observed which include cultural fusion in architecture found in Bangkok, where elements are combined to create a new innovation in the world of architecture. Cultural fusion in fashion. Ethnic dress from the Karen, Hmong, or Lisu tribes of Thailand is adapted into forms more suited to Western tastes and needs for overseas markets. Cultural fusion in handicrafts can also be found in the fine arts, where handicraft products from Southeast Asian tribes are often adapted for foreign markets by combining elements of local culture with Western elements (Cohen, 1997). Examples of cultural fusion can also be seen in the world of cuisine, music, and lifestyle (Croucher & Kramer, 2016).

2. Music Fusion

In the world of music, fusion can be expressed through musical genres that combine traditional and non-traditional elements or elements of Western music (Sutton, 2023). Well-known examples of musical fusion are genres such as jazz fusion, world music, and electronic dance music (EDM) which combine elements from different musical traditions to create new and fresh sounds (Cohen, 1997). In musical fusion, the elements combined may include various musical genres, traditional musical instruments, rhythms, harmonies, melodies and vocal styles from different cultures. Examples of musical fusion may include combining elements from jazz, rock, blues, traditional music, electronic, and world music (Sutton, 2023).

The basic aesthetic of music fusion involves mixing traditional musical elements with non-traditional elements to create a unique and innovative sound. The aesthetics of musical fusion also includes an emphasis on creativity, experimentation, and harmonious integration between various musical styles. In addition, the aesthetics of musical fusion also involves the endeavour to create music that not only reflects cultural richness, but also appeals to listeners from diverse backgrounds (Sutton, 2023).

B. Fusion in the Work "End Credits Avatar: The Last Airbender"
1. Composition Background Study

Film is a fusion of two important aspects of art: visual art and aural art. The visual aspect includes the aesthetics of moving images, while the aural aspect relates to the aesthetics of sound in film. These two aspects are intertwined and united together , forming the complete art form of film. Some experts relate sound in film to linguistic theory. This shows that sound not only serves as a complement to visuals, but also has an important role in conveying meaning and building narratives (Supiarza H., 2022). Jeremy Zuckerman, the music composer for Avatar: The Last Airbender is an artist who has incorporated

diverse cultures and musical traditions in his work. In this much-loved animated series, Zuckerman manages to create a mesmerising and moving score for the audience. When talking about the music in the series' end credits, Zuckerman revealed his Inspiration from the Kecak Dance from Bali, Indonesia. Kecak Dance is a traditional dance involving a choir of human voices that produces the sound "Cak cak cak." This distinctive sound became the basis for creating the unique and evocative music in Avatar: The Last Airbender (Zuckerman, P., 2024).

However, Zuckerman didn't stop there. He also enriched the music by using other traditional instruments. The guzheng, a traditional Chinese stringed instrument, provides a distinctive feel that enriches the score. Similarly, the pipa, another Chinese instrument, adds dimension and richness to the series' music. Thus, Zuckerman's works not only entertain, but also connect different cultures and provide an immersive experience for the audience. His music is a bridge between the fictional world of Avatar and the real cultural diversity of our world (Zuckerman, P., 2024).

The use of traditional Instruments In Avatar: The Last Airbender had a significant impact on the atmosphere and audience experience. Cultural Authenticity is the way in which these instruments influenced the series. Cultural authenticity refers to the authenticity and continuity of a culture or tradition from one generation to the next. It involves maintaining values, practices, and knowledge passed down from the past, as well as respecting and appreciating cultural differences among communities. In an era of globalisation and modernisation, maintaining cultural authenticity is challenging. However, efforts to preserve and honour cultural heritage are essential so that we do not lose our identity and cultural richness.

Each character and location has a unique musical theme. For example, during the Earth Kingdom scene, traditional Chinese instruments such as guzheng were used to create a solid and majestic atmosphere. Traditional instruments are also used during battle and action scenes. This music builds tension and excitement, accompany the movements of the elemental controllers. The richness of the sound helps to create a more immersive and complex atmosphere.

2. A Study of Balinese and Western Music Cultural Fusion in Composition

The film Avatar is a unique blend of ethnic and orchestral instruments, telling the story of traditional and modern cultures in the world of Avatar. And the process of creating Avatar's main title music was an interesting journey for the music team. When working on the music, the team already had a good understanding of the world of Avatar. They had trialled the music about a year or two earlier and followed the overall development process of Avatar. This experience helped the team understand the aesthetic of Avatar from the beginning, which was that the music should sound ancient, epic, and draw on non-western musical styles without being specific to any culture.

Initially, the team didn't want to use western instrumentation, but they couldn't resist an orchestra. The orchestra was able to provide a grand and comprehensive feel, in keeping with the atmosphere of Avatar. The main title theme was not inspired by any particular part of Avatar, but rather the overall storyline and setting. The music should be able to evoke the same emotions as those felt while watching the Avatar show.

As a result, Avatar's main title music is a beautiful and iconic work. It perfectly reflects the aesthetics of Avatar and evokes the same emotions felt while watching the show. The Avatar performance features a unique blend of ethnic instruments and orchestra. The various ethnic instruments in ATLAB's End Credits have two incorporated musical elements from Bali, namely vocalisation techniques, melodic patterns and rhythms from Kecak dance combined with Western instrumentation.

Figure 1. Orchestration of "End Credits Avatar: The Last Airbender"

In the composition above, the orchestration of the composition still uses Western instrumentation, such as Flute, Timpani, Egg Shaker, Wood Block, but the melodic and rhythmic patterns adapt the composition of Kecak dance vocal music. Kecak music has a unique composition where there are no musical instruments accompanying Kecak dance except for the sound of clanging and the voices of the dancers. Although there are no special musical instruments like other dances, this is where the uniqueness of the dance lies. The voices that are muttering and sometimes compact make unique tones that are very interesting to listen to along with the dance movements performed by the dancers (Seriasih, 2019). In the composition, the use of diatonic musical structures that are still typical of Western musical scales, and also still use Western musical instrumentation, but the main melody of this composition uses music typical of Kecak dance.

The use of Western musical elements Is realized through orchestral musical compositions Ih the Composer considers to still be an attraction in film music for narrating the emotions of film stories with emotionally evocative characters. The passage highlights the prominence of orchestral instruments in music composition. It emphasizes the artistic merit and value inherent in orchestral instrumentation. The unique characteristic of this approach lies in the blending of two musical principles: reproduction and sonation. This implies a dynamic interplay between the faithful recreation of existing musical elements and the creation of entirely new sonic elements (Zhu, 2019).

Furthermore, the passage delves into the strategic use of timbre by composers. It ponders how the selection of individual timbres or their combinations shapes the expressive power of "musical color." It also explores the impact of deploying different instruments across diverse sound ranges and intensities to evoke distinct emotional responses in the listener. String instruments are identified as the preferred choice for melodic lines, provided the accompanying texture remains relatively uncluttered and avoids excessive complexity (Zhu, 2019).

Avatar's end credit music presents a unique fusion of ethnic and orchestral elements, reflecting the film's blend of traditional and modern cultures within the world of Avatar. The music team's creative process involved immersing themselves in the world of Avatar from its early stages, allowing them to grasp the desired aesthetic: ancient, epic, and drawing inspiration from non-Western musical styles without strict adherence to any specific culture. While initially hesitant to utilize Western instrumentation, the team ultimately embraced the orchestra's ability to provide a grand and comprehensive soundscape that resonated with the film's atmosphere. The resulting composition successfully evokes the emotions experienced throughout the Avatar show, solidifying its iconic status within the film.

Interestingly, the Avatar end credits music incorporates elements from the Balinese Kecak dance. While the composition utilizes Western instrumentation like flutes and timpani, the melodic and rhythmic patterns are heavily influenced by Kecak's vocal techniques and rhythmic structures. This unique characteristic stems from the fact that Kecak dance traditionally utilizes only vocalizations and percussive sounds, creating a distinct soundscape devoid of conventional musical instruments. The

incorporation of diatonic scales and Western instruments within the composition demonstrates the creative blend of traditional and modern elements, ultimately achieving the desired emotional impact.

3. Musical Style Study

In Kecak Dance, the sounds produced by the performers are not words that have specific meanings, but are a series of syllables and rhythmic sounds that aim to create musical effects and support the atmosphere of the story that is being told. Here are some types of sounds that are often used in Kecak performances:

1) "Cak": This is the sound most often heard in Kecak Dance, which is uttered with varying intonations and speeds that form a rhythmic pattern.
2) "Ke-chak": A variation of the "cak" sound, and it is often used intermittently or in a specific pattern with "cak" to create a sound texture.
3) Shouts or Exclamations: Performers may exclaim or shout at certain moments to mark important events in the story or to add dramatic effect.
4) Silent or Quiet Sound: Sometimes the "cak" sound will be stopped abruptly to create a moment of silence that contrasts with the previous noise, often used for dramatic effect.
5) Other Sounds: There may be laughing, c h e e r i n g , or other sounds made by the performers to fill in the scene or as a reaction to something in the story. (Royo, 2017).

Where in the composition End Credits ATLAB is dropped on the choir with the same vocalisation technique but with slightly different rhythmic creations as follows:

Figure 2. Vocalisation and Melodic Pattern of Kecak in ATLAB's End Credits Composition

The compositional patterns that represent Kecak dance have a unique and distinctive form of cak patterns. The cak patterns are rhythmic patterns produced by a complex and structured cak choir, providing a strong musical basis in Kecak performances. Each of these cak patterns refers to the number of repeated or repetitive "*cak*" in the structure of the vocal pattern (Stepputat, 2012). Repetitive music refers to compositions or parts of compositions that have repeated elements, be it melodies, rhythms, harmonic progressions or other motifs (Livingstone et al., 2012).

By using a variety of different cak patterns, members of the cak choir can create complex and interesting rhythmic patterns in Kecak music that are an integral part of the Kecak dance performance experience. Within the cak patterns in Kecak music, there are various names used to identify the different vocal patterns. Some examples of names within the cak patterns that are often used in Kecak performances include:

1) *Cak Besik*: vocal patterns with certain characteristics that are repeated within the structure of the pattern.
2) *Cak Telu*: a vowel pattern that involves the repetition of "*cak*" within a certain pattern structure.
3) *Cak Lima*: a vocal pattern with a repetition pattern involving five "*cak*" times in its structure.
4) *Cak Nem*: a vowel pattern that involves repeating "*cak*" six times in the pattern structure.
5) *Cak Pitu*: a vocal pattern with a repetition pattern involving seven "*cak*" times in its structure.
6) *Cak Lesung*: another name for certain vocal patterns used in Kecak music. Basically, the cak pattern is a pattern that is repeated in each groove throughout the kecak dance.
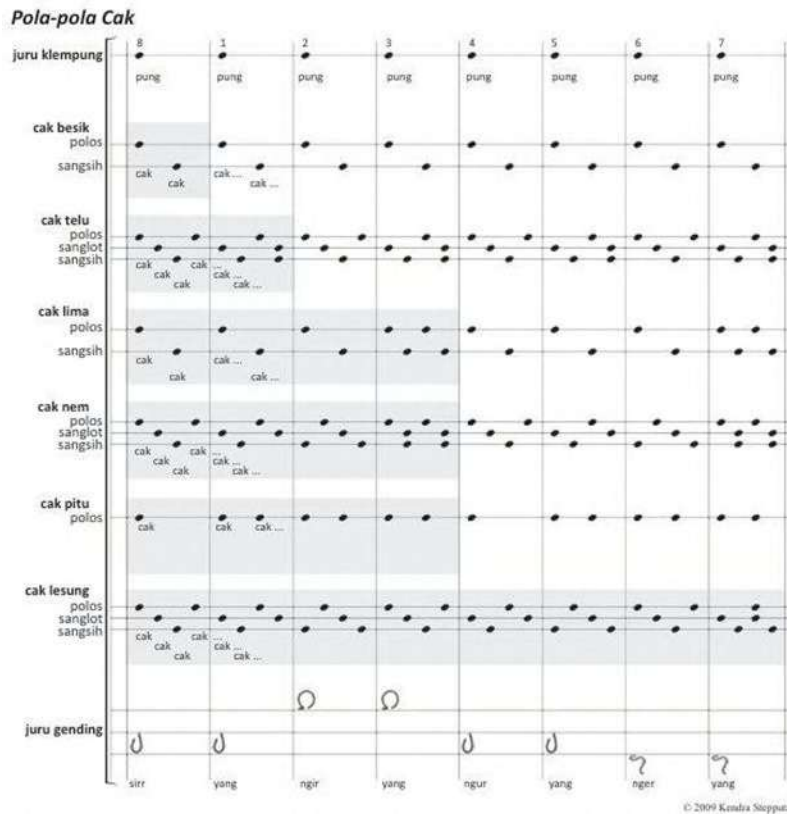
Figure 3. Kecak Music Pattern Notation

In the composition structure, the Kecak idiom used is the *Cak Telu* structure, because there are 3 *'cak'* sound structures in the composition created. The *'cak'* structure is sounded in the form of polyphonic music in unison with other instruments, thus creating a unique form of harmonization. Apart from being played in polyphonic form, what is characteristic of Kecak music is the concept of repetitive music.

Repetitive disc patterns can be found in many forms of music and are often used to create structure, order and recognition for the listener. Repetition is also considered important in influencing listeners' emotional responses to music and perceived segmentation of musical structures (Livingstone et al. 2012). The effects of repetitive music on listeners can be diverse, including emotional response: repetition in music can affect listeners' level of emotional arousal and their judgement of the valence (positive or negative) of the emotions generated by the music.

Music with repetitive structures tends to elicit more consistent emotional responses compared to variations or contrasts in music (Wilkins et al. 2014). Perception and memory: repetition can help listeners remember and recognise music more easily, and can enhance the listening experience by giving a sense of familiarity (Livingstone et al. 2012). Personal associations: eepetition in favoured music can trigger deep and emotional personal thoughts and memories (Wilkins et al. 2014). Musical segmentation: repetition helps to emphasise structural units in music and makes it easier for listeners to recognise and segment them (Wilkins et al. 2014). Interpreting the shape and structure of the composition (Livingstone et al. 2012). Physiological effects: repetitive music can affect the listener's physiology such as heart rate and breathing rhythm, often resulting in a relaxed or meditative state (Livingstone et al. 2012). Variety in repetition: while repetitive music can become monotonous for some, there are often subtle variations in repetition that add depth and interest for the attentive listener (Livingstone et al 2012).

Although the composition sounds ethnic with the characteristic cak vocalisation taken from Kecak dance, the overall instrumentation chosen still uses Western instruments. Based on a review of Jeremy Zuckerman's interview on Avatar's official YouTube channel, he said that Western orchestral music was still chosen because orchestras are still able to provide a grand and comprehensive feel that fits the atmosphere of Avatar. The main title theme was not inspired by any particular part of Avatar, but rather the overall storyline and setting. The music should be able to evoke the same emotions felt while watching the Avatar show (Zuckerman, 2024).

Based on the results of the study above, the musical characteristic that stands out from this work is that it comes from the Kecak dance music, where this dance is a Balinese performance art that utilizes vocal sounds and rhythmic patterns to create a unique soundscape. The soundscape is built upon various elements including the core "cak" sound, variations of the "cak" sound, shouts, silence, and other supplementary sounds. These sounds are often structured into specific patterns like Cak Besik, Cak Telu, and Cak Lima, each with its own characteristics and repetition rules.

The music incorporated in the end credits composition of ATLAB employs the Kecak idiom, particularly the Cak Telu structure. This creates a repetitive rhythmic pattern using the "cak" sound in a polyphonic manner alongside other instruments, forming a unique form of harmonization. This repetitive structure serves multiple purposes, including creating a sense of order and recognition, influencing emotional responses, and aiding memory and segmentation of the musical piece.

4. Film Narrative Identity in Composition

Kecak music became the main rhythmic and melodic pattern chosen in the composition and became the identity to represent the narrative to be conveyed in the film Avatar The Last Airbender. Where the main story in the film is a form of tribal story between the strong elements of Water, Air, Earth and Fire and becomes the main story in the film.

The film Avatar has a non-fictional side of the story where each element has magic powers that characterise them. The magic system in the story allows the alluded to parent culture to blend with the show culture as a logical result of the rules of the magic system; each major cultural group in the world of Avatar: The Last Airbender exists as a consequence of each group's ability to control their elements, and each culture has its own ideology. The four types of control: air, water, earth, and fire, represent the real-world parent cultures of Tibetan Buddhism, Inuit, Feudal China, and Imperial Japan, respectively (Woloshyn, 2019). And of the tribes that representing each of their identities, the spiritual message in the film is very strong which is the non-fictional appeal of the story in the film.

Kecak dance originates from Bali, Indonesia, and has strong cultural and spiritual elements. Communication in Kecak Dance is usually addressed to the audience en masse and is generally unidirectional. However, at certain performances, there is interactive activity with the audience. As a dance rooted in the Sanghyang tradition, transcendental communication becomes a phenomenon in Kecak Dance performances, although it is not always present in every performance. Meanwhile, Kecak Dance itself has unique and complex nonverbal communication. Here are some ways of nonverbal communication in Kecak dance performances:

1) Hand Gestures: an upward hand gesture means a request, downward means a refusal, and forward means an invitation or call.
2) Facial Expressions: a smile indicates joy or approval, while a frown signifies disapproval or anger.
3) Body Gestures: body movements towards a person show respect or admiration, while outward movements show rejection or warning (Sankara, 2023).

Transcendental communication is communication or interaction with the spiritual world or higher dimensions. In a Kecak Dance performance, transcendental communication usually occurs through the movements, sounds and rhythms produced by the dancers and the male choir sitting in a circle. They create a repetitive rhythmic "cak" sound that depicts the epic story of the Ramayana. During the performance, the dancers and choir create an atmosphere that connects the human world with the spiritual world. In certain scenes, dancers take on the role of mythological figures such as Rama, Sita or Hanuman. Through powerful and expressive dance movements, they communicate with the characters and the spiritual entities they represent (Sankara, 2023).

At certain moments, dancers may also experience trance or transcendence, enter a meditative state or connect with spiritual energies. They can access spiritual power and radiate it through their body movements and expressions an intense face. This results in transcendental communication between the dancer and the spiritual entities present in the performance (Sankara, 2023).

Overall, transcendental communication in Kecak Dance creates an atmosphere that allows the dancers and audience to connect with the spiritual world, feel higher energy, and explore the deeper meaning of the mythological stories conveyed through this dance. Transcendental communication refers to a form of communication that transcends physical or material boundaries, connecting humans with

the spiritual or transcendent dimension. From this form, Kecak music can reinforce the narrative identity of the film Avatar, which wants to convey a tribal identity that is strengthened through the distinctive Kecak music with a musical form that embodies spiritual communication.

Repetitive chakra patterns can be found in many forms of music and are often used to create structure, order and recognition for the listener. Repetition is also considered important in influencing listeners' emotional responses to music and perceived segmentation of musical structures (Livingstone et al. 2012). The effects of repetitive music on listeners can be diverse, including emotional response: repetition in music can affect listeners' level of emotional arousal and their judgement of the valence (positive or negative) of the emotions generated by the music. Music with repetitive structures tends to elicit a more consistent emotional response compared to variations or contrasts in music (Wilkins et al. 2014).

The music In Avatar: The Last Airbender stands out for Its unique blend of Balinese Kecak dance influences and an independent narrative identity. The rhythmic and melodic patterns of Kecak music form the foundation of the soundtrack, reflecting the film's focus on tribal stories centered around the four elements. This choice resonates with the film's non-fictional elements, where each element possesses magical powers and cultural identities mirroring real-world cultures. Notably, Kecak dance itself is deeply rooted in cultural and spiritual traditions. Through hand gestures, facial expressions, and body movements, the dance conveys messages and fosters a connection with the spiritual realm. This connection is further emphasized by the repetitive "*cak*" sounds and rhythms produced by the dancers and choir, creating an atmosphere that transcends physical limitations and allows for communication with higher dimensions. By incorporating Kecak music and its spiritual essence, the Avatar soundtrack strengthens the film's narrative identity and tribal themes, ultimately amplifying the emotional impact of the story.

CONCLUSION

"End Credits Avatar: The Last Airbender" is a true testament to the mesmerising fusion of culture and music. The composition combines elements of Balinese tradition, Kecak Dance, with Western orchestral instrumentation. The fusion of cultures is seen in the repetitive chakra patterns, vocalisation techniques, and melodic patterns of the Kecak Dance adapted into the composition. The transcendental communication in Kecak Dance, which is communication with the spiritual world, is amplified in the composition, giving it a mystical and magical feel.

The musical fusion is seen in the use of Western orchestral instrumentation that provides a grand and comprehensive feel. The result is a beautiful and iconic composition, evoking the emotions of the audience and reinforcing the narrative identity of the film Avatar: The Last Airbender. "End Credits Avatar: The Last Airbender" shows how culture and music can come together to create a beautiful and meaningful work of art. This composition exemplifies the power of music to connect people from different cultures and deliver a universal message.

The success of this composition in blending culture and music demonstrates the power of art to bridge cultural differences and convey universal messages. Music, with a language that transcends the limits of words, is able to touch hearts and evoke emotions in listeners from different backgrounds. "End Credits Avatar: The Last Airbender" is an example of how art can be a tool to promote tolerance, understanding and unity between cultures. It should be applauded as a shining example of the fusion of culture and music resulting in a beautiful and meaningful work of art.

ACKNOWLEDGMENTS

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INSTAGRAM FILTERS: AN ALTERNATIVE LEARNING MEDIA FOR MUSIC THEORY INTERVAL MATERIAL

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ABSTRACT

The phenomenon of global contestation and constellation in the current era of technological advancement encourages individuals to maximize their creativity in innovating in various segments including education. This mini-research aims to find the effectiveness alternative learning media for music theory interval material through the use of Figma software, Spark AR Studio, and Instagram. The learning media in question is in the form of Instagram filters. The developed filter contains questions related to the quality and quantity of intervals which are divided into several levels based on the difficulty level of the questions. The benefit of this alternative learning media is to help students or music students in understanding interval material with the shortcuts they find. A survey was used to determine the effectiveness of using Instagram filters in learning music theory interval material. Data collection uses a questionnaire compiled in a google form. The results of the questionnaire showed a percentage of ease of access to the use of filters of 92.60%, material suitability of 92.16%, visual suitability of filters of 92.00%, and usefulness of filters of 92.87%. Based on these results, it can be concluded that Instagram filters are effectively used as an alternative media for learning music theory interval material.

Keywords: *Instagram filters, learning media, music theory, interval*

INTRODUCTION

The era of technological advancement has brought significant impacts in various sectors such as education, manufacturing, transportation, and agriculture. In addition, access to information and communication is now also easier without any time or space limitations due to these technological developments. Today, social media has become an integral part of everyday life. The main advantage of social media is its ability to distribute all information quickly and widely. Social media is able to create a new form of social interaction through digital devices (Anggraini et al., 2021).

According to Rafiq (2020), most people from various walks of life now utilize social media as one of the preferred means of sharing information. Therefore, it seems that the world of education also needs to utilize social media effectively and optimally. One utilization that can be realized is social media as an alternative learning media. Now various social media such as Instagram have provided features that allow it to be used as an interesting alternative learning media. The process of teaching and learning activities using technology can help teachers in delivering learning materials and be able to attract students to learn (Tan et al. in Khoiriyah & Setiawan, 2022).

In this mini-research, the researcher develops her creativity to design alternative learning media for interval music theory through Instagram filter quizzes. Instagram filter is a feature that allows users to change photos or videos with effects and animations available in Augmented Reality. Augmented Reality-based Instagram filter is a technology that combines two-dimensional and three-dimensional objects with the user's real environment directly (Ismayani, 2020).

Learning media are various tools, methods, or media used to facilitate the process of teaching and learning activities to assist students in understanding learning materials. Along with the current challenges of global contestation and constellation, learning media must be able to be innovated through adjusting relevant content. This is done to ensure that students can receive knowledge and skills that are relevant to the dynamics of education today. The utilization of learning media that is appropriate and in accordance with the needs of students can effectively help achieve learning objectives (Rajaby, 2021).

In general, working on music theory questions on interval material is done by calculating and determining quantity and quality one by one. However, based on the researcher's experience, interval

problems can be done more quickly and easily after understanding or discovering the concept of fast steps or what is called a shortcut. As is the case in other learning with more practice students will understand more, as well as in learning music theory interval material. Learning media innovation through Instagram filter quizzes is considered effective to support this statement. Quizzes on Instagram filters allow users to try working on questions many times. So that the learning method that suits the learning media is the drill and practice method. The development of quizzes through Instagram filters can be utilized with the drill and practice learning method (Fajrin et al., 2022).

Previous studies have revealed that Instagram filter quizzes are effective as an alternative learning media. Research by Susetya and Harjono (2022) shows that Instagram filter quiz learning media products are effectively used in learning grade VI elementary school students in science lessons. In addition, through the use of Instagram filter quizzes, student learning outcomes have increased significantly. Furthermore, research by Fajrin et al. (2022), revealed that interactive quizzes resulting from the utilization of Instagram social media are feasible to use to support learning activities that increase student attractiveness and motivation. The Instagram application is one of the means to train students related to memorization and understanding of material concepts in this case social media can be utilized as learning media (Khoiriyah & Setiawan, 2022).

According to the KBBI, the word contest means a race, while constellation means a collection of people, properties, or things that are related. In general, contestation refers to an activity of a match, race or strong competition between the various parties involved. The word constellation refers to the connection or relationship between various elements and components that influence and interact with each other. As Instagram filters can be accessed by all users both in Indonesia and around the world without time limits. The concept of Instagram filters by uploading on the platform allows each user to interact with each other. Instagram filters as learning media seem relevant to the current technological sophistication. This is a form of contribution to the world of education in facing the challenges of global contestation and constellation.

This mini-research is based on the desire of researchers to develop their creativity in alternative learning media innovations, especially music theory. Researchers want to dig deeper into interesting and effective learning media to find shortcuts for working on interval material music theory questions. This mini-research aims to innovate learning media for interval music theory material through Instagram filter quizzes amid the challenges of the current phenomenon of contestation and global constellation. The mini-research was conducted at the same time to answer the question "How is the effectiveness of using Instagram filters in learning music theory interval material?"

The benefit of this mini-research is to provide insight for researchers and learning actors, especially music, that the use of technology as a medium for learning interval material can support interesting teaching and learning activities. This research is expected to provide insight and help students in finding shortcuts for working on interval problems. In addition, this mini-research is expected to open critical thinking for teachers to realize interesting, effective, and relevant music theory learning media to be used in the current era of technological advances.

METHOD

The media used as an alternative learning media in this mini research is an Instagram filter found on the Instagram stories feature. The filter is developed by containing questions in the form of quizzes related to the quality and quantity of intervals. The quiz is divided into five levels based on the difficulty level of the questions that can be seen from the variation of intervals and incidental signs applied. The survey method was used to determine the effectiveness of using Instagram filters in learning music theory interval material. Data was collected using a questionnaire prepared in google form with Likert scale measurement.

According to (Sugiyono, 2022), Likert scale is a measurement method used to measure a person's opinion through a questionnaire to determine his perception of certain phenomena. On this Likert scale, the questionnaire is given in the form of a score of 1-5 on each statement. Score 5 for very good opinion, score 4 for good opinion, score 3 for average opinion, score 2 for deficient opinion, and score 1 for very deficient opinion.

The questionnaire covers aspects of easy access to the use of filters, material suitability, visual suitability of filters, and filter usefulness. Respondents in this mini research were 50 people consisting of music school students, music students, music teachers, and music practitioners with an age range of

17 - 54 years. After getting the respondents' answers, the scores obtained were calculated using the following formula (Sumartini et al., 2020).

$$\text{Total score} = T \times Pn$$

T   = Total number of respondents
Pn   = Likert score number options

$$\text{Index \%} = \text{Total score} / Y \times 100$$

Y   = Highest likert score x number of respondents

Then, before finalizing the likert scale results, it is necessary to know the distance range (I) and percent interpretation to determine the assessment with the percent score interval method using the following formula.

$$I = 100 / \text{Sum of likert scores}$$
$$\text{So, } 100 / 5 = 20$$

Based on this formula, it is known that the range from the lowest 0% to the highest 100% is 20, so the percentage results can be interpreted in the following categories.

Table 1. Percent interpretation

Presentation	Category
80 – 100 %	Very good
60 – 79,99 %	Good
40 – 59,99 %	Average
20 -39,99 %	Deficient
0 – 19,99 %	Very deficient

RESULTS AND DISCUSSION
Music Theory Interval Material

Music theory is a basic understanding of music for students and music students that will be applied in their skills. Understanding music theory is important to maximize music practice. The more music theory that is learned, the more optimal students will be in playing music. This is because understanding music theory can help convey the musical languages contained in a composition or repertoire. According to Yuniar et al. (2022), music theory describes how sound, tone, rhythm, melody, harmony, expression marks, and other musical elements are notated or written down in accordance with musical language. Music theory is fundamental in learning music before a student practices an instrument (Silaban & Sukmayadi, 2022).

Learning music theory includes various materials that need to be learned, one of which is interval material. Intervals in music theory are defined as the distance between two notes. Each interval naming consists of quality and quantity. In quantity, the naming focuses on the distance between two notes. In other words, quantity is the amount of distance between notes contained in an interval. Each distance has a different name. Types of quantity or interval names are prime (1), secondo (2), terts (3), kuart (4), kuint (5), sekst (6), septim (7), and oktaf (8) (Alkhudri & Yensharti, 2023). Interval quality is divided into 2 basic groups, namely major, which consists of secondo, terts, sekst, septime intervals, and perfect, which consists of prime, kuart, kuint, and oktaf intervals.

Each basic interval can be changed by widening or narrowing the distance. The incidental signs that can be used to widen and narrow the distance include: sharp sign, flat sign, pugar or natural sign, double sharp sign, and double flat sign. An accidental mark is a symbol used to raise or lower the pitch by one semitone (half tone) or two semitones (one tone). The sharp or kress sign is used to raise the pitch by one semitone, the flat or mole sign is used to lower the pitch by one semitone. Then, the double sharp sign is used to raise the pitch by two semitones and the double flat sign is used to lower the pitch by two semitones. While the pugar sign is used to normalize the previous incidental sign or return to the original tone (Jatmika, 2016).

In the major group, if the interval is widened by 1 semitone (half tone), it becomes an augmented or more interval. If the interval is narrowed by 1 semitone, it becomes a minor interval, and if it is narrowed by 1 semitone again, it becomes a diminished interval. In the perfect group, if the interval is widened by 1 semitone, it becomes an augmented interval, and if it is narrowed by 1 semitone, it becomes a diminished interval.
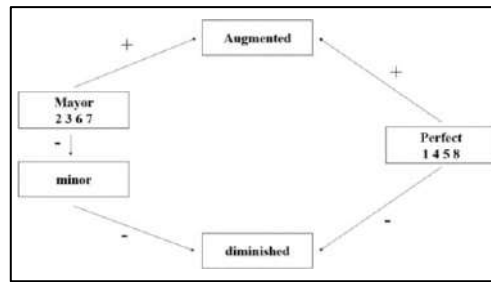
Fig. 1 Interval Quality

Instagram Filters as an Alternative Learning Media for Music Theory Interval Material

Learning media is a tool or technology used to convey information and support the student learning process through various media such as audio, visual, and interactive which aims to improve student understanding and skills in a learning topic. Learning media must be tailored to the learning needs of students so that it is effective in supporting a process of teaching and learning activities. The right learning media can help students to understand the material presented by the teacher through real experience as an intermediary in learning (Wulandari et al., 2023).

Instagram filter as an alternative learning media for interval music theory material is designed and compiled using Figma and Spark AR studio software. The filter results that have been designed using the software are applied to the filter feature available on Instagram stories. The Instagram stories filter is able to display an Augmented Reality (AR) based quiz by displaying a quiz box above the user's head accompanied by a head movement sensor feature to select the answer options provided. Augmented reality is a technology that combines or combines two-dimensional and three-dimensional illusory objects in a three-dimensional real space which is then projected in real time (Sari et al., 2022).

Figma is a design platform that serves to simplify visual structuring and filter design elements. Figma allows users to edit multiple images or design elements simultaneously in one project. Images and design elements in Figma can be organized sequentially, making it easier to create filters. Figma is a prototype design tool that makes it easy for users to collaborate with teams in designing various creative designs online based on the web (Sumantri et al., 2023).

Spark AR Studio software is used to create Augmented Reality (AR) filters and effects that will be implemented on the Instagram platform. According to Andaman et al. (2023), Spark AR Studio is a software that makes it easy for users to create Augmented Reality effects on smartphones. The elements and photos that have been created previously on the Figma platform are inputted and put together on the Spark AR Studio software.

Spark AR Studio software filters can be published on various platforms such as Facebook, Instagram, Messenger, and Portal by Facebook. In this mini research, researchers chose Instagram as a publication medium for interval quiz filters because Instagram is a social media that is often used today from various circles. Instagram has an Instagram stories feature that allows users to share photos and videos with Augmented Reality-based filters. Instagram is currently seen as the latest and most widely used social media, both for commercial and non-commercial purposes (Anggraini et al., 2021).

The quiz filter designed in this mini-research contains interval questions written with block notes on a stave line. The quiz provided two answer options, each of which consisted of quantity and quality of intervals. In one quiz, there are ten interval problems that must be solved. The quiz score is displayed after all the interval questions have been completed. The filter view of the interval quiz is as follows.

Fig. 2 Interval Quiz Filter View

In this mini-research, five quiz filters were designed with different levels based on the difficulty of the interval questions. The first level contains basic interval problems, namely major and perfect intervals in natural scales. There were no incidental marks such as sharp and flat marks to widen or narrow the interval, so the interval questions were categorized as level 1. In the second level, the quiz presented an interval question with an incidental mark on one of the notes. Then, the third level features a quiz of interval problems with an accidental mark on both notes. In the fourth level, the accidental marks used are double sharp and double flat. Then the last level, level 5 displays a combination of questions from the first level to the fourth level, but there is time for the quiz so it is categorized as level 5.

The interval quiz Instagram filter as an interactive learning media can provide insight into interval music theory. The questionnaire results show that this learning media innovation is able to motivate students in learning interval material music theory. According to Dwiqi et al. (2020) interactive learning media is digital media that combines images, text, sound, animation, video, and interaction into one unit so that the media can increase students' interest and motivation to master the learning material well.

The concept of interval quiz Instagram filter learning media is to practice and practice many times to produce knowledge and practical skills about interval material. In other words, the more interval problems that are done, the more students will memorize the naming of intervals, so that working on interval problems can be easier and faster. Therefore, through this filter, students can learn with the drill and practice method. Drill and practice is a learning method that involves repeated repetitions of exercises to hone knowledge and improve students' practical ability to apply the knowledge they have learned to appropriate situations (Nursehah & Rahmadini, 2021).

Through the drill and practice method, the interval quiz Instagram filter can help students find shortcuts in working on interval problems. The shortcut in question is by calculating the quantity of notes contained in the problem and then considering the quality of the interval by paying attention to the available accidental signs without calculating the distance from one note to the next. The researcher likened the flat sign on the first tone of the interval as a + sign (widened), the flat sign on the second tone of the interval as a - sign (narrowed). Then, the sharp sign on the first note of the interval as a - sign (narrowed), and the sharp sign on the second note of the interval as a + sign (widened). By paying attention to these incidental signs, the quality of the interval can then be appropriately considered.

The Effectiveness of Instagram Filters as a Learning Media for Music Theory Interval Materials

The results of data collection through a questionnaire compiled in a google form with 50 respondents show that the effectiveness of Instagram filter innovation as a medium for learning interval material music theory is as follows.

Table 2. Filter Effectiveness Questionnaire Results

No	Aspect	Maximum Score	Score Result	Percentage	Category
1.	Ease of access	1500	1389	92,60 %	Very good
2.	Suitability of material	1250	1152	92,16 %	Very good
3.	Visual compatibility	1500	1380	92,00 %	Very good
4.	Filter usefulness	1500	1393	92,87 %	Very good
	Overall percentage	**5750**	**5314**	**92,42 %**	**Very good**

Based on these results, the ease of access aspect of Instagram filter innovation as a medium for learning interval material music theory obtained a score of 1389 from a maximum score of 1500. The ease of access aspect includes statements related to the practicality of using filters via Instagram, the practicality of filters as learning media, clarity of instructions, flexibility of time and place, flexibility of users, and flexibility of use both guided and independent. The questionnaire results show that the ease of access aspect of Instagram filter innovation as a medium for learning interval material music theory is included in the very good category with a percentage of 92.60%.

The material suitability aspect scored 1152 out of a maximum score of 1250. This aspect includes statements related to the suitability of the questions with the learning material, the suitability of the questions with the learning needs, the suitability of the filter level with the difficulty level of the questions, the suitability of writing musical signs, and the suitability of the variety of questions. The results of the questionnaire show that the suitability aspect of Instagram filter innovation material as a

medium for learning interval material music theory is included in the very good category with a percentage of 92.16%.

The visual suitability aspect scored 1380 out of a maximum score of 1500. The visual suitability aspect includes statements about the suitability of supporting images, clarity of display, suitability of font size, suitability of image quality, and attractiveness of filter design. The questionnaire results show that the visual suitability aspect is included in the very good category with a percentage of 92.00%.

According to the questionnaire data, Instagram filters as an alternative interval learning media are seen to help improve understanding of interval music theory material and help find shortcuts for working on interval problems. The usefulness aspect of the filter obtained a score of 1393 out of a maximum score of 1500 with a percentage of 92.87% which is included in the very good category.

Based on these results, it can be concluded that Instagram filters are effective as an alternative learning media for interval music theory. Instagram filters can be a variation of interval material music theory learning media that facilitates an interactive learning process. The existence of a variety of interesting and interactive learning media can increase student motivation in learning music theory interval material. Augmented Reality-based learning media is one of the interesting media variations for students (Waliyuddin & Sulisworo, 2022).

CONCLUSION

Innovation and development of learning media through digital technology is important to do at this time. Technology can be utilized optimally to improve quality in the education sector including understanding music. The music theory learning media, especially interval material through filters designed using Figma software, Spark AR Studio and applied to Instagram social media is a creativity in utilizing digital technology today. The utilization of this technology can help make it easier for students and college students to understand and find shortcuts in interval material. Instagram filters are effectively used as an alternative learning media for interval music theory.

The term global contestation refers to a competition on a global scale in various sectors, be it social, economic, cultural, or educational sectors. Meanwhile, global constellation includes the complexity of world problems that are interrelated and these problems are contested by certain parties in global competition. The creativity and innovation of learning media through the maximum utilization of digital technology allows the world of education to be able to face the challenges of global contestation and constellation today.

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THE INFLUENCE OF ARTIFICIAL INTELLIGENCE IN PERFORMING ARTS EXPRESSION CASE STUDY OF *THE ARTS AND LANGUAGE FESTIVAL "MENUJU SENJA"*

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ABSTRACT

Technological developments, including artificial intelligence (AI), have had a significant impact on various aspects of human life, including in the field of performing arts. Public understanding, especially students as the future generation, regarding the influence of artificial intelligence in the performing arts still needs to be explored further. This research aims to explore students' knowledge, perceptions and views on the influence of artificial intelligence in performing arts expressions, with a case study conducted at the Menuju Senja Arts and Language Festival. The method used is a qualitative approach with case studies and data collection was carried out through interviews with students who watched the performance. The research results show that the majority of students strongly believe that artificial intelligence has an influence in improving the expression of performing arts, students have varying understandings about the use of artificial intelligence (AI) in performing arts. The majority of students responded positively to the concept of AI integration in artistic expression, recognizing its potential in enhancing artists' creativity and the viewer's experience. However, some students also expressed concerns about the ethical and authentic creative implications in the performing arts with the involvement of AI. Overall, this research highlights the importance of further discussion and continued research to better understand the impact and role of AI in the performing arts.

Keywords: Artificial Intelligence, Performing Arts, Artistic Expression, AI Influence.

INTRODUCTION

Technological developments, including artificial intelligence (AI), have had a significant impact on various aspects of human life, including in the field of performing arts. Performing arts and artificial intelligence technology are based on computer technology, and the inherent relationship between technology and art has formed the inevitability of their development and integration since their birth. In many contemporary societies, the spread of technology continues to grow. From communications to social networks, digital health and wellness services, every aspect. Social life in industrial society is captured by technology with the aim of improving human quality, optimizing services (Caramiaux, B. & Donnarruma, M., 2020).

In the early stages of artistic development, artists adapt the rules of interaction through technical research and draw participants into the art world they create by changing physical forms, emphasizing form satisfaction and technical application and ignoring experience and cognitive modes. participant. In the 1980s, computer psychology gradually developed into a cognitive discipline, artificial neural network research developed rapidly, and breakthroughs in speech recognition and machine vision technology brought artificial intelligence research into its formative years (Shen, Y., 2021).

Art generators with artificial intelligence (AI) have dominated news in the art world in 2022. Open sources such as Stable Diffusion and Lensa.ai have brought AI into the mainstream, as evidenced by its widespread use on various social media platforms. This rapid uptake by society is thought to have sparked a backlash from the community of professional artists and designers, who expressed concerns over copyright infringement and the rise of AI art forms promoted by amateurs around the world. The growth and accessibility of AI has even prompted calls for its ban in academia, with fears of plagiarism becoming a major concern (Hutson, J., & Cotroneo, P., 2024).

Artists and arts practitioners have begun to integrate AI technology in their works to enhance artistic expression and provide a more immersive experience for viewers. However, technological interventions also raise questions about the authenticity of creative practices. For example, the use of autotune in music or artificial intelligence (AI) image generation in the visual arts space creates ethical

debates about the potential reputational damage that technology can cause when the talents and skills of human creators are called into question (Nairn, A. & Matthews, J., 2023).

Human and machine intelligence are expected to converge during the technological singularity enhancing the human brain with faster, more accurate, and larger storage; stronger memory; and more efficient data sharing capabilities. When it comes to art, it is important to consider how artificial and technical systems will interact and how this will influence the ability of future intelligence to inspire new forms of creative expression. Therefore, public understanding, especially students as the future generation, regarding the influence of artificial intelligence in the performing arts still needs to be explored further (Li J, Zhang B, 2022)..

This research aims to investigate students' perceptions and views on the influence of artificial intelligence in performing arts expressions, with a case study conducted at the Menuju Senja Arts and Language Festival.

METHOD

The method used in this research is a qualitative approach, with a case study which will later obtain data from the field by conducting direct observations and interviews with students from the Sendratasik Study Program, FKIP, Palangkaraya University who witnessed the Language and Arts Festival, " Menuju Senja ".

Case studies are useful if a person/researcher wants to understand a particular problem or situation in great depth and where one can identify cases that are rich in information, rich in the sense that a big problem can be studied from several examples of phenomena and usually in the form of questions. This research uses source triangulation techniques, where various sources are compared and analyzed with each other to obtain more accurate data. Meanwhile, data analysis techniques use data reduction, data presentation, and verification of the data obtained (Assyakurrohim, D., et al., 2023).

RESULTS AND DISCUSSION

Artificial intelligence (AI) will permeate our lives. This will greatly impact health services, education, transportation, trade, politics, finance, security and warfare. It will also replace many human jobs. On the one hand, AI is perfect for taking over routine tasks. If this view is correct, then human involvement will remain relevant, even essential, to creative endeavors. The value of art made by humans and not machines also seems to be imprinted in our brains. People care about the effort, skill, and intention underlying actions; features that are more visible in human artists compared to machines. This response was accompanied by greater neural activity in reward areas of the brain, indicating that participants experienced more pleasure if they thought the image came from a gallery than if the image was machine-generated. We do not know whether the responses reported in 2009, will be true in 2029 or 2059 (Chatterjee A., 2022).

Even today, bias against AI art can be reduced if people anthropomorphize the machines. As the art of AI develops, we may become increasingly fascinated by the fact that humans can create devices that can create new images on their own. The aesthetic assessment and assessment of visual art is found to be highly idiosyncratic depending on the content depicted in the art or the contextual framework within which the work of art is introduced. From various studies, a number of research teams reported that paintings and drawings with representational content, namely paintings and drawings depicting landscapes, people, inanimate objects, and so on, were preferred and given higher aesthetic quality ratings such as beauty and likability. compared to paintings or drawings with abstract content that do not represent anything concrete or figurative. Preferences for representational content are also more reliable and consistent compared to abstract content. For example, Schepman and colleagues demonstrated greater agreement among people for representational art compared with abstract paintings and drawings, and the semantic associations viewers generate for these works of art were also more convergent across individuals for representational art compared with abstract art. One proposed explanation for the preference and agreement among viewers for representational content focuses on the meaningfulness of depictions: people may prefer art that they find meaningful, and semantic associations may be better shared for meaningful stimuli compared to abstract ones (Darda, KM., 2022).

The Menuju Senja Arts and Language Festival performance is a performance of several types of performances, such as theater, poetry reading, singing, story telling and painting, from various types of performances held at the Palangkaraya University Sendratasik Education Study Program where

students attend as connoisseurs and spectators of the performances The artists were asked to provide their views regarding the use of artificial intelligence (AI) in the performances presented.

From several artistic performances displayed, there was some use of artificial intelligence (AI) to support the performance, such as poster design combined with AI, use of scripts generated by AI which were then combined with the performer's skills, as well as inspiration for stage images obtained from AI. Where each performance has the influence of AI in it which is adjusted to the wishes of the performer, whether added or subtracted from the results generated by AI.

Artificial intelligence systems influence image creation, video and music processing, 3D modeling, and other work, greatly improving manufacturing efficiency. At the same time, this system provides inspiration and creativity to artists by studying and analyzing a large number of works of art. In terms of innovation, AI is breaking down traditional art and design patterns and supporting more open and diverse expressions. Machine learning-based generation systems can produce stunning new images and videos that show creativity beyond imagination (He, Jin., 2024).

Then, how do the students who attended the Menuju Senja Arts and Language Festival view the use of artificial intelligence in creating or enhancing artistic expression in the performing arts being displayed? The majority of them stated, " The use of artificial intelligence (AI) in creating or enhancing artistic expression in the performing arts can have exciting impacts. AI can be used to compose music, create visual works of art, or even generate unique moves in dance. However, some people may feel that the use of AI in art can reduce the creativity and uniqueness of the resulting artwork. However, some people may feel that the use of AI in art can reduce the creativity and uniqueness of the resulting artwork. Additionally, there are also ethical questions about who owns works of art generated by AI and how they should be treated in the broader context of art ".

Then there was a student perception which stated that, " The use of artificial intelligence in creating or enhancing artistic expression in the performing arts can provide new opportunities for creativity and innovation. With AI technology, artists can explore new ideas, create more complex works, and convey deeper messages through their art. However, it is important to consider the ethical and social impact of the use of AI in the arts, and ensure that the presence of such technology does not diminish the value or quality of human expression in the performing arts ".

Regarding the impact of using AI itself, they said that, " The use of artificial intelligence in the performing arts has a complex impact on the creativity of artists and the audience's experience. From an artist's perspective, AI can be a tool that expands their creative abilities, helping them explore new ideas and create more technically complex works. However, there are also concerns that reliance on AI could reduce the role of humans in the creative process and reduce the authenticity of works of art. From a viewer's perspective, the use of artificial intelligence can provide a more immersive and engaging experience. AI can improve interactions between performers and audiences through responsive and dynamic works of art. However, there are also concerns that the use of AI could reduce emotional depth or authenticity in the viewer's experience, especially if the artwork is too dependent on technology" .

And another impact conveyed was, " The use of artificial intelligence in the performing arts can have a complex impact on the artist's creativity and the audience's experience. While AI can provide artists with new tools to experiment and create innovative work, some may worry that the use of AI could reduce aspects of human creativity and make works of art too structured or predictable. On the other hand, the use of AI in the performing arts can also expand the traditional boundaries of art and provide exciting new experiences for audiences through more dynamic and responsive interactions. As such, while AI opens the door to new explorations in the performing arts, it is important to maintain a balance between technological innovation and human creative expression."

CONCLUSION

From the Art and Language Festival Menuju Senja performances, it was found that there were various views and perceptions of students regarding the influence and impact of the use of artificial intelligence in the performing arts. This influence and impact is based on the balance of the use of artificial intelligence itself, which if used wisely is able to support and increasing creativity and expression in the performing arts. However, if it is not used wisely, there can be concerns regarding authenticity and artistic expression being replaced by technology.

Therefore, basic knowledge regarding ethics and the wise use of artificial intelligence is needed for students and artists in the future in order to minimize the potential for misuse of artificial intelligence in performing arts expressions which will continue to develop in the future.

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CULTURE

ENRICHMENT OF NATIONAL LITERACY AND CULTURAL DIVERSITY IN THE BOOK LET'S GET TO KNOW ASEAN COUNTRIES BY OLANY AGUS WIDIYANI

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ABSTRACT

The government is developing literacy that can be enjoyed by children with a national and multicultural orientation. One of the products is the writing of the book "Ayo, Mengenal Negara ASEAN" by Olany Agus Widiyani, which has been distributed since 2020. This research is aimed at examining the literature review method with the book as the main data. The results of the research show that this book is written in the form of a 6-chapter novel that has a different focus of study, such as an introduction to ASEAN; a description of ASEAN member countries; the benefits and role of Indonesia in ASEAN; the form of cooperation between Indonesia and countries in ASEAN; to the symbolization of ASEAN membership in the form of a secretariat. In addition, other themes emerged, such as the value of mastering technology and mastering foreign languages, to the critical attitude and curiosity of students towards nationality and cultural diversity.

Keywords: *literacy, multicultural, ASEAN*

INTRODUCTION

Creating a literate society is considered the backbone of a nation's progress. A nation with literacy within itself is considered capable of equipping itself with the skills and knowledge that are expected to compete in the battle of globalization (Komalasari, 2018).

The contribution of literacy to the existence of the country in the future, the back and forth of a country, and the emergence of the spirit of national life is not just a figment of the imagination. Literacy accommodates the needs of the community to master the insights of nationhood to be able to define self-identity, but also understand the rights and obligations to effectively participate in social life in local, national and international scopes by literate international standards on human and racial rights, cultural diversity, and even on world unity (Bahri et al., 2018).

For example, in addition to standing firm as a unitary state, Indonesia is in the same family as 10 countries in Southeast Asia, and strengthens the unity in ASEAN membership. The barriers between countries in one family are increasingly melting, and homogeneity is also felt lower due to the cultural diversity of each family country that easily moves to each other due to ease of transportation, trade liberalization, and liberalization of services. The implication is that the state of society will be more heterogeneous, and the understanding of differences in language, culture, and rules will be lessened.

METHOD

This research is a qualitative study using the literature review method, which is intended to explore relevant theories in order to answer existing problems (Natasya et al., 2020). The data is taken from a children's book entitled, "Ayo, Mengenal Negara ASEAN" by Olany Agus Widiyani, which will then be analyzed using descriptive analysis techniques.

RESULTS AND DISCUSSION

The children's book entitled, "Ayo, Get to Know ASEAN Countries" by Olany Agus Widiyani, is written in 6 chapters that have a different focus of study, although it supports the main focus of how characters run adventures to find out things related to ASEAN in prose fiction packaging. The existence of children's books whose writing is in the form of long prose fiction with complex conflict resolution is categorized into sub-novels.

The characteristics in writing novels include the existence of more than one plot, and not only focused on the main conflict, but also additional conflicts that support the main plot and become subplots

(Widayati, 2020). In this book the existence of additional subplots and conflicts is marked by the emergence of chapters with different study focuses. Chapter 1 is titled "Let's Find Out What ASEAN is", the focus of the study is to provide an introduction to why Arjun embarked on an adventure to find out about ASEAN, which is related to his presentation assignment. In chapter 1, conflict resolution only comes to the initial introduction of what ASEAN is, who its founder is, and which countries are included in it (Widiyani, 2020).

Furthermore, Chapter 2 is titled "Get to Know the Background History of ASEAN, Come on!", and as the title implies, Chapter 2 is presented to make the reader follow Arjun's journey to find out why the ASEAN organization was formed, with Arjun's parents being used as facilitators. In this chapter, an introduction to the next chapter is also presented with a conversation between Arjun and his friend, Roni, via whatsapp, regarding appointments to discuss further ASEAN (Widiyani, 2020)

The discussion is presented in Chapter 3 entitled, "Different ASEAN State Forms, What Are They?", which contains a discussion between Arjun and Roni which contains information about the name of the country, capital, head of state, area of territory, to the form of government of ASEAN members (Widiyani, 2020).

Furthermore, Chapter 4 entitled "What are the benefits and role of Indonesia in ASEAN, huh?" is the climax of the main conflict of the novel, which contains the day on which Arjun's character presents his study on ASEAN. As an enrichment of information, the author also presents class discussions with the emergence of new figures such as teachers and classmates regarding the role and benefits obtained by Indonesia in its membership in ASEAN (Widiyani, 2020).

Furthermore, Chapter 5 entitled "Let's Find Out ASEAN Cooperation", is the fruit of Arjun's curiosity about ASEAN which discusses the issue of liberal economic development (Widiyani, 2020).

Then the novel ends in Chapter 6 entitled "Yeay, to the ASEAN Secretariat Building!", in order to see the symbolic form of ASEAN membership, including the MRT train, and cultural festivals that show illustrations of various cultures from ASEAN members (Widiyani, 2020).

Like the conflict, the novel also contains more complex themes than books packaged in short stories. There are usually themes in novels that are referred to as major themes, and minor themes (Widayati, 2020). The main theme in this novel is the introduction of ASEAN which is packaged in the adventure of the main character to complete his presentation for Social Studies Lessons. In order to support the main flow, sub-flows such as: Introduction to ASEAN introduction;

1. Description of ASEAN countries;
2. Benefits and Role of Indonesia in ASEAN;
3. The form of cooperation between Indonesia and countries in ASEAN;
4. Symbolization of ASEAN membership in the form of a secretariat building;

However, in addition to the dominant plots seen in each chapter, the author also provides several themes that are not directly related to ASEAN, but contain needs to be used as additional insight in facing the existence of globalization and the quality of human resources in Indonesia.

First is, the theme of mastering technology. From the beginning, the author portrayed the character Arjun, as an elementary school student who was close to technology. An example is seen in the following excerpt: "Come on, find out what ASEAN is on the internet!" exclaimed Arjun as he typed the word ASEAN on his laptop. Arjun opened a http://setnas-asean.id/tentang-asean page that explains ASEAN" (source: Widiyani, 2020)

The quote explains that learning in this era has begun to use the application of technology and information effectively in matters related to the world of academia and education. This includes making children active agents who are critical of content, and making teachers facilitators in children's own active discussions. Children learn and are close to ICT-based resources such as the use of computers, LCDs for presentations, internet, learning CDs, Power Point percentages, to other Multimedia (Astini, 2019).

Another theme presented implicitly is language acquisition, which in the novel is presented by showing the screening of ASEAN hymns in English, and also describes that there are children who understand the meaning, some who just grumble just enjoy.

This is a detail aimed at the quality of Indonesian education related to mastery of foreign languages, especially English, which is used as a competitive value for human resources in the international arena (Nasution et al., 2021).

Another characteristic in the novel is the presence of more characters with complete characterization (Widayati, 2020). In this book, there are so many characters presented outside of the main character, namely Arjun. For example, in chapter 1, there are Roni and Nita as supporting characters who are Arjun's friends. Then there is the Mother figure who took Arjun on his first adventure to know ASEAN by introducing one of the typical foods of ASEAN members, namely tom yum soup from Thailand. As an entertainment effect, there is also the creation of a cat character, Mill, who is always present in every scene. In chapter 2, the father character helps Arjun discuss and becomes Arjun's facilitator to get to know ASEAN further, while in chapter 3, Roni's character appears again in place of the father character discussing each other. In chapter 4, there are far more characters, because it explains the class discussion, where there is Arjun, the teacher's mother, as well as the dominance of Nita and Roni's characters who help the main characters understand more about ASEAN (Widiyani, 2020).

The last characteristic brought by children's novels is the breadth and detail of the setting used, both time and place (Widayati, 2020). This novel not only provides one time of the crime incident, but takes place in several days, and also in various different settings, for example at home, at school, to the MRT, and at the Secretariat Building (Widiyani, 2020).

CONCLUSION

The children's book entitled, "Ayo, Get to Know ASEAN Countries" by Olany Agus Widiyani, is written in 6 chapters that have different focus studies, such as an introduction to ASEAN; description of ASEAN member states; benefits and role of Indonesia in ASEAN; The form of cooperation between Indonesia and countries in ASEAN; to the symbolization of ASEAN membership in the form of a secretariat building. In addition, there are other themes that emerge such as the value of mastering technology and mastering foreign languages, to the critical attitude and curiosity of students towards nationality and cultural diversity..

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PRESENTER SKILLS FOR MOTHERS "DASA WISMA" PENGKOL VILLAGE JEPARA DISTRICT

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ABSTRACT

It is necessary to further explore the skills of being a presenter for "Dasa Wisma" mothers in Pengkol Village, Jepara Regency. From the results of brief observations, mastery of the skills of being a presenter is still not good. In fact, the "Dasa Wisma" mothers in Pengkol Village have great potential to become presenters because the city center area is always asked by the local government to become presenters. However, in Pengkol Village, the Dasa Wisma mothers still lack mastery of presenter skills so they often lack the confidence to be asked to become presenters. Thus, training is needed on presenter skills for the "Dasa Wisma" mothers of Pengkol Village, Jepara Regency. The presenter skills training is aimed at "Dasa Wisma" mothers in Pengkol Village who are not yet skilled at being presenters; lack of confidence in being a presenter in public; not being precise in arranging the event; and techniques for presenting events that are not yet effective and communicative. The solutions offered in training activities are through phenomenological strategies. Problem solving was carried out with the implementing team who were directly involved through the experience of the "Dasa Wiswa" mothers in Pengkol Village. The steps for implementing the training that will be carried out are 1) problem identification stage, 2) classification stage, 3) implementation stage, 4) evaluation stage. Partner participation was great. The "Dasa Wisma" mothers in Pengkol Village were very enthusiastic about participating in the training activities. Partners also volunteer to provide space, distribute invitations and participate in socializing training activities, and are willing to organize similar/follow-up training. In this way, the "Dasa Wisma" mothers in Pengkol Village are skilled at being presenters; confident in being a presenter in public; master in organizing events; and techniques for delivering effective and communicative events.

Keywords: *presenter, Mothers of "Dasa Wisma" Pengkol Jepara Village*

INTRODUCTION

The success of organizing an event will affect the credibility of the organizer, and the presenter is an important part that cannot be separated. Presenters have quite a tough task (especially official presenters), because that is when protocol duties reach their peak. The preparations made beforehand will be meaningless if the presenter is not successful in presenting the event, because there are many problems such as not having a good voice, not looking attractive (appearing carelessly) and so on. This can result in the event not running smoothly and being less solemn. The reality shows that public speaking skills, especially presenter skills for the "Dasa Wisma" mothers of Pengkol Village, Jepara Regency still need to be deepened.

Based on observations and brief interviews with a number of residents in the field, it was found that the majority of residents had relatively low competency as presenters. This is shown by the many complaints from residents who find it difficult to become a presenter. It is still rare to develop training efforts to become presenters for residents. So far, there are still many obstacles to becoming a presenter, such as: linguistic problems (word choice, effective and communicative speech); proper event organization; and how to organize an event. Therefore, training to become a presenter is very necessary. Considering how important the role of presenters is in organizing an event, and the increasing attention of the public, training is needed to equip citizens to be skilled in being presenters so that they can provide skills to their colleagues too.

The skills training to become a presenter is aimed at residents, in this case the Mothers of "Dasa Wisma" Pengkol Village who are not yet skilled as presenters; lack of confidence in being a presenter in public; not being precise in arranging the event; and techniques for presenting events that are not yet

effective and communicative. This is intended to spread the word about being a presenter owned by the service team to the Mothers of "Dasa Wisma" Pengkol Village, Jepara Regency as a transfer of knowledge or utilization of research results that have been carried out to the community. Several things considered by the proposer and partners as priority problems that must be addressed include 1) residents who are not yet skilled as presenters; 2) lack of confidence in speaking in public, especially as a presenter; 3) inappropriate event planning techniques; 4) event delivery techniques that are not yet good, effective and communicative.

In this activity, solutions are offered through phenomenological strategies. This strategy is carried out by means of the implementation team being directly involved in solving problems through the experience of the "Dasa Wisma" mothers of Pengkol Village in facing problems as presenters. The steps for implementing activities that will be implemented include 1) problem identification stage, namely; The mothers of "Dasa Wisma" Pengkol Village revealed the problems related to being a presenter from the experiences they had faced, 2) the classification stage, namely; The mothers of "Dasa Wisma" Pengkol Village grouped these problems based on technical criteria to become presenters. 3) implementation stage, namely; apply techniques to become a good and appropriate presenter, and 4) monitoring stage, namely; The mothers of "Dasa Wisma" Pengkol Village were given input and suggestions from the implementation team for follow-up.

METHOD

The targets of this activity are the mothers of "Dasa Wisma" Pengkol Village, Jepara Regency. The sequence of activities carried out is, 1) Initial Stage; The activity implementation method used is providing materials and mentoring. The material provided includes: Techniques for being a presenter, Effective Communication, and Speaking Skills. In this first stage, the implementation team provides basic material and assistance that leads to partners understanding how to become good, effective and communicative presenters. After the material has been delivered, participants are given the opportunity to ask questions. 2) Core Stage, applying a phenomenological approach, namely; a) problem identification stage, namely; The mothers of "Dasa Wisma" Pengkol Village, Jepara Regency, revealed the problems related to being a presenter from the experiences they had faced, b) the classifying stage, namely; The mothers of "Dasa Wisma" Pengkol Village, Jepara Regency grouped these problems based on technical criteria to become presenters. c) implementation stage, namely; apply techniques to become a good and appropriate presenter, and d) monitoring stage, namely;

The mothers of "Dasa Wisma" Pengkol Village, Jepara Regency were given input and suggestions from the service team for follow-up. 3) The closing stage is evaluation. This stage is the final stage of this activity. After partners submit the monitoring results, an evaluation is carried out to improve examples of how to be a good, effective and communicative presenter. Technically for its implementation, the team provided the opportunity for the "Dasa Wisma" Mothers of Pengkol Village, Jepara Regency to provide each other with suggestions or input. At this stage, it is hoped that partners can provide learning to the "Dasa Wisma" mothers of Pengkol Village, Jepara Regency to be able to acquire the skills to become good, effective and communicative presenters.

RESULTS AND DISCUSSION

The object of this activity is the "Dasa Wisma" Mothers of Pengkol Village, Jepara Regency. Being a presenter has quite a tough task (especially as an official presenter), because that is when protocol duties are at their peak. The preparations that have been made previously will be meaningless if the presenter is not successful in presenting the event, because there are many problems such as poor voice, poor appearance (appearing carelessly) and so on. This can result in the event not running smoothly and being less solemn. The reality shows that public speaking skills, especially presenter skills for "Dasa Wisma" mothers in Pengkol Village, Jepara Regency still need to be deepened. After carrying out mentoring activities, the majority of "Dasa Wisma" mothers in Pengkol Village, Jepara Regency already have relatively high speaking competence.

This is shown by the large number of residents who find it easy to become presenters. The "Dasa Wisma" mothers in Pengkol Village, Jepara Regency have been able to master speaking skills (word choice, effective and communicative speech); proper event organization; and how to organize an event. Thus, this activity succeeded in resolving partner problems.

The steps for implementing the assistance that will be carried out are as follows. Early stage; The activity implementation method used in this activity is providing materials and mentoring. The material provided includes: Techniques for being a presenter, Effective Communication, and Speaking Skills. In this first stage, the implementing team provides basic material and assistance so that partners understand how to be good, effective and communicative presenters. After the material is presented, participants are given the opportunity to ask questions.

Core Stage, applying a phenomenological approach, namely; a) problem identification stage, namely; The mothers of "Dasa Wisma" in Pengkol Village, Jepara Regency, revealed the problems related to being a presenter from the experiences they had faced, b) the classifying stage, namely; The "Dasa Wisma" mothers in Pengkol Village, Jepara Regency grouped these problems based on technical criteria to become presenters, c) implementation stage, namely; apply techniques to become a good and appropriate presenter, and d) monitoring stage, namely; The "Dasa Wisma" mothers in Pengkol Village, Jepara Regency were given input and suggestions from the implementation team for follow-up.

The closing stage is evaluation. This stage is the final stage of this activity. After partners submit the monitoring results, an evaluation is carried out to improve examples of how to be a good, effective and communicative presenter. Technically for its implementation, the team provided the opportunity for the "Dasa Wisma" mothers in Pengkol Village, Jepara Regency to provide each other with suggestions or input. At this stage, it is hoped that partners can provide learning to the "Dasa Wisma" mothers in Pengkol Village, Jepara Regency to be able to acquire the skills to become good, effective and communicative presenters.

Based on the strategy to be implemented, solutions to partner problems can be achieved, namely; 1) skilled residents as presenters, 2) self-confidence in speaking in public, especially as presenters, 3) techniques for organizing appropriate events, 4) techniques for delivering good, effective and communicative events.

The participants who attended and took part in this activity were "Dasa Wisma" mothers in Pengkol Village, Jepara Regency who enthusiastically participated in the activity from the start until the end of the activity. Material related to being a presenter has been provided by the implementing team and participants are also accompanied in presenting the event. However, the limited time factor also influences the opportunities that training participants have to practice the theory presented by the implementing team to the "Dasa Wisma" mothers in Pengkol Village, Jepara Regency, who become presenters.

Therefore, the implementation team provides participants with the opportunity to continue their "duties" as presenters at home to be recorded and collected at the agreed time limit. This activity was considered successful. This is proven by the results of his activities as a presenter. This activity is carried out in accordance with established plans and procedures. There were no significant obstacles faced by the implementing team, they only needed intensive training to be able to produce activities as presenters. Not only that, participants admitted that taking part in the activities carried out by the implementing team was very useful for optimizing their abilities as presenters in the future. By attending training, participants know and are willing to correct their shortcomings. This improvement was carried out by being more active and intensive in training, as evidenced by persistence and enthusiasm in carrying out activities as a presenter.

CONCLUSION

This activity was carried out through a phenomenological strategy where the implementing team was directly involved in solving problems through the experience of the "Dasa Wisma" Mothers of Pengkol Village, Jepara Regency in dealing with problems as presenters. The implementation steps taken include 1) problem identification stage, namely; partners reveal problems related to being presenters from the experiences they face, 2) classification stage, namely; Partners group these problems based on technical criteria to become presenters. 3) implementation stage, namely; apply techniques to become a good and appropriate presenter, and 4) monitoring stage, namely; partners are given input and suggestions from the implementation team to be followed up. Based on the strategy that will be implemented, partner success that can be achieved is; 1) skilled partners as presenters, 2) confident in speaking in public, especially as a presenter, 3) appropriate event organizing techniques, 4) good, effective and communicative event delivery techniques.

Partner participation includes the form of partner participation shown by their willingness to provide a place, distribute invitations and conduct training program outreach, as well as agreeing to organize similar/follow-up training after the training carried out by the implementation team (is completed). This advanced training is a form of facility provided by the village head to optimize his ability to become an event presenter.

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REVIEW OF THEORETICAL PERSPECTIVES ON HUMOR RESEARCH

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ABSTRACT

There are many studies on humor, including conversational humor, text humor, and images. Researchers use various perspectives of theoretical approaches to dissect the humor, one of which is linguistics. The purpose of this study is to explain the linguistic theories used in humor studies. This research is literature research using a descriptive qualitative approach. The research data is in the form of research articles obtained from journal sources published in the last 3 years (2021-2024) and humor linguistic theory books. The results of this study show that humor research with linguistic approaches refers to the theoretical perspective of humor semantics (Raskin) 1.5%, pragmatics 11.4% includes speech acts (Searle), violation of maxims (Grice), humor semiotics (Barthes) 1.2%, critical discourse analysis 1.2%, psychology 1.1%, anthropology 0.5% and sociolinguistics 0.3% with a focus on the study of humor discourse structure 3.2%, language form or humor speech 8.2%, meaning and meaning relations of humor 1.4%, humor function 1.2% and value or ideology in humor discourse 1.1%. Other theoretical perspectives that can be used are Bally's stylistic concepts including natural meaning and evocative meaning, Fonagy's psychopragmatics including joke technique and psychological motivation of jokes, and Greimas' isotopic disjunction model (IDM) including vertical and horizontal isotopy. The implications of this theoretical research contribute to the thinking and study of multidisciplinary humor discourse.

Keywords: theoretical perspectives, linguistics, humor

INTRODUCTION

Humor and laughter are universal aspects of the human experience, occurring in all cultures and almost all individuals around the world (Apte, 1985; Lefcourt, 2001). Humor is something that makes someone laugh or smile. It is possible to state that something is funny, even though no one is laughing at the time and often people are laughing, but someone could state, 'That's not funny'. Because sometimes Smiling and laughing can also be a sign of fear or embarrassment. Despite these objections, response is an important factor in perceiving something as humor. Researching language can help explain why people laugh. (Ross, 2005)

Although all forms of humor seem to derive from basic play structures, the complexity of human language and imagination allows us to create humor in a seemingly infinite variety of forms. As human language, culture, and technology have evolved, we have developed new methods and styles of communicating it, ranging from spontaneous interpersonal jokes and banter to oral storytelling traditions, skits and humor literature, comedy films, radio and television shows, and jokes and cartoons disseminated through internet programs (Rojas, 2010).

It is customary to categorize intellectual theories of humor into three main types: superiority theories, incongruity theories, and disengagement theories. Sometimes superiority theories are known as degradation theories. Those who use this three-type classification usually place the theories in historical order with superiority theories coming first. John Morreall (1983, 1987), who reviews the history of the philosophy of humor, considers Plato and Aristotle to be superiority theorists. Morreall claims that superiority theories 'ruled the field for over two thousand years' until the formation of incommensurability theories (1983: 4). Simon Critchley also claims that superiority theory originated in ancient Greek philosophy. He comments: 'it was superiority theory that dominated the philosophical tradition until the 18th century' (2002: 3). Although developments are now dominated by incommensurability theory (Billig, 2005).

Current theorists often treat superiority theory with suspicion because it suggests that laughter is unhealthy. John Morreall notes that superiority theory describes laughter as essentially derisive, consequently, it views humor as 'bad business' and makes 'humor ethically suspect' (1987:3). According to Athena Du Pré, superiority theory states that 'laughter is a triumphant response to the humiliation of objects, concepts, or people not affiliated with oneself' (1998:56). she argues that the theory is misnamed. He claimed that 'phenomenological analysis' showed that people do not feel a sense of superiority when they laugh and hence liberation might be a better word than superiority, so developments were now dominated by theories of nonconformity, then in the eighteenth-century liberation theories emerged (Billig, 2005).

The use of humor is increasingly widespread as a positive skill of 'developing language' or beneficial 'positive humor' (Hageseth, 1988: 22). Positive humor has many benefits for individuals, as it can reduce 'stress and improve communication' and 'the use of positive humor can improve mental and physical health'. The confidence of these statements conveys a sense of objectivity. The positivity of positive humor is assumed to be out there in the world, rather than reflecting subjective preferences (Billig, 2005). As explained by Romadlani, humor functions are divided into three main functions: solidarity function, power function, and psychological function (Romadlani & Wijana, 2021)..

The context of humor is very important to determine whether someone finds something funny or not. The context contains language features that have the potential to make people laugh. This explains the most obvious feature of many humors including ambiguity or double meanings, such as the study of ambiguity in Parikan humor as a pun on meaning (Hermintoyo, 2019).

The theoretical units of analysis discussed in the examples of structural ambiguity. This can occur in English at various levels including phonology (the sounds that make up language), graphology (the way language is represented in written form), morphology (the way words are arranged), lexis (individual words in language) and syntax (the way words are arranged into phrases, clauses and sentences) (Ross, 2005). However, in practice, research on humor discourse has not yet reached a broader field of science. This can be seen in a number of studies related to humor discourse. The results of the reset of journal articles indexed in Garuda found 343 humor study documents using linguistic theories and several social theories and communication theories (https://garuda.kemdikbud.go.id/documents?q=humor&from=2020&to=2024). While on the Direct Open Access Journal (DOAJ) page, 4 linguistic articles were found, 2 articles with a pragmatic approach, 3 articles with a semantic approach, 1 article with a sociolinguistic approach and several studies with other fields of science (https://doaj.org/search/articles?source=%7B%22query%22%3A%7B%22bo).

The above is reinforced by Greimas' opinion that proposes a list of isotopy types including semantic (repetition of seme and/or word classes); phonetic (repetition of phonemes (alliteration, rhyme, paronomasia ...); prosody (repetition of suprasegmental features); stylistics (register, socio-economic connotations, etc.); discursive (enonymy) (repetition of the same discourse parameters (deictic anchoring); rhetorical (repetition of the same rhetorical figures); presupposition (the same presupposition throughout a series of sentences); syntax (agreement on number, gender, person, tense, and so on; and narrative (repetition of narrative schemes) (Attardo, 1994).

Secondly, as the research results paint a clearer, more thorough, and more up-to-date picture of how both teachers and students view what constitute purposeful foreign language learning, this research would consequently provide significant contribution to the field of foreign language teaching and learning.

METHOD

This research includes library research using a descriptive qualitative approach. The data source for this research is journal articles accessed from Garuda Journal. Data collection was carried out through reading and recording using content analysis techniques on articles indexed by the Garuda Journal portal in the period 2020-2024. The research data analysis technique begins with reading and recording a number of theoretical approaches, describing, explaining the patterns and percentages of theoretical approaches that are more dominantly used in humor research.

RESULTS AND DISCUSSION

1 Linguistic Theory's Approach to Humor Studies

a. Semantic theory of Humor (Raskin)

A number of humor studies with semantic theory approaches have been carried out, including focusing on the meaning of words in humor discourse diction (2021). the use of diction in Indonesian humor discourse on social media includes: (1) colloquial diction; (2) absorption words (Javanese and English); (3) greeting words; (4) connotative words; (5) concrete words; and (6) vulgar words. Everyday diction in Indonesian humor discourse is the most commonly found diction. This finding shows that everyday diction in humor discourse functions to establish familiarity in communication (Kusmanto et al., 2020).

Semantics as a science that studies meaning, types of meaning and also meaning relations is often utilized in creating humor. Deviations in meaning often occur in connotations, such as pornographic connotations contained in tatarucingan appearing in questions or answers to tatarucingan. In a sense, some pornographic connotations appear in the questions and some appear in the answers. Pornographic humor when viewed from its type includes answer rationality humor, logic game humor, pseudo illogical humor, sound game humor, and metaphorical humor (Lyra, n.d.).

Language game techniques aim to bring out the cuteness in humor speech. This is found in the Stand-Up Comedy Season 6 Kompas TV show, including humor language game techniques, namely repetition, inversion, artificial metaphor, reciprocal interference, homonymy, and artificial substitution. As for the 45 data studied, 17 repetitions, 18 artificial metaphors, 8 homonymy and 2 artificial substitutions. There is a connection between the technique of playing humor language in Sadana Agung in the Stand-Up Comedy show with Indonesian language learning at the high school level on KD 3.5 evaluating anecdotal text from the aspect of implied meaning, and KD 4.5 constructing implied meaning in anecdotal text both oral and written (Wibisono & Wirawati, 2020).

The utilization of other techniques in WA stickers, namely substitution, deletion, addition, permutation, and lengthening techniques. The most widely used substitution techniques are consonant substitution 35%, vowel substitution 25%, deletion 24%, addition 10%, permutation 4%, and lengthening 2%. Sound utilization techniques in humor stickers in WA used are predominantly nouns turned into adjectives, there are other variations but not as many as nouns turned into adjectives. In addition, word utilization is widely used rather than phrases and sentences in humor stickers in WA. General-themed stickers do not show the theme of young people who are disappointed, hurt, bullied, or single even though the stickers are taken from a student WA group (Suwandi, 2021).

b. Pragmatic

1) Speech Act Theory (Searle)

A speech act is an utterance that has a function in communication. We perform speech acts when we deliver apologies, greetings, requests, complaints, invitations, compliments, or rejections. In the context of humor discourse, speech acts are relatively widely used to dissect and reveal the object of humor research, especially oral speech collected from various media sources. Such as research on the form of implicature in the political humor book by Zaenuddin is: a) the function of expecting, b) the function of commanding, c) the function of insinuating, and d) the function of criticizing. (Zubaedah, 2021).

Implicature research in Miss Dakem Karawang's humor found 1 form of implicature and produced 9 conversational speeches. As for the meaning of implicature in this study, there are 5 meanings, namely, assertive, directive, commissive, expressive, and declarative, there are 12 conversational speeches containing implicature meaning in Miss Dakem Karawang's humor (Sonia, 2021).

Another study shows that the implicature of humor discourse in the Tonight Show is in the form of mentioning, insinuating, expressing, protesting, informing, rejecting, accusing, asking, and saying (Pramukti & Utomo, 2020). Based on the results of humor research using speech acts shows 11.4% by focusing on researching the form or form of speech.

2) Maxim Theory (Grice)

Referring to Grice's ideas, the cooperative principle is divided into four, called the maxims of quantity, quality, relation, and manner. These four maxims describe specific rational principles observed by people who follow the cooperative principle in pursuit of effective communication. In some humor studies, violations of the maxims or principles of cooperation are often found in an effort to stimulate cuteness and attract attention.

The violation of the maxims appears in the discourse of social criticism humor (WHKS) SUCI 4. There are 3 types of compliance and non-compliance of WHKS speech on the principle of cooperation, namely (i) speech that complies with three maxims, but does not comply with one maxim (Type I); (ii) speech that complies with two maxims, but does not comply with two maxims (Type II); (iii) speech that complies with one maxim, but does not comply with three maxims (Type III) (Mitang, 2020).

Other research shows that the pragmatic aspects in the formation of Mahalabiu's humor show are the deviation of Grice's principle of cooperation which includes deviation of the maxim of quantity, deviation of the maxim of quality, deviation of the maxim of manner, and deviation of the maxim of relevance. The deviation of the maxim of relevance is the most widely used in the formation of humor.

Thus, it can be said that in humor, violation of the principle of cooperation is a potential way to produce diverse meanings of speech. In other words, the function of humor in an academic context, where speakers such as lecturers mostly use humor to build good relationships with students (2020).

3) Barthes' Semiotic Theory

Semiotics is the investigation of how meaning is created and how meaning is communicated. Its origins lie in the academic study of how signs and symbols (visual and linguistic) create meaning. Semiotics is the study of visual language and signs. It studies how meaning is created, not only with words, but also with images, symbols, gestures, sounds, and design. Semiotic analysis is when we analyze all the meanings of all the signs together in context. In semiotics, we analyze signs in context.

In humor research, semiotic theory is often used by the field of communication science, for example, research on Semiotic Analysis of Social Criticism in Humor on Faktap Comics (Luthfi, 2020), Semiotics of Political Humor in Sentilan Sentilun Talk Show (Windaningsih, Arsiyanti Lestari, 2020), Representation of Social Criticism in Humor in a Collection of Short Stories Jokes of Corruptors by Agus Noor (Semiotics Analysis of Roland Barthes Perspective) (Muniarti, 2022), Semiotics Analysis of Humor Vincent and Desta in Youtube Vindes (Pratama et al., 2020). , 2023).

Using Kress and van Leeuwen's Grammar of Visual Design, Barthes' visual semiotics, and Goldstein and McGhee's theory of incongruity, the advertisements were analyzed and then critically linked to the theory of racism. The results of this study explain that these advertisements show affiliation with stereotypes identified through symbolism by using humor and visual images. Therefore, the advertisements perpetuate negative stereotypes of the black community by making the black community appear to be complicit and supportive of the racist actions perpetuated by these symbols (2021). Humor research that uses semiotic theory reaches 11.4%.

4) Psychology

Humor is a ubiquitous human activity that occurs in all types of social interactions. Most of us laugh at something funny many times in a single day. Despite being a form of play, humor has a number of "serious" social, cognitive, and emotional functions. Psychological perspectives explain that the humor process can be divided into four important components: (1) social context, (2) cognitive-perceptual processes, (3) emotional response, and (4) vocal-behavioral expression of laughter (Rojas, 2010).

A sense of humor has a role to play in lowering the anxiety levels of the elderly. Therefore, those who are easy to worry about the elderly can start developing a sense of humor as a way to overcome anxiety in the face of moods that tend to be depressing (Arifiati & Wahyuni, 2020).

It is also explained that this stand-up comedy humor is divided into three parts: opening, core, and closing. The host performs the opening. The core part of stand-up comedy consists of 31 bits, and in one bit there are parts such as setup, transition, punchline, act-out, and developing a successful joke. Margaret Cho delivered the closing of this stand-up comedy as an appreciation to the audience. The researcher also found that the repetitive punchline characterizes the Psycho stand-up comedy used by Margaret Cho (Puri, 2020).

2   Objectivity of Humor Studies

So far, humor research has focused on the form of language or speech, type of speech or type of language style, meaning of words, sentences or meaning relations, humor discourse structure and humor function. There are three forms of humor discourse structure in the story contained in the Mahadang Buka Puasa event, namely opening, content, and closing. There are two measurements of humor, namely establishing and funny. There are 11 functions of humor discourse in this study, namely the function as a channel for desires and ideas, the function as a self-understanding to appreciate others and oneself, the function as an understanding to be critical of existing problems, the function as entertainment, the function as a mind refresher, the function as an increase in the social sense of society, the function as improving morals and morals, the function as education, the function as influencing, the function as motivation, and the function as providing information (Akbari et al., 2022).

The results show that women in Raditya Dika's stand-up comedy are portrayed with unfavorable representations, but not entirely bad. Men are also positioned in a worse place. Men in Vyna Maryana's stand-up comedy humor discourse are depicted with a completely unfavorable representation, while women are mostly positioned better. The subject positions are Raditya Dika and Vyna Maryana. The audience is positioned by having the same point of view as the subject itself (Adilla Destiani et al., 2023).

Presidential humor varies according to personal preference, speech purpose, and context. Presidents use jokes, conversational humor and puns to joke, tease, praise, satirize, criticize and delegate power. Joking, teasing and praising are used with friends and political allies. Meanwhile, satirizing and criticizing are used on political opponents. Humor is a middle ground for presidents, allowing them to achieve the purpose of the speech without explicitly expressing their intentions. Politically, humor serves to (1) represent oneself positively and represent opponents negatively, (2) build relationships and positioning with opponents and allies, and (3) exercise control and discipline. However, the relationship between form, style, and illocution of presidential humor is often ambiguous. This condition seems to be related to the dynamic and equal nature of political relations, where friends and foes are not always clear-cut.

The twelve aspects examined in the first subtopic can be grouped into five categories: 1) the ability to communicate using the language (language proficiency); 2) the grammatical aspect of the language (linguistic knowledge), 3) the practical skills more directly associated with foreign language learning (translation, interpreting, presentation, and writing), 4) the less directly related skills (teaching and researching), and 5) the content knowledge around the target language (cultural, historical, economic, and socio-political knowledge). Both groups also disclosed their evaluation on whether those aspects had been sufficiently taught by giving a rate ranging from 1, indicating insufficiency, to 10, indicating sufficiency.

Picture 1 The Theoretical Approach to Humor
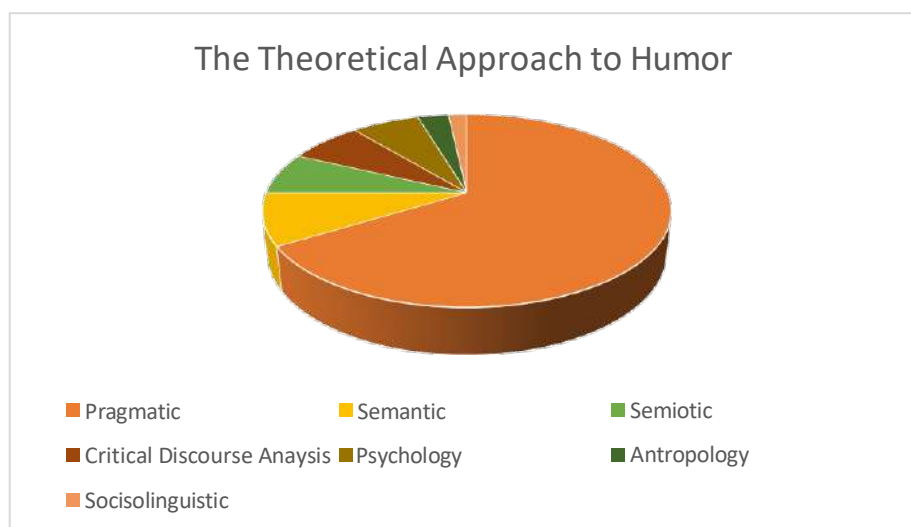
3 An Alternative Approach to Linguistic Theory for Humor Studies

a. Bally's Stylistic

This section discusses Bally's stylistic theory and its application to humor. Stylistics, in Bally's view, is a branch of psychology that studies the correlation between language, on the one hand, and thoughts and feelings (sentiments) on the other (Bally 1909: 5-7). According to Bally, stylistics also has a social aspect (Bally 1909: 10-11). The object of stylistics is the "affective value" (valeur affective) (Bally 1909: 1; 16) of language facts. Speakers can express their thoughts verbally. The speaking subject sometimes gives to the movements of the spirit an intellectual form that is objective and corresponds to reality (Bally 1909: 12).

Thus, stylistics deals with the affective and emotional side of language, not with the objective and factual aspects of communication Bally sees the realm of stylistics within the confines of langue in Saussure's sense: Linguistic symbols only have meaning and produce effects by virtue of the common and simultaneous reaction of the facts of language, which delimit and define each other

Bally distinguishes two types of affective meaning: natural meaning and evocative meaning. Natural meaning comes directly from the expression. In the example above, "little girl" evokes emotive connotations directly ("naturally," in Bally's terms), because its direct use is what evokes them. Evocative affective effects, on the other hand, are triggered by associations with the linguistic unit itself, not its content. For example, the expression "groovy" evokes the connotation of "sixties" which is then indirectly associated with the expression. Bally's claim is that there is a "subconscious mind" as part of the meaning in the speaker's mind which Bally paraphrases as "Someone other than me would use this expression" (Bally 1909: 167). In different terms, it can be said that the speaker is unconsciously aware of his or her "men- tion" rather than the "use" of the term. The two types of affective expression (natural and evocative) are not mutually exclusive (Bally 1909:168). This meaning effect is usually referred to as "connotation."(Bally, 1909).

b. Psycho pragmatics Fonagy

Fonagy's (1982a) long essay is essentially an in-depth elaboration of Freud's classic statement on Witz and can be divided into two parts: the first part deals with the technique of jokes, while the second part deals with the psychological motivation of jokes, i.e. the relationship between "joke technique and children's verbal and cognitive behavior" (Fonagy 1982a:55). Fonagy's interest in Freud's ideas (which extend beyond humor to other areas of linguistics) is a striking and unique (within the field of linguistics) feature of his contribution to humor. Fonagy begins by noting that "a humorous remark can be thought of as a verbal act immediately followed by its cancellation: 'I didn't mean that. I was just joking'" (Fonagy 1982a:33). The invalidation of a statement occurs when "the statement contradicts the deictic field, i.e. the situation in which the utterance occurs and which usually "serves to complete the message, and make it concrete, actual, and explicit" (Fonagy 1982a:33).

Fonagy notes thirteen ways to achieve "double meaning" orally, among which are polysemy, homonymy, etymology (real and arbitrary; folk etymology), syntactic ambiguity, pragmatic ambiguity (sentences that have a "general" (literal) meaning, and a "restricted" idiomatic meaning; in other contexts Fonagy defines it as enounces lies (Fonagy, 1982). Fonagy develops an interesting parallel between jokes and metaphors, based on the fact that both involve "a harsh and deliberate contrast with common sense" (Fonagy, 1982),

Greimas's analysis of humor encompasses two separate claims: (1) a joke is a combination of two "parts"; and (2) the joke contains an "opposition" or "variation" of an isotope, and at the same time is a "camouflage" of such an opposition, carried out by the term connector.

The aim of Greimas in Semantic structural is to formulate semantic deductive foundations with Hjelmslevian bases. The formalization of Hjelmslev (1943 [1953]) of the Saussurean idea of value, that is, the characterization of purely relational meanings, was a model for Greimas' analysis. The exposition of Greimas begins with the procedure of discovery of the smallest unit of meaning (seme) and builds on to the larger unit. (Greimas, 1966). These units mostly match the semantic markers Katz and Fodor (1963), and generally match what is known as semantical features. (see Crystal 1991). Since a lexeme is a manifestation of a semen, the next logical step of this analysis is to "dissociate" the lexeme to identify the semen and its hierarchical relationship. (Attardo, 1994).

c. Isotopy Disjunction Model (IDM)

According to Greimas, there are two ways to describe clasemes functions, namely actual description and virtual description. Greimas presents both in detail. After defining the minimum units of his semantic system, Greimas further discussed the combinations in larger units. In the context of a larger linguistic unit than lexeme, Greimas presents the definition of the first isotopy. The definition of isotopy is done mainly through examples: Greimas shows how a text forms an isotopy (i.e., by semen repetition), how to define the boundaries of the isotopy, and how to form the isotopy in situations where a slight semen recurrence appears to occur. Isotopy and textuality of a text should have a "totality of meaning" - in other words, have a meaning as a whole. Isotopy introduced as ambiguous instruments (although it can be said that isotopy is more the result of ambiguity). Greimas claimed that the isotopy "covered the obstacles posed by the polysemic nature of the text". Isotopy are criteria whose purpose is to eliminate ambiguity. Text meaning unity can be achieved by choosing one meaning (one reading) that matches all the elements, namely the text isotopy, among the various meanings of the elements that make up the text.

The linguistic mechanisms studied by Greimas include the first "extension," that is, the fact that any lexema can be replaced by a paraphrase (extension) of its meaning, as is the case with dictionary definitions, for example. Thus, the motto "dog" can be extended to the paraphrase "very varied carnivorous benign mammals. The second "condensation and denomination", which is the process in which the sequence of larger linguistic units is reduced to smaller (Greimas, 1972)

Vertical and Horizontal Isotopy

Rastier (1972: 88) introduced vertical isotopes to explain metaphors. Simply put, in a metaphor that connects two different ideas (for example, flowers and females), the two "units of content" have some semen, and are therefore "isotopic" (because all isotopic definitions emphasize repetition seme). These types of isotopes are called vertical because they do not lengthen on the language's syntagmatic axis (represented in the Saussure diagram known as the horizontal line (Saussure 1916:115)), but they combine elements that are included in the paradigmatic series. (Represented by a vertical line).

Through a procedure but implicit, Morin reconstructed a "unique order that regulates, debates, and solves a particular problem" (1966:108) in each joke. This sequence corresponds to a "construction constant" consisting of the presence of three narrative elements which he called, according to Propp, "functions". Those three functions are: 1) normalization function, 2) localization functions that locate each other, 3) localized functions disconnected. The last two functions relate to Greimas' "dialogue" (Attardo, 1994).

The next works that rely on IDM have varying levels of interest. In general, there seems to be a certain loss of specificity in this model: by the time the latest authors reviewed using IDM, IDM had become synonymous with the bisociation model and had lost the linguistic formulation that distinguished it from other "contrast" humor theories. If little or no technical understanding is given to the term isotopy, there seems to be only a small difference in defining humor as a result of the collision between two ideas or two isotopies.

Table 1. Objectives of Humor Studies

Bally's Stylistic	Natural meaning	Evocative meaning
Psycho pragmatics Fonagy	Joke Technique	Psychological motivation of a joke
Isotopy Disjunction Model (IDM)	vertical Isotopy	horizontal Isotopy

Bally's view of humor is still in the context of an affective expression that attracts, arouses and presupposes affinity. Although Bally's statement of humor cannot be said to be a theory, it is clearly and systematically a stylistic conception in which there is a good theoretical explanation.

Fonagy's opinion explains that in the analysis of humor there is always a "logical mechanism" of reasoning of a set of contradictory propositions. Psychopragmatics position the humor discourse as a psychological condition and a joke technique. While Greimas laid the foundations of analysis starting

from vertical and horizontal isotopes that have a strong relationship with Saussure's view of syntagmatic-paradigmatic relations. The text begins with setting the context, which will be the background of the joke. An element (disjunctor) causes the transition from a reconstructed understanding to a second opposite understanding.

CONCLUSION

The results of this study show that the study of humor with linguistic threats refers to the semantic theoretical perspectives of humor (Raskin) 1.5%, pragmatic 11.4% includes obedience (Searle), maxim violation (Grice), semiotic humor (Barthes) 1.2%, critical discourse analysis 1.2%, psychology 1.1%, anthropology 0.5%, and sociolinguistic 0.3% with focus on the structure of the humor discourses 3.2%, the form of language or humor 8.2%, the meaning and relationship of the meaning of humor 1.4%, the function of humor 1.2%, and the values or ideology in the humor of the discourses 1.1%. The implications of this theoretical research contribute to the thinking and exploration of a multidisciplinary humorist discourse.

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EXPLORING THE INTERPLAY BETWEEN SOCIAL MEDIA, ENGLISH LANGUAGE LEARNING INTEREST, AND DESIRED LANGUAGE SKILLS: A CASE STUDY

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ABSTRACT

The study investigates how students perceive the use of social media for learning English. Additionally, it examines the development of targeted language skills among college students and the choice of social media platforms for English language learning among students from two researched universities. Employing a qualitative methodological approach, the study utilized questionnaires with 244 participants and semi-structured interviews with six participants from two different universities in Jakarta. The research findings highlight the positive impact of social media on language learning, vocabulary acquisition, and student engagement. Furthermore, the study identifies the diversity in targeted English language skill development and the social media platforms preferred by students in the two researched universities. These research findings contribute to the ongoing discourse on the transformative potential of social media in shaping language learning practices and outcomes in the digital era.

Keywords: *Social Media, English Language Learning, TPACK*

INTRODUCTION

Social media has become an increasingly popular tool for English language learners to improve their language skills (Yadav, 2021). Social media platforms provide an excellent opportunity for learners to practice and improve their language skills. With the ability to interact with diverse speakers in various contexts, learners can enhance their language proficiency in an engaging and immersive way. However, the impact of social media on language learning is not without controversy, with some researchers suggesting that exposure to social media can both enhance and harm learners' writing skills (Zainal & Rahmat, 2020).

Nkhi (2023), his studies suggest that social media, like Facebook, can positively influence writing competence , others indicate potential negative effects. Additionally, the use of social media language, such as net language, can influence formal writing skills, with individuals employing various social media lingo like clipping and abbreviation, potentially affecting the quality of their writing (Mustafa et al., 2022).

Other findings reveal that students tend to use informal language from social media platforms in their writing, impacting their grammatical competence negatively (Khan et al., 2023). In line with Khan et al., Asare et al. (2022) found that social media language can negatively affect students' writing skills when writing individually, but not when working in groups, as shown in the Mount Mary College of Mount Mary College Education study.

Nevertheless, the role of social media in language learning remains a topic of interest for both educators and learners. Therefore, it is essential for educators to address these challenges by teaching students how to balance the informal language from social media with formal writing skills to mitigate any adverse impacts on their writing abilities. Several factors influence English language learning interest, including learner self-efficacy beliefs, learner engagement, and foreign language enjoyment (Guo, 2021; Wang et al., 2023). Zainal and Rahmat (2020) found that social media platforms play a pivotal role in sparking the interest of English learners towards language learning. The opportunity to connect with other learners and native speakers, access authentic materials, and engage in real-world conversations can all contribute to increased motivation and interest in language learning. However, it

is important to note that social media is not a panacea for language learning, and other factors, such as teacher support and effective pedagogy, are also crucial for success (Albiladi, 2020).

There is a complex relationship between desired language skills and English language learning interest. Learners may have motivation to learn English for a variety of reasons, such as career advancement, travel, or personal growth (Zainal & Rahmat, 2020). Various studies have highlighted the importance of integrating social media into language teaching and learning. According to Al- Khazaali (2023), Mark et al. (2022), Teng et al. (2022), and Tsai (2019), this integration plays a pivotal role in enhancing individual interest in English language learning. Social media platforms offer opportunities for users to interact, customize content, and negotiate meaning, thus stimulating intrinsic motivation (Zhao et al., 2022). Studies on Instagram and Telegram usage in language learning environments have shown positive impacts on motivation, anxiety levels, and attitudes towards learning. This interplay between social media usage and language learning not only enriches the learning process through collaborative dimensions but also cultivates desired language competencies, ultimately benefiting educators, learners, and researchers by offering innovative and effective technology-based tools to help language learners and researchers improve their proficiency.

However, it is important to recognize that desired language skills may vary among learners, and educators should strive to provide individualized support and resources to meet learners' unique needs (Albiladi, 2020). Further research is needed to explore the complex relationship between social media, English language learning interests, and desired language skills (Albiladi, 2020; Daar, 2020; Lashari et al., 2023; Wang et al., 2023).

Effective teaching with technology requires a sound foundation built on three core components: content, pedagogy, and technology, along with the interplay among these elements. Content Knowledge (CK), this refers to a teacher's understanding of the subject matter they teach. It encompasses expertise in specific disciplines such as mathematics, science, social studies, history, and more. Pedagogical Knowledge (PK) implies the way to teach students and make them excited to learn. The content includes different approaches to preparing the lesson, managing the class, and checking the results, as well as understanding the way students learn. Technological Knowledge (TK) pertains to a teacher's familiarity with various technologies. This includes understanding how to use digital tools, software, hardware, and online resources effectively in educational contexts.

These three knowledge bases (content, pedagogy, and technology) make up the core of the technology, pedagogy, and content knowledge (TPACK) framework (Jiménez Sierra et al., 2023; Koehler et al., 2013). The TPACK framework is an innovative approach to teaching that builds upon the pedagogical content knowledge (PCK) (L. Shulman, 1987; L. S. Shulman, 1986). This framework explains how a teacher's comprehension of educational technologies and PCK interplay with each other to create effective teaching practices. This framework has been widely used in the field of education to guide the integration of technology into teaching and learning practices. Mishra and Koehler (2016; 2006) proposed TPACK as a framework to guide educators in effectively leveraging technology to enhance teaching and learning outcomes. In recent years, social media has become a potential tool for language learning. The TPACK framework is used to explore the extent to which social media is suitable for use in language learning (Glowatz & O'Brien, 2014; Inpeng & Nomnian, 2020). The integration of social media into language learning can be viewed through the lens of the TPACK framework, which provides a framework for understanding how technology can be used to enhance pedagogical practices and improve learning outcomes.

The use of social media in learning English is increasingly popular and growing rapidly, especially after the world faced the COVID-19 pandemic. Currently, many schools and universities are changing the learning process, which is generally held in the classroom, to hybrid learning. Teachers attempt to incorporate social media into their teaching despite being unaware of how their students use it to improve their English. Given that students are at the core of the learning process, it is important to understand their perceptions of teaching practices to develop teaching activities that are both relevant and relatable to them.

Leavitt (1972) defines perception in two ways: narrow, as in how someone sees something, and broad, as in how someone views or interprets something. Based on Robbins and Coulter (2012), perception is organizing and interpreting individual sensory stimuli to give meaning to their environment. However, the perceptions of each individual can differ based on their objectives. From the stated, perception is a person's view of something, and it can be influenced by their mental condition,

experience, and motivation. So that It is possible for individuals to perceive objects differently.

In education, student perception is the way students view and respond to events during the learning process. Students possess individual perspectives regarding their acquisition of knowledge and comprehension of the learning experience.

Based on the above, it is necessary to explore the relationship between social media and English language learning among students from two universities under study. The researchers identified and analyzed how do students perceive the use of social media in learning English, what skills in English are students aiming to develop with the use of social media, and also what social media platforms are most commonly chosen by students for learning English from two universities under study.

Overall, this research sets out to investigate the students' perception of social media usage in learning English, identify the specific language skills that students seek to enhance through their engagement with social media platforms, and analyze the most commonly chosen social media platforms for learning English among students from two universities under study.

By delving it through a comprehensive case study analysis, this research aims to offer valuable insights that can inform pedagogical practices, technological interventions, and policy considerations in the realm of language education. Through a nuanced examination of this interplay, this research seeks to illuminate the complex dynamics at play in contemporary language learning contexts and contribute to the advancement of knowledge in the field of technology-enhanced language education.

Research Questions
1. How do students perceive the use of social media in learning English?
2. What skills in English are students aiming to develop with the use of social media?
3. What social media platforms are most commonly chosen by students for learning English from two universities under study?

LITERATURE REVIEW
Social Media and Language Learning

Social media platforms are online tools that allow users to create, share, and interact with content within virtual communities or networks. These platforms have become widespread among modern societies, offering opportunities to communicate, collaborate and share information in diverse contexts (Ajijola, 2023a; Potdar et al., 2022; Sergeeva, 2023). Boyd and Ellison (2008) define social media as web-based services that enable individuals to create public or semi-public profiles, connect with other users, and view and navigate their connections (Lakhan et al., 2023). Examples of social media platforms include social networking sites, microblogging platforms, and multimedia-sharing platforms (Guidry & Miller, 2022).

These platforms play a significant role in language acquisition for English learners. It also has both positive and negative effects on society. Positive effects include improved learning opportunities, socialization, and access to health-related information. They offer a valuable resource for improving language skills by enhancing communication and vocabulary acquisition (Aboudahr & Benlahcene, 2023; Haque, 2023). The influence of social media on language change is evident, characterized by the emergence of distinct grammar structures, syntax, and vocabulary that are unique to online communication (Natsir et al., 2023).

English as a Second Language (ESL) learners benefit from social media strategies to enhance speaking skills, highlighting its effectiveness as a supplementary tool in language learning (Aboudahr & Benlahcene, 2023). In their paper, the authors conducted a study to examine the perception of foreigner language learners toward the use of social media and found that learners had a positive attitude toward using social media in order to acquire foreign language skills. Chinnappan et al., (2023), investigated the use of social media as language learning strategies among lower secondary ESL learners to improve their speaking skill with the help of Social Media. They found that social media provides authentic language input through interactions with native speakers and exposure to real-life language usage scenarios, enriching traditional learning methods.

However, these also has a negative impact such as heightened levels of anxiety, terrorism, criminal activity, depression, loneliness, mental health, and anxiety have also been associated with social media use (Ajijola, 2023b; Du, 2023; Khalaf et al., 2023; Nene & Olayemi, 2023). Additionally, the younger generation's heavy reliance on social media has led to both positive and negative behavioral

changes, with concerns about institutional abuse and the potential for depression due to oppression on social platforms (Salsanayya, 2023).

The diverse social media tools offer English learners a dynamic platform to practice and improve their language proficiency. It is important to use social media platforms responsibly and be aware of the potential drawbacks, such as the spread of misinformation and negative impacts on mental health.

Social Media Usage in Learning

Social media usage in learning involves integrating social media platforms into educational contexts to enhance teaching and learning activities. It includes activities such as consuming, creating, sharing content, commenting, liking, messaging, and interacting with content on social media platforms. A study by Junco et al. (2011) found positive correlations between certain types of social media engagement and academic success among college students. The study concluded that social media can promote knowledge sharing, increase student motivation and performance, and encourage student engagement (Antolí-Martínez et al., 2023; Sivakumar et al., 2023). The research studies conducted on Bangladeshi university students showed that social media platforms enhance academic growth by facilitating communication, collaboration, trust, and perceived benefits of knowledge sharing (Iqbal & Safdar, 2023; Saqib & Zarine, 2023).

Additionally, the use of social networking sites complements and improves instruction in conventional classroom settings, providing a valuable method of information dissemination (Muthumari & Indhumathi, 2023). Another study emphasized the advantages of using social networks as instruments for creating a new style of learning, while also acknowledging the drawbacks that may harm the learning process (Sanwal et al., 2023). Furthermore, the study on learners' perceptions revealed that the use of social media knowledge platforms and smart mobile devices positively influenced students' overall performances, as it encouraged collaborative learning, active engagement, and interactions with peers and experts (Lin et al., 2023; Liu et al., 2022; Saqib & Zarine, 2023; Suryanti Tambunan et al., 2022). Therefore, incorporating social media into teaching and learning strategies can have a positive impact on academic performance and student engagement.

English Learning in Today's World Which Uses Social Media

The process of acquiring proficiency in English language learning includes developing speaking, listening, reading, and writing skills (Jose, 2023; Kim et al., 2023; Leighan et al., 2023; Sirohi, 2023). It involves a combination of formal instruction, consistent practice, and exposure to the language in a variety of contexts. English has become a global lingua franca, leading to an increasing demand for English language learning around the world. The importance of learning English is evident in various fields such as education, communication, economic advancement, and career development. English proficiency is essential for individuals to be successful at work, socializing, and accessing information and entertainment.

Contemporary language learning methodologies are increasingly incorporating social media and digital technologies as a key trend. Social media platforms have indeed transformed language learning by providing extensive access to online resources and fostering communication (Dung, 2023; Haque, 2023). The rise of online language learning communities has significantly impacted language acquisition, emphasizing the importance of digital literacy skills (Ernest et al., 2013; Godwin-Jones, 2015). These communities have fostered a collaborative learning environment, enabling increased peer interaction, collaboration, and learning autonomy (Ernest et al., 2013; Mokwa-Tarnowska, 2020).

The use of online tools and platforms has further enhanced language learning experiences, offering more versatile learning options and promoting the development of language skills (Mokwa-Tarnowska, 2020). This shift underscores the dynamic evolution of English learning in today's digital landscape. English language learning plays a vital role in contemporary life, enabling individuals to communicate effectively and participate in global interactions.

Technological Pedagogical Content Knowledge (TPACK)

The integration of social media into language learning has been shown to have both benefits and challenges (Bauer, 2024; Hanim, 2021; Mukminin et al., 2023; Nasution, 2022). Increased engagement, motivation and collaboration among students, as well as improved reading, writing and vocabulary skills are some of the benefits (Nasution, 2022). However, challenges such as privacy concerns, online safety,

and the potential for distraction must also be considered (Hanim, 2021).

TPACK, as a framework, helps educators meet challenges by providing guidance that enables them to understand how technology can be used to improve teaching practices and learning outcomes. The framework can guide educators in integrating social media into language learning in an effective and efficient way (Inpeng & Nomnian, 2020; Muschaweck, 2023; Rosario, 2022). The framework suggests that educators must have a deep understanding of the content being taught, the pedagogical strategies that are most effective for teaching that content, and the technological tools that can be used to support those strategies (Koehler et al., 2013).

By integrating social media into language learning in a way that is informed by the TPACK framework, educators can create a learning environment that is engaging, interactive, and effective. The result is a more dynamic and effective language learning experience for students.

METHOD

This case study research employs a qualitative methods approach to address the research questions comprehensively. Qualitative research is an approach to exploring and understanding the meaning of individuals or groups that are social or human problems (Creswell & Creswell, 2018). The data were gathered using a survey questionnaire sent to 244 participants from two different universities. There were 109 participants non-English major students from university A, consisting of 78 men and 31 women, aged 18 to 32 years. From university B, there were 135 non-English major university students consisting of 35 men and 100 women, aged 18 to 26 years.

To find out students' perceptions, researchers sent a questionnaire containing 10 statements regarding the use of social media in learning English. The questionnaire was sent using Google Forms. Students were asked to rate their agreement or disagreement with each item on a five-point Likert scale. The scale ranges from *"Strongly Disagree = 1; Disagree = 2; Neutral = 3; Agree = 4; Strongly Agree = 5"*.

Afterwards, to gain a deeper understanding of students' perceptions, semi-structured interviews were conducted. The qualitative data were used to identify the specific language skills that students seek to enhance through their engagement with social media platforms and to analyze the most commonly chosen social media platforms for learning English among students from two universities under study using WhatsApp call interviews to ask 8 out of 244 students' perceptions of social media. Interviewees answered six open-ended questions regarding frequency of use, reasons, English language skills they want to develop, benefits, feelings and challenges they use social media for learning English.

Data from interviews were analyzed. The components for analyzing data are data reduction, data display, and drawing conclusions (Miles, M.B, Huberman A.M, & Saldana, 2019). The author checked various sources such as questionnaire responses and interview responses as much as necessary to obtain valid findings in this research.

RESULTS AND DISCUSSION
Results
The Students' Perception of Social Media Usage in Learning English

Google Forms are used, the researchers sent the online questionnaire to students and asked them to fill it out. The questionnaire consists of ten questions aimed at discovering their perceptions of social media usage in English learning. Below, the researchers provide the descriptive analysis statistics.

Table 1. Descriptive Statistics of Students' Perception of Social Media Usage in English Learning at University A

No.	Items	M	SD
1.	Enjoyment of learning English using social media	4.17	0.64
2.	Boosting confidence in English communication	4.06	0.70
3.	Reducing anxiety in English classes	3.61	0.76
4.	Strengthening independence in learning English	3.91	0.69
5.	Creating a relaxed learning environment	4.15	0.72
6.	Abundant reading resources via social media	4.30	0.63
7.	Ease of use for learning English	4.21	0.71
8.	Flexibility in social media usage	4.27	0.61

| 9. | Interactivity on social media | 4.00 | 0.67 |
| 10. | Confidence in writing skills | 3.78 | 0.58 |

Table 1 demonstrates that students from University A perceive social media as a valuable resource for language acquisition. Abundant reading materials via social media (*M*=4.30) and flexibility in usage (*M*=4.27) are highly rated. Additionally, students find social media easy to use for learning English (*M*=4.21). However, there is room for improvement in confidence related to writing skills (*M*=3.78) and anxiety reduction in English classes (*M*=3.61). Enhancing interactivity and strengthening independence in learning English could further enhance students' experiences.

Table 2. Descriptive Statistics of Students' Perception of Social Media Usage in English Learning at University B

No.	Items	*M*	*SD*
1.	Enjoyment of learning English using social media	4.20	0.65
2.	Boosting confidence in English communication	3.98	0.61
3.	Reducing anxiety in English classes	3.80	0.68
4.	Strengthening independence in learning English	3.98	0.73
5.	Creating a relaxed learning environment	4.17	0.69
6.	Abundant reading resources via social media	4.24	0.65
7.	Ease of use for learning English	4.08	0.69
8.	Flexibility in social media usage	4.52	0.65
9.	Interactivity on social media	4.37	0.68
10.	Confidence in writing skills	3.85	0.65

Table 2 reveals that students at University B rate the flexibility of social media usage (*M*=4.52) and interactivity (*M*=4.37) quite favorably. Additionally, abundant reading resources via social media (*M*=4.24) contribute positively to their learning experience. However, some areas, such as boosting confidence in English communication (*M*=3.98) and reducing anxiety in English classes (*M*=3.80), warrant attention.

English Language Skills That Students Want to Develop by Using Social Media

At this stage, researchers asked participants questions related to *"If you use social media for learning, what skills in English do you aim to develop with the use of social media?"*. The results are as shown in Figure 1.

Figure 1. The Students' English Language Skills Aim to Develop

The results in Figure 1 indicate the English language skills that students aim to develop at two distinct universities, University A and University B. At University A, the highest proportion of students opted for Listening (26%), closely followed by Speaking (20%) and Reading (17%). Conversely, at University B, Speaking emerged as the most popular choice (21%), followed closely by Reading and Vocabulary, both at 18%.

Furthermore, based on the results of the interviews, social media helped the students facilitate all the English skills they wanted to develop. However, the authors highlight the skills that students most

want to develop using social media at the two universities studied. These skills are listening and speaking.

First, listening skills. Students like to watch English videos on YouTube. Students can find thousands of videos to practice their listening. These videos can stimulate students' interest, such as learning vlogs, interviews, etc., and make them more motivated to practice their listening skills continuously. As students said:

"My listening and writing skills have improved because there are many English videos that I can watch, and there are lots of funny and interesting memes that I can imitate to make similar memes" (Student 1). *"I like watching music videos or films; that way, I indirectly learn to understand what they are talking about"* (Student 2).

Besides listening skills, students also think that the English content in the form of videos that they access on social media platforms such as YouTube, TikTok, and Instagram, motivates them to improve their English-speaking skills. One student mentioned:

"I often search for podcasts and videos on social media that teach different accents" (Student 3).

The Most Commonly Chosen Social Media Platforms for Learning English from Two Universities Under Study

To analyze the most commonly chosen social media platforms for learning English among students from two universities under study, the researchers asked participants questions related to *"Based on your English language skills aim to develop, what social media platforms do you choose for it?"*. The students were allowed to select the social media platforms they frequently used to enhance their English proficiency. Participants were allowed to choose more than one answer.

Table 3. The Most Frequently Social Media Used to Improve English at University A

No	Social Media Types	Frequency	Percentage
1	Facebook	18	6%
2	Instagram	58	19%
3	Telegram	14	5%
4	TikTok	50	17%
5	Twitter	14	5%
6	WhatsApp	37	12%
7	YouTube	75	25%
8	Other	37	12%

According to Table 3, the results of the questionnaire at University A, 75 students, which is 25% of the total participants, opted for YouTube as their primary application for learning English, followed by Instagram (19%) and TikTok (17%).

Data from interviews explained their reasons for choosing the application. Students choose YouTube because it offers a wide range of English content videos for studying. While watching English videos on YouTube, apart from practicing listening skills, students can also practice their speaking and pronunciation. One student stated:

"I usually learn English by listening to English songs and translations on YouTube" (Student 1). Another student mentioned, *"By listening and then reading the translation on YouTube to understand the meaning of the words being spoken and trying to pronounce the sentences that have been said by the content creator"* (Student 2).

On Instagram, some users follow content creators who speak English and view their posts. They also use Instagram as a tool to improve their English skills by writing captions or creating videos in English and uploading them to the app.

"I follow social media accounts that provide English educational content, such as grammar tips, new vocabulary, or pronunciation practice" (Student 4). *"I can practice reading, writing, speaking, and gaining vocabulary by writing something or making an English video"* (Student 3).

The participants also used TikTok because they thought the presentation was more interesting, so they didn't get bored easily when studying it.

"I use TikTok because it is more interesting and easy to understand to watch/learn continuously" (Student 4).

Table 4. The Most Frequently Social Media Used to Improve English at University B

No	Social Media Types	Frequency	Percentage
1	Facebook	3	1%
2	Instagram	88	25%
3	Telegram	4	1%
4	TikTok	92	26%
5	Twitter	36	10%
6	WhatsApp	23	6%
7	YouTube	88	25%
8	Other	24	7%

As illustrated in Table 4, students at University B mostly chose TikTok as the application they use most to learn English, namely 92 students or 26% of the total participants, followed by YouTube and Instagram (25%).

The results of interviews at University B explained their reasons for choosing this application. Students choose TikTok because it provides lots of English content videos for learning, is easy to understand, and is fun, so they don't feel bored. They can practice listening skills and can also practice speaking and pronunciation:

"I learned from TikTok media platform when the account owner uploaded a TikTok and taught me how to write, speak, and read properly and correctly" (Student 3). *"Because many videos are accompanied by illustrations, so it is fun and makes it easier to learn English"* (Student 2).

Meanwhile, on YouTube, students engage in following content creators who speak English and present English lesson content that can be played repeatedly. They also use Instagram to practice their English-speaking skills by making videos in English and uploading them to the app.

"YouTube, because learning is efficient and can be repeated if you don't understand, they present English questions from beginner to advanced level" (Student 5). *"Instagram is a medium for practicing public speaking. For example, talking to friends using English, then uploading it"* (Student 6).

Discussion
The Students' Perception of Social Media Usage in Learning English

The findings from tables 1 and 2 show that social media is a highly valued tool for language learning among students, providing abundant reading materials and flexibility. Both tables emphasize the ease of use and interactivity as positive aspects. However, they differ in the following points: **1) Confidence in Writing vs. Communication**, table 1 indicates a need to enhance confidence in writing skills, while table 2 suggests improving confidence in English communication. **2) Anxiety Levels**, students in table 1 report higher anxiety in English classes than those in table 2, suggesting a need for more supportive measures in the former. **3) The mean scores**, in table 2 are generally higher, reflecting a more favorable perception of social media's role in language learning at University B.

Addressing these differences could customize the social media-based language learning experience to better meet students' needs at each university. Social media has a beneficial effect on language learning, vocabulary acquisition, and student engagement. These findings align with previous research that highlights the positive impact of social media on language learning, emphasizing engagement, motivation, and collaboration among learners (Jose, 2023; Kim et al., 2023; Leighan et al., 2023; Nasution, 2022; Sirohi, 2023).

English Language Skills That Students Want to Develop by Using Social Media

Across both universities, there is a notable consistency in the order of preference, with Speaking being the most favored skill and Writing being the least preferred. While both universities exhibit a similar pattern with Speaking being the most favored skill and Writing being the least chosen, subtle differences exist in the proportions of students within each skill category.

The results of this study are in line with previous research that states that English learning in today's world, which uses social media, has changed language learning by providing broad access to online resources, enhancing the language learning experience, offering more flexible learning options, and encouraging the development of language skills (Dung, 2023; Haque, 2023; Mokwa-Tarnowska, 2020).

The Most Commonly Chosen Social Media Platforms for Learning English from Two Universities Under Study

As shown in Table 3 and Table 4, the data depicts the social media platform preferences among students from two universities (A and B) for learning English based on their language development goals. Among students from university A, YouTube emerged as the most favored platform, with 75 students (25%) selecting it, followed by Instagram (58 students, 19%) and TikTok (50 students, 17%). It reflects diversity in preferences. In contrast, among students from university B, TikTok was the most popular choice with 92 students (26%) choosing it, closely followed by YouTube and Instagram (88 students, 25%), suggesting a stronger inclination towards video-based platforms for language learning. The variance in platform preferences between the two universities suggests nuanced approaches to leveraging social media for English language learning, with TikTok emerging as a significant contender for language acquisition alongside more traditional platforms like YouTube and Instagram.

Based on this data, students chose YouTube, TikTok, and Instagram as the social media applications most used for learning English. These apps are chosen because of their popularity as well as their ability to provide endless English input. These findings are in line with several researchers (Ajijola, 2023a; Potdar et al., 2022; Sergeeva, 2023) who state that social media has become pervasive in modern society, offering opportunities for communication, collaboration, and information sharing in various contexts.

However, it is important to consider challenges such as privacy concerns and potential distractions (Hanim, 2021). Learners perceive enjoyment in using social media for English learning, particularly through platforms like YouTube and Instagram. Abundant reading resources and a relaxed learning environment are benefits that learners report. However, variations exist in confidence levels related to communication and writing skills, as well as preferences for specific social media platforms.

CONCLUSION

By identifying the role of social media in language learning, this research could provide valuable information for educators and learners on effectively integrating social media into English language teaching strategies. This research offers insights that are not only relevant to language educators and learners but also to individuals interested in using social media for developing language skills more broadly. The findings of this research are expected to inform the design of customized language learning interventions, the development of digital literacy skills, and the enhancement of language learning motivation through innovative and technology-enhanced approaches. Ultimately, this research aims to contribute to the ongoing discussion on the transformative potential of social media in shaping language learning practices and outcomes in the digital era.

Interestingly, the diversity observed between University A and University B shed light on the diverse interplay regarding the choice of English language skills that students want to develop. University A emphasizes listening skills, while University B focuses more on speaking skills. These divergent priorities may stem from institutional approaches or cultural influences. Moreover, the dominance of YouTube and TikTok as preferred platforms underscores their effectiveness in enhancing language skills. Overall, these findings contribute to the ongoing dialogue on the transformative potential of social media in shaping language education practices and outcomes in the digital era.

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DIGITALIZING FOLKLORE INTO VIDEO GAMES TO IMPROVE STUDENT READING INTEREST IN INDONESIA

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ABSTRACT

Indonesian students have quite low reading interest and even ranked second from the bottom among 61 countries in terms of world literacy by a study. One of the affecting reasons is that students nowadays tend to spend their time holding gadget to play games and enjoy social media instead of reading books. The portability of smartphone nowadays has really changed the student's ways in seeking for amusement that they are no longer need consoles to play games or PC to type and send emails. However, instead of seeing this as a threat or obstacle, the games on smartphone can be designed to provide interesting playable literacy materials for students. Thus, this study aims to explore and design the appropriate way to serve Indonesian folklores and local stories through mobile games on smartphone to improve students' reading interest in Indonesia. Based on students' need and interest, the study provides an overview and design of digital folklore mobile games by considering the appropriateness and accessibility for Indonesian students.

Keywords: *folklore game, educational game, literacy game*

INTRODUCTION

Based on several surveys, Indonesian students' reading interest have been ranked very low. One of the surveys by UNESCO showed reading interest of Indonesian people is only 0.001%. It means, out of 1,000 Indonesians, only 1 person is avid reader. While according to another research, titled World's Most Literate Nations Ranked conducted by Central Connecticut State University in March 2016, Indonesia ranked 60 out of 61 countries related to reading interest, right under Thailand and above Bostwana (Pitoyo, 2020). However, Kurniasih (2017) argued that the recent survey toward reading interest should be revised for student nowadays do not only read printed books, but also reading materials in form of digital news, stories, facts, etc from their gadget. She added that reading various materials using mobile phone should be considered as reading activity as well.

Prensky (2003) referred the students of the recent generation as "digital natives" who grow up with smartphones, laptops, tablets, game consoles and video calls and are using this new technology in their daily interactions (Burkhardt, et al., 2003). Undeniably students' usage and possession of mobile phone has been increasing globally. In America, survey revealed that students aged 13 to 18, whose smartphone ownership rate was 84%, used screen media for an average of 7 hours 22 minutes daily and it commonly happened in many countries as well (Common Sense Census, 2019), Furthermore, during the pandemic of COVID-19, the ownership of mobile phone by students in Indonesia has highly increased. Moreover, the teachers tend to enjoy sending assignments through WhatsApp and emails than copying paperwork. This situation has forced almost all students especially in big cities to have their own mobile phone. However, the sad truth of recent students tends to get addicted to playing games instead of using it for academic purposes.

In the other hand, instead of blaming games as addicting evil, numerous empirical studies have surprisingly proved that students achieve significant learning gains from interacting with educational games in a range of subjects (Clark, et al, 2011, Jolly, 2004, Kim, 2009). Moreover, there have been several randomized controlled trials (Adams, et al 2011, Habgood, et al 2011, Mayer & Johnson 2011), as well as quasi-experimental studies (Anetta 2009, Hickey. 2009) conducted with students in classroom settings that indicate that game-based learning environments are effective. Therefore, it will be a promising solution to combine mobile games with adventurous reading materials such as folklore to design interactive folklore mobile games for improving student's reading interest.

METHOD

The current study basically used research and development by particularly applying ADDIE (Analysis, Design, Develop, Implement, Evaluation) by Brunch (2019). The first stage of need analysis was conducted through literature study and the issue in the writer's school in particular. Then, by considering the advantages of using games as pedagogical tools through previous studies, the writer provided some possible designs of the game by using the simplest media through power point which can be improved into more complex game design into web-based game, app-based game or even console-based game. However, the current study only reached the phase of development and has not yet continue to further stage of implementation and evaluation.

RESULTS AND DISCUSSION
Current Study: Design of The Game

Lester (2014) highlighted 3 main theories as the foundation to design a game based for learning, they are narrative centered learning, problem solving and engagement. Based on these theories, a good game should be designed carefully to train students' reading ability through the narrative text provided within the games. Then, to make sure that students are engaged and actively involved in the game, the activity of the game should provide puzzles or other interactive mini games to train students problem solving competence as well.

Indonesian Folklore for the Literacy Game

Indonesia as a big country with rich cultures and heritages has hundreds of folklores spreading across tribes. Each tribe and community in Indonesia have their own folklore which means Indonesia will never run out of materials to provide meaningful reading materials, particularly in this study to design mobile games. For instance, we can take Timun Mas (Golden Cucumber), one of the famous folklores in Indonesia which tells about a widow who wants to have a child and desperately makes a deal with a monster named Buto Ijo (Green Giant). Short story long, the Giant gives her a golden cucumber which later on gives birth to a baby named Timun Mas. But as part of the deal, when the baby grows up to teenager, the widow must give the child to the giant as prey. And after the time Timun Mas becomes teenager, the widow must hand her over to the giant. But since the widow love her so much, she gives Timun Mas a bag containing some stuffs before she confronts the giants. The stuffs inside the bag are some seeds, needles, salt and shrimp paste.

Soon after Timun Mas meets the giant, she runs away as the giant wants to eat her. Then, she opens the bag from the widow and uses the stuffs inside as weapons to confront the giant. First, she throws the seeds to the giant and they become cucumber trees that trap the giant, make him stumbled and fall to the ground. Then she throws the needles and they become bamboo trees that stick to the giant and hurt him. Next, she throws the salt and it become sea of sands that slow the giant down, and finally she throws the shrimp paste and it become puddle of boiling mud that drowns the giant down and kills him. In the end, the Timun Mas comes home safely to the widow and they live happily ever after.

Literacy Game Design

The story of the Timun Mas above can be designed into literacy game by considering the criteria of good game by An & Bonk (2014) that they summarized in the acronym SPECIAL PLACE which stands for Scaffolding, Problem, Exploration, Context, Interaction, Agency, Learning through doing, Pause to reflect, Learning through failure, Adaptivity, Character, Engagement. The game is mainly designed to attract the students to read the story in more amusing way, therefore they must be engaged into the game. Thus, the game must be interactive and able to involve the students in making decision, exploring and solving some puzzles within the game.

In making the game, the teacher can choose to develop using the simplest and free software like power point, or for more complex and cost the teacher can develop through web-based or app-based games. At this point, the writer tried to simulate the development of folk-lore games using power point. At the beginning of development, the writer prepared the story board, images that he created himself and some mini game or puzzle design within the game. After that, by using the action menu in the toolbar of Power Point, the writer arranged some hyperlinks that can connect to specific slide by clicking button.

The complexity of the hyperlinks can be arranged and adjusted to the level of the students as the player or reader.

At first, the game interface begins with options of folklore game to play. After choosing or clicking one particular game, in this case the story of Timun Mas, the next screen shows a background of village with beautiful nature scenery. Then a paper scroll pops up and by clicking it, the paper will scroll down and reveal the story opening text for the students to read.

Within the game, in particular scenes, the player will play some puzzles or mini game to get them excited and to make the reading game not monotone or boring. For example, in Timun Mas story during the battle with the giant, Timun Mas must pick the right weapon to defeat the giant. If the player chooses the wrong weapon, the giant will eat the Timun Mas and the game is over. The player must restart or replay the game so he/ she can learn from failure to finish the game. The level of the difficulty can be adjusted based on the reader or player age and school grade level.
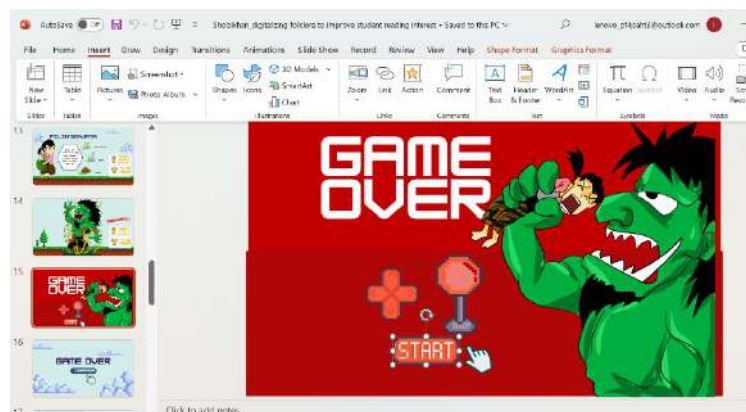
This game is unfortunately still in the progress of designing. For future thorough studies, this design must be developed into real playable game which then evaluated and revised through the process of appropriate research and development study. Only by then, this game design can be measured its effectiveness and the impact toward students' reading interest or other competence.

CONCLUSION

Knowing the fact that students nowadays tend to spend their time playing their mobile phone instead of reading books in the library, it is very important to combine the use of mobile games with reading activity to gain student reading interest. The portability and amusement of mobile game can be designed into interactive and attractive reading activity by combining adventurous folklore with challenging game activities on mobile phone. This study tentatively provided the design and the raw concept of the games only and still need further process on development and evaluation to make it ready for students to play. To complete the ADDIE research design, the writer will improve the game design and evaluate it by testing its accessibility and impact toward students. Furthermore, future researcher collaboration with game developer is urgently required to extend the quality and complexity level of the game as wwell.

ACKNOWLEDGMENTS

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EDUCATION (TEACHING)

INTERCONNECTION AND INTERACTION IN ART, CULTURE, AND DESIGN IN THE DIGITAL ERA

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ABSTRACT

As the digital era continues to progress and develop, interconnection and interaction have become the main key to understanding the changing dynamics of art, culture, and design. There is a multidisciplinary approach t exploring the role of technology in expanding the reach and accessibility of works of art, facilitating the exchang of ideas across cultures, and changing design plans to meet human needs. This research will use case studies an qualitative descriptive methods covering the integration of technological interactions in contemporary art practic the spread of culture through the latest digital media, and design trends as a means of providing new experience for users. By combining perspectives from academics, art practitioners, cultural figures, and designers, thi research aims to formulate a better understanding so that it can develop to adapt to changes that occur, in this cas the technological context of today's digital era. To explore the challenges and opportunities faced in strengthenin the interconnection of current digital era technological advances. It is hoped that this research can become a foru for exchanging ideas, building networks and interactions, and encouraging innovative and creative collaboratio among stakeholders in the arts, culture, and design ecosystem.

Keywords: *Interconnection, digital, art, culture, design,*

INTRODUCTION

Motivation plays a pivotal role for the success of any learning process, including learning a foreign language. According to Guilloteaux and Dörnyei (2008), motivation serves as the primary stimulus that initiates foreign language learning and as the mental strength that sustains the time- consuming and tiresome learning process. Other studies have confirmed that motivation is the most influential factor in successfully learning a new language (Dörnyei, 2005; Masgoret & Gardner, 2003; Paradis, 2009) and hence, motivation has become a significant theme in language learning researches (Shrum & Glisan, 2016).

Interconnection is a relationship or connection between various elements that are different but related to each other (Munif & Baharun, 2018). In the context of art, culture, and design, interconnection refers to the mutual connection between works of art, cultural preservation, and design developments towards the surrounding environment, individuals, society, and technological adaptation.

Interconnection in the digital era can connect artists and audiences through digital platforms, a relationship between works of art that can be exhibited in online galleries on social media, the connection between cultural preservation through the exchange of information on the internet, and the results of design work as a consumer link. Interconnection refers to the emergence of integration across disciplines such as art, culture, and design to create work that is more holistic, creative, collaborative, and comprehensive.

Interaction is a process where individuals, groups, or different fields can communicate, relate, and influence each other (Mulyadi & Liauw, 2020). In the context of interactions between art, culture, and design in the digital era, this can occur between artists and art lovers, between culture and conservationists, as well as between designers and clients. Interaction in the current digital era includes the use of social media to share information, including works of art, culture, and design, and to discuss online the participation of audiences or social media users in works of art, culture, and design developments. This interaction can encourage the emergence of creative collaboration between artists, cultural figures, and designers from various backgrounds to produce innovative works by combining various elements amidst the technological advances of the digital era.

The interconnection and interaction in art, culture, and art in the current digital era allows for an increasingly close relationship between artists, cultural figures, and designers and their audiences, especially digital media users on social media. So that every role in each field can adapt to the digital

era in order to open up new opportunities for creative collaboration and the exchange of ideas, The interconnection of art, culture, and design itself refers to how each of these fields is connected to each other, shares ideas, exchanges ideas, maintains aesthetics, and has the same goals. Having a complementary meaning between art and culture, cultural traditions have an influence on the form of art, while art is a way for society to maintain the noble values of cultural heritage. Design itself often relies on elements of art and culture when creating design work, but it is hoped that the design results created will not only have functional value but also maintain aesthetic and cultural values that can continue to be preserved.

The emergence of interactions between the fields of art, culture, and design can dynamically create new experiences rich in meaning and change. So there is a gap in the emergence of collaboration between artists, cultural figures, and designers, especially in adapting to the digital era to produce innovative creative works.

The emergence of the current digital era allows works of art, culture, and design to be spread widely and quickly. Digital interconnection on social media and online platforms allows cultural preservationists, artists, and designers to share their work directly with social media users around the world. This accessibility gives audiences the opportunity to search for, discover, and interact with works presented on social media from all over the world, thereby enriching the cultural experience and imagination of the works. The development of the digital era is now an important part of digital interconnection and interaction to open up opportunities for collaboration and exchange of ideas across disciplines. So that artists, cultural figures, and designers can work together on creative projects that combine various perspectives from each field. Opening opportunities for the exchange of ideas in order to create and produce innovative and creative works, as well as being a driving force in the development of art, culture, and design in the current digital era.

Social media in the digital era allows the exchange of information flows, marketing of products and services from each user, interacting directly with the audience through comments, reviews, messages (Indika & Jovita, 2017). These interactions provide an opportunity for artists, cultural figures and designers to get real-time feedback and build closer relationships with their audiences. This allows every social media user in the digital era to play an active role in preserving culture, as well as being part of the creative process of a work by providing suggestions or constructive input for innovative and interactive work results.

The existence of interconnection and interaction in the current digital era has opened up new opportunities in art, culture and design, such as online sales of works of art, global cultural exchange, and extensive design services. Become a direct source of positive feedback for artists, cultural figures and designers, especially in strengthening the development of the creative industry. Interconnection and interaction in the digital era has a key role in encouraging growth and innovation in each field as well as helping to strengthen the relationship between artists, cultural figures and designers and their audiences, thereby creating strong and inclusive creative communication.

Then, with the interconnection and interaction in art, culture and design, it is hoped that it can trigger the ability to enrich the human experience in creating, preserving and continuing to innovate. Through close collaboration and combining innovative and creative ideas, it is hoped that these three fields can make a real contribution to a richer and more meaningful world.

METHOD

The selection for this research will use a descriptive qualitative method which is a way of identifying research subjects, feeling what they experience, being involved in the context, situation and phenomena that occur to gain understanding of the research (Rukminingsih, Adnan, & Latief, 2014). Next, it will be combined with the case study research method, which is a method that takes the form of explaining problems, events and certain situations, especially in developing critical thinking to find new and useful solutions (Yamin, 2007). The research method was chosen to produce findings that interconnections and interactions in art, culture and design in the digital era have experienced extensive development.

RESULTS AND DISCUSSION
Results

The rapid development of technology with the emergence of the digital world has greatly changed the way people view and think, especially in art, culture, and design. It is hoped that all matters relating to human needs and interests can be presented, produced, and accessed quickly and widely. So that the need for works in art, cultural existence, and design is required to be able to adapt and follow the changes that occur in the current digital era for human needs themselves.

The changes in technology, which are slowly being felt, especially in the digital era, have opened up access to users in terms of ease of dissemination and fast flow of information. These developments mean that every human being in the digital era must adapt, including artists, cultural figures, and designers. These changes have given rise to new tools and media that can be explored in terms of design, art, and culture, enabling the creation of innovative and unique works of art, culture, and design.

The use of new technology, such as augmented reality (AR), is able to create an immersive experience for users and can become a new medium for expressing the results of works of art, culture, and design.

Changes in the process of creating works of art, culture, and design have significantly adapted to the use of digital technology. Technological advances mean that an artist can collaborate on work using existing devices to draw or paint, such as digital painting, and there is a designer who can use software that continues to develop as models, digital prototypes, and application results. Like artists and designers, cultural figures can adapt noble traditional values to the interests of their audience through the closest media they often use, whether devices or media for distribution.

Technological developments have become facilities that enable artists, cultural figures, and designers to create works with high appeal, especially in experiments with new forms and media.

As for the artists, cultural figures, and designers who have adapted to technological advances in the current digital era with a variety of works created, some of them are Ronald Apriyan, Alffy Rev, Novan Edo Pratama, and Aprilia Muktirina.
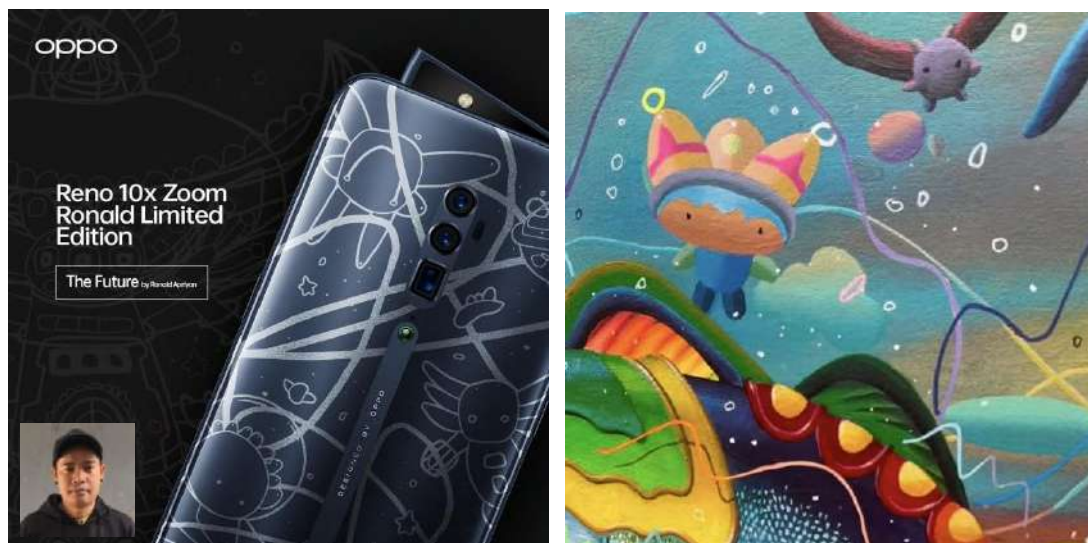
Figure 1. OPPO smartphone collaboration with artist Ronald Apriyan (left)
and visualization of a playful color work with the title pelagic heaven (right)
(source: Google Pictures and Instagram)
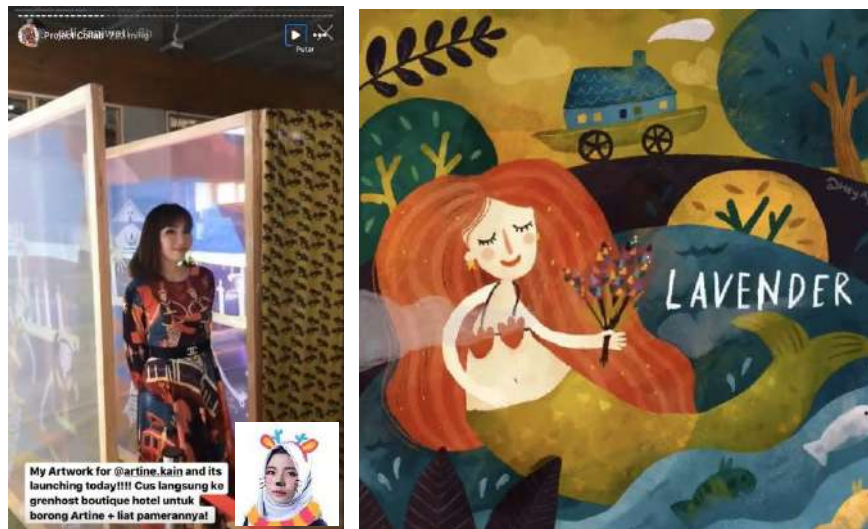
Figure 1. Collaboration between fashion brand Artine and illustrator Aprilia Muktirina (left)
and work with sponsor Lemonilo for hand sanitizer products (right).
(source: Google Pictures and Instagram)

Ronald Apriyan is a painting artist who started his career a long time ago. He is known for his playful painting style in each of his works, making each creativity unique on canvas. In 2019, Ronald Apriyan also did this with one of the OPPO smartphone brands, which was sold on a limited basis in the OPPO Reno 10x series.

Furthermore, an illustrator from Yogya named Aprilia Muktirina, known for the uniqueness of each of her works, gave her the opportunity to collaborate with the fashion brand Artine. Producing illustrative works, which are then printed on fabric on a limited basis, with some of the illustrations being able to color the movements of Indonesian fashion trends, which are currently hot in 2020.

Figure 3. Use of AR technology in Novan Edo Pratama's work
at the Nandur Srawung exhibition (left) and manual work using AR entitled "Ratih Garuda" (right)
(source: Instagram)

The use of augmented reality technology itself is currently a part that can be adapted by illustrator and graphic designer Novan Edo through his work at the Nandur Srawung Yogyakarta exhibition in 2023. The annual Nandur Srawung exhibition is a place to introduce physical works combined with digital, making the adaptation of technology possible. At this time, the work is something that is closer to the audience, especially on Instagram social media, which is loved by the younger generation.

Gambar 2. Wonderland Indonesia 1 (atas) dan Wonderland Indonesia 2 (bawah)
karya musisi sekaligus budayawan Alffy Rev
(sumber : youtube Alffy Rev)

The use of augmented reality technology itself is currently a part that can be adapted by illustrator and graphic designer Novan Edo through his work at the Nandur Srawung Yogyakarta exhibition in 2023. The annual Nandur Srawung exhibition is a place to introduce physical works combined with digital, making the adaptation of technology possible. At this time, the work is something that is closer to the audience, especially on Instagram social media, which is loved by the younger generation.

The success of culture can be preserved because of adjustments made by connoisseurs and observers of culture, especially the owners of the culture themselves. The work of musician and cultural figure Alffy Rev successfully amazed the younger generation of Indonesia and the global world through Wonderland Indonesia 1 on Indonesia's independence day on August 17, 2022, which was then continued with the success of Wonderland Indonesia 2 in 2023. His creative work was uploaded on the YouTube platform and can be enjoyed by every pair of eyes and ears that listen, making fans of Indonesian music, culture, and nationality even more proud of the interconnection of culture with the musical rhythms featured in the work Wonderland Indonesia.

Discussion

Interconnection itself allows for a faster and broader exchange of ideas, innovation, and inspiration in the fields of art, culture, and design. So an artist, humanist, and designer who can survive is one who can adapt technology to every work he makes. Making interconnections easily accessible and disseminated, especially in work innovation. The existence of interconnection and interaction in the current digital era means that every work created can be enjoyed and felt directly and quickly accessed from all over the world, especially in influencing and inspiring new works that emerge.

The interconnected influence of the digital era has significantly changed the way people consume works of art, culture, and design. Social media platforms enable faster and wider access to emerging works, providing a more interactive and varied experience. It can be seen from the work created by Alffy Rev on YouTube social media, which can be spread quickly and widely, allowing cultural traditional values to collaborate with instrumental music. A cultural traditional value that was previously considered ancient by the younger generation has become enjoyed and cared for by them because of the adjustments that have been made. Make yourself aware of your culture; the rich culture of Indonesia is very beautiful and charming, so that it can be revived and loved by future generations.

Interconnection in the digital era facilitates the spread and accessibility of culture but significantly affects the identity value of cultural traditions. Artists, cultural figures, and designers need to navigate the balance between preserving their cultural identity and adapting elements of global culture uniquely while not forgetting the value of cultural traditions. Even though digital interconnection is able to expand exposure to cultural traditional values, it is important to note that preserving the heritage of cultural diversity is maintained and always appreciated (Suryawan, 2014).

Overall, the interconnections and interactions of the digital era play an important role in shaping paradigm shifts in art, culture, and design. Opening new opportunities for collaboration, exchanging user experiences, ideas, and innovations, and changing work consumption patterns (Firmansyah, Yanti, Pratiwi, & Sutabri, 2024). Interconnection has had a big impact on the development of art, culture, and design, especially in the current digital era.

Social media provides space for voices that were previously less heard to be more visible and acknowledged. This encourages diversity and inclusion in art, culture, and design, allowing multiple perspectives to be represented. Content produced by individuals from diverse cultural and social backgrounds can be accessed and appreciated by a global audience. This is what Alffy Rev sees in his work Wonderland Indonesia: that there is a need for traditional cultural values to be brought back with fresh packaging and to suit the audience, namely the younger generation. Overall, YouTube social media has had a big impact on increasing interactions between individuals, expanding opportunities for content creators to share their video works, and building relationships with viewers (Rahmawati & Rozak, 2020). Social media and digital platforms have made it possible for individuals from various cultures to interact and share experiences online and in real time. This is to encourage a more in-depth, innovative, and inclusive pace of cultural exchange.

The use of the internet in the current digital era plays an important role in preserving and promoting culture quickly and widely. Culture that is not packaged attractively will be abandoned because it is felt to be less popular and sounds old-fashioned to the younger generation. However, when cultural content can be presented well through digital social media, this method can help preserve cultural heritage and maintain the existence of cultural traditional values. Easier access to culture allows each individual to gain a deeper understanding of their cultural diversity. This can encourage tolerance, respect, and appreciation for existing cultural differences, as well as encourage cross-cultural cooperation and collaboration.

The integration of digital media also improves the way works of art, culture, and design work in terms of distribution and presentation. Works can be uploaded and accessed via online digital platforms to increase reach and ease of accessibility. Digital virtual galleries on social media allow viewers from all over the world to enjoy works without having to be in a specific physical place. Digital platforms can match audiences' interests to choose and enjoy works of art, culture, and design independently without having to follow a specific schedule or event. This gives viewers the flexibility to enjoy content on their own time, increasing the amount of time they spend enjoying art, culture, and design.

The emergence of interconnection in the digital era has made it easier to collaborate between artists, cultural figures, and designers from various backgrounds and geographies in their work. Ease of access in the digital era encourages the creation of collaborative works between brands and designers

for wide distribution with creative value in them (Pertiwi, 2020). Like Aprilia Muktirina's work through illustration collaborations with the fashion fabric brand Artine, making fashion lovers feel complete with the presence of unique and creative work for the clothes they wear. The design collaborations carried out become richer in the variety of collaborations, combining various perspectives for the same goal and having a wider reach.

Artists, cultural figures, and designers can also use social media as a way to promote their work and expand their reach. As done by Aprilia Muktirina, with her unique work, she is able to reach other social media users to visit and follow them, so that they will get new updates regarding the information and work that has been created. Aprilia Muktirina's use of social media is done to increase the visibility of her work and help content creators build their fan base based on shared interests in the form of illustration images. Through Aprilia Muktirina's social media, users have the opportunity to advertise or provide information, establish partnerships with other brands or institutions, and open the way for collaboration. As he has done several times with brands offering collaborations.

The emergence of the current digital era has made it possible for artists, cultural figures, and designers to build extensive but close personal global networks. They can communicate and collaborate with brands and other people from different backgrounds and countries, creating projects that transcend geographic and cultural boundaries. This relationship allows for a wider exchange of ideas and information, as well as opportunities for collaboration that might not occur without digital technology. Current digital technology has changed the way works of art, culture, and design work, especially when exhibited and distributed. Initially, it could only be reached narrowly and briefly, but the existence of online digital platforms allows artists and designers to display their work in their virtual galleries. The aim is none other than to increase the attention of art and design lovers to a global audience.

This relationship can be felt by users of real technological advances through the collaborative work of artist Ronald Apriyan with the OPPO Reno 10X series smartphone brand. Smartphone users and art connoisseurs can experience technological advances on smartphones with works of art that can be owned on a limited basis or only owned by a limited number of people. This facilitates a greater and wider participation of art lovers, especially in the digital era of smartphones. These changes encourage increased consumption of works of art, culture, and design because they are easier to find and enjoy.

Making works of art is not only limited to canvas media but also adapts to various media closer to the audience. This digital age of collaborative involvement can create closer and closer relationships between artists, cultural figures, designers, and their audiences. Digital era collaboration aims to integrate ideas, marketing, public relations, and brand synergy (Alifahmi, 2015).

The development of digital technology allows for public involvement in responding to works of art, culture, and design. The interactive design work created by Novan Edo provides an immersive new experience for the viewer and allows them to interact directly with the work through digital access by using AR in designing it. Works of art, culture, and design can now be made more interactive thanks to current digital technology (Rustiyanti, Listiani, Sari, & Peradantha, 2021).

Social media and digital platforms also make it possible to interact with audiences, receive positive feedback, and engage in small discussions (Syamsu, Lukman, & Nurdin, 2019). The use of a combination of works allows artists and designers to continue to maintain the legacy of traditional techniques while exploring emerging technological innovations. The integration of media in works of art, culture, and design allows each viewer to be more deeply involved with the work, especially in interacting with the work more actively and closely.

Overall, digital technology has brought significant changes to the world of art, culture, and design, providing access to new media, changing methods of creating and distributing works, and strengthening interactions within them (Hariadi & Nugroho, 2024). The interconnection and interaction of the digital era have encouraged the emergence of more innovative and diverse work from artists, cultural figures, and designers. Media convergence allows audiences to interact, strengthening the relationship between work creators and audiences, as well as encouraging discussions as a form of innovation in the digital space (Aisyah & Rofiah, 2022). However, the emergence of these works is expected to be able to pay attention to complex problems for sustainability, especially in internet connectivity at this time, which has become a global way of facilitating collaborative work between industries and across disciplines to find creative solutions to the limitations and challenges that are being experienced (Sunarto, 2023).

Social media itself is a platform for users to share various kinds of information, including works of art, culture, and design, so that it can be spread quickly and widely. This allows artists, designers, and

cultural figures to reach a larger and more diverse audience. Social media users can interact positively through shared content and evaluate work through comments, likes, and shares, facilitating conversations and feedback (Pratidina & Mitha, 2023).

Digital technology helps in the preservation and documentation of works of art, culture, and design. Works can be documented and stored digitally, thereby maintaining their sustainability and allowing access for future generations. Additionally, digitization allows for more comprehensive documentation of the creative process, history, and cultural context of a work.The use of social media itself can create online communities where individuals with the same interests in art, culture, and design can gather together, interact, and support each other. Become a place to find inspiration, learn, and share experiences so that you can enrich your knowledge and understanding of art, culture, and design. Enables direct involvement from the audience in influencing the results of works of art, culture, and design that will be created, especially in real-time feedback.

Digital technology allows artists, cultural figures, and designers to communicate quickly with audiences, collaborators, or other creative peers. This real-time communication facilitates direct, efficient discussions and is able to speed up the creative and collaborative process, changing communication that was previously narrow to broad with the various methods offered, including text, audio, video, even voice messages and digital stickers.

This diversification provides space for artists, cultural figures, and designers to have a way to communicate according to content and trigger closer personal interactions without limits (So seen, 2015). Having the ability to respond directly via the comments column and messages sent from their followers helps build closer relationships and support each other in their development.

Visual content, such as images and videos, has become a very effective communication tool in the digital era because it can convey messages in an interesting way and is easily understood by a global audience, most of whom are humans with a strong ability to perceive visual information. The interconnection and interaction of the digital era are changing the communication patterns of artists, cultural figures, and designers in interacting with their audiences. The interconnection of interactions between individuals opens up new avenues in the form of creative collaboration across disciplines and interests by working together to produce innovative creative work.

Artists, cultural figures, and designers can combine various elements in their work, creating unique and reflective results that adapt to media needs and current issues. Overall, interactions between individuals have a significant influence on artistic, cultural, and design creativity. Opening opportunities for inspiration, collaboration, access to knowledge and resources, enriching cultural experiences, and constructive feedback, improving the quality of works in the fields of art, culture, and design. Online interaction can spark inspiration and creativity, allowing artists, cultural figures, and designers to explore new ideas, share them, and collaborate easily. This can enrich the knowledge and skills of each user to expand the scope of their work through technological advances and changes in the digital era.

Intercultural interconnection paves the way for the development of global networks involving individuals from various field backgrounds. This network facilitates collaboration and creative dialogue across fields for the creation of works or cultural preservation. Through this network, artists, cultural figures, and designers can learn from each other, supporteach other, and collaborate widely. It also provides an opportunity for creators of new works to gain recognition and a fan base through online distribution. Overall, media convergence has changed the way people consume art, culture, and design, from ease of access to personalization of content and interaction with creators. This paradigm shift has opened up many new opportunities for creators to innovate and interact with their audiences.

CONCLUSION

The existence of interconnection and interaction in art, culture, and design in the current digital era plays an important role in an effort to encourage growth and innovation in each field. The convergence of digital media allows integration in telecommunications, data communication, and mass communication, which is the answer to existence in the media (Wahyuningsih & Zulhazmi, 2020). There is the emergence of media convergence, requiring artists, cultural figures, and designers to be able to connect more closely with their audiences through online platforms and social media. This is to facilitate and expand accessibility in the distribution of works of art, culture, and design, as well as to encourage creative collaborations with the exchange of ideas from across disciplines.

The interconnection of the digital era of social media enriches the human experience in creating, preserving culture, and innovating, enabling integration across fields to create more holistic and creative work. The use of digital technology itself has brought about significant changes, especially in the process of creating, distributing, and consuming works, opening up opportunities for global collaboration that strengthens the relationship between creators of works and their audiences.

However, the interconnection and interaction of the digital era certainly brings its own challenges, such as the need to maintain a balance between preserving cultural identity and adapting global cultural elements. So it is important for artists, cultural figures, and designers to continue to innovate while maintaining the cultural heritage, noble traditional values, and aesthetics that underlie their work.

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LEARNING TO WRITE DRAMA TEXTS WITH THE LITERACY CIRCLE MODEL ASSISTED BY TIKTOK IN HIGH SCHOOL

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ABSTRACT

This research aims to describe the learning of writing drama texts with a literacy circle model assisted by TikTok in Class XI SMA. This type of research is descriptive qualitative. The research data, namely the implementation of learning to write drama texts with the literacy circle model assisted by TikTok; the results of drama text writing skills; and student responses. The sources of the data are teachers and students of class XI SMA N 1 Singaraja. Data collection techniques were observation, interview, and questionnaire. Data analysis techniques using the Miles and Huberman model of data reduction, data presentation, and conclusion drawing. The results showed that 1) the implementation of learning to write drama texts with the literacy circle model with TikTok, namely forming groups; looking at short drama videos on TikTok; reading references; determining the theme of the drama to be made; reading cerpen texts; expressing ideas; editing drama texts; reading drama texts made; making video projects; uploading short drama videos on TikTok; 2) there was an increase in the results of writing skills in writing drama texts, namely, 85% of students scored above KKM; 3) 90% of students gave a positive response to learning to write drama texts with the literacy circle model with TikTok

Keywords: *writing, drama text; literacy circle model; TikTok*

INTRODUCTION

In the kurikulum merdeka, it is explained that Indonesian language subjects are the basic capital for students to learn and work throughout life. This is because the Indonesian language subject focuses on mastering literacy skills. In the 21st century, learners must have high digital and informational literacy skills in order to absorb and utilise information properly. Building a culture of literacy is essential to improve learners' ability to think critically, creatively and analytically. Learners will be able to achieve this goal by getting used to reading texts from various sources, which will ultimately enable learners to act according to what they understand from the texts (Alimuddin, 2022; Amalia & Yaqin, 2022; Yuliana et al., 2020). These literacy skills will support learners' success in education and the world of work. In addition to developing literacy skills, learners are trained to be critical, creative and imaginative communicators and thinkers. Learners are expected to communicate with various purposes in the Indonesian socio-cultural context (Badan Standar, Kurikulum, dan Asesmen Pendidikan Kemdikbud, 2022).

The foundations of learners' literacy skills are language, literature and thinking skills. Language skills, namely the development of linguistic competence. Literacy skills, namely the ability to understand, appreciate, respond to, analyse and create literary works. Thinking ability, which is critical, creative, and imaginative. The development of these three abilities is expected to shape learners who have high literacy skills and Pancasila character (Badan Standar, Kurikulum, dan Asesmen Pendidikan Kemdikbud, 2022).

Learners' literacy skills are developed through listening, reading and viewing, writing, speaking and presenting for various purposes. This learning is genre-based and linked to the use of language in learners' daily lives. For example, in learning to write, learners are expected to be able to write literary works in various genres (prose, drama or poetry).

In relation to the above, one of the important skills mastered by 21st century learners is writing. There are many benefits obtained by learners from writing activities. One of the benefits is that learners' knowledge and insight can increase. This is because in writing activities, learners need various

references to strengthen or support their ideas or arguments. Automatically, learners must read many references. The more they read, the more knowledge and insight they gain.

In the kurikulum merdeka, one of the learning outcomes in writing skills that must be mastered by learners in senior high school is writing Nusantara literature texts, such as folk poetry, pantun, syair, hikayat, and gurindam. In addition to Nusantara literature, learners can also write universal literature, such as novels, poetry, prose, drama, film, and online oral/print or digital multimedia texts. The end product is that learners are able to publish their writing in print and digital media (Badan Standar, Kurikulum, dan Asesmen Pendidikan Kemdikbud, 2022).

The expectation for learners to be able to write various genres of texts, especially literary genres, is inversely proportional to the reality on the ground. There are still many learners at the upper secondary level who have not been able to write literary texts well. One of them is drama text. Learners find it difficult to express their imagination into a drama text. This is because drama texts do not tell stories directly, but use dialogue between characters as a substitute. Therefore, the utterances or conversations between the characters are the main focus of the drama text. Drama also has elements that make it up, just like any other work of fiction. These include theme, characterisation, dialogue, setting, mandate, and interpretation of life. Dialogue and scene are elements that distinguish drama scripts from prose scripts such as short stories and novels (Marini et al., 2020). In addition, drama must be arranged in a good and standard composition, consisting of dialogue that describes the character of each character and behavior that resembles dialogue as an embodiment of character and describes human life as a whole (Soleh, 2021).

One of the factors that cause the lack of drama text writing skills is the inappropriate learning model used by the teacher. The drama text writing lessons designed by teachers are not interesting and do not challenge students to be enthusiastic in writing. In addition, the learning model chosen is also unable to accommodate the interests of students who have diverse talents and interests.

In addition to the inappropriate learning model used, one of the other factors is the inappropriate learning media used. The learning media used in learning to write drama texts does not accommodate the talents and requests of students in this era. The learning media used by teachers also do not encourage or motivate students in writing drama texts.

This problem also occurred in class XI-J of SMA N 1 Singaraja. At first, the learning model used by the teacher was still conventional. The teacher has not emphasised literacy activities, especially literary literacy in learning to write drama texts. The lack of utilising social media as a place for students to express themselves has also not been done. This results in students feeling bored with drama learning. This saturation has an impact on the results of writing student drama texts. A total of 27 students or 67.5% scored below the KKM.

To overcome the above problems, the teacher then applied the literacy circle model in learning to write drama texts. The literacy circle learning model can activate students in writing learning activities. In this case, it is actively communicating and collaborating with their friends when producing drama texts with the help of media that have been prepared by the teacher.

To accommodate the diverse interests of students, the teacher turns the drama text created by students into a product. This is to make learning more fun and challenging. One of the media that can be used to accommodate the products that students have made is TikTok. This is because TikTok has many features that can be implemented in learning. This diverse and always updated feature can fulfil the needs of students and is also very interesting for students. In addition, TikTok is one of the social media that is very popular with young people today (Putri, 2022). The drama text created by learners can be dramatised and videoed. The drama videos that have been made by learners are then uploaded on TikTok according to the learners' creations. This is definitely an interesting learning experience.

Based on the explanation above, it is very important to further investigate the learning of writing drama texts with the literacy circle model assisted by TikTok in class XI-J SMA N 1 Singaraja. The problems in this study, namely 1) how is the implementation of learning to write drama text with the literacy circle model assisted by TikTok media in class XI SMA N 1 Singaraja? 2) can the literacy circle model assisted by TikTok media improve the drama writing skills of grade XI students of SMA N 1 Singaraja? and 3) how do students respond to the application of the literacy circle model assisted by TikTok media? Based on the research problem, the objectives of this study are 1) to describe the implementation of learning to write drama texts with the literacy circle model assisted by TikTok media in class XI SMA N 1 Singaraja; 2) to find out the improvement of drama writing skills of students in

class XI SMA N 1 Singaraja with the literacy circle model assisted by TikTok media; and 3) to find out students' responses to the application of the literacy circle model assisted by TikTok media.

METHOD

This type of research is descriptive qualitative, which describes the real situation in the field regarding the implementation of learning to write drama text with the literacy circle model assisted by TikTok media in class XI SMA N 1 Singaraja, the improvement of drama writing skills of students in class XI SMA N 1 Singaraja with the literacy circle model assisted by TikTok media, and students' responses to the application of the literacy circle model assisted by TikTok media. The research data will be collected in the form of information about the implementation, the results of writing skills, and the response of the XI grade students of SMA N 1 Singaraja to the implementation of learning to write drama with the literacy circle model assisted by TikTok. This data source is collected from several sources 1) informants, namely teachers and students; 2) observation of drama writing learning activities with the literacy circle model assisted by TikTok; 3) documents of drama writing learning outcomes; and 4) student responses to the implementation of drama writing learning with the literacy circle model assisted by TikTok.

The data collection methods that will be used in this research are as follows. 1) The observation method used is non-participant observation. The researcher acts as an observer and captures the implementation of drama writing learning with the literacy circle model assisted by TikTok. 2) Interviews were conducted with teachers related to the implementation of learning to write drama with the literacy circle model assisted by TikTok. 3) Questionnaires were given to students to find out students' responses to learning to write drama with the literacy circle model assisted by TikTok. 4) Document review was conducted on existing archives, namely the results of drama writing learning.

The data analysis technique used in this study, namely the Miles and Huberman model analysis technique (Moleong, 2013) is explained as follows. 1) Data reduction. Selecting important data in accordance with the focus of research is part of the data reduction process. 2) Data presentation, which is an effort to display a set of data that has been arranged systematically so that it allows researchers to make conclusions or actions. 3) Drawing conclusions, namely making conclusions based on the data collected and presenting them in a qualitative descriptive manner. Conclusions must be verified to be accountable.

RESULTS AND DISCUSSION
Learning to Write Drama Texts with the Literacy Circle Model Assisted by Tiktok

The implementation of learning to write drama texts with the literacy circle model is carried out in 10 steps, namely 1) forming students into several groups; 2) watching and observing short drama videos; 3) reading references (books or articles); 4) determining themes; 5) reading drama texts or short stories; 6) expressing ideas, ideas, and feelings by paying attention to the elements of literature; 7) editing drama texts; 8) reading drama texts that have been made; 9) making short drama video projects; and 10) uploading short drama videos on social media (Ulfah et al., 2022).

The implementation of learning to write drama text with the literacy circle model assisted by TikTok in class XI-J was observed in two meetings. In the first meeting, learning to write drama texts with the literacy circle model assisted by TikTok was carried out in accordance with the teaching module that had been prepared by the teacher. In the meeting, five syntaxes of the literacy circle model were implemented. Overall, there are 10 syntaxes of the literacy circle learning model in learning to write drama texts assisted by TikTok. In more detail, the implementation is as follows.

Opening Learning Activities

The opening activity of learning is carried out to prepare students to learn. Broadly speaking, in the initial activities, the teacher greets students with enthusiasm and provides motivation and enthusiasm for learning. Apperception is given with a sentence connection game. Four sentence starters have been prepared by the teacher. Previously, students were divided into 4 groups, each group consisting of 10 students. The game time is 5 minutes which produces 4 stories that are intertwined according to the imagination of each student. Students looked very excited to connect the sentences. From this game, the teacher then directs students to the material to be learned and its benefits. After conveying the learning objectives and the outline of the learning activities to be carried out, the teacher gives an initial test. The

initial test aims to let the teacher know the students' initial understanding of the material so that the teacher adjusts to the learning activities that will be carried out. The initial test is given with a quizizz.

Core Learning Activities

In the core activities of the first meeting, the teacher implemented the 5 syntax of the literacy cicle model. In more detail, the implementation is as follows.

1. Form learners into groups.
   Each group consisted of 5 students. Since there were 40 students in class XI-J, 8 groups were formed. Each was given a link to a creative short video from TikTok. One of the short drama videos on TikTok given to group 1, https://vt.tiktok.com/ZSFssVQcN/.
2. Watch and scrutinise the TikTok creative short drama videos.
   Each group is assigned to watch the short drama video that has been given. After watching the video, each group was assigned to discuss and then write down the strengths and weaknesses of the short drama. Each group presents the results of the discussion. The results of the discussion are responded to and given feedback by the teacher.
3. Reading references (books or articles).
   The teacher provides a link to an article related to the elements of drama text building as a reference for developing ideas. The article given is entitled Intrinsic Elements of Indonesian Drama Class XI at the link https://repositori.kemdikbud.go.id/21839/1/XI_Bahasa-Indonesia_KD-3.18_Final.pdf. After reading the reference, the teacher assigns students to discuss the elements of drama text that have been understood from the article read. After discussing, students deliver it and are responded to by other groups and given feedback by the teacher.
4. Reading the short story text.
   The next activity is for students to read the short story text given by the teacher. The short story text given is entitled Men Tinggal by Oka Rusmini. This aims to collect references regarding theme, plot, character, characterisation, dialogue, setting, point of view, conflict, mandate, diction, and language style used in short stories. The results of the discussion are presented and responded to by other groups. The teacher provides feedback to reinforce the elements of the short story that have been analysed from the short story text that has been given. This activity is in accordance with CP and ATP phase F, which is to write a drama script based on a short story read or a short film watched.
5. Determining an interesting title through group discussion activities.
   After the two activities are well done, the teacher assigns students to determine the theme for the drama script to be written. Students are given the freedom to make titles according to the short stories they read and the imagination of each student.

In the core activities of the second meeting, the teacher continued the five syntaxes of the literacy circle model. In more detail, the implementation was as follows.

1. Expressing ideas, thoughts, and feelings by paying attention to the elements of drama. After the students had done the five syntaxes of the literacy circle model, each student in each group then developed ideas, thoughts, and feelings by paying attention to the elements of drama.
2. Editing the drama text that has been created. The drama texts that have been created by students in each group are then edited. This activity aims to correct anything that is lacking in the drama text created.
3. Reading the drama text. The drama text that has been edited is then read out in order to get input from other groups. Feedback is also given by the teacher to make the drama text better.
4. Making a short drama video project. Based on the drama text that has been created, the teacher challenges students to make a short drama video from the drama text that has been produced. The best drama texts that have been prepared by students in the group are selected. The selected script was then acted out. The product is a short video. This video is done in groups.
5. Upload the short drama video that has been made on the learners' TikTok account. Teachers can also make the short drama video project made by learners into a challenge. The challenge given by the teacher is that the short video uploaded on the learners' TikTok account will be the winner if it gets the most likes. The winner will get rewards from the teacher. The type of rewards given is adjusted to the interests of students, namely inviting students to do fun activities (watching favourite songs or short films that are currently hit). In this way, students will try to make a short drama video (from the drama text created) that is interesting and creative.

Learning Closing Activity

In the closing activity, students together with the teacher conclude the learning. Students together with the teacher also reflect on learning. Provide a final evaluation and convey learning activities at the next meeting. The teacher provides motivation to maintain health and enthusiasm for learning. The teacher gives a closing greeting.

In relation to the steps above, literacy circle activities in learning to write drama texts emphasise the many literacy activities and drama writing exercises carried out in groups. Literacy activities begin with watching and looking at creative and valuable short drama videos on TikTok. This is done to explore ideas and sources of reference and inspiration for students in writing drama texts. Basic literacy activities are seen in reading references (books or articles) related to the elements of drama text building and reading drama texts given by the teacher. The next literacy activity is continued with the activity of writing drama texts and then making short drama videos uploaded to the learners' TikTok accounts.

Results of Drama Writing Skills of Grade XI Students with Literacy Circle Model Assisted by TikTok Media

Based on the results of students' drama text writing skills in class XI-J with the literacy circle model assisted by TikTok media, 85% of students scored above the KKM and those who scored below the KKM were 15%. The Indonesian language KKM for class XI at SMA N 1 Singaraja is 83. The following is a summary of the results of the drama text writing skills of students in class XI-J.
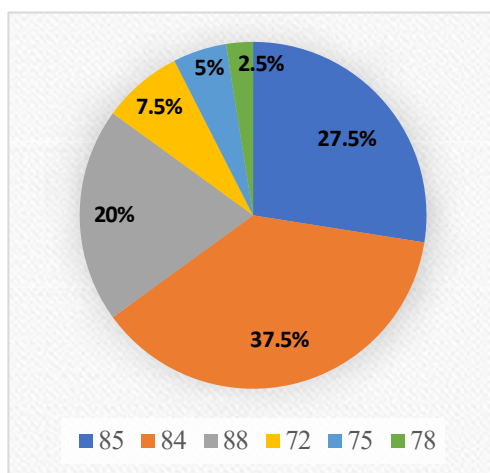
Figure 1. Percentage of Results of Drama Text Writing Skills with the Literacy Circle Model Assisted with Tiktok Media

Based on the pie chart above, 8 students or 20% scored 88. A total of 11 students or 27.5% scored 85. A total of 15 students or 37.5% scored 84. A total of 1 student or 2.5% scored 78. A total of 2 students or 5% scored 75. A total of 3 students or 7.5% scored 72. So, it can be concluded that learning to write drama texts with the literacy circle model assisted by TikTok media is effective for improving the ability to write drama texts of students in class XI-J SMA N 1 Singaraja.

Improving students' writing skills is due to the emphasis on literacy activities, especially literary literacy. These activities include listening to short drama videos, reading relevant references, reading short story texts, discussing, drafting ideas, writing texts, and performing texts. This is because the literacy circle model emphasises learner collaboration in discussion groups using varied reading materials. The results of reading activities are in the form of responses to reading material to be discussed. Then produce what has been read. This can develop learners' reading and writing skills well (Yuniarti, 2015).

Student Response to the Application of the Literacy Circle Model Assisted by TikTok Media

Learning to write drama texts with the literacy circle model assisted by TikTok media effectively in class XI-J received a good or positive response by students. It is evident that 90% of students responded well and very well to the application of the literacy circle model assisted by TikTok media in

drama learning. The remaining 10% of students gave neutral and unfavourable responses. The following is a summary of student responses to literature learning with the literacy circle model assisted by TikTok in class XI-J.
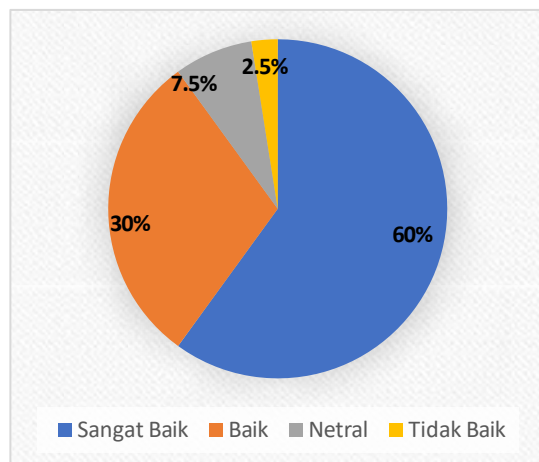
Figure 2. Percentage of Student Response to Learning to Write Drama Texts with the Literacy Circle Model assisted by Tiktok Media

Based on the diagram above, 34 students or 60% responded very well. A total of 12 students or 30% of students gave a good response. A total of 3 students or 7.5% gave a neutral response. A total of 1 student or 2.5% gave an unfavourable response.

In writing drama texts, students feel interested, excited, and happy because the learning model used emphasises literary literacy activities. This is also supported by the use of TikTok as a learning medium, as well as the challenge given by the teacher to perform the drama text that has been made which is uploaded on TikTok. This is because TikTok is one of the social media that is in demand by teenagers. This is because TikTok gives users the opportunity to create short music videos with their own creations. This application also gives its users access to participate, share, and create interesting content (Rahmana et al., 2022). In line with this opinion, TikTok is described as social media used to display short video content that attracts learners to learn and understand learning materials (Devi, 2022).

CONCLUSION

Based on the results and discussion above, it can be concluded that there are 10 steps in the application of the literacy circle model assisted by TikTok media in learning to write drama texts in class XI-J SMA N 1 Singaraja, namely 1) forming students into several groups; 2) watching and observing TikTok creative short drama videos; 3) reading references (books or articles); 4) reading short story texts; 5) determining interesting titles through group discussion activities; 6) expressing ideas, ideas, and feelings by paying attention to the elements of drama building; 7) editing the drama text that has been made; 8) reading the edited drama text; 9) making short drama video projects; and 10) uploading short drama videos that have been made on students' TikTok accounts. Based on the results of students' drama text writing skills in class XI-J with the literacy circle model assisted by TikTok media, 85% of students get scores above the KKM and those who get scores below the KKM are 15%.

Improving students' writing skills due to the emphasis on literacy activities, especially literary literacy. Starting from listening to short drama videos, reading relevant references, reading short story texts, discussing, designing ideas, writing texts, and performing texts. Learning to write drama texts with the literacy circle model assisted by effective TikTok media in class XI-J received good or positive responses by students. As many as 90% of students responded well and very well to the application of the literacy circle model assisted by tiktok media in drama learning. In writing drama texts, students feel interested, excited, and happy because the learning model used emphasises literary literacy activities. This is also supported by the use of TikTok as an interesting learning media, as well as the challenges designed by the teacher to perform the drama text that has been written, then uploaded on TikTok.

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MATCHING PUZZLE APPLICATION TO IMPROVE THE STUDENTS' VOCABULARY ACHIEVEMENT

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ABSTRACT

The aim of this study is to find out whether the online word and pictures matching puzzle application improve the students' vocabulary achievement. The researcher used pre-experimental design in the form of One Group Pre-test - Post-test design. There are two variables in this study; the first variable is a dependent variable (the students vocabulary achievement) and the second one is an independent variable (the online word and puzzle matching puzzle application). The research participants were 45 students at second grade of SDIT Future Islamic School Pekanbaru. The research instrument was a vocabulary test. The result of the study revealed the mean score of Pre-Test is 51,82 and the Post-Test mean score is 78,08. Based on the difference from the mean score students get improvement from pre-test to post-test. So, it is concluded that online word and puzzle matching puzzle application improve the students' vocabulary achievement.

Keywords: *Words and Pictures Matching; Vocabulary*

INTRODUCTION

In primary school, English vocabulary plays a crucial part in the effectiveness of communication. The more students have, the simpler it is for them to being able to comprehend what other people's both spoken and written thinking. Of courses for learning English are widely available. words that we don't understand, followed by expanding one's vocabulary will help. how well the learning of English went. The goal of teaching foreign languages, notably English, is to improve pupils' communication skills with the rest of the world, as stated in the 2013 Kemendikbud standard of content. As a result, it is taught at various grade levels. All four skills; listening, speaking, reading, and writing—as well as each of the micro skills are covered in the instruction. One important component to help such skills is vocabulary (Kurniasih & Sani, 2014).

Words are the instruments we use to think, express ourselves, and learn about the world. Because words are the cornerstone of learning, increasing kids' vocabulary is important.

Achievement has risen to the top of the educational priority list. Student Academic success is highly tied to word achievement. Achievement, since a large vocabulary is required for reading comprehension success Moreover, the verbal components of high-stakes standardized examinations utilized in the majority of States used to assess student achievement are essentially assessments of Reading comprehension and vocabulary (Johnson & Johnson,2004) (Waheeb, 2018)(Moeller et al., 2009).

For some students, studying English specially to memorize vocabulary can be tedious. Additionally, based on observations made by elementary school students for the researcher. As one of the competences to join this era of globalization, English proficiency was demanded of all students. However, given the school's current state and its remote location from the city's hustle and bustle, there are a number of challenges, such as a dearth of reading material and instructional tools, which can make English a challenge for certain students. The children struggle to expand their vocabulary as a result of the absence of sufficient reading materials. Learning and teaching take longer (Sakir &Elihami:2020)(Richard & Renandya, 2022)(Soliman Keshta & Kamel Al-Faleet, 2013).

According to Laraba (2007:136), "foreign language vocabulary learning is governed by parallels that may exist, at various levels, between the first language and the second or foreign language studied." Nation (1990: 31) suggests the following set of achievement types that a person must master in order to know a word:

- The meaning(s) of the word
- The written form of the word
- The spoken form of the word

• The grammatical behavior of the word
• The collocations of the word
• The register of the word

It concluded that understanding a word comprises students' capacity to recognize the meaning, recall the term, and utilize it effectively in various situations (Sri Nurhartanto, 2017).

Based on preliminary observations at SDIT Future Islamic School, the writer discovered that there are issues with the teaching-learning process, such as monotonous teaching-learning strategies that make students unwilling to study since they believe English is something new and challenging. There are several challenges, such as a dearth of literature and instructional tools, making English occasionally a curse for certain students. The children struggle to expand their vocabulary. The Learning and teaching process takes longer. The traditional model of learning English, where students constantly see English as a "disaster", is what makes this problem even worse. In order to assist students in altering their perceptions of English, creativity in the learning process is required. Using games to learn English is one method of doing so (Syakir & Elihami, 2020).

Another issue that students confront is that the English text book is difficult for them to understand. The textbook is a Pearson textbook that covers the intermediate frequency vocabulary. Schmitts (2014), who defines the vocabulary range for each band based on text coverage. The Schmitts (2014, pp. 485-486) established the limits based on language usage and coverage. The 3,000-word families (between high and mid-frequency) are sufficient for ordinary discourse, with 95% coverage. The mid-frequency vocabulary (up to 9,000 word families) is crucial for academic studies in English since it covers 95% of a wide variety of authentic literature. 494-497 (Schmitt & Schmitt, 2014).

Students' achievement of vocabulary is the key to learning English. Mastering vocabulary is crucial to learning the language. Without a strong command of the vocabulary, they will be unable to comprehend the meaning of English phrases(Arum Wahyuningsih, 2011). Consequently, the educators ought to have some intriguing methods to help the students' learn language (Idasari & Maknun, 2020). (Nugroho & ., 2017)The teachers have to consider the technique to improve the students' vocabulary achievement. There are some techniques to improve students' vocabulary mastery. One of them is through games. Game is an interesting way to teach vocabulary in the classroom. Games have been known to have advantages and effectiveness in learning vocabulary in various ways. First, games bring in relaxation and fun for students, thus help them learn and retain new words more easily. Second, games usually involve friendly competition and they keep learners interested. These create the motivation for learners of English to get involved and participate actively in the learning activities. Third, vocabulary games bring real world context into the classroom, and enhance students' use of English in a flexible, communicative way (Nguyen & Kheat, 2013)(Nugroho & ., 2017).

Vocabulary retention is critical while learning English as a second language. The ability to recollect or remember information after a period of time has been termed as vocabulary retention. "Retention of what has been taught (e.g., grammatical rules and vocabulary) in language instruction may depend on the quality of teaching, the learners' attention, or the meaningfulness of the information" Richards & Schmidt (2002 cited in Khabiri & Pakzad 2012:80). Vocabulary retention is defined by Mohammed (2009:16) as "the ability to preserve learnt vocabulary and recover it after a period of time to apply it in diverse linguistic settings ."

Vocabulary acquisition is a difficult task. The pupils' goal in acquiring vocabulary is to be able to recall the term at will and recognize it in both spoken and written form (Shejbalová, 2006). It means that teachers must discover the best technique to teach vocabulary in order for pupils to grasp and learn them.

Games like crossword puzzles, gesture games, picture stacking games, and Words Game may all be utilized as learning tools. It is anticipated that employing word games would help to establish a more laid-back and pleasant learning atmosphere, facilitating the process of achievement transmission(Syakir & Elihami, 2020). If the media attempts to fulfill educational goals in learning, the game might be a learning resource or learning media. It is vital to establish regulations to help pupils learn the topic. The term "games" refers to the act of playing. The word game is formed by playing words that depict an activity that elicits sentiments of delight(Luruk, 2021).

Teaching through games is one of several methods for making the learning process more effective and enjoyable. Some teachers believe that language games are a waste of time and prefer not to utilize them in the classroom since games are sometimes considered simply for one aspect, that is entertaining

(Deesri, 2002). Rizki et al. (2013), on the other hand, proposed that employing image games in the classroom would make students so happy that they would learn better and quicker. Jaramillo

The researcher wishes to carry out a study entitled Improving the Students Vocabulary by Using Words picture application. Although this approach can help students think more accurately, critically, and effectively. It is anticipated that this will boost pupils' enthusiasm in studying and their comprehension of how to master language.

METHODS

The Pre-Experimental Research approach was employed in this study. The study carried out in the classroom by teachers. The study is quantitative research approach in the pre-experimental steps, the study is supposed to address a problem or improve the teaching learning process. The researcher employed the method of Pre- and post-testing to assess students' comprehension of vocabulary achievement within a given a short text. As an example of the approaches described above, the writer had given the students a pre-test (O1). The pre-test (O1) purpose's is to identify the student's fundamental competence of vocabulary achievement. The students got 6 times treatments during the research. After that, the students got posttest (O2) to find out the result of treatment. The teacher use the multimedia at the school room to let the students use the application independently.

FINDINGS

The purpose of the study was to look at the effectiveness of employing puzzles in second graders' vocabulary performance at SDIT Future Islamic School. The data was analyzed using descriptive and inferential statistics. Descriptive statistics were used to determine frequency counts, percentages, total scores, mean scores, and standard deviations. The researchers analyzed the gathered data using several statistical formats and the statistical program (SPSS). Tables were also utilized to clarify and show the data, as well as to analyze and evaluate it.

Table 1 Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Pre_test	45	16.00	96.00	51.8222	24.73063
Post_test	45	46.00	122.00	78.0889	19.50737
Valid N (listwise)	45				

Based on Table 1, it can be determined that the number of participants of research is 45, with pre-test standard deviation (24.73), post-test standard deviation (19.50), with pre-test mean score (51.82) and post-test mean score (78.08). The supplied table displays statistical data on the pre-test and post-test scores of a cohort consisting of 45 participants. From the "Pre_test" column, it is clear that the dataset contains 45 observations. The pre-test scores range from a minimum of 16.00 to a maximum of 96.00. The dataset's mean pre-test score is roughly 51.8222, which represents the average performance of the group. In addition, the pre-test scores have a standard deviation of 24.73063, which indicates the degree of variance or spread from the average score in the sample.

The "Post_test" column replicates the structure of the "Pre_test" column. Once more, this dataset has a total of 45 observations. The post-test scores range from 46.00 to 122.00, which is wider than the range of the pre-test results. The average post-test score is significantly higher at around 78.0889, indicating an increase or alteration in performance from the pre-test phase to the post-test phase. Furthermore, the post-test scores have a standard deviation of 19.50737, which is slightly smaller than the standard deviation of the pre-test scores. This suggests that there may be less variation in the performance of the post-test across the entire dataset.

Finally, the "Valid N (listwise)" entry signifies that all 45 individuals have data that is complete for both the pre-test and post-test measurements. This indicates that there are no absent values or unfinished entries inside the dataset, guaranteeing the integrity and dependability of the statistical analysis performed. The availability of complete data enables thorough comparisons between pre-test and post-test scores, enabling a detailed assessment of any changes or enhancements in performance over the testing period.

Image 1. The result of students' vocabulary achievement pre-test and post-test scores
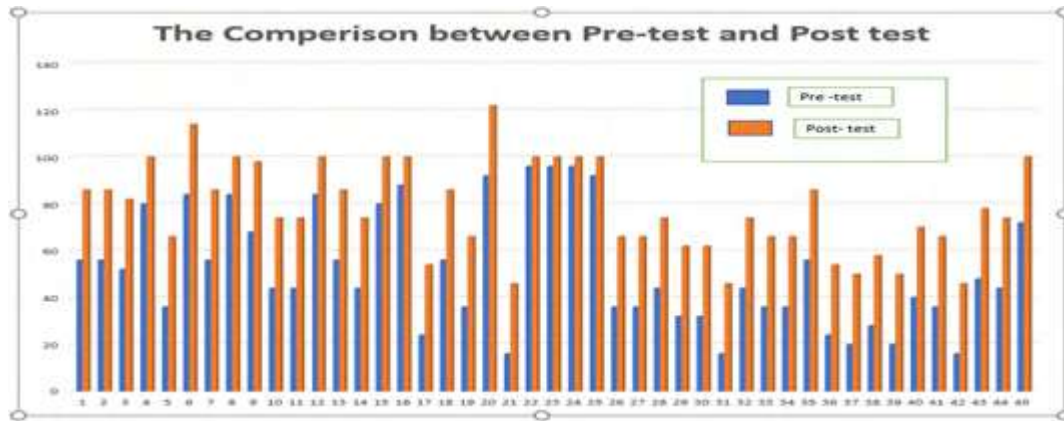
To get an answer, the researchers investigated the following null hypothesis: In the post exam, there are no statistically significant differences in average vocabulary achievement between students who learnt through picture and word puzzles (0.05). To test this hypothesis, the means and standard deviations of the pre- and post-tests were calculated. The significant differences were determined using the Paired Samples T-test, it is presented on the following table:

Table 2. The Analysis of Paired Sample T-test between pre-test and post-test on students' vocabulary achievement

		Paired Differences					t	df	Sig. (2-tailed)
					95% Confidence Interval of the				
			Std.	Std. Error	Difference				
		Mean	Deviation	Mean	Lower	Upper			
Pair 1	Pre_test - Post_test	-26.26667	7.98408	1.19020	-28.66535	-23.86798	-22.069	44	.000

Table 2 reveals that the paired sample t-test result is -26.26, with a df of 44 when the number of significances is compared. If the probability is greater than 0.05, the null hypothesis (H0) is accepted. If the alternative hypothesis (Ha) is accepted with a probability of 0.05. Because the significance level is 0.000, 0.05, Ha is accepted and H0 is refused. It proved that there is a significant effect of picture word puzzle application on the students' vocabulary achievement of SDIT Future Islamic School Pekanbaru.

The result is supported by other professional textbook and methodological manual writers have suggested that games are more than simply entertainment and have a high educational value. According to W.R. Lee, most language games encourage learners to use the language rather than focusing about acquiring the precise forms (1979:2). He also believes that games should be considered fundamental rather than ancillary to the foreign language education curriculum. Similarly, Richard-Amato feels games are enjoyable but cautions against dismissing their instructional significance, particularly in foreign language teaching. There are several benefits of using games. "Games can reduce anxiety, making input acquisition more likely" (Soliman Keshta & Kamel Al-Faleet, 2013).

Some academics have also identified gaming elements that promote more successful vocabulary acquisition. Lee (1995:35) identifies many key benefits of using games in the classroom, including "a pleasant change from the typical routine of the language lesson," "motivating and demanding" "effort of learning," and "language practice in the various abilities."

According to Ersoz (2000), games are highly valued for their enjoyment and interest. Teachers can utilize games to assist their pupils improve their communication abilities. Furthermore, after discussing and evaluating several expert perspectives, Uberman (1998) confirms the beneficial significance of games in vocabulary education. Uberman saw her pupils' excitement for learning via

games during her own teaching experiences. She sees games as a method for students to not only enjoy and engage themselves with the language they are learning, but also to practice it on the side. In conclusion, games are valuable and effective instruments that should be used in vocabulary lessons. The usage of terminology enhances the interest, enjoyment, and effectiveness of the teaching.

One of the numerous methods to make the learning process more effective and engaging is to use games in the classroom. Games are significant for English language learners and teachers since they not only give entertainment and relaxation, but also inspire pupils to utilize their language in a creative and expressive manner (Yolageldili & Arikan: 2011). Furthermore, games are both attention grabbing and attention retaining. They are inherently driven and have the potential to be addictive.

Teaching games and had to select one game to show in front of others, he chose the image crossword puzzle game. The professor suggested reading Peter Watcyn-Jones' book Vocabulary 2 Games and Activities (2002). This book contains several vocabulary games. The author picked Picture Crossword: Parts of the Body, one of the activities contained within the book. This game teaches vocabulary by utilizing a crossword puzzle and photos as media. The terminologies are centered on "Part of Body," although the author made several changes in this study. The writer altered the terminology from "Part of Body" to "Things to Buy" language.

CONCLUSION

The research findings reveal a notable enhancement in students' vocabulary achievement, as indicated by the pre-test and post-test results. The mean score of the students experienced a substantial increase, rising from 51.82 in the pre-test to an impressive 78.08 in the post-test. This statistical analysis underscores the effectiveness of employing picture crossword puzzles as a teaching tool for vocabulary development.

The significant improvement in mean scores suggests that the students not only retained existing vocabulary knowledge but also acquired new words during the instructional period involving picture crossword puzzles. This positive shift in performance is indicative of the method's impact on the students' overall understanding and retention of vocabulary.

The utilization of picture crossword puzzles as an instructional strategy seems to have engaged students in a meaningful and effective manner. The visual and interactive nature of the puzzles likely contributed to a more dynamic learning experience, fostering increased participation and comprehension among students. This approach aligns with educational theories emphasizing the importance of multi-sensory and interactive techniques in enhancing learning outcomes.

The statistical evidence supporting the effectiveness of picture crossword puzzles in vocabulary instruction has practical implications for educators. Integrating such interactive tools into teaching methodologies can offer a more engaging and efficient means of vocabulary acquisition. As education continues to evolve, incorporating innovative and evidence-based approaches like picture crossword puzzles can contribute to a more enriched learning environment.

In conclusion, the research findings strongly support the assertion that picture crossword puzzles are a statistically effective method for teaching vocabulary. The substantial increase in mean scores underscores the positive impact of this approach on students' vocabulary achievement, highlighting its potential as a valuable tool in language instruction.

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OPTIMIZATION OF VIRTUAL REALITY (VR) IN IMPROVING THE ABILITY TO READ HIKAYAT TEXT IN VOCATIONAL STUDENTS

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ABSTRACT

This study was conducted to determine the ability to read literature, especially hikayat texts in class X students of SMK Negeri 7 Samarinda, East Kalimantan in Indonesian language subjects. Students generally have difficulty interpreting classic literary works, namely hikayat, which are presented in the grade X student package book in Indonesian language subjects. This study aims to analyze the ability of class X students of SMK Negeri 7 Samarinda PPLG expertise concentration in the ability to read hikayat text. The population and sample in this study amounted to 69 students. The method used in this research is the quantitative method. The data collection technique used is observation to determine the results of descriptive research that describes the level of literary reading ability of all PPLG class X students. Virtual Reality (VR) used by researchers is a learning media used to optimize students' reading process interactively with 3D VR Videos that have been prepared by researchers. The student's completeness score was 82% and included the completeness category in the high category.

Keywords: *virtual reality (VR); reading ability; hikayat texts*

INTRODUCTION

Education (Riadi, 2014) in various approaches has the same meaning in the definition, namely the existence of one goal, which leads to forming educated humans, which in substance educated humans are humans who have intellectual and emotional intelligence. All of these notions can actually be understood and manifested without depending on the context partially. So that at the practical level, efforts to humanize humans and form educated humans are not limited by the dimensions of space and time. This means that all people, all institutions, actually complement each other in an effort to achieve educational goals.

On the other hand, education is an important foundation in shaping the future of individuals and society. One of the key skills that every learner must master is the ability to read (Kuswari, 2013), because by reading a person is able to open the horizons of his mind and insight into the world. An English proverb once said "Reader is Leader" which means 'Reader is a Leader' the synchronicity is that someone who likes to read will have a very large and diverse vocabulary treasury from the scientific field that is read which leads a person to solve a problem using the theory and knowledge gained from the reading experience. A good reader is also a good writer.

The challenge of reading skills is reading texts that are categorized as literature, so the adage of Indonesian society states that reading is only about reading scientific texts or applied texts that are close to their lives, while reading literary texts is a marginalized activity. When reading literary texts becomes a challenge in itself, then when teaching and reading hikayat texts becomes another challenge for teachers and students in Indonesia. Referring to the activity of reading literature according to (Liliani & Budiyanto, 2003) reading literature is an appreciative activity. This appreciation is a term from the word appreciation derived from the Latin apreciatio which means "heed" or "appreciate". (Iser, Wolfgang, 1976) defines reading literature as a process of dialog between the text and the reader. The reader must actively fill in the meaning of the literary text being read. One thing to remember is that the aesthetic dimension in reading literature, readers must be able to enjoy the beauty of language and narrative structure of a literary work. So the presence of hikayat texts since the 2013 curriculum is a sign that literary education in Indonesia is one of the lessons that is of special concern to the government to refine human intellect as well as an effort to preserve hikayat texts in the younger generation of Indonesia.

Indonesian language subject teachers in particular often face challenges in teaching reading (Zahra et al., 2021) of hikayat texts to Vocational High School (SMK) students, especially in generating deep engagement and understanding. In the article presented (Tahmidaten & Krismanto, 2020) six aspects make the low reading culture of students at the elementary school level (SD) continue to be imprinted on higher education The author only highlights three aspects that are relevant to this article- presenting the problems of reading culture in Indonesia, namely, First, the wrong assumption of parents and teachers towards reading ability itself. They assume that the teaching of reading has ended when an elementary school student has been able to read and write the beginnings that are usually carried out in elementary school. While at higher levels, the teaching of advanced reading (reading comprehension) has not received serious attention in the sense that it has not begun to be instilled continuously, Second, the responsibility for developing reading skills is still perceived to be in language subjects only.

In all subjects, students must read the material and in that position, all subject teachers play a role. Third, the primary school learning process still does not utilize models, methods, strategies, and learning media (H. U. Nisa, 2016) that are diverse and appropriate for reading comprehension learning. The learning model is still monotonous in reading activities and then answering questions under the reading or LKS, so reading learning activities become boring and tend to be uninteresting.

From the opinion (Tahmidaten & Krismanto, 2020), the author focuses this research on the third aspect to boost the ability to read advanced hikayat texts to become one of the solutions to variations in interactive learning media in the learning process. The development of technology, especially Virtual Reality (VR) (Pyun et al., 2022), has offered innovative solutions in the context of education. By utilizing the potential of VR, learning to read can become more interesting and effective, especially in the context of student comprehension and engagement. However, although there are studies that show the positive potential of using VR in education, there have not been many studies that focus on the application of this technology in learning to read hikayat texts for vocational students.

Therefore, this study aims to fill this knowledge gap by investigating the potential of VR optimization in improving the reading ability of hikayat texts in vocational students. By understanding the challenges faced in learning to read and the potential of VR technology, this research is expected to contribute significantly to the development of literacy education at the SMK level. Virtual Reality (VR) according to (Taljaard, 2016) is a technology that provides interactive and immersive experiences by simulating the real environment in digital form. Through the utilization of VR headsets, users can fully immerse themselves in a virtual world that is completely different from reality. In the field of education, VR technology has the ability to offer students a more immersive and interactive learning experience by allowing them to "visit" historical locations or even distant planets virtually from within their classrooms.

Specific problems in learning to read hikayat texts for vocational students include students' low interest and motivation in reading, students' lack of understanding of the content and structure of hikayat texts, and difficulties in identifying and analyzing literary elements such as themes, characters, and conflicts in hikayat texts. Students often face obstacles in understanding hikayat texts due to the complex language and narrative style typical in literature. In addition, students may also have difficulties in relating the content of the hikayat text to their cultural context and daily life. On the other hand, teachers may face difficulties in presenting interesting and relevant learning materials for students, as well as in effectively assessing students' reading comprehension and skills. Problems related to students' lack of engagement in reading hikayat texts may be caused by the lack of attractiveness of hikayat texts presented in conventional forms, as well as students' lack of understanding of the relevance of hikayat texts to their experiences and cultural contexts. This may result in students' lack of motivation and interest in reading hikayat texts, which in turn may affect their comprehension of the texts.

The main objective of this study is to explore the potential use of Virtual Reality (VR) in improving the reading ability of hikayat texts in Vocational High School (SMK) students. By utilizing the increasingly sophisticated VR technology, this research aims to create a more interactive, immersive, and experiential learning experience for SMK students. Through the application of VR in reading learning, this research intends to optimize students' engagement in the learning process and improve their understanding of complex hikayat texts. In addition, this study also aims to identify factors that influence the effectiveness of using VR in the context of learning to read hikayat texts, as well as identify strategies that can increase the effectiveness of using this technology. By understanding the objectives

of this study, it is expected to make a significant contribution to the development of innovative and effective learning practices at the SMK level, as well as help overcome the challenges faced in learning to read hikayat texts.

The use of Virtual Reality (VR) in learning contexts has become an increasingly interesting topic in educational literature. Nonetheless, when we explore the existing research literature, there is a significant gap in the understanding of the potential use of VR in reading learning, particularly in the context of reading hikayat texts in Vocational High School (SMK) students. Existing research tends to focus on the use of VR in learning other subjects, such as math or science, while research specifically exploring the use of VR in reading literary texts is limited. Therefore, there is a need for more detailed and focused research in addressing the specific challenges in learning to read hikayat texts using VR. This research aims to fill this gap by critically and deeply investigating how VR can be optimized to assist vocational students in reading hikayat texts more effectively and enjoyably. By understanding the need for more in-depth research in this context, it is hoped that this study can provide valuable new insights to the educational literature on the application of VR in learning to read hikayat texts, as well as provide a foundation for the development of innovative and effective learning approaches.

This research has unique and innovative characteristics in applying Virtual Reality (VR) technology in reading learning, which makes it different from previous studies. The application of VR in the context of learning to read hikayat texts to Vocational High School (SMK) students is a significant step forward in the development of technology-based learning methods. Through the use of VR (Taljaard, 2016), this research aims to create a more engaging, realistic, and immersive learning experience for students, which can increase their engagement and understanding of the hikayat text. In addition, the importance of this research in filling the knowledge gap in education and learning technology literature cannot be overlooked. With few studies specifically exploring the use of VR in learning to read hikayat texts, this research is expected to make a valuable new contribution to the educational literature. In addition, the results of this study have great potential to improve the effectiveness of learning to read hikayat texts in vocational students, which can be applied in the current educational context that continues to evolve. Thus, this study is not only academically relevant, but also has a significant practical impact in the development of literacy education at the SMK level and beyond.

Hikayat texts (Wuryani et al., 2023) are one of the old forms of literature that still have an important value in our culture. However, with the rapid development of technology, sometimes SMK students have difficulty in understanding hikayat texts in depth. Therefore, the use of Virtual Reality can be an effective solution to improve the ability to read hikayat texts in vocational students.

Hikayat text according to (Baried et al., 1985) is (1) an essay whose story is a fabrication; (2) dominated by old or ancient stories; (3) has a prose story form; and (4) sometimes raises stories that have happened, or is termed memories or history and history. Regarding the form of hikayat expressed by experts, the majority argue that the form of hikayat is prose. The Malay language, which is the majority of hikayat texts, absorbs Arabic words whose meaning is almost the same as hikayat, namely the words kisah and sejarah. However, these two words do not have a meaning as broad as the meaning of hikayat in Malay. So if these two words are applied, the tendency of the stories written refers to stories that actually happened.

Virtual reality offers an immersive and interactive learning experience, where students can feel as if they are inside the hikayat. By using VR technology, students can see, hear, and even feel the sensations associated with the hikayat (Chandra Kruse & Drechsler, 2022). This can make learning more interesting and fun, so students will be more motivated to understand the hikayat text better. In addition, the use of Virtual Reality can also help students in understanding the cultural and social context associated with the hikayat text. By entering a virtual world that is replicated according to the setting of the hikayat, students can feel the atmosphere of the story and it is easier to understand the moral messages contained in the hikayat text. Thus, the optimization of Virtual Reality in improving the ability to read hikayat texts in vocational students can be an innovative and effective step in the world of education. This can help students to understand and appreciate the cultural heritage that has existed since ancient times, as well as enrich their knowledge and understanding of hikayat literature.

METHOD

This study used a quasi-experimental design with a non-equivalent control group design. This approach was chosen because it allows researchers to compare the effects of using Virtual Reality (VR)

in learning to read saga texts between the control group that does not use VR and the experimental group that uses VR. The population of this study were students of Vocational High School (SMK) in Samarinda City, East Kalimantan. The sample consisted of two classes of X grade students consisting of 69 students, with the concentration of expertise in Software and Game Development (PPLG) (A. Nisa et al., 2023) SMK Negeri 7 Samarinda.

The research procedure began with providing information to students and obtaining permission from the school. After that, students were divided into two groups: control group and experimental group. Students in the control group will use the traditional learning method to read saga texts, while students in the experimental group will use VR as a learning tool. The syntax of literary reading of saga texts used is the exposure and discussion technique, with an emphasis on understanding the content, character, and theme of the saga.

In this study, VR is integrated in learning by using VR headsets and special software that presents the text of the saga in the form of a virtual environment. Students can "enter" the world of the saga and interact with the characters and the story environment, increasing their engagement and understanding of the story.

Data was collected through an assisted test developed to include comprehension questions of the saga text as well as a questionnaire to measure the level of student engagement in learning. The test was administered before and after the intervention.

Data were analyzed using Analysis of Covariates (ANCOVA) to compare the test results between the control group and the experimental group, controlling for baseline variables (pretest) as covariates. This was done to adjust for baseline differences between the two groups and measure the effect of using VR in improving students' comprehension of saga texts.

RESULTS AND DISCUSSION
Results

The results carried out in the research of Optimizing Virtual Reality (VR) in Improving the Ability to Read Hikayat Texts on Vocational Students with several stages, namely, trials conducted by experts before being implemented in the Hikayat Text learning process for class X students at SMK Negeri 7 Samarinda to test the feasibility of material on learning to read hikayat texts. The trial was carried out by showing the media that had been made with the prepared assessment questionnaires, in order to make it easier to assess the results of the feasibility test from experts who conducted an assessment of the material compiled in the learning media. The material feasibility test was carried out by a lecturer at Muhammadiyah University of East Kalimantan (UMKT), Prof. Jafar Haruna. The results of the validation are known that the material on the Virtual Reality (VR) learning media is included in the "Very Feasible" criteria for use in learning to read hikayat texts in class X students of SMK Negeri 7 Samarinda. Virtual Reality (VR) learning media trials of Hikayat Text Reading Material are carried out by showing the media that has been made with media assessment questionnaires to make it easier for writers to find out the shortcomings contained in the learning media. This feasibility test was conducted by an IT lecturer at STMIK SPB Airlangga Samarinda, namely Mr. Muhammad Yani, S.Kom., M.TI. who has long been in the world of Technology and Informatics.

The results of the validation are known that the Virtual Reality (VR) learning media has entered the "Eligible" criteria for use. Virtual Reality (VR) learning media trials of Hikayat Text Reading Material to independent curriculum text experts (Fauzi, 2022) were carried out by showing the media that the author had made with assessment questionnaires in accordance with the content of the material contained in the media to determine the feasibility of Virtual Reality (VR) learning media worthy of use in class X SMK students. This feasibility test was carried out by the Samarinda Region Force I Teacher as well as the PGP Practice Teacher, namely Mr. Heri Sucipto, S.Pd., M.Pd. who has long been in the world of literacy and Indonesian language texts in the Merdeka Curriculum. The validation results show that the Virtual Reality (VR) learning media for Reading Hikayat Text Material is included in the "Very Feasible" criteria for use with grade X vocational students and in accordance with the content of the student handbook published by the Ministry of Education and Culture.

Virtual Reality (VR) learning media design of Hikayat Text Reading Material made, successfully developed in Indonesian language subjects and producing interactive animated 3D videos that are suitable for use for class X SMK students. The feasibility of this media is also indicated by the results of the instrument media assessment by material experts, media experts, and independent curriculum text

experts. The feasibility of the product based on material expert validation with a score of (4.00) including the criteria "Very Feasible" for use, media expert validation of (3.00) including the criteria "Feasible" while based on the independent curriculum Indonesian text expert obtained a score of (3.79) including the criteria "Very Feasible" for use. In addition to being able to increase students' interest in learning in Indonesian language subjects, this media was also successful in delivering students to learn inside and outside the classroom using the devices owned by students. This data is obtained from filling out a questionnaire of student interest in learning in a small class before using the media, student interest in learning amounted to 2.23 with the criteria "Not Interested" increased by 0.87, namely 28.06% to 3.10 with the criteria "Interested" in student interest in learning after using the media.

Then, when distributing to large class students using combined data with data from 69 students, it was found that the final results of the writing were not much different from the individual data, namely, before using the media, student learning interest amounted to 2.37 with the criteria "Not Interested" increased by 0.66, namely 21.78% to 3.03 with the criteria "Interested" in student learning interest after using the media. Virtual Reality (VR) optimization in learning Hikayat Text Reading Material is carried out in two conditions, namely in the classroom with the media resolution version of VR glasses and laptops when delivering material and media resolution versions of compact mobile phones and can be watched by students wherever they are. This learning media is also able to increase student completeness in doing tasks from the learning stages as designed by the author. For this implementation, it is proven by assessing the three stages of learning modeling, cooperation, and independent work then measuring the value in the learning process and learning completeness.

The data collected from the learning results of the modeling stage obtained the results of the value interval 86-100 totaling 27 students or 39% of the total 69 students, the value 81-85 totaling 31 students or 45%, the value 76-80 totaling 2 students or 3%, the value 56-60 totaling 4 students or 6%, the value 51-55 totaling 3 students or 4%, the value 46-50 totaling 1 student or 1%, the value 0-45 totaling 1 student or 1% with completeness (86.95%) included in the "Very High" criteria. The learning outcomes of the cooperation stage obtained the results of the value interval 86-100 amounted to 18 students or 26% of the total 69 students, the value 81-85 amounted to 8 students or 12%, the value 76-80 amounted to 43 students or 62% with a completeness of (100%) and included the criteria "Very High". The independent stage learning results obtained the results of the value interval 86-100 amounted to 32 students or 46% of the total 69 students, the value of 81-85 amounted to 4 students or 6%, the value of 76-80 amounted to 21 students or 30%, the value of 61-65 amounted to 8 students or 12%, the value of 56-60 amounted to 4 students or 6% with a completeness of 82.60% included in the "High" criteria.

Discussion

Based on the data presented, the design of Virtual Reality (VR) learning media (Bakkarang et al., 2024) for reading hikayat text material has been successfully developed and considered suitable for use in Indonesian learning in class X SMK. The validity of this media is obtained through assessments from material experts, media experts, and independent curriculum text experts. This confirms that when the material is presented interestingly with interactive media in it, it will have an impact, namely students' interest in following Indonesian learning, especially in the saga text material which is old literature and many terms that are less familiar to students who are currently bombarded with foreign terms and slang terms in everyday associations.

The assessment results show that this product is considered very feasible for use by material experts, feasible by media experts, and very feasible by independent curriculum text experts. The role of teachers in the process of creating material content is very influential on the success of content creation (Giantara &; Astuti, 2020). Teacher skills in concocting, combining, and composing stories or learning scenarios in 3D video-based Virtual Reality (VR) are an interrelated whole. The latest learning media but not supported by interesting content is like a garden that does not have flowers. Likewise, when the content comes with great fanfare but is poor in the context of values that contain abstractions from the text of the saga itself, like a flower garden that is not cared for by its owner. Thus, the presence of learning media, learning models, and learning materials is an inseparable unity. It takes a long time to process or produce interactive videos using Virtual Reality (VR) (Shipman et al., 2024). For complex materials, it takes about fourteen days for the production process. As for simple materials, it takes at least four to seven days in the production process. Teachers need careful planning and follow the stages

of planning, production, and post-production to produce interactive 3D Videos using Virtual Reality (VR).

In addition, the use of this learning media has succeeded in increasing students' interest in learning significantly. Data shows that students' interest in learning increased from the "Not Interested" category to "Interested" after using VR learning media. This increase was seen in both groups of students tested, both in small and large classes, suggesting that this medium was effective in increasing student interest in learning at various scales. Furthermore, the implementation of this learning media in two circumstances, namely in the classroom with laptop resolution and outside the classroom with mobile phone resolution, has proven effective in increasing student completeness in doing learning tasks. Data shows that student learning outcomes in the modeling, cooperation, and independent work stages achieve high or very high completeness, in accordance with predetermined criteria.

Furthermore, student learning outcomes also showed significant improvements in the learning stages of modeling, cooperation, and independent work. At the modeling stage, 86.95% of students achieved grades between 86 and 100, which falls under the "Very High" criterion. Likewise, at the cooperation stage, 100% of students achieve grades that meet the "Very High" criteria. Meanwhile, at the stage of independent work, as many as 82.60% of students achieved completion, which is included in the "High" criterion. This shows that VR learning media design (Hamilton et al., 2021) is not only effective in increasing student learning interest but also able to increase students' understanding and skills in doing learning tasks independently. The implication is that the use of VR technology in learning to read saga texts has been proven to have a positive impact on achieving learning objectives. In addition to increasing learning effectiveness, VR learning media design also helps teachers in creating a more interactive, engaging, and relevant learning experience for students.

CONCLUSION

In conclusion, the design of this Virtual Reality (VR) learning media has succeeded in achieving its goal of increasing student learning interest and the completeness of learning saga texts in grade X SMK students in Indonesian lessons. No single teacher can master all technology that develops fast enough, but adapting to existing technology is a necessity. The text of the saga, which is considered one of the difficult materials, turns out to be conveyed well when packaged with technology that is of interest to students. Virtual Reality (VR) makes a positive contribution to Indonesian learning at the vocational level so the optimization of this media in the material for reading saga texts can be seen from the results carried out from this study.

Therefore, it can be concluded that the development of VR learning media for reading saga text material is the right step in facing challenges in Indonesian learning at the vocational level. Schools in Indonesia, from elementary to high school level are very worthy to try this tool to help accelerate the process of reading skills from basic reading level to advanced reading that demands at the level of comprehension and complex texts to meet PISA standards. Teachers in Indonesia of any maple are expected to be able to adapt to this technology to facilitate the learning process.

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THE EXPERIENCE OF TEACHER EDUCATORS IN DESIGNING TEACHING MATERIALS INDONESIAN FOR FOREIGN SPEAKERS FROM CONTENT AND LANGUAGE-INTEGRATED LITERACY

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ABSTRACT

Teachers and learners strongly feel the limitations of teaching materials in Indonesian for foreign speakers for academic purposes. This research aims to: (1) formulate teaching materials according to the needs of students and teachers, (2) design teaching materials through a thematic approach for foreign students for academic purposes, and (3) produce Indonesian teaching material products for foreign students for academic purposes through a thematic approach. This research uses research and development methods that refer to research and development theories developed by Gall, Gall, and Borg. The stages of research include: 1) exploration, 2) development, 3) validation, and 4) implementation. Research data sources include foreign students and validators. The data obtained is in the form of an analysis of the needs of foreign students, product validation results, and product trial test results. Data was collected through questionnaires, interviews, and tests. Data analysis is carried out in a descriptive-analytic manner. The results of this study are as follows, (1) the model developed in the form of teaching materials for foreign learners for academic purposes, (2) the validation results, (3) the results of trials through language and grammar skills tests, (4) the perceptions of five teachers teaching Indonesian to foreign speakers, and (5) the teaching material model developed is suitable for use based on the views of linguistic experts, and teaching material experts. Thus, it can be concluded that the teaching material model developed can improve the ability of materials in Indonesian for foreign speakers learners and is feasible for use.

Keywords: *foreign speakers, academic purposes, thematic approaches, teaching material models, foreign languages*

INTRODUCTION

Learning Indonesian for foreign speakers is an Indonesian learning intended for foreign learners. Rahmawati et al.,(2019) said that learning Indonesian for foreign learners differs from teaching Indonesian to native Indonesian speakers. Experts have widely known Indonesian for foreign speakers (Sujinah et al., 2019; Tiawati et al., 2023). Teaching materials in Indonesian for foreign speakers place great emphasis on language skills (Tiawati et al., 2023) and cultural recognition. Indonesian is a foreign language or a second language for foreign learners. Foreign students are in dire need of teaching materials in Indonesian as a foreign language (Susilo, 2016). The ease with which foreign students can access teaching materials will help improve their achievement (Chen & Huang, 2021).

Many assume that teaching materials are written by textbook authors, education ministries, or teachers (Harwood, 2021; Yin, 2022). Therefore, various teaching materials Indonesian for foreign speakers have been provided by program organizing institutions. However, the material provided is still general, and not tailored to the needs of foreign students studying Indonesian (Mediyawati et al., 2019; Rahmawati et al., 2019; Tiawati et al., 2023). Research on teaching materials is generally grouped into three parts: content, consumption, and production (Harwood, 2021). In recent years, research into the development of language teaching materials has developed to support teachers and students in learning (Engman & Hermes, 2021). The teacher must understand the characteristics of the learners. Teachers must conduct a needs analysis to develop teaching materials in Indonesian for foreign students that are to the needs of foreign students (Pratiwi et al., 2022; Rahmawati et al., 2019). Thus, student needs analysis is needed as a basis for developing Indonesian teaching materials for foreign students.

Currently, what happens is that the availability of teaching materials for foreign students is still very limited. Each program organizer provides Indonesian teaching materials for foreign students through the internal curriculum. This results in differences in the learning outcomes of each institution that organizes Indonesian learning programs for foreign students (Mardasari et al., 2022). Research on

teaching materials that have been carried out has yet to lead to the need for materials in Indonesian for foreign-language learners (Lina Tiawati, 2019; Susilowati et al., 2020). The suitability of goals and needs allows materials in Indonesian for foreign-language learners to be familiar with culture and Indonesian (Mardasari et al., 2022; Suyitno et al., 2018). In addition to understanding the curriculum, teachers must understand the characteristics and needs of learners in developing teaching materials to create a conducive learning atmosphere (Pratiwi et al., 2022).

Teaching materials Indonesian for foreign speakers for purposes academic through a thematic approach are teaching materials that refer to specific topics or themes as a guide to content or material. Research on teaching material in Indonesian for foreign speakers using a thematic approach still needs to be improved (Mardasari et al., 2022; Saddhono et al., 2020; Solikhah & Budiharso, 2020). The thematic approach can capture concepts beyond meaning (Rawal et al., 2021). The strategy of developing Indonesian teaching materials for foreign speakers can be done: based on technology (Mardasari et al., 2022), based on characteristics for academic purposes (Susilowati et al., 2020), and local culture (Subandiyah et al., 2020).

The competencies to be achieved by foreign students studying Indonesian are based on the curriculum of each program organizer. This results in differences in the achievements of foreign students who study Indonesian at each institution. (Iskandar et al., 2020; Mardasari et al., 2022; Mintowati et al., 2022). The learning outcomes of foreign speakers who learn Indonesian can be known from the context and objectives of the program organizer. Several studies have been conducted to determine the competencies that Indonesian for foreign speakers learners must master; **Entry-level competencies** (Pratiwi et al., 2022), the level of competence of materials in Indonesian for foreign speakers learners must be determined by teacher Indonesian for foreign speakers before compiling teaching materials and the learning process is carried out. **Cognitive learning strategies** (Suyitno et al., 2018) his approach emphasizes training, elaboration, organization, and metacognition in learning materials Indonesian Indonesian for foreign speakers.

Competence in Indonesian materials for foreign speakers will be achieved through an introduction to culture and language; **Language skills** (Arie Sandy et al., 2021)**,** Indonesian materials for foreign speakers include four language skills namely listening, reading, speaking, and writing according to academic needs. Various studies have presented hope that materials in Indonesian for foreign-language learners have the competence to master the Indonesian language and culture through multiple strategies. Based on this study, it can be concluded that materials in Indonesian for foreign speakers program organizers or teachers must determine the competencies that must be achieved in materials in Indonesian for foreign speakers learners so that mastery of the Indonesian language and culture is to the needs of learners.

Until now, the test equipment used to measure the achievement of materials in Indonesian for foreign speakers learners' competence has not been found (Boeriswati et al., 2023; Rahmawati et al., 2018). What needs to be done is to develop an instrument to measure the competence of materials in Indonesian for foreign speakers through needs analysis (Hadianto et al., 2021; Pratiwi et al., 2022; Tiawati et al., 2023). Tests measuring the competence of materials in Indonesian for foreign speakers are more focused on language placement tests, reading tests, and scientific paper writing tests (Pratiwi et al., 2022). Needs analysis is needed to determine materials in Indonesian for foreign speakers who are competent in learning the Indonesian language and culture (Pratiwi et al., 2022; Rahmawati et al., 2019; Sujinah et al., 2019).

Teaching materials Indonesian for foreign speakers that suit the needs of learners are essential and necessary (Iskandar et al., 2020; Lina Tiawati, 2019; Mardasari et al., 2022; Mediyawati et al., 2019; Sujinah et al., 2019). The research gap in teaching materials in Indonesian for foreign speakers' often needs to match the needs of teaching materials for foreign speakers from beginner to advanced levels (Rofi et al., 2022). Teaching materials that suit the needs of learners will make it easier for foreign speakers to learn Indonesian (Hadianto et al., 2021; Mardasari et al., 2022; Pratiwi et al., 2022). What must be done by teachers and program organizers is to compile instruments to explore the needs of teaching materials for foreign speakers to facilitate the development of teaching materials that suit the needs of foreign students.

To overcome these problems, it is necessary to develop academic themes in the development of teaching materials Indonesian for foreign speakers specifically for academic purposes. This teaching material is expected to be able to improve the academic ability of foreign students who will study

Indonesian. One of the strategies for developing teaching materials for foreign students is a thematic approach. The principle of thematic learning is that teachers and students emphasize specific themes that are to the needs of learners. One of the media that can be used is music. Through the music used as the learning focus, learners will be highly interested in improving their academic competence (Farrell & Brunton, 2020; Yin, 2022). Students are free to connect interests and need to be motivated to follow learning (Rawal et al., 2021; Timmons et al., 2021; Wardani et al., 2020). Thematic teaching materials have a powerful effect on learners because the material studied is based on their needs (Ribosa & Duran, 2022; Wardani et al., 2020).

The purpose of this study is to find the design of teaching materials in Indonesian for foreign speakers for academic purposes through a thematic approach—the design of teaching materials developed based on the needs of foreign students. The method of developing teaching materials through a thematic approach is expected to improve the academic competence of foreign students in studying Indonesian. The themes raised in the teaching materials entirely come from the analysis of the needs of foreign students in studying Indonesian for academic purposes.

METHOD

The method used in this study is research and development (R &; D) with quantitative and qualitative approaches. A qualitative approach captures subjective data through observation, interviews, and document analysis. Meanwhile, a quantitative approach is used to capture data through questionnaires and tests. The collected data will be tabulated to determine the need for developing teaching materials.

The design of the research and development method refers to the development of teaching materials delivered by Gall, Gall, & Borg (2007). The implementation of the R & D method is divided into four stages which include (1) the exploration stage, (2) the model development stage, (3) the validation stage, and (4) the implementation stage. The exploration stage is the initial stage before the design of Indonesian for foreign speakers teaching materials for academic purposes. What is done at this stage is to analyze documents in the form of Indonesian for foreign speakers' teaching materials that are currently used, review the theory of teaching material development, and explore the needs of materials in Indonesian for foreign speakers teachers, and learners. The model development stage is to start designing teaching materials in Indonesian for foreign speakers based on document analysis, and analysis of the needs of teachers, and foreign speakers. The validation stage is the assessment of the design of teaching materials that have been prepared by teaching material experts. From the validation results, it can be known the feasibility of the teaching materials that have been designed. The implementation stage is to pilot teaching materials to determine the effectiveness of the teaching materials made.

The subjects of this study are limited to international students who are continuing their studies in Indonesia from Japan, Uzbekistan, Bangladesh, the Philippines, Egypt, Russia, and China. The student continues at Yogyakarta State University, Muhamadiyah Purwokerto University, and the Indonesian University of Education.

The instruments used to capture research data are questionnaires, interviews, surveys, and tests. Questionnaires are used to obtain data from respondents related to needs analysis and experts related to the validation data of teaching materials prepared. Interviews were conducted to obtain data on teacher and student needs for Indonesian material for foreign speakers. The survey was conducted to analyze Indonesian textbooks for foreign speakers used by several institutions. The test is used to determine the academic ability of foreign students after studying Indonesian.

Data analysis was carried out qualitatively and quantitatively. The data obtained through observation and interviews will be identified and selected according to the teaching material model development needs. The data obtained through questionnaires will be analyzed quantitatively by tabulating them into tables or diagrams. The two data are combined to get accurate data for developing teaching material models.

RESULTS AND DISCUSSION

Result

1. Teaching Material Needs Analysis

The instrument used to obtain data on the analysis of the needs of teaching materials for foreign speakers is a questionnaire distributed through a Google form. Aspects of aspects extracted from materials in Indonesian for foreign speakers, including (1) material needs in Indonesian for foreign speakers teaching materials, (2) strategies used in learning, (3) desired teaching material models, and (4) topics needed by learners. The materials teaching in Indonesian for foreign speakers who are this study's target are eight students studying in Indonesia. Based on national origin, students come from Japan (1 person), Uzbekistan (1 person), Bangladesh (2 people), the Philippines (1 person), Russia (1 person), Egypt (1 person), and China (1 person). The international students are continuing their studies at several universities in Indonesia, including UNY (3 people), UMP (2 people), and UPI (3 people). The following is a table of analysis of the needs for teaching materials for foreign speakers for academic purposes with a thematic approach.

Table 1 Needs of Teaching Materials for Academic Purposes

No	Aspect	Respondents
1	Making scientific papers	3
2	Making a research proposal	1
3	Article creation	6
4	Presentation of scientific papers	1
5	Other	1

The first aspect is the materials needed by learners to support their studies. Based on the search questionnaire for teaching materials in Indonesian for foreign speakers, several materials are wanted, including (1) making papers for 3 respondents, (2) making proposals for 1 respondent, (3) making journal articles for 6 respondents, (4) presenting scientific papers for 1 respondent, and (5) others for 1 respondent. Based on the table, the material most needed by students is writing articles for journals. The teaching materials to be developed will focus on mastering grammar to meet these needs. However, mastery of grammar will affect learners' writing ability, including writing articles for journals.

The next statement relates to the learning strategy desired in teaching materials in Indonesian for foreign speakers. The following is a table analyzing the need for learning strategy in teaching materials to foreign students for academic purposes.

Table 2. Learning Strategy

No	Aspect	Respondents
1	Multiply theories	1
2	Multiply practices	2
3	Combined theory and practice	7
4	Sum	10

Based on the data from the table, it can be seen that the learning strategies needed include: (1) language learning theory for 1 respondent, language practice for 2 respondents, and a combination of theory and practice for as many as 7 respondents. This data shows that foreign students are more in need of learning strategies combining practice and theory. For this reason, the Indonesian teaching materials for foreigners will combine learning in the form of language proficiency practice and Indonesian learning theory. Referring to the results of this data, researchers will emphasize the teaching materials developed will combine the balance between theory and practice in teaching materials Indonesian for foreign speakers for academic purposes. That is, after the theory is presented, learners are given space to practice the theory that has been learned. Of course, it must be by the indicators and learning outcomes set.

The next statement is related to the teaching materials model in Indonesian for foreign speakers' desired by the learner. This can be seen in the following table.

Table 3. Teaching Material Content Model

No	Aspect	Respondents
1	Academic Indonesian materials and examples	6
2	Material of Indonesian cultures	5
3	Theories and examples of academic writing	3

Based on data from questionnaires that have been filled out by respondents, it can be known that the teaching materials are (1) teaching materials containing materials and examples of Indonesian used in academic culture by as many as 6 respondents, (2) teaching materials containing Indonesian cultural materials as many as 5 respondents, and (3) teaching materials containing theories and examples of academic writing as many as 3 respondents.

This data shows that foreign students are more in need of academic-themed materials. Teaching materials were developed to contain materials and examples of Indonesian used in the academic culture. Referring to the needs of these foreign students, researchers will develop teaching materials in Indonesian for foreign speakers for academic purposes by including materials related to academic culture. These materials will be accompanied by examples to make it easier for learners when going to practice the indicators to be achieved.

2. Validation Results

Teaching materials Indonesian for foreign speakers for academic purposes through a thematic approach has been validated by four teaching material experts. There are five validated components, namely (1) graphic components, including layout, size, and typeface; (2) the presentation component includes the order of presentation of teaching materials, learning steps, and the level of difficulty of the material; (3) the linguistic component includes language rules, word choice, and readability; (4) components of learning objectives; and (5) the content component includes the presentation of four integrated language skills. Validation test data generates quantitative data. Data analysis was carried out by processing a scale score of 1 – 4 from the questionnaire given. The scores of the four validators are summed up and then averaged. The average result is described. Based on the validation results, the following results are obtained:

Table 4 Results of Validation Teaching Materials for Academic Purposes

Number	Aspects	Validator				Average
		1	**2**	**3**	**4**	
1	Presentation of learning objectives	3,5	3,5	3,5	3,5	3,5
2	Presentation of teaching materials	3,2	2,9	3,7	2,9	3,2
3	Language	3,3	2,7	3,7	3	3,2
4	Content components	3,5	3,1	3,9	2,9	3,4
5	Graphic components	3,6	3	3,7	3,7	3,5
	Average	3,42	3,04	3,70	3,20	3,36

Based on the table of the results of the validation of teaching materials in Indonesian for foreign speakers, it can be seen that the teaching materials in Indonesian for foreign speakers for academic purposes developed get an average score of 3.36 in the category of suitable for use. However, there needs to be improvements in the aspect of presentation and language which still get less than optimal scores. Improvements are made to meet the target of teaching materials for academic objectives with

very feasible criteria to be ready for use in teaching materials in Indonesian foreign speakers for academic purposes.

3. Trial Results

The trial was conducted to determine the ability of foreign learners after studying materials in Indonesian foreign speakers teaching materials for academic purposes that have been developed. The trial was held at Wisma Bahasa Yogyakarta. The trial participants were three foreign learners studying Indonesian. The material tested is units 1 – 3. To determine the ability of learners to master the material, a competency test is carried out through tests. The ability of learners assessed refers to the competency standards of the materials in Indonesian for foreign speakers in the Level 4 Curriculum. The competencies tested include listening, speaking, reading, writing, and grammar skills. The time required for the competency test is 60 minutes for each language skill and grammar mastery. The following is a table of learner ability scores from the trial results.

Table 5 Trial Learner Ability Score

No	Language Skills	Student Capabilities			Average
		A	B	C	
1	Listen	95	80	85	86,67
2	Read	73	83	83	79,67
3	Speak	80	85	80	81,67
4	Write	77	90	73	80
5	Grammar	70	77	70	72,33
	Average	79	83	78,2	80,17

Based on the score obtained by the test results, it can be concluded that learners have achieved learning indicators on four language and grammar skills. The average obtained by learners is 80.17 in the good category. The results of the analysis of the level of difficulty of the test material show that students have difficulty doing grammar material. This is the result of their perception that there are material difficulties in aspects of grammar and writing. For this reason, there needs to be improvements in grammar material and aspects of writing skills.

Learners Experience

In addition to the results of learners' abilities, the implementation of the trial also obtained data on learners' experience of the teaching material model that had been developed. Data collection of learners' experience with teaching materials Indonesian for foreign speakers was carried out by questionnaire. Learners involved in providing responses or responses to the teaching materials in Indonesian foreign speakers for academic purposes totaled three people. 17 statements must be answered by respondents. Each statement has a score range of 1 – 4. The following is a table of data on learners' experience of the teaching materials in Indonesian foreign speakers for academic purposes.

Table 6 Learners' Experience of Teaching Material Model for Academic Purposes

Number	Assessed Aspects	Learners			Average	Category
		A	B	C		
1	Clarity of instructions	4	4	4	4	Very Worth It
2	Clarity of layout	4	3	3	3,33	Proper
3	The material is presented sequentially according to the degree of difficulty of the material.	3	4	4	3,67	Very Worth It
4	The text presented is easy to understand.	3	3	3	3.00	Proper
5	Tasks can be carried out.	4	3	4	3,67	Very Worth It
6	Tasks can be measured by level of achievement.	4	4	3	3,67	Very Worth It

7	Assignments can measure the specific abilities of the academic field.	4	4	4	4	Very Worth It
8	The material is presented practically.	4	3	3	3,33	Proper
9	Easy to learn material.	4	4	3	3,67	Very Worth It
10	The material has an appeal to learn.	4	4	3	3,67	Very Worth It
11	The material has the power to motivate students.	4	3	4	3,67	Very Worth It
12	The material is presented effectively.	4	4	3	3,67	Very Worth It
13	The material presents language skills in an integrated manner.	4	4	4	4	Very Worth It
14	The vocabulary presented can help students.	4	4	3	3,67	Very Worth It
15	The material comes with worksheets.	4	4	4	4	Very Worth It
16	The material can accommodate the learning style of students.	4	3	4	3,67	Very Worth It
17	The independent assignments provided can measure the ability of individual students.	4	3	3	3,33	Very Worth It
18	Group assignments can improve cooperation between students.	4	3	3	3,33	Very Worth It
19	Tasks are presented variedly.	4	4	3	3,67	Very Worth It
20	The material is equipped with graded grammar.	3	3	4	3,67	Very Worth It
21	The material is equipped with reflections.	4	4	4	4	Very Worth It
Average		3.86	3.57	3.48	3,64	Very Worth It

Based on the table of learners' experience of teaching materials in Indonesian for foreign speakers for academic purposes, an average score of 3.64 in the Very Decent category can be obtained. That is, the teaching materials developed have met the needs of learners. This will also have an impact on the competence of learners' language and language skills. Related to text material that is still difficult to understand, tasks that are quite difficult to do, and the layout of images, will be the researcher's notes to accommodate the difficulties of learners. Qualitatively, learners stated that the teaching materials Indonesian for foreign speakers for academic purposes were very feasible to use.

Teacher Perception

The instrument used to obtain data from the perception teachers of teaching materials Indonesian for foreign speakers is a questionnaire consisting of 21 aspects. The teachers involved in providing perceptions of teaching materials developed were five people. These teachers have at least five years of experience teaching Indonesian to foreign speakers. The teachers have provided accurate information on the teaching materials developed. The following is a table of teacher perception data on the teaching materials model Indonesian for foreign speakers for academic purposes.

Table 7 Teachers' Perceptions of Teaching Material Model

Number	Assessed Aspects	Teacher					Average	Category
		A	B	C	D	E		
1	Clarity of instructions for learning activities	4	4	4	3	4	3,8	Very Worth It
2	Clarity of layout.	4	4	3	4	4	3,8	Very Worth It
3	The material is presented sequentially according to the level of difficulty of the material.	4	3	4	4	4	3,8	Very Worth It
4	The text presented is easy to understand.	4	3	3	4	3	3,4	Proper

No	Item						Avg	Category
5	Tasks can be carried out.	4	3	3	4	4	3,6	Very Worth It
6	Tasks can be measured by level of achievement.	4	3	4	4	4	3,8	Very Worth It
7	Assignments can measure the specific abilities of the academic field.	4	3	4	4	4	3,8	Very Worth It
8	The material is presented practically.	4	4	3	4	4	3,8	Very Worth It
9	Easy to learn material.	4	3	4	4	4	3,8	Very Worth It
10	The material has an appeal to learn.	4	4	4	4	4	4	Very Worth It
11	The material has the power to motivate students.	4	4	4	4	4	4	Very Worth It
12	The material is presented effectively.	4	4	3	4	4	3,8	Very Worth It
13	The material presents language skills in an integrated manner.	4	4	4	4	4	4	Very Worth It
14	The vocabulary presented can help students.	4	3	4	3	3	3,4	Proper
15	The material comes with worksheets.	4	4	4	4	4	4	Very Worth It
16	The material can accommodate the learning style of students.	4	4	4	4	4	4	Very Worth It
17	The independent assignments provided can measure the ability of individual students.	4	4	4	4	4	4	Very Worth It
18	Group assignments can improve cooperation between students.	4	4	3	4	4	3,8	Very Worth It
19	Tasks are presented varied.	4	4	4	4	4	4	Very Worth It
20	The material is equipped with graded grammar.	4	4	4	4	3	3,8	Very Worth It
21	The material is equipped with reflections.	4	4	3	4	4	3,8	Very Worth It
Average		4	3,7	3,7	3,9	3,9	3,84	Very Worth It

Based on the data table of teacher perceptions of thematic teaching material models of Indonesian for foreign speakers for academic purposes, an average score of 3.84 was obtained. This average shows that the results of limited trials of thematic teaching material models of Indonesian for foreign speakers for academic purposes that have been developed are categorized as Very Feasible according to teacher perceptions. In addition to assessment scores, teachers also provide suggestions or input on the teaching material model developed. Two suggestions need the attention of researchers, namely (1) the text presented is still too difficult for materials in Indonesian for foreign speakers level 4 or intermediate learners and (2) the vocabulary presented should be given a simple understanding so that learners easily understand the meaning of the vocabulary.

Discussion

Ampa, A.T. et al. (2013: 11) explained that an important role in the preparation of teaching materials is the involvement of learners in making decisions about the learning process they do. Two events can be done to extract information from learners, namely through interviews and questionnaires. Analysis of learners' needs for teaching materials in Indonesian for foreign speakers for academic purposes is carried out by distributing questionnaires to learners. Several things are extracted from learners to obtain data used to develop teaching materials in Indonesian for foreign speakers for academic purposes, including (1) materials needed by learners to support their studies, (2) strategies used in learning Indonesian for foreign speake for academic purposes, (3) the desired teaching materials models in Indonesian for foreign speakers, and (4) learners' views on the level of material difficulty.

Based on the responses given by learners, teaching materials in Indonesian for foreign speakers can be designed for academic purposes. The design developed has a structure including the theme or

title of the unit, learning objectives, learning activities for four language skills and grammatical knowledge, assignments, academic cultural understanding, and reflection. The themes developed refer to the main topic, namely formal education. This is due to the needs of foreign students studying Indonesian for academic purposes. Each theme lays out four language skills presented integratively.

Muzaka (2017: 166) revealed that teaching materials in Indonesian for foreign speakers with a thematic approach can show very significant results. The thematic approach to developing teaching materials Indonesian for foreign speakers by integrating all aspects of language skills, namely listening, speaking, reading, writing, and grammar related to the theme taught. The results of trials on the teaching materials model Indonesian for foreign speakers for academic purposes show that the ability of learners to understand the content of the material is very good. Each theme or unit in the teaching material presents four language skills framed by the theme. The results of the fourth proficiency test of language skills obtained an average score of 80.17. These results already meet the teaching material of Indonesian for foreign speakers' level 4 learner ability standards.

To obtain the feasibility of the developed teaching material model, there must be clear criteria to determine the feasibility of teaching materials. Several criteria for preparing teaching materials based on teaching material development concepts include:

1. The presence of clarity of instructions. Instruction or objectives can provide learners with opportunities for independent learning.
2. Clear presentation of the layout. A clear layout will make it easier for learners to understand the material presented.
3. Presentation of material systematically or sequentially. That is, the teaching material is presented in gradations according to the level of difficulty of the material.
4. The text is adjusted according to the learner's level of ability. The compiler of teaching materials must be able to select or select texts according to the topic and easy for learners to understand.
5. The tasks presented can be carried out or done by learners, both in the form of group tasks and individual tasks.
6. Tasks must be measurable levels of achievement.
7. Teaching materials and assignments must be able to measure the learner's ability for a specific purpose.
8. The material teaching is presented practically and effectively with the aim that learners can easily learn the material.
9. The teaching materials must have an appeal to learn.
10. The teaching materials must be able to motivate learners to be able to learn independently and improve their competence.

The criteria for the preparation of teaching materials are used as material to provide an assessment of the teaching materials model Indonesian for foreign speakers for academic purposes that have been developed. These various criteria can be summarized into five main parts that are used as a reference for assessing the feasibility of the teaching materials models for foreign speakers for academic purposes. The five main aspects are (1) presentation of objectives or instructions in teaching materials, (2) aspects of material presentation, (3) linguistic aspects, (4) content aspects, and (5) graphic aspects. The feasibility assessment of the teaching materials Indonesian for foreign speakers for academic purposes involves four experts in the teaching materials Indonesian for foreign speakers field. The results obtained are an average of 3.36 in the good and decent category. These results show that the teaching models Indonesian of foreign speakers for academic purposes are good are feasible to use

CONCLUSION

In regards to foreign language program, there was an agreement between the respondents that language proficiency is the most important aspect to learn, whereas translation and interpreting are the two most important skills to acquire. However, there was a difference in how they perceived the importance of content knowledge, and a wider discrepancy in regard to the coverage of the program aspects. Discrepancies also existed regarding the expected lines of work for the graduates. Moreover, while the respondents presently still had confidence in the prospect of a foreign language degree, they did not consider it too preferable in the future due to several potential threats. All of the discrepancies

and the reality around the first topic signify the need to improve the coherence and the quality of the program content, as well as the image of the program.

For curriculum, the lack of discrepancy in how the respondents viewed the importance and the presence of the aspects has affirmed the importance of the latest theories on the best curriculum practices. This signifies that foreign language teachers familiarize themselves with those theories and attempt to improve their classroom practices. Meanwhile, the lack of discrepancy in how the respondents evaluated the teacher aspects signifies the need for foreign language teachers to maintain and improve the attitude, professionalism, language proficiency, depth of knowledge in their field, and mastery of teaching strategy.

The wide discrepancies in the respondents' views of the motivational factors have to be addressed. To make the students more motivated there has to be an improvement in the teacher competence and the learning situation quality. While focusing on the more instrumental factor—such as grades and employment prospect—the teachers also have to pay more attention to the integrative factors, providing the students with more opportunity to immerse themselves in the target culture and to interact with the target speakers. In addition, the agreement among the respondents about the negative impact of the additional courses must be addressed too.

In consideration of the findings, several recommendations can be made: 1) The intended outputs of foreign language program must be set and communicated carefully, so students and teachers share the same reasonable expectations of different career prospects that are available for the students and what sets of competence, skills, and knowledge that the students must learn to secure any of those prospects; 2) It is crucial for the university to assure the students of the value of their degree, but it is also imperative for the university to be responsive to technological advancement and sociocultural changes, and to adjust the design of its foreign language program accordingly; 3) It is compulsory for the university to make sure that the standards for curriculum practices and teachers' performance across all aspects continue to be observed, maintained, and improved; 4) The university should pay close attention to various array of factors that affect the students' study motivation, in order to understand their significance and influence, and to make the adjustment necessary for the improvement of that motivation; 5) It is essential for the university to continuously and constantly examine the discrepancy of expectations between the students and the teachers, as well as other shareholders, in order to maintain and boost the motivation of the students, to ensure the effectiveness of its foreign language program, and to improve the quality of its graduates.

Although these recommendations were made for the setting of a university, particularly Guangdong University of Foreign Studies, I believe they should be as useful for any foreign language institution which seeks to maintain and improve its effectiveness and quality. This study is still limited in its scope, whether in the number and the diversity of the respondents, or in the inclusion of the aspects examined. In order to improve the impacts of the study, it is recommended for future researches to include more participants, such as students and teachers from other language programs, university administrations or higher-ups, the alumni, and potential recruiters. Future researches can also narrow the focus but add more variables to examine, for example focusing on the curriculum but adding classroom observation and teaching material examination. Considering the importance of motivation in the foreign language learning, hopefully more studies are carried out in this area.

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DEVELOPMENT OF TEACHING INDONESIAN AS A SECOND LANGUAGE IN THE INTERNATIONAL SPHERE

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ABSTRACT

Almost a hundred years ago, the Youth Oath declared the Indonesian language as one of the pillars of the country's unity. Indonesian is therefore one of the most recent languages in the world, although its Malay sources are ancient. Naturally its diffusion throughout the world is also a relatively new phenomenon. This article aims to explore the development of the teaching of Indonesian as a second language, throughout the world but also in Indonesia. What are the main difficulties regarding the diffusion of Indonesian in the world, how to develop high quality teaching materials, motivating, and adapted to foreign learners as well as a curriculum harmonized with the CEFR (Common European Framework of Reference for Languages), how to overcome common preconceptions (useless language, uninteresting, too basic) concerning the Indonesian language will be the main questions addressed in this study. Drawing up an inventory of the Indonesian language as it currently exists as a second language seems to be an essential factual necessity if we want to optimize the quality and relevance of educational materials as well as adapt methods teaching to learner diversity. The main challenge is to build an educational path adapted to the Indonesian language and culture while complying with the CEFR for better international recognition. Highlighting Indonesian culture, the richness of the cultural and particularly literary heritage, requires highlighting the language itself.

Keywords: *Indonesian language, international recognition, Foreign learners, teaching materials, Digital era*

INTRODUCTION

The term second language may seem inappropriate when it comes to learning and teaching Indonesian as a foreign language, since Indonesian, chronologically speaking, is much more often studied as a third or fourth foreign language, or even more. This is also the case for many other languages, since English is the most studied second language in the entire world, with several hundred million learners worldwide. Although Indonesian is rarely a second language in factual terms for international learners, it is customary to use the term second language in the educational field. We will therefore retain the term second language to the extent that it can apply to any language acquired or learned in addition to the mother tongue. Compared to the dizzying number of worldwide English learners, the number of Indonesian language learners may seem very poor, since in 2022 the number of Indonesian language learners worldwide recorded by *Detik* newspaper was **142,484** learners. However, in 2024 the Head of the Language Development and Guidance Agency identified **174,000** Indonesian language learners worldwide, representing a growth of more than 20% in just two years. It is therefore necessary to offer foreign learners' quality educational materials that are motivating, structured and adapted to multicultural diversity.

Data on the number of native Indonesian speakers worldwide is easier to obtain than an accurate census of Indonesian learners but remains unclear on several points. According to data provided by the OECD (Organization for Economic Co-operation and Development) in 2020, two-thirds of the Indonesian emigrant population worldwide was concentrated in Saudi Arabia and Malaysia. UNDESA (United Nations Department of Economic and Social Affairs) estimates indicate that around 4.6 million Indonesian emigrants were living abroad in 2020. Regarding learning Indonesian in the Indonesian diaspora throughout the world, we can consider that learning takes place mainly in the form of

transmission within the Indonesian diaspora. But this transmission must also be based on educational material, particularly with regard to the learning of grammar, if we want to avoid the deterioration of linguistic skills. The OECD itself acknowledges that data remains incomplete on children of the Indonesian diaspora. On another hand, in 2022, the Language Agency of the Ministry of Education and Culture (Kemendikbud) stated that Indonesian speakers were spread across America, Europe, Asia, Southeast Asia, the Pacific and even Africa, as follows:

Distribution of Indonesian Speakers:

America and Europe:	2 million inhabitants
Asia, Pacific and Africa:	2.4 million inhabitants
Southeast Asia:	5.2 million inhabitants
Total:	**9.6 million**

First of all, bringing together Africa and Asia or America with Europe does not allow us to have a clear vision of the global distribution. Second, the data of 4.6 million emigrants in 2020 (i.e. the diaspora and its descendants) compared to 9.6 million speakers in 2022 poses another problem. Indeed, data regarding a comprehensive number of Indonesian emigrants living abroad in 2020 and data relating to Indonesian speakers in 2022 throughout the world represent a growth rate of 108% within two years. 108% is not a credible rate. Although each of the data can be considered reliable, they do not allow any analysis since we ignore the criteria which differentiate speakers from emigrants. Moreover, according to the Ministry of Law and Human Rights, more than 6 million Indonesians in the diaspora are living abroad in 2023. This includes former Indonesian citizens, foreign citizens who are children of Indonesian citizens, children of former Indonesian citizens, as well as illegal and undocumented migrants or workers. A growth rate of 30% in three years can be considered credible, particularly because of the end of the Covid-19 pandemic which has allowed more international travel. But that of 108% previously mentioned remains confusing.

This lack of accurate, consistent, and up-to-date censuses, research and data, both inside the country itself and abroad, reveals that Indonesian, factually, is not yet an internationally regarded language. However, its recent integration as an official language of UNESCO suggests a better future for the Indonesian language.

The candidacy of Indonesian as a recognized language at UNESCO is based on the following main reasons:

- For its unifying function in the archipelago: it constitutes the main means of communication in the educational, public, private, cultural and daily spheres on a national scale.

- For its modern linguistic standards, lexicon, grammar, and well-established spelling systems.

- It is spoken by approximately 3.52% of the world' s population (275 million speakers) and integrated into the educational programs of 52 countries thanks to the efforts of the Indonesian government.

- Seventh largest economy in the world in terms of purchasing power parity, Indonesia offers, thanks to its rich cultural diversity, a living and dynamic laboratory for the observation and management of socio-cultural differences.

- For its commitment to multiculturalism has strengthened its dimension as a cultural melting pot, which encourages people to discover and learn Bahasa Indonesia to better understand the country's heritage.

- Through the presidency of the G20 in 2022 and that of the Association of Southeast Asian Nations (ASEAN) in 2023, Indonesia has played a central role in addressing global challenges, encouraging collaboration and proposing solutions in the areas of peacekeeping, climate change, economic development and cultural exchanges.

- The integration of Indonesian as an official language at UNESCO will improve Indonesia's visibility at the international level and promote increased cooperation, beneficial to the country and to UNESCO's mission in the world.

The total of 142,484 foreigners learning Indonesian recorded by Detik magazine in 2022 is distributed as follows, in an equally imprecise manner regarding the nationality of the learners:

America and Europe:	10,548 people
Southeast Asia:	61,446 people
Asia, Pacific and Africa:	70,490 people

For its part, UNESCO lists around 150,000 learners at the end of 2023. We must therefore be satisfied with a range between 140,000 and 170,000 learners to date. The notion of learners is itself vast and difficult to evaluate precisely. Most tourist guides, for example, include a basic glossary allowing tourists to help tourists learn about the language and its culture. Although basic, this material turns out to be learning material and cannot be excluded from our study, in the sense that the question of contact with Bahasa Indonesia already arises. It is obviously impossible to count the number of people who learn Indonesian sporadically and individually, without a teacher, without a method. It is even more difficult to estimate the number of people who use open data resources on the Internet and free video courses, such as on YouTube, but in the digital age, every individual has the potential to contribute to the development of learning a second language.

It is even more difficult to estimate the number of people who use open data resources on the Internet and free video courses, such as on YouTube, but in the digital age, every individual has the potential to contribute to the development of learning a second language. And therefore to contribute to the enrichment of teaching and learning materials. According to Tomlinson's definition, teaching materials include everything that is used to help teach language students, it can be textbooks, student workbooks, tapes, CD Rom, videos, photocopied handouts, newspapers, paragraphs written on the board: everything that represents or informs about the language being studied. Teaching materials should have an impact on students when students become more curious, interested and attentive to the material being taught. (Tomlinson 2005).

Of course, today we must take into account technological developments as well as the obsolescence of certain media such as cassettes and CD-ROMs. Tomlinson's definition, which is almost 20 years old, can be updated based on these technological advances.. Podcasts, audio clips available online and the immense resources of the Internet enrich the concept of educational materials. The Google Translate application appeared in 2006 and many bilingual dictionaries were subsequently developed. Even though Timlinson does not include bilingual dictionaries in his definition of educational materials, translation apps can no longer be excluded from learning a new language. Indeed, every learner uses it, at one time or another, to strengthen their understanding. Although they are not strictly speaking materials, these translation applications and dictionaries in context greatly contribute to the practice and mastery of a second language. The same goes for all resources available online.

The study aims to examine the evolution of Indonesian educational materials for foreign learners, over time, in its content, materials and structure as well as its gradual adaptation to the tools made possible by the digital age. Particular attention will be paid to cultural aspects, in the sense that culture does not only refer to dance or traditional clothing but also to habits, gestures, politeness, rules of social relations and many others. Instructional structure refers to curriculum and syllabus, while materials refer to content. The issue of globalization, beyond the technical aspects, involves examining the ability of Indonesian to conform to the standards established by the CEFR, initially designed to create common reference levels among all languages spoken in Europe. These common reference levels established by the Council of Europe in the early 2000s, initially based on the standardization of qualifications, have led to a profound modification of educational programs and materials and the learning of European languages. The Council of Europe established this reference framework in the interests of fairness and to promote peace, communication, and cultural exchanges within the European Union. But its influence goes beyond borders, so much so that today the CEFR has become an international reference.

METHOD

The method used to diagnose the obstacles encountered in the development of Indonesian internationally is based on the analysis of recent press articles and on the diachronic observation of educational materials, syllabus and curriculums. From the last century to the present day, in academic, non-academic fields such as digital offerings, the teaching of foreign languages in general, and that of Indonesian as well, has progressed enormously throughout the world. The method is also empirical, since the observation is based on the experience of learning Indonesian of a foreign student (French), graduated with a master's degree in Indonesian literature and currently doing a doctorate in Indonesia at University Negeri Yogyakarta.

RESULTS AND DISCUSSION
Results:
Lack of interest towards Indonesian language

On March 10, 2024, ANTARA website (Kantor Berita Indonesia) reported the remarks made by E. Aminudin Aziz during a meeting in Melbourne between the Indonesian government and the Indonesian Language and Culture Center (BBBI) in Australia. The head of the Language Development and Development Agency said: "With the ratification of Indonesian as an official language at the UNESCO General Assembly, making the Indonesian language popular in the world has become an agenda priority". The means implemented to develop the teaching of Indonesian in Australia relate to the development of learning programs and the sending of Indonesian teachers to Australia. The problems diagnosed were as follows: lack of teachers, teaching materials unsuitable for the learning context in Australia. But the fundamental question underlying these problems is that of students' lack of interest in Indonesian. Indeed, the president of the Perth BBI, Danielle Horne, declared that "the teaching of the Indonesian language in Australia was still a compulsory subject in elementary schools, but it had become an optional subject in secondary schools". Therefore, Indonesian as a language competes with languages like Japanese or Korean from secondary education onwards. Children tend to favor Japanese because of the attractiveness of manga culture and Korean because of the influence of K-pop. The observation is that Indonesian is not yet a fashionable language, it does not have the attractiveness or the international cultural influence of Japanese or Korean. According to Danielle Horne, it is therefore a question of prioritizing efforts aimed at making the children happy during the course and above all making them want to know the language in more depth. "As students do not know what is interesting about Indonesian, they tend to choose other languages". An essential issue is therefore to highlight the current cultural riches of Indonesia, more than its heritage and traditional cultural riches, if we want to interest the youngest. The Dangdut musical style has clearly not reached the international stature of K-pop.

The fact that a language is compulsory does not in any way increase its attractiveness, even if it provides the tools for better understanding. Competition with other more fashionable languages is therefore an issue to take into account. Furthermore, the Indonesian language is often discredited throughout the world, for reasons essentially emanating from imperialist and post-colonial thinking. Sometimes seen as a form of sabir, not allowing the expression of a complex thought, Indonesian, among other things because it does not have a tense conjugation system or verbal mode, is perceived as a language that is both easy to learn but not very useful. On the other hand, the experts who have investigated the complexity of the grammatical structures of Indonesian are linguists and not pedagogues, which leads to the publication of texts that are incomprehensible to the general public. For example, in the French journal Le Banian (n 16, (2013, Pasar Malam), Philippe Grange devotes 40 pages to explaining the different functions of affixes and suffixes. The length and density of the study shows how difficult the structure of the Indonesian language is for foreigners. Although extremely precise, this work is beyond understanding to non-linguists, and even to people with a basic knowledge of linguistics. We can then wonder for what audience this study was carried out. At best for a group of expert Indonesian linguists, at worst for ego reasons, but certainly not to facilitate access to the Indonesian language for the general public.

Another example is A Comprehensive Grammar published in 1996 by James N. Sneddon. Its second edition, published in 2010, is a collaborative work: James N. Sneddon, Michael C Ewing, Dwi Noverini Djenar, Karl Alexander Adelaar. The names of the authors already show that a collaboration was at the initiative of this revision, unlike the previous example, written by a Frenchman for French experts. This grammar book consists of 440 pages and is a complete reference guide to the Indonesian language used by native speakers. "This book was prepared to improve understanding of Indonesian grammar as a whole. The complexity of the Indonesian language is presented concisely and easy to read. Detailed indexes, cross-references, and generous use of headings will give readers direct access to the information they need. For clarity, all discussed groups of words and structures are illustrated with natural examples of frequently used words and expressions. Each section can be read separately, allowing the reader to focus on a particular aspect of the language. Commonly used grammar terms are all clearly defined in a comprehensive glossary." Here there is a clear effort in terms of accessibility and taking into account communication and understanding needs. Despite everything, the work can be discouraging due to its scale, its construction which remains linear rather than pragmatic.

Lack of interest and signs of contempt towards Indonesian contemporary culture

From the author's own experience, many people don't have the slightest idea about the existence of Indonesian literature, for example. Not only in Western countries, but even in expatriate or foreign student communities in Indonesia, these prejudices remain strongly rooted. On the one hand, Javanese culture and traditions have perhaps retained a certain nobility in the eyes of foreigners, imbued with a nostalgia for the colonial era, which makes them forget that there are thousands of Indonesian authors who bring language to life in the cultural scope since Independence. Furthermore, without translation, without translators, literature, including graphic novels - to recall the role played by manga in the attractiveness of languages, cannot be exported. However strong the creativity and productivity of Indonesian authors, it inevitably comes up against the need for a quality translation. To exist beyond the archipelago, literature and the writers themselves are therefore dependent on the choices made by a few experts in Indonesian. As far as France is concerned, their number is very limited and their modus operandi is by nature relatively arbitrary, when it comes to identifying and selecting quality works.

Henri Chambert-Loir, a French specialist in Indonesian language and literature, himself a translator and critic of literary works, attempted to inventory the translations of Indonesian literature into French. In an article published in 2018, he identifies 54 publications of contemporary Indonesian works translated into French between 1958 and 2017, novels and poetry. The literary works of Pramoedya Ananta Toer, Eka Kurniawan, Ayu Utami have been translated and published by major French publishing houses.

Some other novels were translated and published in very limited (and unspecified) editions by Pustaka Larasan which became known as Forum Jakarta-Paris, *Ecole Française d'Extrême-Orient*. Once again, one may wonder what type of audience and readers these publications are intended for. Indeed, in Ajip Rosidi's novel entitled Honeymoon, "*Voyage de Noces*" in French, the original title *(Perjalanan Penganten)* appears neither on the cover nor inside the book itself. This omission reveals not only a lack of respect for the author, a lack of ambition in terms of transversality and equality between languages, but even more a carelessness imbued with postcolonialism. This novel was translated by Henri-Chambert-Loir himself. Then, Henri Chambert-Loir mentions the dynamism of Pasar Malam editions in the 2010s. "The prowess of Pasar Malam (publishing more and faster than any other publisher) is of course due to the dynamism of the team that manages it, but also to an original, and typically associative, management method: the printing of each volume is financed by a subscription. This allows not to depend on the vagaries of the sale of works, which authorizes the publication of texts which are undoubtedly unsaleable elsewhere, like the play by Seno Gumira Ajidarma (2014) or the collection of poems by Saut Situmorang (2013).

All the volumes are, in any case, sold out quite quickly, despite artisanal distribution. Another originality of this collection is publishing the short story collections in a bilingual edition, which may be useful to some students, but makes the volumes somewhat boring for the general public." (Chambert-Loir, 2018). Some collections of short stories edited by Pustaka Larasan or Jakarta-Paris Forum give a very brief overview of the writings of Sitor Situmorang, Mochtar Lubis or Sobron Aidit for example, with a short biography of each author. But these works have not been published widely. This is evidenced by the French translation of the novel *Pulang* by Leila S Chudori, which was published in 500 copies by Pasar Malam and is now unavailable, although the novel was a bestseller in Indonesia, as well as its English translation throughout the world. In this inventory of translations of Indonesian literature, Henri Chambert-Loir is extremely critical, not only of the work of some translators, but also of certain contemporary Indonesian authors. His article indeed includes a scathing criticism of the novel Pulang by Leila S Chudori, which he presents as a scriptwriter for TV films, describing the novel Pulang as a "sentimental and culinary soap opera", revealing an obvious disdain as well as a weird ambivalence towards Indonesian contemporary literature likely due to an oversized ego. Access to Indonesian literature for French citizens and French speakers therefore rests in the hands of a small handful of experts and translators who alone decide on the quality of the works. They refer to themselves as *Indonesianists*.

Various problems faced in the content of learning materials.

A study conducted by a group of Indonesian teachers from Central Java, Laily Nurlina, Andayani, Retno Winarni, St.Y. Slamet, published by the BIR-LE Journal of Budapest (Hungary), raises several relevant points. In an article entitled The Ways to Develop Indonesian Learning Material

Enriched by Local Culture for Foreign Students, the authors remind that no Indonesian language assessment test is required to apply to Indonesian universities. They thus look at the question of cultural shocks which can be encountered by international students. This article is a relevant entry point, although the concrete examples do not appear explicitly. Researchers have strived to enrich the learning materials by adapting them to the culture of Central Java. Although this experience was carried out based solely on Javanese culture, it could be transferable and taken as a model. Indeed, the fact that a minimum score on the TOEFL exam is a requirement for applying to an Indonesian university suggests to students that once there they will be able to study and communicate on a daily basis in English. The study of Indonesian then appears as optional, even a form of cultural and folkloric entertainment, at best a personal enrichment. However, the reality is very different, at least with regard to a few university towns in Central Java (Semarang, Surakarta and Purwokerto) where the research was carried out.

The Indonesian Method written by Pierre Labrousse and Farida Soemargono, first published in 1978, revised in 1998, is an example of how collaboration is essential to produce convenient, realistic, and quality textbooks. This method is essentially based on communication and each course unit begins with a dialogue. All the grammar and vocabulary exercises are organized around the story of two families, one Indonesian (Halim, Sunarti, their children, and even the extended family), the other French (Jacques and Catherine Perrier). The two men are colleagues - engineers. Sunarti is a professor. From the first lesson, Halim and Sunarti's daughter, Dewi, indicates her desire to pursue higher education: law studies to have a free life. The youngest daughter wants to become a doctor. The Indonesian family is definitely presented as modern, urban, so that Westerners can relate and identify with this social representation: the choice is to show the similarities before showing the cultural differences.

About these differences: an important point presented in the first lesson is that of "*appelatives*". This first approach finds its justification in the introduction. "Indonesian has the false reputation of an easy language. If the entry into the subject is indeed easier than in other languages, general mastery requires the same efforts. Above all the need to express oneself in the usual standards of politeness often constitutes a more complicated barrier than one imagines." The general ambition of this learning manual is to offer in-depth contact with "a culture so far removed from ours" (Labrousse, 1998). The authors Pierre Labrousse and Farida Soemargono being not only colleagues but also husband and wife, they can provide empirical elements to support the teaching of the language by testifying to cultural differences. The first "grammar" point which follows the dialogue of the first teaching unit is the following: Proper and "appellative" nouns. Labrousse explains that proper names do not identify family structure: there is no such thing as a family name as it exists in many other cultures.

Appellatives are used to address an interlocutor. They define the social relationship and correspond to conventions which take into account respect for age, professional hierarchy, degree of familiarity, etc. They must therefore be observed tactfully in all situations. An example of the use of the appellative: *Apakah Bapak mau datang*? Do you want to come, sir? The appellative Bapak is the subject of the sentence. In French for example, except in extremely formal and ceremonial situations, we will not use *Monsieur* or *Madame* as the sole subject of the sentence. It is customary to address people directly with the pronoun you, and *Monsieur* or *Madame* come in addition to the pronoun. Furthermore, it is considered extremely arrogant not to use the pronoun "I" and to use an appellative followed by a first name - unless it is a very young child who does not yet clearly differentiate himself as an individual. If this type of structure is used by an adult, socially it means placing oneself above others, in such a pretentious way that it is perceived as ridiculous.

At the same time, the different learning materials in the BIPA modules, in the dialogue sections, use pronouns and first names, without the "appellatives" specific to Indonesian culture. While this allows Western learners to better understand the content of the dialogues, it does not reflect the reality of cultural uses. And this, based on the author's own experience, in all social strata. Whether we use *Mbak*, *Mas*, or *Kok* which has an emotional value, the pronouns *Kamu*, *Anda*, *Saya*, *Aku*, etc., are used much less than appellatives. Another usage which may surprise Westerners is that this "appellative" *Bu, Bapak, Mbak* or *Mas*, is followed by the first name of the person, which is completely out of step with Western usages, since *Monsieur* or *Madame* (in French) are systematically followed by the person's last name, never their first name. There are two alternatives: either we use the first name associated with the pronoun you or you, with close people and relatives, or we use the last name preceded by *Monsieur* or *Madame*, in more formal contexts. On the other hand, the BIPA edition produced by UNY for the Princeton University class, in the A1 level module, therefore for very beginners, includes from the first

pages the appellation "*mas*" before a first name, although this appellation is untranslatable into English. We can see an effort to adapt to local cultural customs from the beginning of the learning process, in the same way as in the French manual mentioned above, developed in collaboration between native speakers and linguists of each language.

It can therefore be very destabilizing and confusing for foreign learners when certain learning materials fail to include these cultural uses in terms of communication and suggest that the uses are identical to those of most Western languages. In this sense Pierre Labrousse specifies that only field experience allows one to truly become familiar with these uses. Although designed over 30 years ago, some attention to potential culture shock and adaptation to Indonesian social customs has provided a gateway to learning the language. Two other Indonesian pronouns, "*kami*" and "*beliau*", have no equivalent in many languages. If the difference between the inclusive or exclusive function between "*kita*" and "*kami*" is quite easy to understand for a foreigner, the social function of the use of "*beliau*" is much more delicate, and generally, can be understood on the heap. A "funny" fact is that the Google translate application systematically uses a **masculine pronoun** to translate "*beliau*", regardless of the context of the preceding sentences, due to the patriarchal system. For my part, I was very surprised when one of my Indonesian friends used this pronoun to refer to her mother, in her absence, in order to show me her respect and gratitude towards her mother. I actually thought that it was reserved for scholars, for personalities from the upper echelons of society. These examples prove that learning materials must be highly collaborative, to provide foreigners with an understanding of Indonesian culture in learning Indonesian grammar and syntax.

An official reference for learning Indonesian available online: https://bipa.kemdikbud.go.id/portal. In its section *Bahan Siaran*, the preface states:"In accordance with the respective duties of Indonesian linguistic and cultural diplomacy, from 2018, the National Agency for Language Development and Strengthening and the Institute of Public Broadcasting of the Republic of Indonesia are collaborating on the development of materials to support the "Learn Indonesian" section. [...] The program for foreigners who want to learn Indonesian is available in eight foreign languages, namely English, French, Dutch, German , Spanish, Arabic, Japanese and Mandarin, so that it can reach listeners in various parts of the world. Until October 2018, 116 packages of broadcast equipment have been produced." These publications, obviously, are not the subject of collaboration between native speakers of foreign languages and the designers of the work.

Each of the four translators are Indonesian. Although the content itself is not to be called into question, and although the efforts to develop material adapted to eight different languages, even very different, in their non-Latin spelling (for Arabic, Mandarin and Japanese), or closer (European languages), the problem that arises is not that of reliability but that of credibility. In the edition intended for French speakers, the introduction is as follows: "*La collection de matériels de la radiodiffusion de l'apprendre de l'indonésien pour des locuteurs étrangers est arrangé dont le modèle est de l'histoire du voyage d'un personnage principal qui est citoyen étranger*". (The collection of broadcast materials for learning Indonesian for foreign speakers is arranged based on the story of the journey of a main character who is a foreign citizen). This introduction contains many syntax errors and the whole sentence is difficult to understand in French therefore not encouraging. Next, p 42 of this work, we find the introduction to a new unit and very basic linguistic content, as follows: "*Le sujet d'aujourd'hui est Kamu Suka Makanan Apa? ou en français on dit Quelle Nourriture Que Tu Aimes? Ensuite, je vais vous donner un exemple de conversation dont le titre est Kamu Suka Makanan Apa? ou en français est Quelle Nourriture Que Tu Aimes? En indonésien.* (Today's topic is Kamu Suka Makanan Apa? or in French we say What Food Do You Like? Next, I will give you an example of a conversation whose title is *Kamu Suka Makanan Apa*? or in French is *Quelle Nourriture Que Tu Aimes?*) Not only is the syntax incorrect (~~What food that you like?~~), but so is the typography, since French writing does not use capital letters for titles. Additionally, **repetition** can also put off any learner. The idea is not to take stock of translation blunders - we can find some mistakes in every line throughout the material. Nor is it a question of criticizing the principle of opening up the learning of Indonesian to numerous linguistic communities around the world. But without **collaboration** with native speakers of each of the languages presented in this resource, a real credibility problem emerges. This constitutes another obstacle regarding the stature of the Indonesian language throughout the world.

Beyond an exhaustive and useless inventory of examples of social stereotypes encountered in grammar exercises during the author's own journey of learning Indonesian, women systematically

represented in the kitchen and assigned to household chores, serving males, etc., or even purely discriminatory remarks against people with disabilities for example, the issue that arises is that of bringing the Indonesian learning program into line with international standards and more particularly to CEFR standards. Although designed by the Council of Europe with the aim of putting all European languages on an equal footing, the CEFR has extended its influence beyond Europe and today constitutes a reference in the entire field teaching foreign or second languages. This influence is questionable on many aspects. It nevertheless becomes essential, especially since the integration of Indonesian as an official language of UNESCO.

Discussion

Digital teaching, in use since the beginning of the millennium, has really exploded with the covid-19 pandemic. The digital revolution has made it possible to democratize access to learning foreign languages, particularly through social networks, which have become an essential vector for disseminating language courses, but which also have the capacity to launch trends. Mastering one or more new languages is one of the current trends. Instagram, Tiktok, YouTube are at the forefront of these developments. Despite the proliferation of voice translation applications, online learning remains in high demand. Some platforms are accredited by international institutions, others simply connect students with teachers, certified or not. For Indonesian, there is the Learn Indonesian Language platform - Bahasa Indonesia Course Online - Bandung, Indonesia (https://indonesianlanguage.net/), with several programs available: Indonesian for Beginner, General Indonesian, Conversational Indonesian, and Indonesian for Special Purposes. The teachers are certified, and the platform offers material adapted to each language level as well as the needs of learners. *Preply* is another international platform offering Indonesian lessons worldwide. On the other hand, on *Preply*, teachers must prepare their own teaching materials. The comfort of teachers is therefore not the priority of this type of platform, which is based on the communicative aspects according to the needs of the learners themselves. This in no way hinders the flourishing development of these platforms, as well as that of applications like *Duolingo* which allow learners to stay in daily contact with the target language on a smartphone, though inefficient in daily life. The growing success of these platforms has largely contributed to the generalization of CEFR standards, to the extent that this reference framework allows learners to clearly situate themselves in a learning path or curriculum. Teaching structures that comply with this reference framework have developed a complete syllabus for each level and sub-level of the curriculum, at first for European languages. But its influence extends across the world. Indeed, even if BIPA courses do not yet fully comply with the CEFR language proficiency levels (A1.1, A1.2, A2.1, A2.2, B1.1, B1.2, B1.3, B2. 1 and so on), we can see that the "peta materi" of each manual or PDF, (from level 1 to level 7), includes communication learning outcomes identical to those of the syllabi induced by the CEFR standards.

The Common European Framework of Reference for Languages (CEFR), published by the Council of Europe in 2001, is a reference document that describes the knowledge and skills that language learners must develop in order to communicate effectively in a foreign language. This provides a common basis for the development of language curriculum, syllabus and textbooks, as well as the interpretation of language assessment tests and results. Each step of the syllabus and teaching units include "can do" statements, which describe positively what learners can do when using a language, rather than what they cannot do. This is beneficial because it offers a clear vision of the various steps that must be taken to access a language level that allows comprehensive mastery of the target language. The learner knows where to place himself in the learning process and is positively encouraged, meaning never assessing his weaknesses but evaluating the acquired "partial" skills, oriented to the points that need to be improved, very precisely.

The benefit of CEFR is harmonization between languages: the B1.1 level in German and the B1.1 level in Italian must match, but also now with Japanese, Mandarin and so on. Students are also given a very clear vision of their learning path. If the main objective of the CEFR was first to allow transparency of the criteria for assessing language levels, certifications became consistent one with another, and finally teaching and learning methods strived to conform to this framework. In CEFR, language is understood in action theory, namely in pragmatic and praxeological conceptions (speech is constructed based on an action), and not as a structuralist conception. This means that grammar is no longer studied outside the field of communication, but that grammar is taught in an intuitive way, from examples of written or audio dialogues, and social interactions. Language level assessment is no longer

based on a single score, but on the identified partial skill levels that are now recognized. What is meant by partial skills is the difference in language mastery, for example between written and spoken, or comprehension and oral expression. Grids and criteria for assessment language skill become more complex and enriched. Yet, there remains a risk of locking learners into normative frameworks and forgetting that it is humans who learn languages, which themselves form non-uniform identities. CEFR is based on the idea that learning is linear and builds in progressive, one-way stages and through the accumulation of knowledge, skills and interpersonal skills, while students' strategies are varied, vary over time and are always surprising when they occur, alone or in groups in interaction. (Macaire, 2018)

CONCLUSION

To optimize the teaching of Indonesian for foreigners and thus develop the legitimacy of Indonesian on the international scene and in the digital sphere, it is therefore first a question of identifying who the learners and potential learners of Indonesian are. Next, the learning materials must be designed in close collaboration between native experts of each language in order to understand cultural and syntactic gaps. The need to develop these collaborations is the primary observation of this study. Without interactions, verifications, and discussions about teaching materials, we run the risk of lacking not only reliability, but above all credibility. Syllabus must therefore be built according to the real communication needs of learners and offer a clear vision of the learning steps. Foreign learners should be able to assess the time and effort needed to master the language, based on their personal goals. The credibility and reliability of teaching is a major concern, as it has been found that the perception of the Indonesian language is quite chaotic beyond the borders of the archipelago. Poor, limited, useless, untranslatable in terms of cultural uses or on the contrary too complex to be mastered fluently by foreign speakers, it is first of all the perception of the Indonesian language that must evolve, since it also impacts the perception of contemporary Indonesian culture and literature. Through the optimization of learning materials and compliance with international curriculum and syllabus standards of CEFR, Indonesian will gain international stature. This optimization cannot do without collaborations and interactions between the designers of the learning materials.

The final question, whether the CEFR is applicable and should be applied to all languages of the world, regardless of their alphabet, syntactic structure, and social usage, remains a point for debate. Indeed, the CEFR can appear as a vestige of the imperialist world order, like the supremacy of the English language in the world. Any type of standardization inherently carries the risk of erasing cultural and linguistic singularities.

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MAXIMIZING HISTORICAL UNDERSTANDING BY TEACHING LITERATURE TO COLLEGE STUDENTS (NARRATOLOGY STUDY)

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ABSTRACT

This study aims to explore and analyze the effectiveness of teaching literature in maximizing historical understanding in university students through a narratohistoriography approach. A strong knowledge of history is essential in developing awareness of cultural identity and past events. Literature, as a medium rich in narratives and cultural values, can be used to deepen a holistic understanding of history. The research method used is a case study that focuses on students' responses and development toward the integrated teaching of literature and history.

The results showed that teaching literature can increase students' interest and understanding of history conceptually and emotionally. Through narratohistoriography, students can relate historical events with stories presented in literary works, thus gaining a more profound and multidimensional perspective on the historical context. The implication of this study is the need for further integration between the teaching of literature and history in the educational curriculum to maximize historical understanding in the younger generation. Further research can expand the scope of materials, teaching methods, and evaluation to support the effectiveness of this approach in the formal education context. The implication of this study is the need to integrate literature learning in history courses to improve the quality of history education at the university level.

Keywords: *History, Literature, Narratology, Student*

INTRODUCTION

The integration of narrative and historical studies in novels has a very significant role in the learning process (Clark & Sears, 2020; Gunawan, Bandarsyah, & Fauzi, 2018; Hamida Slioua, 2022; Kevin Aditya et al., 2021; Kidder, 2022), because it provides a multidimensional approach to understanding human experience, culture and historical events (Dashper & Buchmann, 2020; GORGHIU, 2015; Rutherford, 2022; Zaprulkhan, 2020). The interdisciplinary nature of narrative studies not only enriches understanding of literary and artistic works (Caroline Summers, 2022; Cruz Jiménez, 2020; Kriebernegg, 2022; Morgan et al., 2022), but also encourages dialogue between literary critics (Bernaerts & Van Hulle, 2013; Ghosh, 2007; Macovski, 1997; Zeilig, 2011), artists, and philosophers (Feyles, 2022; Grace & Gandolfo, 2013; Maze, 2006; Norton, 2020), thereby creating cognitive synergy in critical analysis and aesthetic work (Cortazzi & Jin, 2013; Moeller et al., 2013; t. Ekong, 2022). This interdisciplinary approach becomes increasingly relevant in the digital era, where historical novels can function as a reflective tool (Kesler et al., 2016; Kevin Aditya et al., 2021; Pecherskyh, 2022; Pereira Martins, 2017; Preis & Summann, 2020) to strengthen character values in students (Exfarudin et al., 2022; Gunawan, Bandarsyah, & Sejarah, 2018a; Pernantah et al., 2022; Siregar & Kurniawati, 2023). Narrative theory and novel studies have important methodological foundations for exploring the formal elements of narrative fiction (Chung & Clandinin, 2023; Dawson, 2018; Lovat & Moghadam, 2018; Montenegro et al., 2023; Schmid, 2014; Stanley & Temple, 2008)as well as the historical development of the work (BEELS, 2009; Matsevko-Bekerska et al., 2022; Moretti, 2010; Novoseltseva, 2019; Richardson, 2017).

Historical novels, in particular, can provide valuable insight into past periods from a contemporary viewpoint (Coundouriotis, 2020; Douglas W. Yacek, 2023; Lidenkova, 2023; Riley, 2021; Sheat Fun & Abdullah, 2022), allowing readers to engage with history in a way that is informative and relevant to their lives (Atta Alshamary, 2023; Chen, 2022; Kaya Aitaouri, 2020; Mitchell & Parsons, 2013; Montaño, 2022; Parimala & Rajendra Karmarkar, 2022; Sudibyo, 2022; Yıkık, 2022). The educational capabilities of historical novels also extend to the study of history (Fauzi, 2013; Gunawan, Bandarsyah, & Sejarah, 2018b; Khotimah, 2018; Lesmana et al., 2014a; Pernes, 2015), which can help overcome the pattern of memorizing facts by providing a more interesting and

meaningful exploration of historical events and figures (Benito et al., 2018; Itoh & Akaishi, 2012; Murad, 2014; Tozzi, 2006; Zhang et al., 2023). By incorporating historical novels into the curriculum, educators can leverage their sophisticated and multimodal nature to promote deep critical thinking about history and social studies (Bannister, 1973; Dolmaz & Kaya, 2018; Kusmayati et al., 2019; Mcclanahan, 2022; Meyer et al., 2019), moving beyond mere memorization to foster genuine interest and understanding in students. However, the dominance of national narratives in history education can often hinder critical understanding (Avianto, 2023; Bannister, 1973; Hastie et al., 2023; Scott, 2023; Zajda, 2022), so narratives that are more inclusive and support a more nuanced view of the past are needed (Bhat et al., 2023; Demirel, 2023; Edy & Austin, 2022; Frolova-Walker, 2018; Mishalova, 2020). The existence of literature, including novels, has an important role in language teaching (Calafato, 2024; Fareh et al., 2022; Noviadi et al., 2023; Rajabaliyeva, 2022; Sharma et al., 2022; Zubair, 2022)because it is a rich resource for developing language skills and cultural literacy.

Additionally, historical literacy developed through the study of historical novels allows individuals to (Evans & Midford, 2021; NIPPI, 2022; Ramona & Supriatna, 2021; Žemgulienė & Balcevič, 2016)better sort and understand historical knowledge, as well as fostering historical thinking (Hajdu, 2016; Sheridan, 2011; Zhuravleva, 2022), reasoning (de Vero & Barr, 2023; Mendez Lozano & Tirado Segura, 2016; Miki & Kojiri, 2018), and awareness about the past (Letter, 2010; Omer Salih et al., 2020; Stéphane, 2020). By classifying historical novels based on purposes such as propaganda (M. U. Khan, 2014; Lesmana et al., 2014b; Nagy, 2014; Peter, 2011), education (Clemens et al., 2004; Oğuz et al., 2019), or entertainment (Bortolotti, 2015; Chumachenko, 2021; Rehberger, 1995), we can pay attention to the varying impacts and purposes of the novels on readers, ranging from political motives to factual information.

Therefore, narrative and history in novels have great significance in the field of education due to their ability to offer deep and meaningful insights into human experiences across different periods and locations (Celestin & Gratien, 2022; Gunawan, Bandarsyah, & Sejarah, 2018c; Rofi'i et al., 2019; Stolz, 2021). Through enhancing the relationship between narrative and historical analysis in educational settings, we can cultivate a new group of individuals who possess sophisticated skills in dissecting literary and historical texts, while also gaining a deeper understanding of the complex nature of human existence and the historical events that have influenced our world. This integration of narrative and historical studies not only enriches the academic experience but also equips individuals with a holistic understanding of how storytelling and historical events intersect to shape the collective consciousness. Based on the presentation and phenomena that occur, it is important to research topics related to novels, narratives, history, and education.

METHOD

The research approach that can be used for this article is the use of case studies (Andrade, 2022; Baraldi et al., 2016; Madeddu & Zhang, 2021; Salas et al., 2017). In the field of case studies, investigators will investigate a thorough examination of a specific example, with a focus on the implementation of literary education to enhance students' understanding of history through a narratological perspective (Benasso et al., 2019; Deblase, 2005; Mary Ann Hollingsworth, 2020). To achieve this, researchers engaged in a variety of methods such as observations, interviews, researching documents, and reviewing relevant literature to gain insight into the effects and efficacy of incorporating literary teachings to enhance students' understanding of historical concepts (Asih et al., 2018; Johansson, 2022). Additionally, research efforts may also include the active involvement of students as participants in research to serve as research subjects (Bugrova & Lukyanchuk, 2021; Bungum & Sanne, 2021; Ottewill & Brown, 1999), thereby allowing for the acquisition of more comprehensive and nuanced data that can offer valuable insights into the intersection of literature and history in educational settings(Ottewill & Brown, 1999; Pineau, 2018; Souza, 2014)

RESULTS AND DISCUSSION
Novels and Narratives

Novel and narrative exploration are deeply interconnected, displaying complex relationships that extend across literary genres (Fludernik, 2000; Nünning & Hallet, 2010), teaching methodologies (Chan, 2017; Gordon, 2019; Hartman et al., 2015; Nancy & Naranjo, 2011; Stolz & Ozoliņš, 2018), and cultural manifestations (Amigoni, 2000; Andrews et al., 2017; Bergmann, 1995; Dr. M. Y. Khan & Jahangeer,

2017). As a unique and explicit literary form, the novel encapsulates a narrative framework and provides fertile ground for theoretical and methodological inquiry. The distinctive characteristics of the novel genre, including a knack for adaptation and the presence of substantial text, provide a critical lens through which the poetic aspects of the author's writing style can be read. This reveals the atmosphere of metamodernism in the contemporary period and its impact on literary approaches and interpretive methods. In exploring the novel genre, it is important to understand that each work is unique in its way. A writer's ability to adapt to changing times and present a substantial narrative is one of the main characteristics of a quality novel.

Thus, the specific characteristics of the novel genre include the writer's ability to present a diversity of themes and writing styles that can captivate readers. It is important to note that the presence of a substantive text is also inseparable from the novel genre. Through the use of precise words and in-depth descriptions, a writer can create an atmosphere rich in meaning and emotion. This allows readers to connect with the story more intimately and experience an immersive journey through the interweaving of carefully chosen words. The critical perspective offered by the specific characteristics of the novel genre also allows readers to look beyond the story being told. By understanding the poetic aspects of the author's writing style, readers can feel the power and beauty of each carefully chosen sentence. It also helps in exploring the deeper meaning of the story and highlights themes that are relevant to the social and political conditions of our time. The metamodernist atmosphere felt in the contemporary period also has a significant influence on literary approaches and interpretive methods in the novel genre. By combining traditional and modern elements, the author can create work that is evocative and thought provoking. This shows that literary development is not interrupted, but continues to develop and adapt to the demands of the times. This phenomenon is further illustrated in the research narrative genre in the modern African American novel, where the search for knowledge through textual analysis emerges as a central motif, encouraging readers to navigate between empathy and doubt towards the main character, thereby formulating a complex relationship with the past.

The role of novels as instructional instruments in language teaching underscores their significance in narrative inquiry. Literary works, particularly novels, are used in second language classrooms to provide basic language competency, demonstrating how novels can enrich language acquisition through narrative composition and content assessment. This educational aspect is complemented by the novel's capacity to serve as a conduit for cultural storytelling, preserving and advocating cultural heritage by reflecting multicultural incidents and happenings . Furthermore, the blend of narrative scrutiny, narratology , and conversation analysis in educational literary accounts underscores collaborative novel reading in academic settings, underscoring the role of educators in facilitating this activity and the interrelationship between written texts and spoken discourse. This educational tactic is in line with a comprehensive theoretical overview of narrative fiction and the evolutionary development of the novel, which aims to bridge the divide between narrative theory and novel research through discussions of fictionality , superficial understanding, and computational narrative analysis. Ultimately, the correlation between novel and narrative investigation is a dynamic and evolving domain that includes literary interpretation, instructional methodology, and cultural assessment, reflecting the profound influence of novels on narrative understanding, memory, and attributions of significance.

Narratology Seymour Chatman

Seymour Chatman , an expert in the field of narratology , has made valuable contributions to understanding the structure and elements of narrative (M. K. Bae & Kim, 2022; Bagherian & Yaghoobi-Derabi, 2022; Balmes, 2022; De Muijnck, 2022; Eiranen et al., 2022; Stauffer, 2023). Seymour's narrative theory Chatman assists in deriving a narrative process for picture book creation (M. K. Bae & Kim, 2022; Beach & Wise, 2023; Cadden, 2022; Davies, 2019; Narancˇic, 2017), integrating narrative structure with experiential storytelling (Davidson, 2022; Harter, 2017; Hydén, 2013; McTighe, 2018), facilitating easy discovery of material for creators. Seymour's contribution Chatman in narratology focuses on narrative structure, emphasizing the importance of beginning, middle, and end or the same as an inverted pyramid (Gibson & Cooke, 2023; Huang & Grizzard, 2022; Mikkonen, 2017; Mosher, 1980)in constructing a cohesive storyline for effective storytelling. The narrative method focuses on the interpretation of stories in texts, emphasizing how people use storytelling to understand their lives, organize them, and convey their goals and assumptions.

The concept outlined is in particular the distinction between "story" (the content or chain of events, including characters, their actions, and setting) and "discourse" (the expression or means of storytelling). Another principle emphasized by Chatman is the concept of focalization (B.-C. Bae et al., 2011; Baroni & Poot, 2016; Collins & Kuperman, 1991; Fu, 2021; Horstkotte & Pedri, 2011; Jahn, 1996), namely how narrative provides access to a character's thoughts, experiences, and points of view. Focalization can vary from objective third-person narration to subjective first-person narration, influencing how the reader or viewer engages with the story.

History Curriculum in the Merdeka Curriculum

The Merdeka Belajar Curriculum Merdeka (MBKM) framework allows students from various study programs, including History, to engage in a variety of activities such as internships, student exchanges, teaching assistance, research projects, and more, both within and outside the main field of study (Assingkily, 2020) them. This approach not only broadens their academic and professional horizons (Burridge & Carpenter, 2013; Dian et al., 2023)but also cultivates soft and hard skills that are important for their future careers . The implementation of the MBKM program at various universities has been met with varying levels of success and challenges.

The implementation of MBKM must also be stated in the distribution of courses taught at universities. The distribution of these courses must accommodate several activities such as internships, student exchanges, independent teaching, work experience, village projects, research, entrepreneurship, independent study, especially History Study Program courses.

Based on MBKM, the distribution of courses in the history study program is a total of 164 credits with a distribution of courses in Basic Historical Theory (Compulsory Study Program Subjects) , Information Technology, Language, Entrepreneurship, Religion and National Personality. The design or proposal in this research will only discuss the Basic Historical Theory courses, namely Man and History, Introduction to History, Introduction to Anthropology, Indonesian History up to the 15th Century, Museology, Sociology, African History, South Asian History, Legal History, Constitutional History , History of Europe, History of West Asia, History of Islamic Culture, Local History, Rural History, History of Australia and Oceania , History of Indonesia 16-19 century, American History, Lampung Culture, Philosophy of History, History Learning Strategies, History of Economic Education, History of Indonesian Education , Oral History and Oral Traditions, Indonesian History 1900-1945, Indonesian Political History, East Asian History, Bibliography, Southeast Asian History, and Post-Independence Indonesian History.

Implementation of Novel Narratology in History Learning

Indonesian History Course up to the 15th Century. A novel that is suitable to be applied in this course is the novel Arok Dedes by Pramoedya Ananta Toer , which is a prominent literary work, highlighting the life of Indonesian society in the 14th century. Through this novel, Pramoedya succeeded in exploring and reflecting the dominant social, cultural and political conditions of that time. Pramoedya , succeeded in creating a riveting and deep narrative. By using words and references related to Javanese culture in the 13th century, this novel succeeds in rooting the story in a strong historical context, thus providing a clear picture of people's lives at that time. In " Arok Dedes", readers are presented with a detailed and accurate picture of the life of Javanese society in the 14th century. Stories of love, power, tradition and conflict color every page of this novel, resulting in a literary work that is so rich in nuance and meaning. Apart from that, Pramoedya also succeeded in establishing a connection between the content of the story and universal values that are relevant today. Moral messages about justice, loyalty and courage are beautifully implied in every scene and dialogue in this novel, encouraging readers to reflect on and consider these values in everyday life. Not only as a literary work, " Arok Dedes" is also a form of historical exploration that inspires readers to better understand and appreciate Indonesia's cultural heritage. By reading this novel, readers can be carried away on an engaging adventure and enrich their knowledge of Indonesian history. Overall, " Arok Dedes" is a novel that should be appreciated because of the beauty of the language, the depth of the story, and the values implied in it. Pramoedya Ananta Toer succeeded in creating a timeless and stunning work , which will continue to be remembered by future generations as one of the masterpieces of Indonesian literature. A novel that stands out for its setting in 14th century Indonesia is " Arok Dedes" by Pramoedya Ananta Toer , a work that explores the life and times of Indonesia during this important era. Pramoedya , renowned for his deep

engagement with Indonesian history and culture, crafts a narrative that is both a literary masterpiece and a historical exploration, using culturally bound words and references that root the story firmly in the context of 13th-century Java, which resonates strongly with 14th century setting of interest.

In the Local History course, a novel that is suitable to be applied in this course is Putri Cina by Sindhunata and Serat Darmogandul (Taufiq, 2022)which are two works that show the transformation of Islam in Java and its influence on traditional religions. Both describe the cultural transition process that occurred after the fall of Majapahit , where power and religion were intertwined in people's lives at that time. "Chinese Princess" is a novel that tells the journey of a Chinese princess who converted to Islam and discovered a new understanding of life and religion. Through the main character's journey, readers can see how Islam entered and developed in Javanese society at that time, as well as its impact on local religions that had long existed. On the other hand, "Serat Darmogandul " depicts a deeper perspective on the religious transition in Java after the collapse of Majapahit . This work highlights the relationship between political power and religion, and how these two things influenced each other in the process of social transformation that occurred at that time. These two works provide an in-depth picture of how Islam penetrated Javanese life at that time, as well as how local religions reacted to the presence of this new religion. The cultural transformation that occurred at that time showed the complexity of the relationship between political power and religion, thus forming a new basis for religious identity in Java. Thus, "Princess of China" and "Serat Darmogandul " are not just literary works, but are also a reflection of the process of religious and cultural transition that occurred in Java after the fall of Majapahit . Both provide an interesting perspective on how Islam influenced local religions and the process of interrelationship between power and religion in the past.

In the History of Indonesian Education course, a novel that is suitable to be applied in this course is the novel Mengjar-ngejar Dream by Dedi Padiku (Anwar, 2020), a literary work that succeeds in integrating the values of character education brilliantly. In the story presented, readers are taken to reflect on the importance of having integrity, perseverance and courage in facing various life challenges. Through the stories presented in "Chasing Dreams", readers are invited to understand the importance of morality, honesty and hard work in achieving dreams. Character education is the main foundation in forming a young generation who excels in various aspects of life. In a world that continues to develop and change, the ability to have good character is the key to success in facing all existing challenges. Novels such as "Chasing Dreams" are an effective means of developing these character values in readers.

Dedi Padiku as a writer has succeeded in creating a work that can have a positive influence in shaping the character of future generations. Through his novel, he succeeded in conveying moral messages that can serve as a guide for readers in facing everyday life. The presence of literary works such as "Chasing Dreams" is very necessary in supporting holistic and comprehensive character education. Through the values conveyed, readers can learn to become individuals with integrity, perseverance and courage. This novel is a source of inspiration and motivation for the younger generation to achieve their dreams with full confidence and enthusiasm.

CONCLUSION

Teaching literature can be an effective method in increasing students' understanding of history. By combining these two disciplines, students can gain a deeper and more comprehensive understanding of the historical context and the cultural values contained therein. This approach can also stimulate students' interest in learning about history and literature so that the learning process becomes more interesting and meaningful for them. Thus, the application of this teaching method can be considered an innovative alternative in improving the quality of history learning among students. Through this approach, it is hoped that students will be able to develop better analytical and interpretive skills and be able to link and process information from the two disciplines in a more comprehensive manner. The use of learning strategies that include literature and history can also help students understand and appreciate cultural heritage and the changes that have occurred in the course of human history. Thus, teaching literature can be an effective means of deepening historical understanding and increasing appreciation of the cultural values of a nation.

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PROMOTING DIGITAL LITERATURE IN ELT CLASSROOM TO ENHANCE STUDENTS' CRITICAL THINKING SKILLS

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ABSTRACT

This study investigates the promotion of digital literature in the English Language Teaching classroom as a means to improve the students' critical thinking skills. With the advancement of technology has brought a significant shift in education, especially in bringing digital resources which encompass digital tools, platforms, and also content. It leads the transformation in teaching methodology. The opportunity tointegrate digital literature offers a promising avenue for fostering critical thinking among language learners. This study tries to explore the effectiveness of incorporating digital literature in ELT classroom in cultivating the students' analytical abilities, problem-solving skills, and discernment of textual nuances. This study will involve a comprehensive review of scholarly articles, books, and other academic sources related to digital literature and critical thinking development in language teaching. This study attempts to identify the key strategies, challenges, and outcomes associated with the integration of digital literature in ELT classroom to promote critical thinking. The finding of this study will have contribution in advancing pedagogical practices by providing evidence-based recommendations for teachers to use digital literature as a catalyst to effectively improve students' critical thinking skills in ELT context.

Keywords: *digital literature; critical thinking; technology*

INTRODUCTION

Motivation plays a pivotal role for the success of any learning process, including learning a English language teaching has had a revolutionary transformed due to the advancement of technology. The utilization of technology in improving language acquisition happened in unprecedented ways. As (Tohe, 2022) statement in his article that integrating technology into the second language learning is inevitable since it facilitate the learners with the native speakers and access the authentic language input.

Digital appliances and applications have revolutionized the traditional classroom, it offers the teacher and learner adapt and adopt the interactive platforms, immersive experiences and also personalized their learning pathways. Various digital tools have been promoted to assist the English teaching and learning process, (Dash, 2022) mentioned digital tool stresses students to proceed the various learning activities, such as computer, laptop, gadget (personal tablet and smartphone). By using digital tools, learners can easily access interactive e-book and also language apps that provides virtual classroom or online tutor. They provide unparalleled access to authentic language use, real time communication, introduce culturally diverse content, etc. The shift in language learning opens the expands of opportunities in language learning. It accommodates to diverse learning styles and strategy, preferences and also lead to competency levels. (Richards, 2015) stated that technology plays the pivotal role since it has a growing impact on how language learning is designed and delivered. Today, an increasing number of teachers and school administrators realize the importance of digital resources in boosting the students' motivation and engagement. The tools support the students diverse learning styles and enhancing the teaching and learning quality (Woo, 2007). Hundreds of digital learning resources can be easily found in this digital era, such as, language learning apps, online language platforms, educational websites, digital dictionaries, etc. Those resources offer opportunities for the students to deal with authentic materials, exploring creative text and the most important is improving their language skills.

Along with the explanation, technology in ELT enables digital literature as the one of the teaching and learning resources that promotes an effective impact as a learning tool. There are three types of literature is the first century, namely, informative, environmental and digital literature (Rajathi,

R and Kalamani, 2022). Informative literature or know as non-fiction texts are made to give information on real or facts about our surrounding. The form of the writing doesn't stick on a particular style or setting since the goal is to share any kind of facts and knowledge. The examples of informative literature are magazines, autobiographies, journals, reference books (dictionary and encyclopedias) and also advertisement. Environmental literature or Eco criticism is a study on how literature connects to people, society and environment. They investigate literature in order to explore how nature and environment presented in the literary text. It will increase the understanding the contemporary attitude toward the excellent study of eco-criticism.

While digital literature is a literary work that designed to be presented via digital platforms, such as computers, smart phones, or tablets. It can be stories, poems, web stories, interactive fiction or other literature works that are created to exchange ideas, and increase the easy access via digital platform such as e-books, blogs, webpages including audio and graph (Rajathi, R and Kalamani, 2022). For instance, interactive web stories may provide new vocabularies, instant translation, and links to more additional learning or reading resource, it can also facilitate the contextual understanding by finding different culture. Moreover, interactive fiction allows the learners to participate in the story by making choice, exploring different story paths, and learning to solve problem if it presented in an interactive activity which promote students' active engagement. By using technology, digital literature is not only increasing the students' reading experiences, but also expanding the teaching methodology with interactive, accessible, and customized learning experiences. As an example is a study conducted by (Barua, 2023) which delves digital story telling in improving learners' engagement in the teaching and learning process while offering value. The result shows that digital story telling has beneficial impact to the levels of the learners' engagement and language competence. This study used multimedia forms and audio-visual features in presenting the text, and it managed in promoting the learners' involvement levels during the class activities adding with collaborative methods. Besides, this study also supported the argument that digital media can enhance students' motivation, and boost their academic achievement.

In line with the explanation, (Cope, B; Kalantzis, 2000) argues that students essentially need high level creativity in the process on how to read and write multimodal text integrated to multi modes of language. In relation to critical thinking skill as seen as one of the essential skills in 21st century. So, this study tries to promote the use of digital literature as an effort to enhance the students' critical thinking skills.

METHOD

This is a literature study with emphasizes exploration to various studies about digital literature used as a resource in promoting students' critical thinking skills in English Language Teaching. The literature/resources used in this study is reputable international journals, books retrieved from Google Scholar, digital library, and proceeding. As (Clark, V.P. & Creswell, 2015) stated that literature review is written to synthesize some journal articles, books, and other documents that summarizes and critiques a certain topic, then organize it into sub-topics, and documents the background of the study. This study employed 10 articles under the similar interest discussing digital literature or critical thinking skills in English Language Teaching. The articles are:

1) Teaching Electronic Literature in EFL Classrooms: The Know-What, The Know-How, and The Know-Why written by Datau and Setyorini.
2) Technology in Language Teaching Today by Jack C. Richard
3) Digital Literature written by Badru Tamam and Masduki Asbari
4) Using Digital Tools in Teaching and Learning English: Delving into English Language Teachers' Perspectives written by Sim and Ismail
5) Digital Literature: A Literary Trend of the Twenty First Century by Rajathi and Kalamani
6) Teaching Critical Thinking: An Operational Framework written by Keith Thomas and Beatrice Lok.
7) Digital Tools for Teaching English An Effective and Innovative Way written by Barathi
8) Role of Digital Tools in English Language Teaching written by Harsha Vardhini.
9) Digital Learning Tools to Create New Learning Environments by Tsulaia
10) Critical Thinking : A Statement of Expert Consensus for Purposes of Educational Assessment and Instruction by Facione

RESULTS AND DISCUSSION
The advantages of digital tools in ELT

Learning and technology have a tight connection since educational technologies are introduced in all aspects like industry, economic, health and education to increase the quality of learning process. In English language teaching, modern technology play a pivotal roles in creating innovative application of teaching methodology, materials, media, devices, systems and also strategies to achieve the goal (Dash, 2022). As (Sim & Ismail, 2023) mentioned that digital tools in ELT offers a dynamic and interactive way in teaching language, meeting the varied needs of students today. Some advantages of using digital tools in English Language Teaching are:

Creating interactive learning activities

Digital tools facilitate students to have dynamic and interactive learning experiences which offer them with various interesting activities such as games, virtual simulations, interactive exercises (M. Harsha Vardhini, 2023). This statement is in line with (Idaryani & Fidyati, 2021) who states enjoyable atmosphere, positive attitude and interesting learning experiences can be reached by applying digital tools in the teaching and learning process.

Engaging students in the classroom

Applying digital tools in the learning activities will improve the students' involvement. As (Tsulaia, 2023) stated that digital learning produces more engaging learning activities since the materials can be delivered in various ways. Besides, it has an ability to captivate the students' attention via games, multimedia content, and interactive features which make the learning enjoyable and keep the students engage with the materials.

Giving immediate Feedback

Moreover, digital tools offer fast and immediate assessment and feedback, such as Quizlet apps which provides real-time feedback from their quizzes, it allows the students to identify errors they have made (Usha Bharathi, 2023). The similar statement comes from (M. Harsha Vardhini, 2023), giving instant feedback, grading system and real-time assessment are the advantages providing by digital tool which additionally give the students opportunity in increasing their skills in identifying and rectifying errors they made.

Enhanced Accessibility

Most digital tools are indeed internet-based, which enables anyone to access it with the internet connection. It breaks the geographical barriers and allows students to interact anytime and everywhere (Usha Bharathi, 2023). They can reread the materials and watch the material videos or recorded lectures, and it will lead the students to the self-directed learning (Tsulaia, 2023).

Integrating Multimedia Resources

Historically, in traditional language learning process, memorization of vocabulary and grammar rules become the main methodology. However, digital learning incorporates with multimedia learning resources like video, podcast, and interactive exercises which facilitate diverse learning styles and strategies and indirectly improving the language acquisition process (Usha Bharathi, 2023).

Enhancing various teaching methodology

(Richards, 2015) states that technology has changed the nature of teacher and student' relationship, where technology enables teachers to create different teaching strategies and find a new way to engage the students in classroom interaction. The teachers' attitude toward the use of technology, makes them think of innovation and willingness to experiment with new teaching methodology. Teacher with positive perspective see digital tools as valuable assets that need to be implemented in improving the teaching and learning experiences.

Digital Literature in ELT

In English Language Teaching, literature has been used as a useful material in language learning as it is seen as authentic resources perspectives, especially in provoking the students' interest and

interpretive skills, revealing the students' opinions and feelings, and facilitating their personal engagement with the text they read (Datau & Setyorini, 2023). Furthermore, (Tomlinson, 1986) on his article proposed six principles of using literature in ELT. Those are: presenting authentic language, helping students to identify the authentic input, challenging students to communicate using the target language, providing feedback for the students, sustaining students' curiosity, and engaging students intellectually, emotionally and aesthetically.

Digital literature can be defined as literary works created for digital technologies as an integration of elements composition. It includes various forms and genres, such as interactive fiction, hypertext literature electronic poetry, digital storytelling and multimedia narratives. According to (Tamam, Badru and Asbari, 2022) proposes digital literature as: (1) an alternative of multidisciplinary learning with interactive multimedia and multimodal packaging, (2) innovative study focuses on the melds engineering principles, visual dynamics and materiality to redefine the definition of literary, (3) representative and formulation of global topics as a phenomena happened in different cultures based on how people see and understand the worldwide phenomenon and social interaction, (4) an immersive and interactive journey (through its utilization of cartography) in blending narrative prose, poetry, and other literary works within social and cultural landscapes, (5) a communication media of culture via text, images, video and sound, and (6) an important alternative media for writer and literary activists. Moreover, (Datau & Setyorini, 2023) states that electronic literature is the umbrella term for some specific new literary terms as hypertext, cybertext, or digital literature. However, e-book is not classified as digital literature since its original format is in printed media.

In line with the definition of digital literature, then the question is what type of digital literature can be taught or used in the classroom?

Based on the examples and classification of the digital literature, (Tomasula & Tomasula, 2022) reviewed Rettberg book, classified five forms of digital literature as (1) hypertext fiction, (2) Combinatory poetics, (3) Interaction fiction and other game-like forms, (4) Kinetic and Interactive Potery, and (5) Network Writing.

Hypertext fiction is a story telling which has hyperlinks to let the readers navigate via interconnected segments of text and allowing the readers having non-linear reading experiences. The example of hypertext fiction is Shelley Jackson's Patchwork Girl (1995), a feminist retelling of Frankenstein's story. It has five subsections: the journal, story, graveyard, crazy quilt, and the body of the text. Each of the subsections shows a non-linear story of a monster creation that escape to America by a ship, the relationship with another woman, and inevitable demise. The story visual lay out gives the students opportunity to choose the individual body part and allows them to read the story.

Combinatory poetics is the process of poetry creation through the combination and manipulation of linguistics elements, such as words, phrases, or symbols. It employs some process like remixing, reordering, and recontextualizing the text to form a new poetic expression. (Nussbaum, 2022) added by saying that combinatory and generative poetics as a genre of electronic literature delves the creative potential of computation, drawing from experimental writing traditions of the 21st century like Dadam Surrealism, and Fluxus.

Interactive fiction is storytelling type created by readers and players in determining the narrative. Mostly, it takes the form of text-based adventures and games which allows the participant to choose and influence the direction and goal of the story. (Montfort, 2013) states that this type of work is challenging for literary readers and other sorts of digital literature readers since it contains text-based interface and require detailed exploration, mapping and problem solving. It offers intricate and compelling literary simulation.

According to (Seiça, 2020) kinetic poetry is a poetic work that employs motion. The composition of the movement is on the transitions, timeouts, and intervals. It allows the words and letters of the poetry move or change dynamically as a response to the user interaction or to determine the sequence. It also engages the readers to combine elements of visual arts and literature in creating dynamic experiences. The last type of digital literature type is a network writing. It is an electronic literature written and published on line. It requires the author to visit and read multiple websites to find the narrative sources. Besides, it allows online collaboration or using network as a site for the performance.

Critical Thinking Skills in Digital Literature

Critical Thinking (CT) is one of the 4C's 21st century skills. According to (Facione, 1990) critical thinking is a significant tool to facilitate the students find a problem solving and decision. CT involves the ability of analyzing, evaluating and interpreting information or situation objectively and logically. It requires the ability to entail questions, give reason effectively, and make decision based on the evidence and reason. When biases appear, critical thinkers have to be able to identify the bias, recognize the logic fallacies, and consider with multi perspectives before making conclusions or taking an action. According to (Thomas, Keith and Lok, 2015) comprises three components of CT, those are skills, disposition, and knowledge. It can be seen in this following picture.

Picture 1. The framework of CT based on Thomas and Lok

In ELT, CT skills are very important for the students in deeply understanding the language. It helps the students to not only understand, but they can analyze the grammar rules and the diction used. Moreover, they can also understand the text better, and improve their skills in reading and writing. By implementing the CT based methodology, teacher can empower the students to solve language barriers, appreciate cultural nuance and developing their independent learners. Peacock (1997) and Ghosn (Ghosn, 2002) conveyed an argument which remarked that authentic literature is more beneficial in developing the students' personal interest in ELT, boosting their critical thinking, and providing them with a challenge to discuss cultural and global issues.

From the explanation, CT can be effectively taught via digital literature because of its interactive and dynamic nature. It also provides an immerse platform for the students and allow them to engage with various forms of multimedia content. The opportunity of analyzing and interpreting the different elements in the text can directly guide them to develop their CT skills, such as: (1) having the ability in text analysis, (2) boosting media literacy, (3) making interpretation and inference, (4) engaging students to collaboration and discussion, and (5) encouraging in reflection and meta-cognition.

CONCLUSION

Digital literature offers a rich and immersive environment for teaching critical thinking skills by involving the students in interactive and multimedia experiences that requires the ability to analyze, interpret, find solution, and make reflection. By integrating digital literature in the English language teaching, teachers can effectively enhance the students' CT skills while making them also increasing their language awareness and digital literacy. CT also leads the teacher in empowering the students to feel curious and exhausted with digital information, identify the biases and draw conclusion by negotiating the digital communication complexities such as understanding the nuances od online discourse and identify the impact of digital media on language and culture.

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ANALYSIS OF USING INTERNET-BASED APPLICATION "KELAS PINTAR" ON STUDENTS' CRITICAL THINKING SKILLS

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ABSTRACT

Consisting of statements of the research purpose, method, subjects, instruments, This study investigates the impact of utilizing the internet-based application "Kelas Pintar" on enhancing students' critical thinking skills. The method used in this research is descriptive qualitative method. Data were collected through class observations and interviews. The participants, drawn from SMKS IT Rafflesia tenth grade Health Department, engaged with the "Kelas Pintar" platform over a specified period. Complementing these findings, qualitative data elucidates the mechanisms through which the application fosters critical thinking. The advantages of using "Kelas Pintar" platform are more flexible, student-centered, extensive menu, and varied assessment methods. The obstacle to use "Kelas Pintar" platform is signal problems. Efforts are made by teachers and students by changing providers with better networks and using the learning video recording menu. Additionally, the study explores potential challenges and recommendations for optimizing the integration of internet-based platforms in educational settings to further enhance critical thinking development.

Keywords: *Internet, application, kelas pintar, critical thinking skills*

INTRODUCTION

In the digital era, educational technologies play an increasingly pivotal role in shaping the learning experiences and outcomes of students. With the proliferation of internet-based applications, educators are presented with new opportunities to innovate pedagogical practices and enhance student engagement and achievement. Among these emerging technologies is "Kelas Pintar," an application designed to augment traditional classroom instruction with interactive digital resources and personalized learning experiences. This research endeavors to explore the efficacy of "Kelas Pintar" in fostering critical thinking skills among students, recognizing the paramount importance of critical thinking as a foundational competency for academic success and lifelong learning.

In the dynamic landscape of the twenty-first century, the acquisition of critical thinking skills has emerged as an indispensable asset for individuals navigating an increasingly complex and interconnected world. Nowhere is this need more pronounced than among students in the pivotal stage of tenth grade, standing at the threshold of academic and professional pursuits that will shape their trajectories for years to come. As these students embark on their educational journey, equipped with a myriad of technological tools and resources, the imperative of cultivating critical thinking skills assumes heightened significance, underscoring the need for innovative approaches to education that empower students to thrive in an uncertain and rapidly evolving future.

The traditional paradigm of education, characterized by rote memorization and passive absorption of information, is ill-suited to meet the demands of a world characterized by constant change and disruption. High school students today are entering a workforce that values adaptability, creativity, and problem-solving skills attributes that are cultivated through the development of robust critical thinking abilities. As such, the educational landscape must evolve to prioritize the cultivation of these skills, equipping students with the tools necessary to navigate ambiguity, analyze complex problems, and make informed decisions in diverse contexts.

At the heart of this paradigm shift lies the recognition of critical thinking as a foundational competency for success in the twenty-first century. Defined as the ability to analyze, evaluate, and synthesize information to form reasoned judgments and make informed decisions, critical thinking empowers individuals to navigate the complexities of an information-rich world with discernment and

clarity. For tenth-grade students poised on the cusp of adulthood, the cultivation of critical thinking skills is not merely an academic pursuit but a transformative journey that will empower them to navigate the challenges and opportunities of an increasingly interconnected global community.

Central to the endeavor of fostering critical thinking skills among tenth-grade students is the intersection of technology and education. In an era characterized by ubiquitous access to information and rapid technological advancement, educators are presented with unprecedented opportunities to leverage digital tools and platforms to enhance learning experiences. Internet-based applications such as "Kelas Pintar" offer innovative solutions for engaging students, personalizing learning pathways, and facilitating collaborative problem-solving—all of which are essential components of a holistic approach to critical thinking instruction.

Against this backdrop, the research endeavors to explore the efficacy of the internet-based application "Kelas Pintar" in fostering critical thinking skills among tenth-grade students. By harnessing the interactive features, personalized learning experiences, and collaborative opportunities afforded by the application, educators seek to empower students to think critically, communicate effectively, and adapt to the ever-changing demands of the future. Through rigorous empirical inquiry, this research aims to illuminate the transformative potential of technology-enhanced education in preparing tenth- grade students for the challenges and opportunities that lie ahead.

The imperative of preparing tenth-grade students for the future necessitates a concerted effort to cultivate critical thinking skills within educational contexts. By embracing innovative approaches to instruction, harnessing the power of technology, and fostering a culture of inquiry and exploration, educators can empower students to thrive in an uncertain and rapidly evolving world. As tenth-grade students embark on their journey towards academic and professional success, the cultivation of critical thinking skills stands as a beacon of hope, illuminating the path towards a future defined by innovation, resilience, and intellectual curiosity.

METHOD

This research uses descriptive qualitative method. Sugiyono (2017) states that "qualitative research methods are research methods based on postpositivism or enterpre- tative philosophy, used to examine the condition of natural objects, where the researcher is the key instrument, data collection techniques are carried out by triangulation (a combination of observations, interviews, and documentation). the data obtained tend to be qualitative, the data analysis is inductive/qualitative and the research results are to understand the meaning, understand the uniqueness, construct phenomena and find hypotheses". The number of informants to be taken is one English teacher and three students. The informants to be selected by the researcher are students of SMKS IT Rafflesia tenth grade Health Department. The selection of informants is based on students who become class administrators such as class leaders, secretaries, and treasurers because class administrators are students who are quite active in interacting with teachers and often socialize the latest information regarding direct learning and learning using the "Kelas Pintar" application. Data were collected through class observations and interviews. In class observation, the researcher observes and records everything that happens in the form of field notes. The interviews adopted open-ended questions and the participants provided open-ended responses.

FINDINGS AND DISCUSSION

The researchers carried out triangulation (a combination of observations, interviews, and documentation). The researchers conducted observations as well as research documentation in the tenth grade Health Department. In addition, researchers conducted interview with Ms. Siti Afiah, M.Pd. as the vice principal for student affairs and English teachers who also routinely use the smart class application in the teaching process.

1. **Observation and Documentation**
    Observations were made to review the utilization of smart class internet-based learning applications in English subjects. The observation method is supported by documentation to strengthen the findings of the research results. Documentation was carried out by researchers during the observation. Based on the results of the observation, the implementation of learning

in the tenth grade of Health Department in English subjects used three aspects, namely the planning aspect, the implementation aspect, and the evaluation.

a. **Planning Aspect**

   In the planning aspect, English teachers first make a lesson plan. After that, teachers make a schedule for lesson planning through the "kelas pintar" learning application.

Figure 4.1 Lesson Planning Schedule

b. **Implementation Aspect**

   In the aspect of implementing biology learning activities using the smart class learning application, the steps taken by teachers and students are as follows:

   1) Learning activities begin at 07.30 WIB. After the learners entered the online classroom, the teacher started the class by saying greetings and taking attendance first. On that day, there was one learner who was absent due to illness.
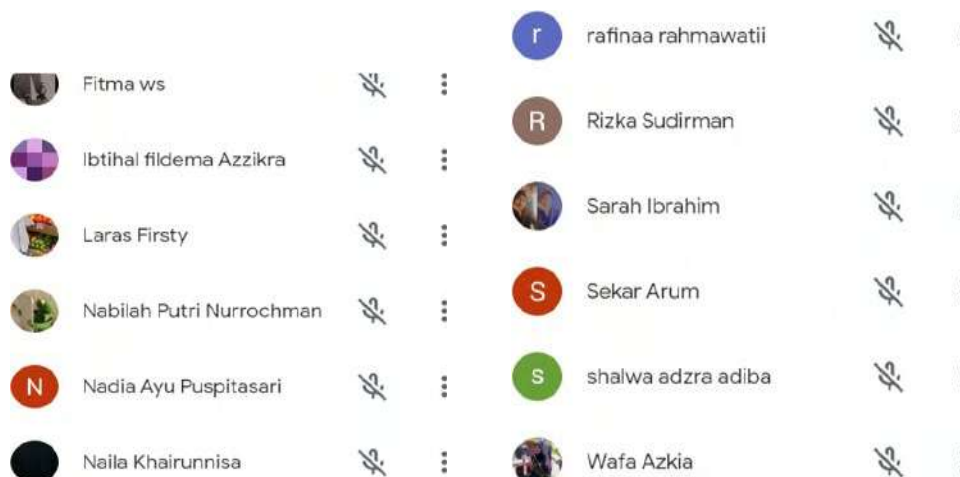
Figure 4.2 List of Students Participating in English Learning in "kelas pintar" Application

   2) In the core activities, the teacher began to display English subject matter about self introduction.
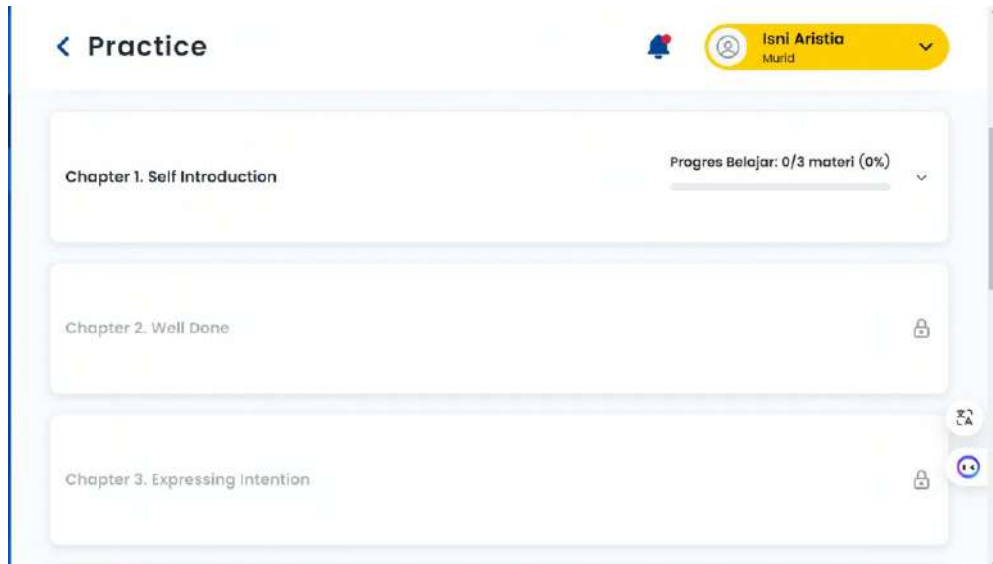
Figure 4.3 Screen display in the Class Menu in kelas pintar Application

3) Final Activity
   The final activity of learning implementation is carried out by the teacher giving conclusions about the material that has been learned and inviting students to ask about material that is still not understood. After that, the teacher conducts an evaluation by giving practice questions about the material that has been discussed.
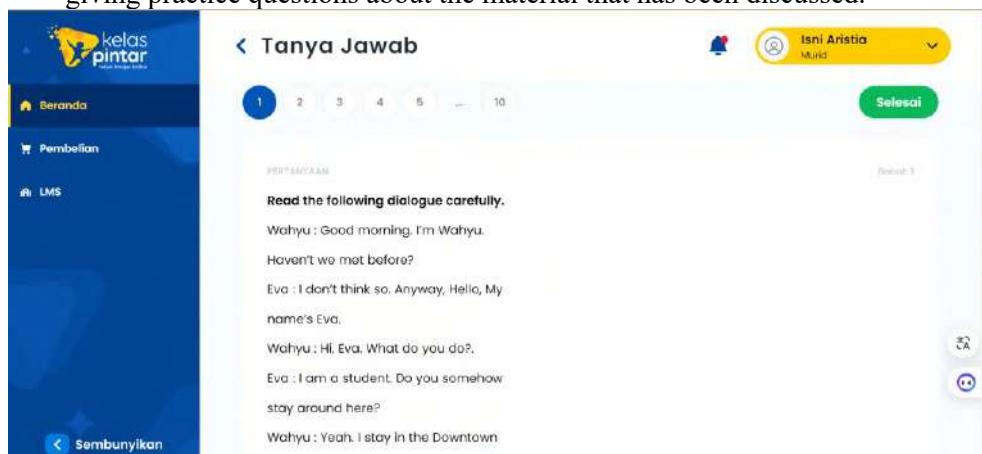
Figure 4.4 Process of Q&A session in kelas pintar Application

c. **Evaluation**
   The teacher evaluates by giving practice questions about the material that has been discussed. Practice questions are *uploaded* to the "homework" menu in the smart class application. Exercise questions amounted to 40 multiple choice questions.

Figure 4.5 The Process of Uploading Practice Questions on the "Homework" Menu in the "kelas pintar" Application

The results of the assessment of English practice questions with self introduction material are listed in the table below.

Tabel 4.1 Nilai evaluasi pembelajaran biologi materi ruang lingkup biologi

No	Nama	Nilai
1.	Agnia Erliana Sheva	80
2.	Ajeng Gayatri	88
3.	Amanda Maulidha	80
4.	Cameliana Putri	100
5.	Fitma Wening Samukti	88
6.	Ibtihal Fildema A.Z.	84
7.	Laras Firsty Fadina	82
8.	Nabilah Putri	84
9.	Nadia Ayu.P	90
10.	Naila Khairunnisa	94
11.	Putri Sekar Arum	86
12.	Rafina Rahmawati	80
13.	Rizka Sudirman	-
14.	Sarah Ibrahim M.J	96
15.	Shalwa Adzra.A	80
16.	Wafa Azkia.W	98

2. **Interview**

Interviews of research subjects were conducted for two days, located in the SMKS IT Raflesia Depok. On the first day, the researcher conducted an interview with the English subject teacher as well as the vice principal for student affairs. Furthermore, on the second day, the researcher conducted interviews with three students from the tenth grade of Health Department.

a. **Teacher Interview**

After making observations about activities when teachers teach on "kelas pintar" application, the researcher interviewed the English teacher, Mrs. Siti Afiah, M.Pd. regarding the use of "kelas pintar" application at SMKS IT Raflesia Depok. The following are excerpts of interviews regarding the advantages, obstacles, and efforts to overcome obstacles in using the smart class learning application.

Table 4.2 Advantages, obstacles, and efforts to overcome obstacles in the "kelas pintar" Application

1.	Apakah keunggulan dari aplikasi kelas pintar yang digunakan pada proses belajar mengajar di sekolah Bapak/Ibu?	Keunggulannya guru dan siswa dapat berkomunikasi kapanpun dan dimanapun, sepanjang terhubung dengan internet, pembelajaran berpusat pada siswa, sehingga siswa dituntut aktif dalam kegiatan belajar mengajar, dan juga penilaian dapat dilakukan dengan berbagai metode yang lebih bervariasi.
2.	Apakah terdapat hambatan dari penggunaan aplikasi kelas pintar tersebut?	Hambatan lebih kepada sinyal ya. Kalau sinyalnya jelek, koneksi internet tidak stabil, maka itu akan menghambat proses pengajaran.
3.	Bagaimana upaya Bapak/Ibu untuk mengatasi hambatan tersebut?	Salah satu upaya yang dapat saya lakukan dengan membuat dan mengupload video pembelajaran agar siswa dapat mempelajari Kembali materi yang telah diberikan

Table 4.3 Interview identification of IT capabilities and availability of facilities and infrastructure

3.	Apakah Bapak/Ibu mengidentifikasi terlebih dahulu kemampuan IT peserta didik sebelum proses pembelajaran menggunakan aplikasi kelas pintar?	Sebelum mengaplikasikan penggunaan aplikasi kelas pintar di tiap-tiap kelas, sekolah terlebih dahulu mengadakan sosialisasi penggunaan aplikasi kelas pintar kepada para siswa agar mereka tidak mengalami kesulitan saat mengoperasikan aplikasi kelas pintar
4.	Apakah ketersediaan sarana dan prasarana yang dimiliki peserta didik sudah mendukung dalam pembelajaran menggunakan aplikasi kelas pintar?	Sekolah telah men survey seluruh siswa akan kepemilikan laptop atau minimal smartphone. Hal tersebut dilakukan untuk mempermudah proses penggunaan aplikasi kelas pintar di lingkungan sekolah. Hasilnya hampir 80% siswa memiliki laptop dan 100% memiliki smartphone.

Table 4.4 Interviews on Learning Strategies and Preparation of Teaching Materials

5.	Strategi pembelajaran seperti apa yang Bapak/Ibu terapkan dalam pembelajaran menggunakan kelas pintar?	Strateginya tentu saja yang pertama menentukan tujuan pembelajaran yang jelas, lalu membuat jadwal pembelajaran yang sesuai, menciptakan suasana belajar yang menyenangkan seperti hal nya di dalam kelas sungguhan, serta membuat video pembelajaran agar para siswa dapat mempelajari kembali jika ada materi yang belum dipahami
6.	Apakah Bapak/Ibu menyusun terlebih dahulu bahan ajar yang akan digunakan dalam pembelajaran menggunakan aplikasi kelas pintar?	Tentu saya selalu menyiapkan bahan ajar dalam bentuk RPP ya.

Table 4.5 Communication Forum Constraints

7.	Apakah kendala Bapak/Ibu dalam membentuk forum komunikasi ketika pembelajaran menggunakan aplikasi kelas pintar akan dimulai?	Untuk kendala membuat forum sebenarnya tidak ada. Saya membuat grup WA sebagai sarana komunikasi tambahan. Hanya saja, terkadang beberapa siswa tidak update ketika notifikasi untuk mengikuti kelas virtual di kelas pintar masuk ke dalam email nya. Hal tersebut menyebabkan banyak siswa yang terlambat join dan akhirnya waktu pelaksanaan pembelajaran juga mundur.

b. **Learner Interviews**

The next interviewed research subjects were students from the tenth grade of Health Department, there are three student, Naila Khairunnisa, Wafa Azkia.W, and Cameliana Putri. Each subject was asked questions about the utilization of the smart class learning application in English subjects.

Table 4.6 Triangulation of Learner Interview Sources

Subjek I	Subjek II	Subjek III
Aplikasi yang biasa dipakai saat mata pelajaran Bahasa Inggris WA Grup dan Kelas Pintar	Biasanya kita pakai WA Group, dan paling sering pakai aplikasi kelas pintar yang disediakan Sekolah	Aplikasi WA Grup dan Kelas Pintar
Sistem pelaksanaannya dengan masuk ke dalam menu kelas pintar untuk belajar sehari-hari dan *download* tugas atau latihan soal di menu "*project", "*PR", atau "tugas"	Sistemnya kita dikirimin notif melalui email buat masuk ke akun kelas pintar, setelah itu tinggal login dan mulai belajar. Guru mengupload ppt nya ke layar sehingga kita bisa lihat materinya di layar. Kalau ada tugas atau PR juga seringnya di upload di menu tugas atau PR sama ada deadline nya juga.	Sistem pembelajarannya dengan *login* ke dalam akun kelas pintar lalu guru menerangkan materi di menu kelas. Guru juga meng *upload* tugas atau PR di menu tugas, *project,* atau PR. Terkadang pelaksanaan ujian atau ulangan juga dilaksanakan di menu ujian dalam aplikasi kelas pintar
Dalam sehari kurang lebih 1 jam tergantung gurunya memberikan pelajaran lewat WA grup atau masuk ke dalam aplikasi kelas pintar	Nggak tentu ya, seringnya sih 30 menit sampai 1 jam sering belajarnya pakai kelas pintar.	Kurang lebih sekitar 1 jam, kadang menghabiskan waktu 30 menit untuk menerangkan materi lalu sisanya 30 menit lagi untuk mengerjakan tugas.
Pendapat saya aplikasi kelas pintar ini membantu dalam hal belajar baik di rumah maupun di sekolah	Cukup efektif sih ya. Karena kalau cuma pakai WA grup atau Google Classroom aja aku kurang paham karena nggak dijelasin langsung. Selain itu, menu-menu nya juga banyak sesuai dengan kebutuhan kita. Kalau mau upload tugas atau PR juga ada menu nya tersendiri	Pendapat saya tentang penggunaan aplikasi kelas pintar cukup menarik
Kelebihannya saya bisa mengulang kembali materi yang belum dipahami dengan rekaman pembelajaran yang disediakan kelas pintar, ada notifikasi di email saat tugas diunggah sehingga membuat saya tidak lupa mengerjakan tugas	Kelebihannya itu tadi, menu-menu yang disediakan banyak dan sesuai kebutuhan kita. Kita bisa belajar seperti di ruang kelas, tapi bisa juga upload tugas dan PR kaya di google classroom, jadi menu-menunya cukup lengkap.	Kelebihannya aplikasi kelas pintar banyak menyediakan menu-menu yang lengkap untuk belajar apalagi jika dibandingkan dengan WA grup pembelajarannya lebih tidak efisien karen tidak dijelaskan langsung oleh guru
Menu kelas untuk belajar sehari-hari, selain itu menu tugas, *project,* dan PR, serta menu ujian juga pernah digunakan	Menu yang paling sering dipakai itu menu kelas, PR, sama tugas, waktu corona masih tinggi kita juga pernah pakai menu ujian di aplikasi kelas pintar.	Menu kelas untuk belajar, *project,* tugas, dan PR untuk *upload* Latihan soal, pekerjaan rumah, atau kuis, dan menu ujian.
Manfaatnya saya bisa belajar dimanapun, semua kebutuhan upload tugas dan sebagainya	Manfaatnya kita tetap bisa belajar efektif dimanapun kita berada. Selain itu, kita juga bisa	Manfaatnya kita bisa belajar dimana saja dan kapan saja serta bisa

ada di satu aplikasi dan semua diberikan notifikasi di email sehingga tidak terlewat untuk dikerjakan dan masih banyak lagi	lihat-lihat lagi rekaman pembelajarannya kalau ada materi yang masih belum dipahami.	mempelajari materi yang belum dipahami melalui video rekaman pembelajaran
Perasaan saya senang	Perasaannya cukup senang dan merasa cukup terbantu	Perasaan saya cukup tertarik dan senang
Saya jarang menemui hambatan, paling sebatas sinyal saja yang terkadang bermasalah	Hambatannya kalau sinyal jelek kita tidak bisa belajar efektif, lalu untuk biaya internet nya juga lumayan mahal	Hambatannya kalau sinyal sedang jelek maka tidak bisa mendengarkan penjelasan dari guru
Kalau hambatan sinyal terjadi pada saat guru sedang menjelaskan, maka saya akan menonton ulang video pembelajaran supaya tidak ketinggalan pelajaaran	Gimana ya, kalau sinyal jelek paling aku pinjam wifi keluarga di rumah yang provider nya menyediakan sinyal yang lebih bagus, kalau biaya internet mahal, paling aku hemat-hemat uang jajan untuk beli kuota internet.	Kalau sinyal sedang tidak stabil maka saya mencoba menonton video pembelajaran yang di *upload* oleh guru di lain waktu

Based on the collection of learner interview data above, it can be concluded that the learning applications used in learning English are "kelas ointar" applications and *whatsapp* groups. The implementation system of English learning using "kelas pintar" application by means of students getting notification of the learning plan schedule on their respective *emails*. Next, students *log* into the "kelas pintar" account, then the teacher explains the material on the "class" menu. Teachers can also upload assignments or homework on the menu "tugas", "*project*", or "homework" menu. Sometimes the implementation of exams or tests is also carried out on the "latihan" menu contained in the "kelas pintar" application. The length of time students access "kelas pintar" application in English subjects is around one hour.

Discussion

One of the central themes emerging from the discussion is the symbiotic relationship between technology and pedagogy in shaping learning experiences. The successful implementation of "Kelas Pintar" as an educational tool hinges upon the alignment of digital resources with pedagogical objectives and instructional practices. The application's user-friendly interface, interactive content, and personalized learning pathways exemplify the convergence of technology-mediated learning and pedagogical principles, facilitating active engagement and meaningful learning experiences among students. The quantitative analysis revealed a statistically significant improvement in critical thinking skills among students following their engagement with "Kelas Pintar." This suggests that the application serves as an effective catalyst for cognitive development, fostering analytical reasoning, problem-solving, and evaluative abilities. The observed enhancements in critical thinking were not only evident in performance metrics but also echoed in qualitative accounts of heightened engagement, collaborative problem-solving, and knowledge construction facilitated by the application.

Quotation

In the exploration of the impact of technology on education and critical thinking, it is essential to draw insights from the perspectives of renowned scholars and thought leaders. The following quotations offer valuable reflections on the intersection of technology, pedagogy, and cognitive development, providing a framework for understanding the transformative potential of internet-based applications such as 'Kelas Pintar' in enhancing students' critical thinking skills.

Recent advances in technology, especially education technology, have produced positive results in the education sector. These new educational technologies support the teaching and learning process, technology has digitized the classroom through *digital* learning tools such as computers, *iPads*, *smartphones*, and smart *digital* whiteboards, with these technologies can increase learner engagement and motivation toward learning (Iskandar, dkk, 2020).

The use of various innovative techniques and methods can certainly create a conducive learning process situation. Students are directly involved in absorbing information and restating the recorded information and restating the recorded information obtained according to each student's ability (Narmaditya, 2021).

The 21st century is characterized by an era of globalization that is developing in the field of technology, therefore it requires qualified humans, to be applied by professionally managed agencies so as to produce superior human resources, the most important education system is related to the human resources involved in the education process, both educators and education personnel, currently the digital world has advanced very rapidly (Malika. 2021).

Critical thinking is one of the characteristics of 21st century learning known as 4C, critical thinking (critical thinking), creativity (creativity), communication skills (communication skills) and collaboration (working together). (Nuraida, 2019) states that critical thinking is a a complex process, if implemented properly and correctly, will assist in the systematic review of complex ideas, so that problems become lighter to solve.

CONCLUSION

In conclusion, the results and discussion presented herein underscore the transformative potential of internet-based applications such as "Kelas Pintar" in enhancing students' critical thinking skills. By providing empirical evidence of the application's efficacy and elucidating the underlying mechanisms of its impact, this research contributes valuable insights to the field of educational technology and cognitive development. Moving forward, addressing challenges and implementing recommendations outlined in this study will be instrumental in harnessing the full potential of digital technologies to cultivate the next generation of critical thinkers and problem solvers.

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STRIVING CULTURE PRESERVATION IN ELT CONTEXT; REVEALING MULTICULTURALISM ON ELT TEACHERS' PRACTICES AND BELIEFS

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ABSTRACT

Instilling cultural values and content into ELT classrooms has been a strategic issue among experts since several theories about improving learners' knowledge and performance are imbued by multiculturalism. Some studies have elucidated multiculturalism and its position in pedagogical context; however, this study will try to reveal English Language Teaching (ELT) teachers' beliefs and efficacy in culture-valued areas. This study is aimed to uncover ELT teachers' beliefs and elucidate their multiculturalism practices in ELT context. To gain those objectives, naturalistic-approach case study with non-participatory observation and semi-structured interview will be undertaken utilizing Multicultural Teaching Observation Instrument (MTOI) toward ELT teachers in particular area in Sulawesi Barat which cultural preservation has been stakeholders' concern. Gained information then will be analyzed using a set of qualitative analysis procedures adapting Phases of Thematic Analysis. The result of this study will be drawn from the holistic findings related to the study's theme. The infer is expected to reveal the multiculturalism position in ELT context to enhance practical and theoretical knowledge and to give hopes and perspectives on cultural preservation.

Keywords: ELT, Multiculturalism, Cultural Preservation

INTRODUCTION

The up-to-dated trends on English Language Teaching (ELT) referred the teaching directions into complicated teaching circumstances with heterogeneous ELT learners there. Rigorous works of ELT teachers are necessary to ensure that all features of teaching components are well prepared and executed in the classroom process. Teaching English does not mean to involve only internal linguistics features but also external linguistics things, not excepted to cultures. (Aliakbari, 2004; Yansyah, 2020). Involving cultures as part of ELT context has been being precious concern of any parts in ELT context since it is believed the existence of language teaching could not be separated from the richness of cultures around the language itself. Multiculturalism plays a vital role in English Language Teaching (ELT) by acknowledging and celebrating the diverse linguistic and cultural backgrounds of learners. (Guo & Sidhu, 2024; Haswani et al., 2023). These literature reviews explore recent research and scholarship on multiculturalism in ELT, focusing on key themes such as cultural competence, equity, decolonization, translanguaging, critical multiculturalism, identity, intercultural communicative competence, materials development, teacher education, and digital technologies.

Theories of multiculturalism in ELT context have been raised as the issues of the endangered cultural artifacts in context of language learning. Since the rapid development of ELT in Indonesia as government's concern, many parties also focus on how to defend the local culture in ELT context. (Kita Ngatu & Basikin, 2019; Novita et al., 2020; Pennycook, 2018). The existence of multicultural features in handling ELT class will ease ELT teachers to deliver content-rich material and learning for ELT learners. For that reason, ELT teachers need to have a comprehensive Cultural Competence in ELT Curriculum enable them to embed cultural competence into ELT curricula, as Agarwal & Jindal-Snape (2020) emphasize its significance for enhancing learners' linguistic and intercultural competence. This idea brings the new paradigm on how ELT teachers should treat learners with a requirement; ELT teachers need to have adequate competence in handling the class with multiculturalism awareness. As the basis of this kind of competence, it is necessary to refer to Holliday (2018) that proposes the importance of promoting equity and inclusion in ELT classrooms, addressing issues of power, privilege, and marginalization to create supportive learning environments for all students. The equity and inclusion in ELT context and classroom also come to an end; decolonizing ELT by challenging hegemonic

practices and promoting linguistic diversity through translingual practices. (Canagarajah; 2018). In micro-competence, at least, ELT teachers may aware the implementation of multiculturalism as a part of multiculturalism itself by promoting not only target languages but also local or event students' mother-tongue in language interaction since as García, O., & Wei, L. (2014) advocate for translanguaging pedagogy as a means of promoting multilingualism and cultural diversity in ELT classrooms. ELT teachers are expected to understand and own adequate competence in embedding multiculturalism in ELT class to ensure that they achieve not only cognitive objectives of teaching but also a hidden curriculum; helping local culture to be existed and preserved during a rapid development of ELT class nowadays.

Nowadays, ELT classrooms are demanded to be variative in accommodating learners' needs and styles. The development of the era also led the ELT context to accommodate students' learning style. (Arif et al., 2021). Some teaching features may be involved in multiculturalism endeavors by ELT teachers. It may be raised in material development conducted by the ELT teachers. They need to realize the continuation of multicultural features on material or learning sources they are developing as McKay & Bokhorst-Heng (2008) propose some principles and practices for developing materials that reflect multicultural and multilingual realities in ELT classrooms. ELT teachers may guide students into a provocative learning material while keeping the students' awareness on cultural preservation. For more sophisticated features, ELT teachers are also called to utilize technology in ELT class. This current situation is possibly related to multiculturalism in ELT teaching. Though teachers maximize Technology-Enhanced Language Learning (TELL) as a learning approach, it is potentially realized of digital technologies in promoting multiculturalism in ELT, highlighting the role of online resources, digital tools, and virtual exchange programs in facilitating intercultural communication and collaboration (Stockwell; 2021). In the end, it is absolutely possible to promote multiculturalism in English Language Teaching, highlighting current research, trends, and challenges in promoting cultural diversity, equity, and inclusion in ELT contexts.

Identifying the existence of multiculturalism in ELT context is not an easy thing due to the complexity of ELT teachers' variety during the class. To deeply explore the existence of multiculturalism in classroom circumstances, James A. Banks (2008) proposed five dimensions or components of multicultural education, which provide a comprehensive framework for promoting diversity, equity, and social justice in educational settings. Let's delve into each dimension in detail and explore concrete strategies for implementing them: (1) Content Integration; Content integration involves infusing diverse perspectives, experiences, and contributions from various cultural groups into the curriculum across subject areas, (2) Knowledge Construction Process; The knowledge construction process refers to the ways in which diverse perspectives and cultural insights are integrated into the process of learning and understanding, (3) Prejudice Reduction; Prejudice reduction involves challenging stereotypes, biases, and discriminatory attitudes towards individuals or groups based on their cultural, racial, or ethnic identities, (4) Equity Pedagogy; Equity pedagogy involves employing teaching strategies and practices that address the diverse learning needs and experiences of all students, particularly those from marginalized or underrepresented groups, and (5) Empowering School Culture and Social Structure; Empowering school culture and social structure involves fostering a supportive and inclusive school environment that values diversity, promotes equity, and empowers all members of the school community.

This study tries to elucidate the implementation of multiculturalism in the ELT context due to some previous studies that found that multiculturalism has been positively toward ELT students. (Asrianti et al., 2022). Unfortunately, this previous focus on students' views instead of exploring ELT teachers' cognition, beliefs or efficacy in implementing multiculturalism in ELT classrooms. While (Xu, 2013) explored multiculturalism in China's context in which it is different with cultural context in Indonesia where cultural preservation has become concerned these decades. Therefore, to elucidate a deep exploration on multiculturalism, this study focuses on two (2) objectives: (1) To explore ELT teachers' beliefs on multiculturalism in ELT classroom, and (2) To elicit ELT teachers' practices in multiculturalism on ELT classroom context.

METHOD

This study applies a qualitative approach with single-case research design to explore respondents' live experience and perspectives about the object of the study (DePoy & Gitlin, 2016). The

information obtained from the respondents would be the main data to uncover ELT teachers' belief on multiculturalism in ELT classroom context and their efficacies in implementing this term in teaching practices. In order to obtain the information as the data of this research, some respondents were chosen purposively as primary data during this study. Respondents of this study were two English teachers in a state school in which the students are heterogeneous in cultural background. This study itself was undertaken from February-April 2024 in SMAN 1 Sendana, Majene Regency, West Sulawesi.

To explore the information precisely, this study utilized observation and interviews with respondents. Observation focuses on comprehending the natural environment as it is experienced by individuals, rather than altering or manipulating it. The researcher conducted nonparticipant observation. According to Gay et al. (2019), nonparticipation observation involves observing an event without direct involvement from the researcher. In doing the observation, the researcher employed an observation checklist, which is a list of things to look for when observing a class. The observation checklist's criterion is based on Banks' (2008) five dimensions of multicultural education practice, as outlined in the linked literature review. To deepen information regarding the students' opinions of the teachers' use of multiculturally-based English language instruction, the researcher in this study conducted student interviews. The interviewee was advised by the researcher to express their opinions freely.

As a result, the investigator employed Wilson's (2014) interview guide. The researcher employed a qualitative data analysis approach based on Braun and Clarke's (2006) theme analysis model to examine the interviewees' responses in particular. This approach was utilized to analyze data from classroom observation and interviews. The process of thematic analysis involves finding, examining, and summarizing recurring themes in data. The process of utilizing thematic analysis to analyze data consists of six steps: becoming acquainted with the data, creating preliminary code, looking for themes, evaluating themes, defining and labeling themes, and creating the report.

Dimensions	Concrete Strategies	Research Instrument
Content Integration	- The teacher uses students' cultural materials - The teacher uses teaching materials based on the culture of English-speaking country - The teacher uses teaching materials from a variety of cultures in English and non-English speaking countries	observations of curriculum materials, textbooks, and instructional resources to assess the representation and inclusion of diverse cultures, perspectives, and contributions across subject areas.
Knowledge Construction Process	- The teacher gives the students some questions - The teacher explains the lesson (consider the cultural identities and social position, such as values, relationships, personal history, and beliefs) - The teacher concludes the lesson	Observational studies, instructional strategies, and learning activities to determine how diverse perspectives are incorporated into the construction of knowledge and understanding.
Prejudice Reduction	- Teacher allows students to work in pairs - The teacher allows students to work in a group (which consists of different cultural backgrounds) - Teacher asks his/her students to apologize whenever they misbehave - Teacher gives reward with different expressions - The teacher responds to students' thanks	observing changes in students' attitudes, beliefs, and stereotypes toward diverse cultural groups following multicultural education interventions or curricular initiatives.
Equity Pedagogy	- Implementing diversity education programs that raise awareness about stereotypes, prejudice, and discrimination. - Engaging students in activities that promote empathy, perspective-taking, and understanding of diverse cultural backgrounds.	Classroom observations or teacher self-assessment tools to evaluate the extent to which instructional practices promote fairness, inclusivity, and culture.
Empowering School Culture and Social Structure	- Establishing multicultural education committees or task forces to develop and implement diversity initiatives and policies.	School climate observation to assess the extent to which the school environment fosters inclusivity

RESULTS AND DISCUSSION
Results

Researchers conducted observations to portray how ELT teachers have involved multiculturalism in ELT classrooms. There were two ELT teachers (T1 and T2) that were observed to give the information about multiculturalism in the classroom. The result of those observations could be explored as follows:

1. Content Integration

In integrating the content, both respondents basically embed multiculturalism in the form of translingual, in which ELT teachers used both English, as the target language, and Bahasa Indonesia as students' mother tongue or second language. In specific context, while delivering material in classroom, T1 tried to describe the material using specific cultural-famous:

T1: *Kalau Indonesia bendanya di Depan, Papan Tulis, oke??? Papan Putih. Kalo English Putih Papan, bendanya di belakang* (ELT teachers were trying to distinguish the differences between English and Bahasa Indonesia in forming phrase)

T1's utterances above shows that teachers tried to vary the cultural examples involved in class by elaborating Target Language examples (represents English culture) and students' culture (second language). T1 endeavored to give familiar examples in which it will be easy for learners to gain because they often interact with the things instead of always utilizing examples from the target language. Based on teachers' Lesson Plan, it also could be seen that ELT teachers planned teaching using cultural artifacts either target languages or students' culture. It implies multiculturalism is adapted by the T1 respondent. Even the T1 ELT showed that he sometimes empowered local-literature works as teaching material besides using materials from English books that he used in the classroom. From T1's perspective, he believed that utilizing cultural artifacts became an optional way for English Language Teaching. According to his information, ELT material was adopted with local culture based on students' origins.

While on the other hand, another information about integrating multiculturalism content was obtained from second respondent (T2). Based on observation it can be seen that T2 involved cultural authentic material applied by T2 in the classroom. It can be seen on the following dialogue:

T2: *Okay students, ibu sudah minta kan untuk mencari cerita rakyat on your tribe. Nah sekarang kt akan diskusikan kemudian nanti kita learn about used tenses (materinya tentang pas tense)*

T2 tried to empower traditional culture artifacts as the core of ELT materials. T2 assigned students to find fables or legends stories as the material to talk about past tenses. T2 believed that empowering traditional cultures artifacts as the content of material in ELT context could ease students to achieve cognitive and competence in ELT context.

2. Knowledge Construction Process

During the classroom condition, it could be seen that both respondents (T1 and exploited different approaches on how they constructed knowledge for students. In triggering students' knowledge, T1 started with questions for students but researchers did not find any cultural artifacts or things empowered there. From the observation, T1 and T2 tried to give triggering questions for the students but their dialogues focused on forming sentence structure instead of touching cultural discourses. Cultural artifacts appeared as material content instead of part of the knowledge construction process. When both respondents were asked about constructing knowledge using multiculturalism through discussion or paired interactions, T1 and T2 stated that they sometimes conducted empowered material based on reference books or abroad internet sources.

3. Prejudice Reduction

In implementing prejudice reduction, T1 and T2 had similar approach but specifically different. T1 endeavored this feature by triggering students with questions and give opportunities for students to response questions and let the other students to give responses or feedback toward those responses as shown on the following dialogues:

T1   : *Kalo bilang ini buku siapa kita bilang apa dalam Bahasa Inggris??*
Student   : *Who have the book?*

Another student   : *Tania (bukan).*
T1   : *That's okay. Jadi kalau mau bilang ini buku siapa kita bilang....*

The conversation showed that T1 guided students to appreciate their mate's responses. T1 triggered interaction using some questions to see how well students understood the lesson while at the same time giving the chance for students to show respect to each other. T1 believed that it is necessary to create a space for students to show their respects toward other students in the classroom.

On similar actions, T2 emphasized on expressing reward toward students' achievement in classroom interaction. Similarly, T2 also guided students with some questions and gave responses and feedback toward those responses to develop warm connections among students. Those facts could be shown on situation below:

T2   : *Apa-apa lagi bentuk tenses yang sudah kita pelajari?*
Student 1   : *Past tense... Future*
T2   : *Bagus sekali (menyebut nama siswa), siapa lagi yang bisa?*
Students 2   : *Simple present tense, Simple past tense...*
T2   : *Bagus...lebih detil ya... nah kalian harus ingat ya soal tenses ini*

This conversation showed that T2 tried to reduce prejudice among students by giving positive responses and reward (acknowledgment) toward students' responses. This action also gave warm connections among students that were able to build communication and multiculturalism in the ELT classroom. Unfortunately, these two respondents (ELT teachers) did not manage students into group works that will strengthen multiculturalism practices in the classroom.

These two respondents implemented multiculturalism mostly in the form of integrating teaching content and prejudice reduction. Here T1 and T2 as the respondents managed ELT class to embed multiculturalism for students. While both of them did not effectively show the implementation of multiculturalism in the knowledge construction process. This point is necessary to be an improvement for ELT teachers.

4. Equity Pedagogy

Equity pedagogy leads ELT teachers to guide students on various and different treatment toward students based on the variety of cultures among students. Based on the observations conducted toward both respondents (T1 and T2) it can be found that they did not treat students based on equity pedagogy in which both ELT teachers applied monotonous and similar teaching methods during the observations. When this information was confirmed through an interview, it was found that ELT teachers felt it not easy to guide students into equity pedagogy. But it is possible because classroom observations were conducted in which learning topics were difficult to be handled in various teaching methods.

Discussion

Multiculturalism turns out to be an important part of how ELT teaches since the importance of involving not only cognitive facets but only affective and non-cognitive things. The involvement of multiculturalism, for some reasons, may help learners and teachers to gain the existence of a hidden curriculum as a necessary aspect in education. (Giray et al., 2023; Hatipoğlu & Semerci, 2023) ELT teachers need to realize that involving culture is necessary in ensuring that learners may understand target language comprehensively; linguistics and non-linguistics facets of language. Understanding target language's cultural artifacts may escort learners to master target language thoroughly, however, the balance between target languages' culture and students' local culture demands ELT teachers to apply multiculturalism, instead of single-culturalism. (Darong & Menggo, 2021; Erlina et al., 2018).

Besides, multiculturalism sounds an alternative for ELT teachers in creating varied teaching sources and media for ELT students. Integrating multicultures in teaching means ELT teachers have altered their paradigm that cultural artifacts are available options to create a fascinating ELT classroom. They do not need to utilize only a ready used foreign culture artifact, but also combine it with local culture artifacts. ELT teaching absolutely may empower the effectiveness at the end of the class using local culture material, gaining the effectiveness while avoiding culture endangered at another side (Xu, 2013) Multiculturalism is absolutely needed in ELT context to not only achieve teaching goals but also to assist cultural preservations.

This study reveals that multiculturalism is applied by ELT teachers mostly by integrating teaching content. In the Indonesian context, basically, ELT teachers will start multiculturalism by combining English as the target language and Bahasa Indonesia or we know that as translanguaging. ELT teachers absolutely may support ELT learners using this thing. ELT teachers need to support them as, at the same time, endeavor the effectiveness of teaching. Besides, it also turns class into identity-supportive that enables students' culture background, language in this case, to be involved in ELT (Rajendram, 2023). Integrating non-target language in ELT class also may appear as a strategy for ELT teachers, especially for migrant students in the class. (Duarte, 2020). Beside the language integration, ELT teachers also utilize multiculturalism in teaching material. Commonly English textbooks or other teaching media and sources entail target language (English) artifacts as the core of content.

However, bringing the local culture together into English textbooks sounds like an intriguing movement to enrich students' knowledge and perspectives. (Marwa et al., 2021). Students have more options to enlarge their capacity and understanding and, practically, they are ready to apply the language in real context and conditions. Therefore, it is necessary for ELT teachers to set the balances up by engaging not only the target language's culture but also utilize the existence of students' local culture in their teaching. (Marwa et al., 2021). This study revealed that ELT teachers need to understand the basic concept of local culture before attending it in ELT classroom context.

CONCLUSION

ELT teachers on this study revealed multiculturalism in ELT class context by implementing some components of it. Mostly, multiculturalism was conducted by integrating the target language's culture and students' local culture in the form of material or teaching content. Besides, ELT teachers also presented translanguaging in which they tried to use not only English as the target language as the medium of instruction but also combine it with Bahasa as the representative of the local language of the area. Moreover, ELT teachers also accommodated prejudice reduction among students by handling students' responses carefully so students did not feel worried about making a lot of mistakes in learning English. Even though ELT teachers did not apply all components of multiculturalism in ELT classroom, they believed that multiculturalism has turned to be an essential part of ELT, especially in Indonesia with numerous existing local cultures. Further studies are expected to explore more information about these things and can give more recommendations for ELT teachers in necessitating multiculturalism in their ELT class.

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THE IMPLEMENTATION OF ALBERT BADURA'S BEHAVIORISM IN ENGLISH LANGUAGE LEARNING AT BULE HOUSE ENGLISH VILLAGE PARE

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ABSTRACT

Implementation of Albert Badura's Behaviorism in English Language Learning at Bule House in Kampung Inggris Pare. Kampung Inggris is a place that gets interesting attention from the local and even international community because it is considered as an intensive and fun English learning facility. There are more than 160 course institutions in English Village. Each institution offers various methods, facilities, and curricula with various learning durations. However, of the many institutions there is one unique institution. *Bule House* is considered unique because it is the only institution that accepts students from foreign countries such as China, Thailand, Korea, and Japan, but almost all of them have no basics in English, not even a single tutor who is fluent in all four languages. The research questions formulated include (1) How does the use of the behavioristic approach take place in the English learning process? (2) What is the motivation of students before and after the use of the behavioristic approach; and (3) How is the effectiveness of using the behavioristic approach in improving English learning outcomes? This research uses a combined type to test learning competence. The respondents were 60 learners. The instruments used were tests, questionnaires, and interviews. The results presented are an explanation of the use of a behavioristic approach that is oriented towards providing stimulus-response continuously to improve learners' language acquisition. This acquisition is in the form of increased mastery of speaking, writing, vocabulary, and reading skills. Learning with a behavioristic approach can increase learning motivation. The success of learning outcomes can be predicted because the behavioristic approach uses repetitive stimulus patterns designed through habits from a pleasant environment.

Keywords *English Village, Albert Bandura's social learning activities*

INTRODUCTION

Learners at Bule House face learning difficulties that impact on the success of English language learning. The biggest difficulties experienced by learners stem from the absence of English basics owned by learners, tutors also do not have a language of instruction in learning, approaches, and inaccurate learning strategies that are applied. This has an impact on the stability of the enthusiasm or motivation of students to learn so that there is a lack of achievement of learning objectives. Aziza (in Akla, 2021: 88) shows that the difficulties experienced by students when mastering linguistic material are influenced by monotonous learning techniques and strategies. The strategies used in learning that are too monotonous lead to a lack of motivation in learning (Wijanarko, 2017: 52). Students' learning difficulties are also influenced by the inaccurate stimuli provided by the teacher. These difficulties have an impact on the monotony and inaccuracy of the intake received by students.

Bule House learners' English learning difficulties were identified as stemming from both linguistic and non-linguistic issues. These problems include difficulties in interpreting the meaning of reading, speaking and writing. On the other hand, non-linguistic difficulties are related to factors inside and outside the learners in the form of unstable enthusiasm or motivation, negative attitudes in learning such as lazy, rowdy, difficult to concentrate, the learning environment is not conducive due to differences in behavior and culture,

As far as research on English language learning at Bule House is concerned, the study is oriented towards three main issues. *First,* the urgency of learning strategies and methods. Both need to be processed in a varied manner and able to create a pleasant atmosphere. On the other hand, this can optimize learning interest to the aspect of learning outcomes. Some explanations state that the existence of teachers in teaching and learning activities has a crucial influence on learning *goals*. The *second* is about media-oriented studies. Media as one of the supporting facilities that is able to make a major contribution in increasing learning concentration. The media presented in the learning process will

crucially give significance to the classroom atmosphere. This influence will directly impact on the considerable optimization of students' concentration and learning outcomes.

This research seeks to complement previous research results that still ignore behavioristic factors. It also involves the psychological role of learners. The behavioristic approach to English learning can be the right choice in solving the problem which is the lack of learning competence. Directly, this research will describe the learning process in the field of English that is carried out in a participatory manner and includes an environmental behavior approach. Based on the above review, three questions are formulated, namely: 1) how is the implementation of behaviorism in the English learning process; 2) how is the motivation of learners when implementing behaviorism; and 3) how is the effectiveness of using behavioristic approach in improving English learning outcomes. The results of this research will provide comprehensive answers as well as a knowledge base that examines the importance of stimulating learners' learning from various perspectives as well as being an effective way to solve Bule House's English learning obstacles.

This research is also based on two arguments. *First, the* use of behaviorism is able to provide convenience for students in obtaining improved foreign language learning outcomes. Students who are taught with this method will get behavioral therapy through stimulation in the form of responses. The behavioristic approach will stimulate focus on students' cognitive utilization which takes place systematically based on the results of scientific trials. The stimulus that is given comprehensively and continuously is able to change learning behavior. The process of changing learning behavior continuously is what can ultimately form learning competencies and get optimization of learning outcomes. *Secondly*, a high level of success in learning English is determined by the stability of the spirit or motivation of students. If students' learning motivation is at a high level, it will be able to encourage students to be active in participating in the learning process. This will also make it easier to understand the learning materials received. One of the characteristics of high learning motivation is marked by the positive behavior of students when responding. This also plays a role as a determinant of learning success. The size of learning motivation is in line with the maximization of the learning process carried out.

METHOD

The tests conducted in this study used a combined approach. The behavioristic approach as the learning approach and the level of English proficiency after the use of behaviorism became the main analysis. The implementation of the research method with this combined approach focused on collecting, analyzing, and interpreting data in one research process.

Research Respondents

Respondents who participated in this study included students of class 2023 at Bule House English Village Pare totaling 60 participants. The research location was chosen based on the consideration that this course institution is the only one that is unique compared to 160 other course institutions in Pare. Bule House accepts learners from foreign countries even though they do not have a basic English language. In addition, Blue House does not have tutors who are able to translate foreign languages from students, but this course institution has adequate facilities. It also has sufficient teaching staff. Respondents were randomly selected from the population who have similar characteristics in English. Besides learners, tutors are also respondents in this study. Adequate learning media facilities also determined the selection of respondents. Respondents were also selected heterogeneously from Indonesia, China, Thailand, Korea and Japan. Respondents who are placed in class A and B will be given English learning with behavioristic approach. Learning begins with a pre-test activity to measure the level of initial language acquisition.

Research Instruments

The instruments used in this study include questionnaires, interviews, and tests. questionnaires are used to collect data about students' learning motivation in learning English using a behavioristic approach. the questionnaire instrument for student learning motivation consists of 20 items developed based on indicators of learning motivation. The following data is used in developing a questionnaire of students' learning motivation.

Tabel 1. Angket Motivasi Belajar Peserta Didik

Nomor	Indikator	Skala	Skor	Nomor Item	Jumlah Item
1	Tekun dalam belajar	Sangat Baik	5	1, 2, 3, 4, 5, 6	
		Baik	4		
2	Kecenderungan positif	Cukup	3	7, 8, 9, 10, 11, 12, 13, 14	20
		Rendah	2		
3	Ulet	Sangat Rendah	1	15, 16, 17, 18, 19, 20	

Interviews were used to obtain information directly. The questions asked were 30 questions developed on the basis of indicators of learning implementation with a behavioristic approach. Below can be seen the interview guidelines used.

Tabel 2. Pedoman Wawancara

No	Indikator	Nomor Item	Jumlah Item
1	Penyajian bahan ajar	1,2,3,4,5,6	6
2	Keserasian bahan ajar dengan tujuan	7,8,9,10,11,12	6
3	Desain pemdekatan behavioristik	13,14,15,16,17,18	6
4	Respon dan sikap belajar	19,20,21,22,23,24	6
5	Evaluasi proses dan hasil belajar	25,26,27,28,29,30	6

Tests were used to collect data in the form of quantitative measures of learners' English language skills. The test was developed in the form of 50 multiple-choice items. Indicators of learners' English language skills are the basis for development. Below is the grid used in developing the English test .

Tabel 3. Kisi-kisi Instrumen Tes

No	Indikator	Nomor Item	Jumlah Item	Skor Benar	Skor Salah
1	Reading	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	10		
2	Speaking	11,12,13,14,15,16,17,18,19,20	10		
3	Test Break	21,22,23,24,25,26,27,28,29,30	10	1	0
4	Listening	31,32,33,34,35,36,37,38,39,40	10		
5	Writing	41,42,43,44,45,46,47,48,49,50	10		
	Jumlah Total		50		

The table above explains that the scores obtained by students are converted into scores using the following formula.

$$\text{Nilai} = \frac{\text{Skor Peserta Didik}}{\text{Skor Maksimum}} \times 100$$

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The instruments used have been tested for content validity in order to obtain the right accuracy. The test was carried out with expert judgment, so that it met the criteria for a valid instrument and was suitable for use. In addition, the reliability test was also carried out using Cronbach's alpa. Below are the results of the instrument reliability test.

Tabel 4. Hasil Uji Validitas dan Uji Reliabilitas Instrumen Penelitian

No	Instrumen	Validitas	Reliabilitas	
			Cronbach's Alpha	Jumlah Item
1	Pedoman Wawancara	Valid	-	30
2	Angket Motivasi	Valid	0, 78	20
3	Tes	Valid	0, 84	50

It can be seen in the reliability test results above, that all instruments that have been used have been valid and reliable so that they can be used in collecting research data.

RESULTS AND DISCUSSION
Use of Behavioristic Approach in English Language Learning

Learning activities using the behavioristic approach are conducted 24 hours at Bule House. It starts with initial activities in the form of apperception, motivation, and rules that need to be obeyed by all learners in the classroom using English accompanied by gestures and props. In the learning process, the tutor will conduct habituation through stimulus response in a sustainable manner. The stimulus is given by the tutor repeatedly until the correct response emerges from the learners. In learning that prioritizes the competency aspect of English vocabulary mastery, tutors will use stimulus in the form of listening to vocabulary by speaking repeatedly.

In addition to listening activities, the stimulus in the form of vocabulary is given by the tutor through visual media tools by not revealing the meaning. This action is carried out by the tutor with the aim that learners are able to interpret and mention vocabulary naturally using English by paying attention to gestures and props, both in the form of pictures and the physical form of an object. In providing stimulus, learners listen and are required to repeat the material received in audio form. Of course, at the beginning of the imitation activity, there were many mistakes in speech and writing vocabulary. Errors encountered by the tutor from the imitation are immediately corrected and given stimulus repeatedly until they occur correctly in the speech and writing of vocabulary.

Not only vocabulary, the behavioristic approach is also used to improve English speaking skills. Speaking English in this case emphasizes the learners' ability to answer, ask questions, express their hearts and minds. Every day or 24 hours the tutor uses English, so do the learners. Tutors provide shows that can attract attention. The shows will be played repeatedly and will not include subtitles. This is done to create learners' understanding of the storyline presented in the show. The tutor's repeated practice in speech makes learners understand the purpose of the conversation. During the stimulus process, learners will carry out activities in the form of listening and recording things that are considered important. The results of listening and noting will then be expressed again in accordance with what is obtained from the activity of listening to the broadcast. The stimulus of reading activities provided by the tutor is the pronunciation of diction from word to word to sentence level. Listening to the pronunciation of words and sentences is done repeatedly until the learners are able to imitate the pronunciation correctly.

Learning in the writing aspect will be given a stimulus by the tutor in the form of writing practice activities that are carried out repeatedly. The activity starts from writing letters separately, continued with the presence of front-joined letters, then the process of writing back-joined letters. This activity should be done comprehensively and repeatedly with the active involvement of learners. After learners are considered capable of recognizing and rewriting letters, the next activity, namely stimulus, is increased by giving practice writing a sentence. writing vocabulary is also done repeatedly until it is appropriate. When learners can optimally write vocabulary appropriately, stimulus activities will

continue to provide examples of good and correct sentence writing. The stimulus given in learning activities should involve technology and the social language environment ordered by the tutor during the learning activities being implemented.

Using behaviorism in the learning process, tutors need to pay attention and record everything related to the reactions of students. Both positive and negative reactions will be indicators of assessment. The daily record of observation made by the tutor contains the learners' activities during the stimulus. Through this, tutors will be able to analyze the evaluation results of the English learning process. The observation results show that 22% of learners who were given the stimulus repeatedly in the range of 1 to 5 times showed the right response. There are 40% of learners who are given repeated stimulus in the range of 6 to 10 times showing the right response. There are 87% of learners who show the right response when given a repeated stimulus in the range of 11 to 15 times. This data shows that the majority of learners are given an average of 15 times will result in good language mastery. the use of the behavioristic approach as a learning approach ends with an evaluation conducted by the tutor. The evaluation process is based on the tutor's observation during learning activities and language proficiency tests which include interpreting vocabulary, listening, speaking, reading and writing skills.

Student Learning Motivation

Learning motivation is understood as one of the most important factors in the success rate of the process and learning outcomes of students. Learning motivation is usually characterized by the extent of learners' perseverance in carrying out the process of learning activities. The extent to which learners face difficulties interpreting what they see, feel and think. The results of the analysis show that the motivation of students in learning activities before applying the behavioristic approach for class A, which obtained an average score of 38, was in the low range, as well as in class B, which received an average score of 24. In class A it rose to 89 as well as class B the average was 97 in the high range. The following are the average results of student learning motivation before and after using the behavioristic approach.
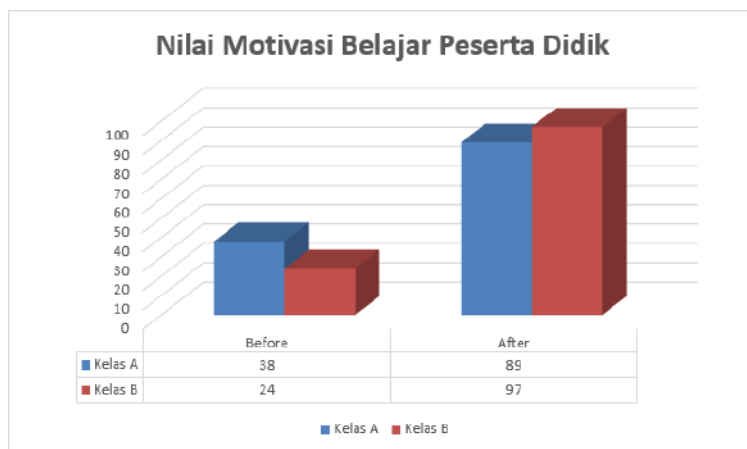
Gambar.1 Motivasi belajar peserta didik sebelum dan sesudah menggunakan pendekatan behavioristik.

Based on the graph above, it can be seen that the value of students' learning motivation during the learning process with a behavioristic approach has increased. The percentage increase in learning motivation is shown by students through persistence or seriousness in responding to stimuli given by the tutor. Perseverance is characterized by the willingness of students to follow all tutor instructions. Learning motivation is also shown in the form of positive tendencies of students such as feeling happy, active, and having commitment during the learning activity process. The feeling of pleasure is shown by students by showing enthusiasm in providing learning responses to each stimulus given. In addition, learners show willingness to work on tasks given by tutors in accordance with the time provided.

Learning motivation in the form of tenacity and hard work of learners is shown in the efforts made to perfect their abilities at each step of learning. The learning experience provided by tutors in the aspects of listening skills mastery, vocabulary mastery, speaking skills, reading skills and writing skills have formed a self-concept in each learner. Learning experience from difficult to easy in understanding each

concept learned. This can be seen from the way students respond to stimuli presented by tutors in learning.

During the process of providing stimulus, students look very concentrated and enthusiastic in repeating the stimulus given. After completing learning by using the behavioristic approach, students are eager to repeat the material that initially appears to be an error that is continuously repeated and becomes correct. High learning motivation is also obtained from the learning environment conditioned by the tutor during the learning process. The ability to speak English obtained from the tutor-conditioned learning environment has increased learning motivation. Learning motivation in learners continues to increase in line with the increasing English language skills achieved by each learner.

CLOSING

This study has analyzed the use of behavioristic approach to overcome English learning difficulties at Bule House. The results of this study can be used by English tutors as an approach to facilitate learners in understanding teaching materials.

This study provides recommendations for further studies related to the use of stimulus during learning according to the age of students and the development of science and technology.

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ACESOR: AN INNOVATION IN TEACHING READING TO DEVELOP STUDENTS' READING ABILITY

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ABSTRACT

Experts in the field of reading instruction have developed and implemented several reading instructional models. The results of implementing such models are not satisfying enough. One of the reasons why the results of implementing the reading instructional models are still not satisfying is that Indonesian students lack the awareness of the reading process. This research aims to describe, analyse, and develop a contextually-relevant reading instructional model for university students, particularly the ones in Indonesia. The model was developed through some steps: studying relevant literature and research findings, designing a model, testing the model, and revising the model. This research involved the feedback and suggestion for improvement from three experts, three participants, and fifty-six students. The developed model includes interlinked components of model: focus, syntax, support system, social system, and application & effect. ACESOR is part of the syntax component consisting of: activating prior knowledge, cultivating vocabulary, enhancing awareness of strategy used, summarizing, organizing graphically, and reflecting. In implementing the developed model, teachers are advised to utilize some contextual materials related not only to western context but also to Indonesian context. They should also consider students' purposes, the demand I deciding and emphasizing the teaching strategies. In this case, they are suggested that they emphasize how, when, and where students can use the strategies, adapt the other instructions, and evaluate the instructions strategically.

Keywords: Innovation, teaching reading, teaching model, reading strategies, reading skills

INTRODUCTION

As the growth of technology becomes greater and greater, more information can be accessed online by everyone. People nowadays are able to read and get information from many resources including from digital resources. People spend 70% of their reading time from digital resources, even though they prefer to read printed media. However, sometimes the information shared online is invalid. To avoid the spread of misinformation, it is important to filter the information shared through online platforms. To do that, people need critical reading skills (Al-shdeifat & Al-jamal, 2023).

The difference concept between reading and critical reading is that in reading, the reader only recognizes the text as the source of information. This is different with critical readers who analyse, interpret and investigate the text sceptically (Kayed et al., 2022). The critical reader has to find an enough evidence and data in convincing the text that they read. They will not easily believe the information that they read before finding the rational and adequate evidence (Smith et al., 2021).

The importance of critical reading is that we can read, analyse the text deeper and also evaluate the text and this skill is very beneficial in this digital and industrial era where the information is very easy to spread (Liswaniso & Pretorius, 2022). If we have critical reading skill, we can comprehend and read the text critically so that we can also filter the information in our daily lives. However, according to PIRLS (Progress in International Reading Literacy Study) which confirm that Indonesian students' reading skills are among the lowest in the world. (Liao & Huang, 2022).

Considering the importance of reading, students of English language education department are expected to have good reading skills. However, majority of English Education Study Program students still have lack of reading skills. They still have many problems in mastering the contents of reading materials. The basic problem that is faced by learners to catch the contents from the reading text is vocabulary and language structure understanding (Sieo et al., 2022). In understanding new vocabularies,

usually they understand it as it is written in the dictionary. Students' contextual comprehension of vocabulary is still very low. It will obviously make it difficult for them to understand the message of the text as a whole. Low vocabulary skills will have effects in line with their difficulty in building overall reading comprehension of the discourse (Knoop-van Campen et al., 2022).

The next problem for students to understand the context of the text is language structure. Without good knowledge of language structure, students will face difficulty in understanding the meaning of a certain sentence (Al-shdeifat & Al-jamal, 2023). Another problem faced by learners is related to the general approach used in the reading instructional process. Survey proves that one of the dominant factors related to this is that the instruction always focuses on discussing text form or text genre, social function, language features, and it is rhetoric. The majority of teaching reading strategies does not give chances for students to be mindful of their thinking process and motivation to make them interested in reading.

Actually, experts in the field of reading instruction have proposed several reading instructional models, such as PQRST, EARTH, and SQ4R (Umam & Susandi, 2022).Those models of teaching reading have been implemented in Muhammadiyah University, but the results were still low. One of the reasons why the results were low is that Indonesian students still have a lack of awareness in reading process The skills used in literacy, on the other hand, invite various strategies and metacognitive and cognitive approaches that define learners' awareness of which method works best for them and then selecting them The skills used in literacy, on the other hand, invite various strategies and metacognitive and cognitive approaches that define learners' awareness of which method works best for them and then selecting them (Al-Ahdal & Alolaywi, 2022).

Arifin (2022) maintains that in raising awareness, teachers should: (1) consider students' purposes and background knowledge, and the text instructions' purposes and demand in deciding and emphasizing teaching strategies, (2) emphasize how, when, and where students can use the strategies, they taught, (3) adapt the other instructions and evaluate the instructions strategically. Therefore, it is important to explore students' critical thinking and creativity by giving them chance to analyse some comprehension question through some interactive activities, and visualize their understanding in form of graphic organizers. Those all can be done using ACESOR reading instructional model.

The ACESOR reading instructional model consists of six components as a part of reading lesson. Each letter of the word represents the elements of reading activity, namely: Activating prior knowledge, cultivating language, enhancing awareness of reading strategy use, Summarizing, organizing graphically, and Reflecting (ACESOR). Compared to the reading instructional models mentioned earlier, these stages are simpler. Students are trained to develop reading skills and reading strategies through this model. The main focus of ACESOR reading Instructional model facilitate students to analyse the text critically in order to acquire a good comprehension of various reading text, enhance students' awareness in applying the reading skills and strategies.

As the name of this model, there are six activities of ACESOR. Those are: (1) Activating prior knowledge which refers to the practice of beginning a lesson by bringing up topics with which the students already have some familiarity. "Activating prior knowledge is something that we do naturally as adult readers, as mature readers. We always relate what we're reading to something we know (Creswell, 2012), (2) Cultivating vocabulary which refers to improve or develop something. In this case, language aspects and vocabulary will be developed (Hussein, E. T., & Al-Emami, 2016); (3) Raising awareness of strategy use which refers to the ability of adjusting their strategies to the type of text they are reading and to the purpose for which they are reading; (4) Summarizing which refers to a strategy that allows students to understand what is being read and is therefore it helps them retain important ideas and information given in a particular text (Brown, 2012), (5) Organizing graphically which refers to create a graph to show classification and make notes on graphic organizer. It is states that organizing graphically is a useful thinking tool that allows students to organize information and see their thinking; and (6) Reflection which refers to an activity or process in which an experience is recalled, considered, and evaluated, usually in relation to a broader purpose (Drapeau, 2016). It is a response to past experience and involves conscious recall and examination of the experience as a basis for evaluation and decision-making and as a source for planning and action (Anderson, 2012).

The novelty of this research serves as a melting pot where global trends found in all aspects of teaching reading blend together in harmony. Hitherto, research on developing ACESOR reading instructional model conducted in EFL context has not been elaborated. Therefore, this study is

significant to be conducted. Specifically, the purpose of this research is to generate and validate a reading instructional model.

METHOD
Research Design
This study is classified into educational Research and Development (R&D) since the goal of this research is to design an educational product. In this research, the researcher adopted the model introduced by Thiagarajan as cited in(Trianto., 2010). The model is considered could cover the needed data to be processed into final product according to the level of effectiveness. The instructional development model in this research is called the 'Four-D Model' which stands for Define, Designing, Developing, and Disseminating.

Population and Samples
The subjects of this research were experts for product validation, ten students of semester 2 (for preliminary field-testing), and 46 students consisted of 23 students as control group, and 23 students as experimental group.
Instruments
There are three steps of the data collection technique, those are: need analysis, product development, and field testing. The steps and the instruments are described in Table 1 below:

Table 1. Data Collection and Instruments

Steps	Instrument	Subject	Result
Needs Analysis	Questionnaire	Students (5)	• Students target needs
	Semi-structured Interview	Lecturers (3)	• Students learning needs
	Reading materials inventory	Lecturer (1)	• Existing learning materials
Product development	Validation sheet	Experts (2) Stakeholders (3)	• Instructional model • Instructional model manual • Instructional kit • Suggestion for improvement
Field - Testing	Observation	Observer (1)	• Process of learning (qualitative)
	Test	Document	• Result of learning (quantitative)
	Lecturer's evaluation sheet	Lecturer (1)	• Evaluation of learning (quasi experimental)
	Student's evaluation sheet	Experimental class	
	Semi-structured Interview	Lecturer (1) Students (2)	

Data analysis
Qualitative data
The data obtained from the questionnaire were analysed quantitatively. The data then presented using charts and tables in percentages and interpreted in the form of paragraphs. The quantitative data were analysed to yield frequencies and percentages of respondents checking each respond category on particular closed-form questions (Borg & Gall., 2007). In addition, an open-ended interview was used as the additional data to strengthen the quantitative data. The interviews were first transcribed, and then by reading each participant's transcripts, the conceptual themes were identified by the researcher according to the recurring words and ideas. Finally, the supporting quotes from each participant were listed and discussed.
Quantitative data

The quantitative data gained from the pre-test and post-test administration were analysed using the T-test since the normality and homogeneity assumptions are qualified. An analysis of covariance (ANCOVA) is also used to investigate a difference in means between the experimental group and the control group. The statistical analysis is conducted by utilizing SPSS software windows 21.

RESULTS AND DISCUSSION
Students' needs related to ACESOR reading instruction model
The first research question of the research explores the needs of the students related to the type of text, topics, reading skills, reading strategies, class settings, the role of teacher and students. To identify the students' needs, the data were collected using questionnaires for students, interview for teachers, and learning materials inventories.

The results of needs analysis based on the questionnaires
The overall results of needs analysis based on the questionnaires are presented in the table 2 below.

Table 2. Needs Analysis Based on The Questionnaires

No.	Question Substance	Sub-Item	Rank	Mean
Target Needs				
1.	Types of text	Analytical Exposition	I	3.50
		Discussion	II	3.41
		Report	III	3.38
		Recount	IV	3.33
		Explanation	V	3.28
		Descriptive	VI	2.50
2.	Topics of the Text	Social Media	I	3.35
		Natural Phenomena	II	3.33
		Science	III	3.25
		Teenager	IV	2.56
3.	Micro skill in reading	Vocabulary knowledge	I	3.28
		Recognize a core of word and interpret	II	3.23
		Recognize grammatical word classes	III	3.20
4.	Macro skill in reading	Self-question	I	3.28
		Develop and use reading strategy (scanning, skimming, main idea, making inference, guess, activating prior knowledge)	II	3.23
		Organizing graphically	III	2.20
5.	How good students read the texts	Descriptive	I	2.81
		Recount	II	2.76
		Explanation	III	2.50
		Report	IV	2.28
		Discussion	V	2.35
		Exposition	VI	2.28
6.	Knowledge and skills that help understand texts	Vocabulary	I	3.50
		Reading Strategy	II	3.50
		Background Knowledge	III	3.48
		Grammar	IV	3.21
Learning Needs				
7.	Student's View about their Learning Goal	Comprehension	I	3.66
		Reading strategy	II	3.51
		Vocabulary and grammar	III	3.36
		Graphic Organizer	IV	3.35
		Organizing text	V	3.31
		Values	VI	2.48
8.	Number of Text	Three	I	3.45
		Two	I	3.10

		One	II	2.30
9.	Text distribution	Every meeting	I	3.23
		Half semester	II	2.56
		One semester	III	2.55
10.	Text version	Contextual and Factual	I	3.25
		Literal	II	3.18
11.	The expected teacher's role	Creating good atmosphere	I	3.61
		Information provider	II	3.60
		Evaluating	II	3.58
		Feedback giver	II	3.53
		Supporting	III	3.53
		Giving correction	IV	3.45
12.	The Class Setting in Learning Process	In Pairs	I	3.38
		Individually	II	3.16
		In small group (3-4 person)	III	3.13
		In large group	IV	2.98
		Unlimited	V	2.80

The results of questionnaires show that students need to be familiar with reading strategies because they have lack of reading exposure and do not understand their lack. It is important to use suitable and various types and topics of texts. It is also essential to present all the goals of reading and provide vocabulary, reading strategy, background knowledge, and grammar exercises to exercise their micro and macro skills in reading.

The results of needs analysis based on the interview

The interview was conducted on September 2018. It was a semi-structured interview. To explain the result of the interview, the researcher codes the respondents into R1, R2, and R3. The highlighted results of the interview presented in table 3 below.

Table 3. Needs Analysis Based on the Interview

Target needs
Necessities
(1) Some kind of text needs to be given (R1-R3), emphasize on content, analysis, and interpretation (R2), and no longer asking generic structure, social function, language features, etc. (R3)
(2) The topics should be relevant with their age (R1 R3), their mental development (R3), and should be factual and literary (R2- R3)
(3) Students should master reading skill (R1-R3), predict (R2), and guessing, self-question (R2-R3)
(4) Reading text should be contextual and up to date (R1-R3)
Lacks
(1) Most students are lack of vocabulary mastery (R1-R3)
(2) Most students do not know how to read text using strategies (R3)
(3) Most students find it difficult to understand long text (R3) and scientific text (R1-R2)
Wants
(1) Texts about social media (R1) and science (R2-R3) will be good options for students.
(2) Text should be more authentic than fiction (R1, R2, R3), more activities which increase students higher order thinking skills (Hots) (R1, R2, R3)
(3) Students should be able to understand all genres of texts (R1-R2)
Learning Needs
Goals
(1) The learning goal should provide reading comprehension and reading strategies (R1-R3)
(2) In addition to vocabulary, activities related to vocabulary boosting will be required. (R3)
Inputs
(1) The text can be distributed at the time or a day before the class (R2-R3)
(2) The reading text should be contextual, authentic (R1- R2-R3)
(3) The number of texts can be 1- 2 text (R3) and 3 texts (R1 andR2) for each unit

(4) The class setting during the learning process are in pairs, individual, and small group discussion (R1-R2-R3)

Procedure

(1) Teacher should develop relevant learning materials. (R1-R3)

(2) Teacher should plan an interesting, engaging, and student-centered classroom scenario. (R3)

(3) Teacher encourages the development of reading skills and the use of reading strategies (R1-R3)

(4) Teacher should activate the students' prior knowledge. (R1-R2)

(5) Teacher should help the students to cultivate vocabulary/languages (R2)

(6) Teacher should create different reading activities by elaborating other language skills. (R1-3)

(7) Teacher should help the students evaluate the effectiveness of the strategy they are using. (R1-R2)

(8) Teacher should create an interesting reading activity by modifying the usual teaching reading steps: pre-reading, whilst reading, post reading, so that there is something new and more challenging. (R1, R2, R3)

Learners' Role

(1) Students should enhance the awareness of using strategy in reading, in order to build a good reading habit by dealing with various type of texts (R1) and accomplishing reading assignment. (R2-R3), must be able to develop themselves, such as: making notes, guessing from context, reading more reading text (R 1, R2, R3)

(2) Students should be able to work in pairs, individual, and team work in understanding texts effectively. (R1-R3)

(3) Students should have enough background knowledge related to the topic of text (R1- R2-R3)

(4) Students should have ability to reflect their learning, both during the process (R2) and the final result of learning (R1-R2- R3)

(5) Students are expected to be active readers, must be critical and dare to try new things

From the interview, it can be concluded that reading materials given should be various, contextual, and up to date. One of the respondents said "The students should be served with contextual material and literary to make them critical." It is also found that the main weakness of the students is shortage of vocabulary and they do not know how to read using strategies. One respondent of this research emphasizes that "Students should know how to use reading strategies and enrich their English vocabularies."

In addition, all respondents argue that the main goals of reading instruction are to make the students know how to read texts with strategy and comprehend texts well. Reading strategy is one of the many ways used to improve someone's ability to understand text. According to all respondents, teacher should create an interesting reading activity by modifying the usual teaching reading steps: pre-reading, whilst reading, post reading, so that there is something new and more challenging. Teachers should also provide various class settings. All respondents said "Students should be able to work in pairs, individual, and team work in understanding texts effectively."

To sum up, the findings of the interview clarify that reading instruction should make the students independent learners and aware with strategy they use in understanding texts. Teachers should provide reading activities that can make students work individually and in a team with topics related to their life. The reading instruction should help students comprehend the texts by giving them actual topics that are both simplified and original.

Need Analysis Finding from the Existing Learning Materials Inventory

The lecturer reading materials and the published books are assessed by the respondents. The recapitulation of the assessment is presented in table 4 below.

Table 4. The Existing Reading Materials

No.	Item	Score	
		Published	Hand book
1	The Genre of text	2	3
2	Students' reading strategies	3	3
3	Students' reading skill	3	3
4	Students' target competence	4	3

5	Students' thinking Level	4	3
6	Relevant	4	3
7	Students' reading strategies	3	2
8	Grammatically correct English	4	4
9	Units, task, paragraph are in accordance	3	3
10	Well organized, systematically graded	3	3
11	Good balance among the task	4	4
12	Pre reading, whilst reading, post reading	2	2
13	Encourage students to think creatively	2	2
14	Encourage students to learn independently	3	2
15	Vocabulary that is related to the topic	3	3
16	The Title is accordingly	3	4
17	Image visualization is adequate	2	3
18	Layout of text, picture, graphic is adequate	2	2
19	The font size is appropriate	4	4

The inventory covers published book and lecture text book. The books contain texts with various exercises to improve reading skills, which also quite similar to the students', lectures', and teachers' expectation. Few of the texts deal with specific genre. The text number for each topic ranges from 3 to 4.

The average of text number of each unit is about 2 texts, which is not very different from the students' needs. The topics do not represent the entire genre and development. Nevertheless, it appears that there have no reading materials that incorporate graphic organizer and other interactive-post reading activities all together in one course book.

In conclusion, the result of the needs analysis suggests the use of various texts (authentic, factual, fiction) that are connected to global and Indonesian values which contain some trend of the recent issues, and can improve reading skills and strategies. This is supported by a statement stated by (Chen, C. M., & Lin, 2016) that text type should be adjusted or designed based to the context so that students can improve their reading comprehension, sustain their attention, and/or cognitive load. The students are also lack of reading exposure and need of reading course The students are also lack of reading exposure and need of reading course book. It seems that the students do not really understand their lack. Sun et al reports that reading skills and strategies contribute simultaneously and significantly to students reading comprehension (Sun, Y., Wang, J., Dong, Y., Zheng, H., Yang, J., Zhao, Y., & Dong, 2021).

Moreover, (Yüksel & Yüksel, 2012) report that students should have the ability to automatically operate reading strategies in understanding the reading text. In line with this, (Wallace, M., & Wray, 2006) emphasize that need analysis plays an important role in teaching due to through need analysis, lecturers/teachers, participants students, learning materials, teaching procedures, all can be connected in harmony in order to improve the students learning process. In addition, (Reza et al., 2020) also states that classroom setting is very important and can affect the students' behavior to actively participate in the learning activities.

The ACESOR Reading Instruction Model

This ACESOR reading instruction model is theoretically driven model. Its preliminary form is developed from Joyce and Weil's model which consists of five components (focus, syntax, social system, support system, application and effects). The developed model is directed to a reading instructional at English language education context. The development process has been presented in Figure 1 below.
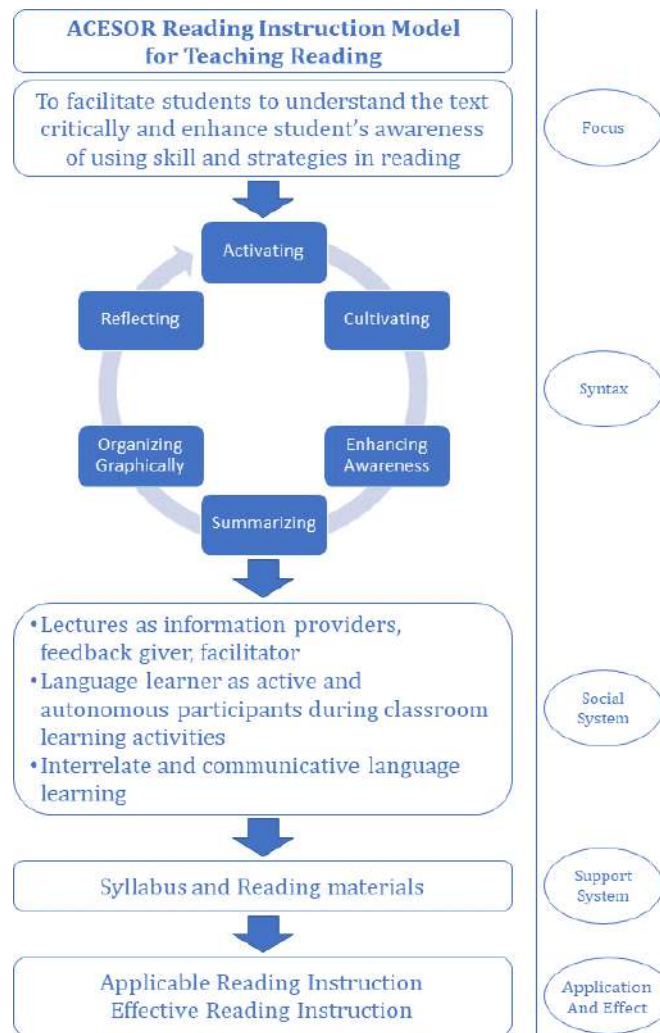
Figure 7. The framework of Reading Instruction Model

The implementation of the model developed adapt in tune with the feedback from some experts related to the stages of teaching reading. The learning steps that are theoretically used, namely pre-reading, while-reading and post-reading occur little adaptation. The post reading stage changed into interactive post reading because the activities in this stage are carried out interactively. Based on the explanation, the relation between steps of teaching, ACESOR model, and reading skills and strategies can be seen on the following figure 2.
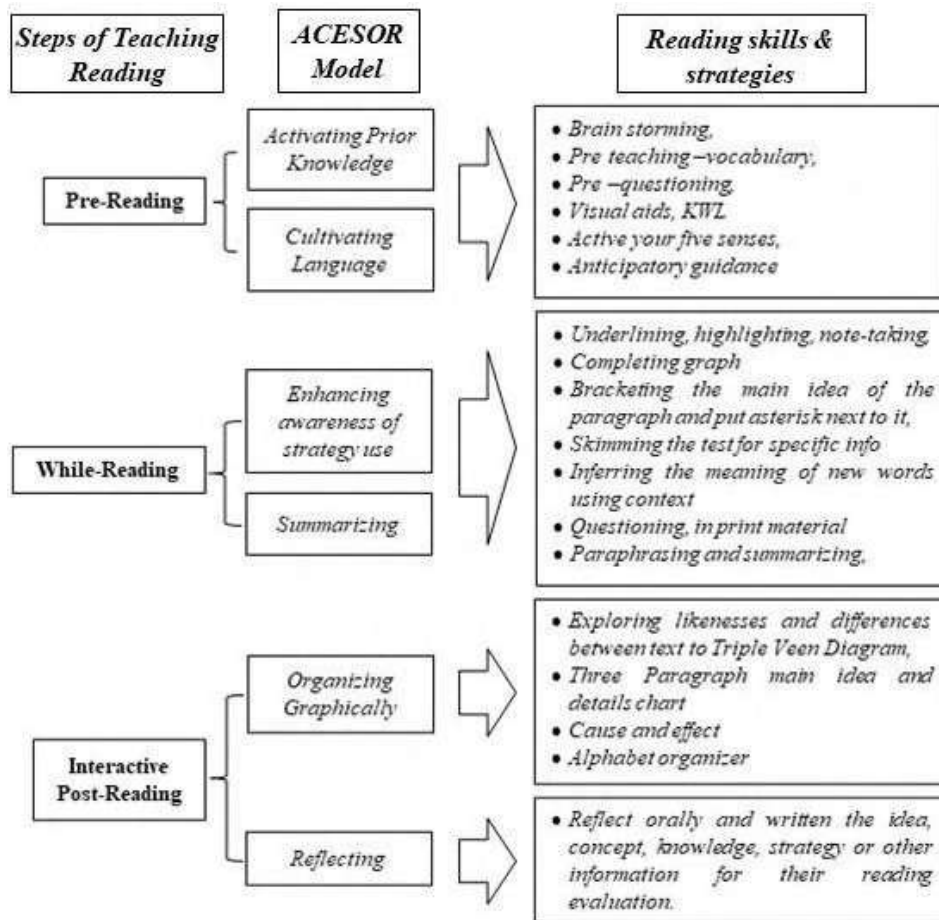
Figure 2. The implementation of ACESOR Reading Instruction Model

The instructional model manual

The instructional model manual of ACESOR reading instruction model covers four instructional steps: 1) determining goal and objectives, 2) selecting materials, 3) designing activities and tasks, and 4) assessing reading (Munthe, 2011). The goals are to help students apply different reading strategies, achieve the five levels of reading comprehension as proposed in Barrett's taxonomy. The objectives are to master Barrett's taxonomy sublevels ranging from literal comprehension to appreciation. The materials are developed by selecting reading texts from various genre and adapting text. The selective texts should fit an intensive reading program and should cover a wide range of topics such as environment, social media, teenager, and science. This ACESOR reading instruction model is also equipped with 8 activities and 20 tasks. Some from traditional assessment and the authentic assessments are used in this model.

The instructional kits

The instructional kit of ACESOR reading instruction model consists of a syllabus, worksheet, and course book. The syllabus is a skill-based syllabus as it is built around the micro skills and macro skills. It embraces such components as course identity, learning outcomes, learning objectives, indicators, activities, tasks, assessment and times, worksheets, allocation times and evaluation. The tasks are used in the while reading and post reading phases. Meanwhile, the complete elaboration of course book is: cover, table of contents, a map of a book, a guide for the teacher, a guide for the students. Furthermore, the learning material is presented in detail according to the concepts of pre-reading, while-reading, and post-reading.

According to (Grabe, 2013), there are nine curricular principles for reading instruction. Those are: (1) building students reading abilities through consistent practice and extensive exposure; (2) using interesting, varied, attractive, abundant, and accessible learning materials; (3) allowing students to choose the reading materials and activities; (4) improving students' reading skills through the activities provided in the textbooks; (5) connect textbook readings to students' background knowledge; (6)

structuring lessons around pre-reading, during-reading and post-reading tasks; (7) providing opportunities for students to experience comprehension success; (8) building expectations that reading occurs in class in every lesson; and (9) planning instruction around a curricular framework that integrates goals for the development of reading abilities.

The model developed has been in line with several concepts and views of experts. It is relevant to stern's teaching learning model that consists of four components (context, process, presage, and product). Students are not only required to understand the information in the passage, but also trained to develop reading skills and reading strategies. In line with this, (Wallace, M., & Wray, 2006) also views that the theory of the instructional model has many meanings, but the essence of the development of the instructional model is the implementation of learning by using systematic patterns/procedures to achieve learning objectives effectively and efficiently which is transformed through an instructional guide. They introduce a particular term of teaching model which consists of five basic elements: focus, syntax, social system, support system, and application and effects.

Furthermore, the above arguments are used to define that 'Instructional Model' is a framework or a set of principles of how the instructional elements work, that is to plan the lesson, to deliver the lesson, and to assess the student's achievement, while instructional tools are the manifestation of the framework. The description of the working mechanism of those components is almost the same as the stages of learning design. The phase is a systemic process starting from setting learning goals, designing syntax (scenarios), designing learning tools, designing learning materials, and evaluating the learning. In line with this, (Zhen, 2012) views that the design of learning model can be likened to the process of product that consists of an integrated input-process-output. Those help students to acquire information, ideas, skills, value, way of thinking and means of expressing themselves.

Concerning the units within the coursebook of ACESOR reading instructional model, the use of various genre text increases the acceptability of the product like language, pictures, graphs make a learning material a fascinating resource that adds vivacity into the EFL classroom activities. Next, (Zhen, 2012) reports that exposing various genre text without abridged versions are suitable for students to improve their reading skills quickly. Moreover, as (Hussein, E. T., & Al-Emami, 2016) found that students' low level of language proficiency as the most obvious challenge of teaching reading in Indonesian context, the use of original text in ACESOR reading instruction model seems to be appropriate.

The validity of the ACESOR reading instruction model

This stage is related to research question number three that is experts' validation of reading, pedagogy, and evaluation. Expert who evaluated the educational product is a credible lecturer from CTSD UIN Sunan Kalijaga and Muhammadiyah University of Purwokerto. They are senior lectures and has been teaching for 25-30 years. Besides the experts, the researcher also received evaluation from the stakeholders to evaluate the instructional kits. The results of evaluation are presented in the table 3 below:

Table 3. The Results of Evaluation

No	Name of Product	Aspects	Experts Mean	Experts Remark	Stakeholders Mean	Stakeholders Remark
1.	ACESOR Model	Visualization	4.50	Good	-	-
		Component	4.22	Good	-	-
		Description	4.00	Good	-	-
		Cohesiveness	5.00	Excellent	-	-
2.	ACESOR Model Manual	Clarity	4.50	Good	-	-
		Accuracy	4.75	Good	-	-
		Coherence	5.00	Excellent	-	-
		Practicality	5.00	Excellent	-	-
3.	Instructional Kits	RPS/syllabus	4.67	Good	4.67	Good
		Reading activity	4.50	Good	5.00	Excellent
		Tasks	4.33	Good	4.50	Good
		Coursebook	5.00	Excellent	4.70	Good
		Rubrics	4.00	Good	4.30	Good

Based on the assessment, the ACESOR reading has a clear chart. Its components of focus, input, syntax, social system, support systems, application and effectiveness are complete and accurate. The interconnection of its components is coherent. The component of ACESOR reading instruction model include goals and objectives, material development, activities and tasks, and assessment which are at good clarity and accuracy. In addition, the syllabus, reading activities, tasks are clear, complete, useful, and practical.

Overall, the average scores from the experts are 4.43 (good category), 4.81 (excellent category), and 4.5 (good category). At the same time, two practitioners from two different universities also rated the instructional kit as a good product with an average score of 4.63 (excellent category). Concerning the assessment from experts and stakeholders, Mazraehno and Mazdayana (2016) observe that such assessment help increase the effectiveness of the learning materials for their targeted users.

Suggestion for Improvement

Experts and stakeholders also provide the researcher with some suggestions for improvement. The suggestions are related to the language accuracy, the name of model, the syntax of the model, text enrichment, post-reading activities, and assessment. Those suggestions and the revision regarding to the models, the manual models, and the instructional kits are presented in the table 4 as follows:

Table 4. Suggestions and Product Revision

Aspects of Revision	Validation	Preliminary field- testing	Main field testing
Model	1. ACuRSSOR reading Instruction Model 2. Components of Model: Focus, input, syntax, social system. Support system	1. ACESOR reading Instruction Model 2. Component of Model: Focus, input, syntax, social system, support system, application and effectiveness	
Course Book	1. Table of Content 2. 2-3 paragraph each text 3. 6 chapters with 16 texts 4. Pre-reading, whist reading, post reading 5. Cultivating vocabulary use another interesting way	1. Maps of Course Book 2. 3-4 paragraph each text 3. 6 units 4. Pre reading, whilst- reading, interactive–post reading 5. Cultivating vocabulary was done through matching with picture	1. 6 Units 2. Summary: Graphic organizers

	6. Summarizing can be combined with organizing graphically 7. Reflection is given in written 8. No complete worksheet 9. Should elaborate HOTs		6. Summary is elaborated with organizing graphically 7. Reflection is given in both spoken and written 8. Provide worksheet 9. Elaborate HOTs	
Kits	1. Syllabus 2. Bloom taxonomy		1. Syllabus 2. Barret taxonomy	

The table above shows that there is no macro revision of the educational products, except changes from syllabus, the addition of text for each chapter. For the changes of the name of model is also still in one direction and does not change the concept of the frame. In fact, the name ACESOR is easier to remember and to say.

The effectiveness of the ACESOR reading instructional model implementation
Process evaluation

The last question of the present study explores the effectiveness of the ACESOR reading instruction model. The evaluation process is done through six steps namely researcher and stakeholders' observation, stakeholders and students' evaluation sheet, and interview with stakeholders and students.

Based on the teacher's observation, the ACESOR model is sufficient to help students understand text more precisely and quickly, besides the micro and macro reading skills also increase. From observation, it can be conveyed that at pre-reading, while-reading, and post-reading stages students are more enthusiastic about working with partners than themselves.

Meanwhile, there are four things that should be considered based on the stakeholders' observation. Those are: 1) the varieties of pre reading, while reading, and post reading are implemented well in a reading class in English Language Education Study Program of Muhammadiyah University of Purwokerto, 2) the time given to do in post reading must be longer and it must be ensured that students have understood the instruction, 3) teacher can add a variety of activities to cultivate language by playing video or animations that support the topic then students are asked to list vocabularies (the minimum number of vocabularies is determined), and 4) over all, the course book and the implementation are appropriate.

There are also six aspects of ACESOR reading instruction model are observed and evaluated by stakeholders. Those are: (1) learning objectives, (2) content, (3) language, (4) visualization, (5) layout, and (6) teaching learning process.

The items are described into nineteen sub-items. Approximately 70 % of sub items are scored excellent, and the rest 30 % are good category. Thus, the ACESOR reading instructional model is well accepted in the main-try out stage.

Besides stakeholder, students are also asked to do an evaluation of the reading learning process using the ACESOR model. The results can be concluded that students feel happy with ACESOR Reading instruction model. Students also have a lot of opportunities to improve their reading skill. The three aspects are visual, language, and content.

To strengthen the result of research regarding to the process of implementing the model, the researcher used a semi-structured interview with the stakeholders and students. From the results of the interview, it can be concluded that the process as long as the model is implemented quite well and students seem enthusiastic in joining the lesson. The students also said that they get a lot of knowledge and experience about reading strategies.

Result of evaluation

The final evaluation is done by comparing the results of pre- and post-test of control and experimental groups. Overall, the results of the calculation of hypothesis being tested can be summarized in the table 4 as follows.

Table 4. Summary of Hypothesis Testing

Groups		Pre-Test	Post-Test	Gain Score
Control Group	Mean	61,27	75,47	14,26
	SD	9,29	5,15	9,20
	N	23	23	23
Experimental Group	Mean	60,86	82,43	21,56
	SD	9,41	5,35	6,27
	N	23	23	23
T-Test	t	0,127	4,485	13,44
	Sig.	0,900	0,000	0,000

From the table, it can be seen that the mean of the experimental group is higher than that of the control group. The post-test analysis result using T-Test shows there is a significant difference (level of significance < 0.05) between both groups. It means that the application of ACESOR reading instruction model in improving student reading comprehension achievements was more effective than that of the others. The T-Test gain score also shows that the gain score of students who received ACESOR reading instruction model treatment and SQ3R has an increase. It can be concluded that both groups experience increment, but a more significant increase occurred in experimental group using the ACESOR model compared to the control group using SQ3R. Thus, these findings confirm that the developed products are conceptually sound and practically effective.

In conclusion, the finding reveals that the students' rate the course book as very good and good. They like the classroom activities and find the reading materials useful. At the same time, the teacher-practitioner rates the coursebook assessment items as excellent (70%) and good (30%), and states that the developed model is practical and advantageous. Moreover, the experimentation of the products shows that the post-test mean of the experimental group is statistically significantly higher than that of the control group. Thus, these findings confirm that the developed products are conceptually sound and practically effective.

Nevertheless, text selection might be a major problem of the ACESOR reading instruction model. A user should consider the linguistic compatibility, cultural content, and text length. It is worth noting that the length of a text is relative: "how long is long and how short is sort? (Arifin, 2022); and that authentic text often consists of unfamiliar words and complex syntax which might overburden and discourage L2 beginning readers. Thus, simplifying the text, though sometimes it reduces the readability of a text, might be a plausible strategy to enhance students' interests in reading (Butt, 2014).

CONCLUSION

This study offered a contextually relevant reading instructional model. The model was developed through studying relevant literature and research findings, designing a model, field testing the model, and revising the model. This research involved the feedback and suggestion for improvement from three experts, three participants, and fifty-six students. The findings that the developed model should include such interlinked components of model namely focus, syntax, support system, social system, and application & effect. ACESOR is part of the component syntax consisting of: activating prior knowledge, cultivating vocabulary, enhancing awareness of strategy used, summarizing, organizing graphically, and reflecting. In implementing the developed model , teachers should utilize some contextual materials from western and Indonesian.

They also consider students' purposes and background knowledge, and the text instructions' purposes and demand in deciding and emphasizing teaching strategies, emphasize how, when, and where students can use the strategies, and adapt the other instructions and evaluate the instructions strategically. The result of this study is expected to be used as new knowledge of educational technology in the form of research about ACESOR reading instruction model. The developed model practically helps students enhance their reading skills through interesting classroom activities and meaningful assessment. The lecturer could use local texts and indigenous texts to build the students' ownership over the text. The texts ought to be within the language competence and multi-layered contexts of the students. As none of the existing models is independently effective, a lecturer might want to use any

workable strategies to meet the objectives of his or her instruction. Further researchers are able to utilize this developed model as a reference if they want to conduct further research.

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UNDERSTANDING PRE-SERVICE TEACHERS' BELIEFS ABOUT USING LITERATURE IN LEARNING ENGLISH IN THE DIGITAL AGE

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ABSTRACT

This study aims to explore pre-service English teachers' beliefs on the use of literature in learning English in the digital age. Literature has been considered a significant tool for teaching English (Babaee & Yahya, 2014). However, with technological advances and paradigm shifts in learning, there are questions about its relevance in learning English. This study used a qualitative approach with an open-ended questionnaire and semi-structured interview techniques to gain data from pre-service English teachers. The collected data was analysed using the thematic analysis method. The results of this study are expected to provide a deeper understanding of pre-service English teachers' beliefs in the use of literature in learning English in the digital era, as well as its practical implications in the context of English language education. It is expected to contribute to the development of curriculum and English teaching strategies that are more contextual and relevant to the demands of the times.

Keywords: *pre-service English teacher, literature, learning English, digital age*

INTRODUCTION

There has been a significant shift in how English is taught and learned in recent years, with the digital age playing a pivotal role in shaping language education (Dagostino et al., 2024; Miller, 2007; Nugroho & Atmojo, 2020; Rahman et al., 2023). English language learning has undergone significant changes in the development of digital technology (Alsulami, 2016; Bin & Michael, 2019; Çelik & Aytin, 2014; Liu et al., 2018). A critical aspect of learning English is using literature, which has traditionally been considered one of the most effective ways to understand language and culture (Pourkalhor & Esfandiari, 2017; Soomro et al., 2015). Literature in language learning has long been recognised as a valuable tool for enhancing language proficiency, critical thinking skills, and cultural awareness (Lina & Arshad, 2024; Mart, 2018). However, with the emergence of new technologies and digital resources, the landscape of language education is rapidly evolving. Literature helps learners expand vocabulary and grammatical understanding and introduces them to various cultural contexts that can deepen their world knowledge (Hişmanoğlu, 2005; Oktan, 2017).

However, in today's digital age, where information and communication technology have permeated almost every aspect of our lives, the question of the relevance and effectiveness of the use of literature in English learning arises. As the leading agents in the educational process, pre-service English teachers must firmly believe in the methods and materials they teach (Ketabi et al., 2013; Tajeddin & Alemi, 2019). As a result, pre-service English teachers need to examine and understand their beliefs surrounding the use of literature in learning English in the digital age.

There has been some research dealing with literature and learning English (Al-Ajmi, 2022; Aysu, 2023; Cahyani et al., 2023; Darmawan & Santosa, 2022; Dipunudun & S. Tan, 2023; Hussein & Al-Emami, 2016; Steeg, 2018). However, the number is still limited, and they still need to discuss it in the context of Islamic institutions based on pre-service English teachers' views. Moreover, pre-service English teachers should strongly understand the importance of using literature in English learning in the digital age. They should be able to integrate literary texts with digital technology to create engaging and effective student learning experiences. However, based on interview data conducted by researchers, some prospective English teachers still lack confidence in using digital technology in teaching literature.

Therefore, this research aims to deepen the understanding of pre-service English teachers' beliefs in using literature in learning English in the digital age in the context of the digital age and Islamic institutions. Thus, the relevance, benefits, and challenges faced can be identified, and the opportunities

to develop teaching strategies that are more contextual and relevant to the needs of students in this digital age can be seen. This study used a qualitative approach, using open-ended questionnaires and semi-structured interviews as data collection methods. The participants were pre-service English teachers studying in an Indonesian Islamic university. The results of this research are expected to provide valuable insights for curriculum development and English teaching strategies and contribute to theoretical thinking about the use of literature in language learning in the digital age. Thus, this research is expected to provide a more holistic understanding of the importance of maintaining and developing the use of literature in English learning in the rapidly evolving digital era.

METHOD

This study uses a qualitative approach to understand pre-service English teachers' beliefs in using literature in learning English in the digital era. The qualitative approach was chosen because it allows researchers to explore participants' views more deeply. The research participants were 44 pre-service English teachers studying at an Indonesian Islamic university in Central Java in their third year. The participants filled out an open-ended questionnaire. Then, the collected data was analysed using thematic analysis methods. The thematic analysis includes identifying key emerging themes from the data, coding the data by theme, and developing categorisations and subcategories that reflect participants' beliefs. The analysis used NVivo 14.23.0, and the researcher's observations matched the collected data. The study's validity is maintained through triangulation, that is, by combining data from various sources, open-ended questionnaires, and semi-structured interviews. Reliability is guaranteed through prudence in the data analysis process and discussions between researchers to ensure consistency of interpretation.

RESULTS AND DISCUSSION

This section highlights three main themes related to pre-service English teachers' beliefs about using literature in English learning in the digital age. The most representative excerpts from participants' responses, whether written, responses to open-ended questions (code: "OQ"), or from semi-structured interviews (signed as "SSI"), are structured to support an overview of the findings. The interpretation results and their relationship with current theories and previous research are also discussed.

Pre-service English Teachers' Beliefs of the Relevance of Using Literature in Learning English in the Digital Age

Generally, all pre-service English teachers realise the relevance of using literature in learning English in the digital age. As stated by the participants in their responses to the open-ended questionnaire, using literature in learning English in the digital age can enrich students' learning experience, develop language skills and cultural understanding, and provide flexibility in learning English by using literature. For instance, P2 shared how using literature in learning English in the digital age can enrich students' learning experiences.

> Using literature in English learning in the digital age can enrich students' learning experience by providing wider and interactive access to various literary works. However, it is important to ensure technology is used effectively to support learning objectives in formal or non-formal contexts. (P2, OQ)

Some pre-service English teachers also believed that using literature in learning English in the digital age can develop language skills and cultural understanding. For instance, P9 explained it in his/her response to the open-ended questionnaire and confirmed it in a semi-structured interview.

> The use of literature in English language learning in the digital age provides many benefits for learners in formal and non-formal contexts, enabling them to develop language skills, cultural understanding, analysis, and creativity more interactively and inclusively. (P9, OQ)
>
> The use of literature in English learning in the digital age has advantages in increasing cultural understanding, vocabulary, and the ability to communicate well, as well as easier access to digital applications such as e-books and others. (P9, SSI)

It aligns with Amer's (2012) and Varita's (2017) study, highlighting literature's role in improving language comprehension. Exploring the literary universe will hone language fluency and venture into new cross-cultural thought and feeling areas. Through a variety of stories and diverse points of view,

readers will gain deeper insight into various cultures and diverse life experiences. This phenomenon can increase empathy and understanding of the wider world, making literature a powerful means for individual growth and development. Some also pointed out that using literature to learn English in the digital age can provide flexibility in learning English.

> With digitalisation, it will be easier to carry out teaching because students can freely search for various literary works available and are free to explore. (P14, OQ)

> The use of literature in learning English in the digital era should allow it to be accessed easily. Then, for the teaching itself, it can be more attractive to increase learners' interest, for example, by learning English through literary works like fairy tales in the classroom. (OQ, P27)

> The digital era allows students and teachers to easily access literary works from various corners of the world through the internet. E-books, audiobooks, and online learning platforms provide broad access to classic and contemporary literary works. In addition, we also do not have to study literature in school. Now we can also learn through films and series with literary elements such as the film Pride and Prejudice, adapted from the book of the same name, and the series Anne with an e. (OQ, P44)

As Kellerova and Reid (2021) explain, they explore innovative ways of adopting technology and leveraging the latest resources to enhance the online learning experience. Integrating literary works into virtual classrooms through various online platforms and activities can bring new enthusiasm to online learning and teaching English as a foreign language in the digital age, encapsulating different ages and levels of learners.

Pre-service English Teachers' Beliefs of the Benefits of Using Literature in Learning English in the Digital Age

Pre-service English teachers' beliefs in the value of using literature in learning English in the digital age. They perceive some benefits of using literature to learn English in the digital age. It can enhance the learners' enthusiasm to learn English, improve their English skills, and increase vocabulary mastery. Some participants explained that using literature in learning English through digital media can increase students' enthusiasm for learning by enriching their learning experience, making the learners stay motivated and excited, providing easy and broad access to learning materials, improving students' motivation to read, write, and speak fluently and correctly, providing interactive and fun ways, allowing the learners to choose what fits their interest, and having interesting content.

It is in line with some research that states that literature on English learning has long been recognised as an effective method for improving language comprehension (Amer, 2012; Varita, 2017), expanding vocabulary (Baharuddin et al., 2022; Oktan, 2017), and deepening cultural understanding (Oktan, 2017). Research by Collie and Slater (1987) suggests that literary works, such as short stories, poems, and novels, can help students to be actively involved in learning, increase learning motivation, and develop speaking and writing skills (Abdalrahman, 2022). Literature also allows students to understand the cultural context in which language is used, thus enhancing their understanding of the world (Lina & Arshad, 2024; Oktan, 2017).

P1 pointed out that using digital media to teach English and literary works can increase students' motivation and enthusiasm for learning because it allows them to share ideas, exchange views, and learn from each other's experiences.

> Using literary works to learn English through digital media can increase enthusiasm for learning. Digital media allows students to interact with fellow learners online through forums, discussions, or collaborative projects. This will enable them to share ideas, exchange views, and learn from each other's experiences, which can strengthen motivation and enthusiasm for learning. Thus, using literary works in English learning through digital media has great potential to enhance students' enthusiasm for learning by enriching their learning experience and making it more exciting and meaningful. (OQ, P1)

P43 added that it can also make the learners stay motivated and excited.

> Using literary works in learning English through digital media can encourage learners to stay motivated and excited in the learning process. (OQ, P43)

Costley (2014) describes technology as having an encouraging impact on student learning. Technology tools invite deeper student engagement, allowing them to absorb information more abundantly. With the rapid emergence of new technologies worldwide, technology has become relevant

for today's students. The use of technology brings the learning experience to life and means more. Furthermore, technology enables hands-on learning experiences that can be applied across the spectrum of school curricula, from math to science, reading, social studies, and other academic subjects. It allows students to synergise with fellow students, allowing them to learn from each other. With all these factors combined, a positive impact on student motivation and learning can be realised. Utilising literary works in English language learning through digital media can encourage the spirit of learning by providing accessible and broad access to learning materials.

The use of literary works to learn English through digital media can increase enthusiasm for learning. Using literary works to learn English through digital media provides easy and broad access to learning materials. It can increase students' enthusiasm for learning through interactivity, collaboration, and personalisation of learning experiences. (OQ, P2)

Various digital platforms provide interactive and engaging ways to learn about literary works, such as animated videos, podcasts, online discussions, and educational games. This makes learning more exciting and enjoyable for students, increasing their motivation. (OQ, P21)

Using literary works to learn English through digital media can increase enthusiasm for learning. Because this is a fresh and fun method for students. (SSI, P21)

By utilising digital technology to learn English through literary works, learners can feel excitement and enthusiasm in learning, which can increase their overall enthusiasm for learning and not feel easily bored. (OQ, P42)

Using literary works in learning English through digital media can increase enthusiasm for learning through the appeal of stories, ease of access, and satisfying experiences. (SSI, P42)

Using literary works to learn English through digital media can significantly increase enthusiasm for learning. Literary works present exciting stories and content, which can motivate learners to continue reading and deepen their understanding of English. Through digital media, access to various literary works becomes more accessible and practical, allowing learners to explore diverse topics and writing styles that suit their interests. (OQ, P17)

Utilising literary works in English language learning, primarily through digital media, can improve students' abilities in various aspects of English, including grammar, speaking, listening, writing, and understanding culture.

The use of literary works in learning English through digital media can increase enthusiasm for learning. Using digital literature can also improve students' motivation to read, write, and speak fluently and correctly. (OQ, P5)

Using literary works in learning English, primarily through digital media, can improve English language skills in terms of grammar, development of speaking and listening skills, improvement of writing and speaking skills, and cultural mastery. (OQ, P42)

P1 & P43 pointed out that it also can be a significant and effective tool in enhancing English skills.

Using literary works to learn English, primarily through digital media, can significantly improve English language skills. (OQ, P1)

The use of literary works in learning English through digital media can be an effective tool in improving the English language skills of learners as a whole. (OQ, P43)

It aligns with Amer's (2012) and Varita's (2017) study, which underscores literature's role in improving language comprehension. Besides, using literature in English language learning, primarily through digital media, can help improve students' vocabulary mastery by expanding access to content, such as fairy tales or stories, which can help improve their vocabulary.

Using literary works in learning English, primarily through digital media, can improve English language skills and add new vocabulary. (OQ, P10)

Using literary works in learning English, primarily through digital media, can improve English language skills. Literary works, such as listening to or watching fairy tales, can increase students' vocabulary, primarily through digital media; students will be significantly helped. (SSI, P10)

It aligns with the study of Baharuddin et al. (2022) and Oktan (2017), highlighting vocabulary expansion through literature. Besides, it also allows the learners to choose what fits their interests.

Through digital media, we can choose what is appropriate or what interests we want so that it can increase our enthusiasm for learning. OQ, P27)

Researchers have delved into various aspects of pedagogy and instructional strategies in exploring the intersection of literature and English language learning in the digital age. One significant avenue of inquiry lies in using translated literature from diverse cultural backgrounds. Dipunudun and Mark Tan's study shed light on the efficacy of incorporating English-translated Meranao literature in Grade 10 classrooms. Their findings revealed improved language proficiency, including reading comprehension and vocabulary, and a deepened cultural appreciation among learners. This suggests that exposure to translated works can be a gateway to linguistic and cultural enrichment in the language education (Dipunudun & Tan, 2023).

Building upon these findings, several studies examined the role of narrative-based approaches, such as short stories and digital storytelling, in language learning. Hamad Al-Ajmi's research highlighted the effectiveness of short stories, termed "story entrance," in enhancing the language skills of students with learning difficulties (Al-Ajmi, 2022). Similarly, Alan et al. demonstrated the positive impact of digital storytelling on students' comprehension and language learning abilities. Incorporating moving pictures and audiovisual elements in digital stories facilitated understanding and improved language acquisition (Alan et al., 2023).

Moreover, Cahyani et al.'s study on the use of English story applications and Farzana's exploration of content-based instruction underscored the benefits of integrating technology and relevant content into language learning (Cahyani et al., 2023; Farzana, 2023). Both approaches showed promising results in enhancing students' reading comprehension, engagement, and overall language proficiency. Additionally, Tasnia Farzana's study emphasised the pivotal role of teachers in creating meaningful learning environments and fostering student involvement in language learning activities (Farzana, 2023).

Furthermore, the findings of Bikorimana and Zheng added depth to the discussion by highlighting the motivational and skill-building aspects of literature in language education (Bikorimana, 2023; Zheng, 2023). Both studies emphasised the role of literature in promoting real-life language practice, developing critical thinking skills, and enhancing intercultural competence. This convergence of findings underscores the multifaceted benefits of literature in learning English in the digital age, ranging from linguistic improvement to cultural enrichment and beyond.

Pre-service English Teachers' Beliefs of Challenges of Using Literature in Learning English in the Digital Age

Although the participants recognised the importance of using literature in learning English in the digital age, most encountered challenges in carrying out their beliefs in the practices because of various personal and contextual constraints. Pre-service English teachers often experience challenges accessing resources and opportunities to use literature in learning English in the digital age. Economic issues, lack of technological infrastructure, and living in remote areas can create barriers to the learning process.

> Although digital media provides easier access to various literary works, not all students have the same access to technology or the internet. This can lead to access gaps and discourage some students from using digital media's learning potential. (OQ, P21)
>
> Sometimes, online novels are paid, so we cannot access them. In a small town, few bookstores stock English novels. (SSI, P21)
>
> One of the obstacles to using literature in learning English in the digital age is the unstable internet connection. (OQ, P16)

It aligns with Bazimaziki and Dewi's study, which highlights the impact of economic and cultural disparities on student motivation and engagement. Moreover, learners face unique challenges in the digital age when using literature to learn English. Limited access to physical resources and digital distractions can hinder their ability to engage with the material and develop their language skills fully.

> Learners often face difficulties with using literature in learning English in the digital age, such as limited access and interference with a learning focus. (OQ, P9)

As Utami et al. (2020) mentioned, technological challenges include unstable internet connections. In today's technological era, only looking at screens briefly is possible. However, constant exposure to digital devices can cause eye strain and potential long-term damage to our eyes. Additionally, avoiding looking at screens for extended periods is possible in today's digital age. However, constant exposure to digital devices can lead to eye strain and potential long-term damage to our eyes. It is crucial to be aware of the adverse effects of excessive screen time and take proactive steps to protect our vision.

In the learning process, looking at too many digital devices, such as cell phones or laptops, can cause eyes to get tired faster and eventually damage them. (OQ, P18)

The obstacle to studying literary works in digital media is due to limited signals and quotas, and it is more susceptible to making the eyes tired because of UV rays emitted from digital media. (SSI, P18)

The advent of digital platforms in education introduces a new set of hurdles. Technological limitations, such as poor internet connectivity and server crashes, disrupt the seamless delivery of instruction and impede access to learning resources (Utami et al., 2020). These challenges, coupled with the absence of essential features like auto-refresh and video conferencing, hinder real-time communication and collaboration, undermining the efficacy of online learning environments (Utami et al., 2020).

Understanding the language of literature can be challenging for learners, especially when it involves special terms like metaphor. These terms are essential for grasping literary works' deeper meaning and themes.

Obstacles include understanding the language that uses special terms such as metaphor; the learners need to know the meaning to understand the content of the literary work. (OQ, P11)

Using more complex language, such as the presence of less familiar vocabulary, causes a slight obstacle in understanding a literary work. (SSI, P11)

Embracing different cultures can lead to a better understanding and appreciation of diversity, but sometimes, certain aspects of a culture may not be suitable for our environment. Navigating the balance between cultural respect and maintaining appropriateness can present a unique obstacle in today's globalised world.

The obstacle is that if we embrace their culture, that is not appropriate for our environment. (OQ, P25)

In the contemporary landscape of English language education, the integration of literature presents a multifaceted challenge that extends across linguistic, cultural, technological, and socio-economic dimensions. At its core lies the linguistic complexity inherent in literary texts, compounded by irregular pronunciation and linguistic difficulties that hinder students' comprehension and engagement (Ahmad & Ahmad, 2022; Andani et al., 2023). Moreover, the cultural nuances interwoven within these texts often elude learners, impeding their ability to fully grasp the material and engage authentically with its themes and contexts (Delango, 2021; Yiping et al., 2023).

Students are often more inclined to engage with technology than traditional literacy forms such as reading in today's digital age. This preference for screens over books can result in lower literacy among students, making it challenging to incorporate literature into English learning effectively.

Students tend to be lazy to read (low literacy level). (OQ, P41)

In the contemporary landscape of English language education, the integration of literature presents a multifaceted challenge that extends across linguistic, cultural, technological, and socio-economic dimensions. At its core lies the linguistic complexity inherent in literary texts, compounded by irregular pronunciation and linguistic difficulties that hinder students' comprehension and engagement (Ahmad & Ahmad, 2022; Andani et al., 2023). Moreover, the cultural nuances interwoven within these texts often elude learners, impeding their ability to fully grasp the material and engage authentically with its themes and contexts (Delango, 2021; Yiping et al., 2023).

The advent of digital platforms in education introduces a new set of hurdles. Technological limitations, such as poor internet connectivity and server crashes, disrupt the seamless delivery of instruction and impede access to learning resources (Utami et al., 2020). These challenges, coupled with the absence of essential features like auto-refresh and video conferencing, hinder real-time communication and collaboration, undermining the efficacy of online learning environments (Utami et al., 2020).

Financial issues and cultural influences also shape students' experiences with literature-based English learning. Limited access to resources due to financial constraints and varying cultural attitudes towards Western education and literature impacts students' motivation and engagement (Bazimaziki, 2022; Dewi, 2018). Moreover, outdated teaching concepts and a lack of innovative pedagogical approaches hinder the development of intercultural communication competence and holistic literary appreciation (Yiping et al., 2023).

However, amidst these challenges, students demonstrate resilience and adaptability, actively engaging in learning and leveraging their foundational knowledge to navigate linguistic and cultural complexities (Ahmad & Ahmad, 2022; Andani et al., 2023). Those challenges can be solved by creating a more enjoyable learning process that can be experienced by the learners under the guidance of the teacher. Educators innovate teaching methodologies, integrating ICT tools and promoting cultural exploration to enhance students' learning experiences (Bazimaziki, 2022; Yiping et al., 2023). Therefore, pre-service English teachers must dig into this issue more deeply. It can be understood that the pre-service English teachers' perception of the use of literature in English learning in the digital age is influenced by various factors, including its benefits in increasing student motivation, technological challenges, and difficulties in understanding linguistic and cultural aspects.

CONCLUSION

This research explores pre-service English teachers' beliefs about using literature in learning English in the Digital Age. Based on the data analysis findings, several conclusions can be drawn that literature remains relevant in English language learning and has various benefits despite the challenges of integration with digital technologies. Pre-service English teachers believe literature is still an effective way to deepen students' understanding of language and culture. The main challenges pre-service English teachers face are accessibility to literary resources appropriate to the digital context, especially in paid platforms, technical obstacles, and skills in using digital technology to learn English using literature.

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VARIETY OF LITERARY LEARNING BASED ON LOCAL WISDOM IN INDONESIA

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ABSTRACT

One of the vital aspects to be included in the education curriculum is local wisdom which is oriented towards local cultural values. This is important so that students remain connected to their cultural and historical roots, as well as gain a deep understanding of their social and environmental realities from a cultural perspective. Starting from these conditions, literature study research was carried out with the subject being several related articles. The data collection method is documentation and instruments in the form of articles related to literary and local wisdom-based learning, while data analysis uses Milles and Huberman's theory which includes data reduction, presentation, and drawing conclusions. The purpose of writing this article focuses on studying (1) the concept of local wisdom-based literary learning, and (2) various types of local wisdom-based literary learning. This article presents a systematic literature review related to literary learning based on local wisdom in Indonesia. The result of the literature study concludes that cultural heritage preservation and the development of national character and identity both depend on literary education grounded in local wisdom. Key elements to guarantee the applicability and influence of literature in education include efficient teaching techniques, integration with character education, and adaptation to modern issues.

Keywords: *Literary learning, local wisdom, education*

INTRODUCTION

Today is the 5.0 society era, the era where it is no longer technology that controls humans but humans control technology. In the Era of Society 5.0, it is said that humans are at the center of civilization where they will continue to exist in the midst of current technological developments and be able to live in complete. Indonesia is currently entering revolution 4.0 and must be prepared to face the era of society 5.0 where all lines of life will be influenced by technology and digitalization.

In this era of advanced communication, it is important to integrate and present local wisdom values on a global scale. Creativity is also important to raise people's confidence in local culture in the context of national and international communication. The interpretative abilities and creativity of literary writers are necessary to maintain local wisdom. Local diversity reflected in cross-cultural communication reflects Indonesian identity. Through literary works, local wisdom values can be conveyed strongly, whether in the form of novels, short stories, or poetry. Language is also an important tool in maintaining national identity because language is a reflection of Indonesia's diversity. The author can construct this image through the characters, setting, and situation in the story, thereby creating a distinctive Indonesian feel. Language and literature have an important role in conveying local values that build a positive attitude toward local wisdom as a national identity (Sultoni & Hilmi, 2015)

Local wisdom is the values that are accepted as real in a community and serve as a guide for daily conduct. Rusilowati (2015) states that local wisdom outlines appropriate behavior and actions in response to certain alterations in the natural and cultural surroundings. Traditions are a type of local wisdom that manifests itself in the ideals that are relevant to specific groups within the community. Local wisdom has a connection to tangible objects in addition to moral lessons. For instance, constructing earthquake-resistant structures, employing specific plants for cleaning or medicine, reacting to natural calamities, and so forth. Local wisdom is a value that is applicable to society. Appropriate and uniform standards for people's everyday conduct. Thus, it makes perfect sense to claim that local wisdom is the factor that ultimately determines a person's human dignity within their community (Tiezzi, et al, 2023)

Supriyadi & Sari (2022) state that in our society, songs, sayings, sasantis, advice, slogans, and old texts that are a part of our everyday lives are examples of local wisdom. The long-standing way of life in the community typically reflects local wisdom. A given community group's values reflect the

sustainability of local wisdom. These principles end up serving as rules for particular social groups. Typically, they are an essential aspect of existence that is evident in day-to-day attitudes and actions.

Based on the explanations above, it can be concluded that local wisdom is defined as the accepted values within a community guiding daily conduct and encompasses traditions and practical knowledge pertinent to specific groups. It dictates appropriate responses to environmental and cultural changes, such as constructing earthquake-resistant structures or utilizing medicinal plants. Serving as a standard for societal behavior, it influences individuals' human dignity within their community. Expressions like songs and sayings reflect this wisdom, which is ingrained in long-standing community practices, guiding attitudes, and actions.

According to Sularso (2016), educational institutions must prioritize the incorporation of indigenous knowledge to ensure that students uphold fundamental cultural values, are grounded in local wisdom, and possess a comprehensive understanding of societal and environmental dynamics. Nonetheless, despite these imperatives, the inclusion of local wisdom in educational curricula remains insufficient. Numerous younger individuals lack an understanding of local wisdom, despite its role as a dynamic knowledge source perpetuated by specific groups linked to their surrounding culture. Various efforts have been undertaken to address this issue through educational approaches centered on local wisdom.

Literature is a fictionalized form of expression and communication, but to help develop the character, literature must also impart important life lessons. Wibowo (2013: 104) offers a constraint regarding literature that upholds noble values: it depicts a reality that is dynamic, relative, and inclusive. There is no denying that its literary significance is rooted in human nature. Noble literature is highly regarded because it has the power to elevate the spiritual, sharpen the vision, mission, and creative space, make individuals more knowledgeable, noble in character, and have a broad soul.

In a cultural context, literature plays a significant role in shaping the identity of a country. Similarly, in the area of mental development, the literary world is predicated on the dialectic of value and beauty. One of literature's purposes in societal education is to exist. Ratna (2014) asserts that the purposes of literary works are the source of literary works. The primary sources of character education work are literary works, which are the genuine creative creation of society, and cultural works, which are legacies both independently and through interrelationship processes. In this sense, literary works serve as a medium for character development in educational settings. knowledge of one's own culture as well as its underlying ideals.

Moreover, the relationship between literature and local wisdom can be viewed from a cultural perspective. Literature and culture are closely related, claims Trianton (2015). Literally, literature can be viewed as a tool for guiding, instruction, direction, and good teaching. However, culture encompasses all human endeavors, including knowledge, morals, laws, conventions, ethnicity, and other learned behaviors such as attitudes and conduct. Thus, while literature and culture both include human activity, they do so in different ways. Literature is characterized by the author's emotional and imaginative abilities, whereas culture is more intellectual in nature and more based on reason. Writing about nature and creating a new "world in words" is what culture is all about. The end product is a variety of literary works, including poetry, novels, dramas, folktales, and more. Literature, then, is an essential component of culture, which is made up of many different things that shape a country's character and way of thinking. These works of literature are frequently referred to as local, regional, or ethnic literature (Sultoni & Hilmi, 2015)

In general, the learning materials used at school are sourced from the government, but with the change in the curriculum that has started in 2021 to become the Independent Learning Curriculum, the government has given schools the freedom to modify or develop the materials that will be given to students, although they must refer to the Learning Outcomes that have been compiled in SK BSKAP 033/H/KR/2022. The language learning, Indonesian, English, or regional languages, has begun to integrate local wisdom into the learning. It would be good if apart from teaching materials from the center it was also equipped with modules to enrich students' knowledge which were prepared by the teachers themselves and adapted to existing conditions and local wisdom. Especially for English subjects, there is a lot of local culture that can be included in teaching materials, for example for narrative text material which usually includes folk tales in the text, folk tales from the local area can be used (Supriyadi & Sari, 2022).

Integrating local wisdom into learning, particularly in language and literary education, is crucial to prevent students from losing their cultural identity. Therefore, building upon the insights provided in this research article, a comprehensive investigation will be conducted on various types of literary-based learning integrated with local wisdom. Through this article, some of the most important things that will be explained include (1) the concept of learning based on local wisdom, and (2) various types of literary-based learning based on local wisdom. Based on this, research was conducted entitled "Variety of Literary Learning Based on Local Wisdom in Indonesia"

METHOD

This type of research is descriptive research in the form of a literature study. The subjects targeted for research are at least 6 articles that discuss language learning based on literature learning integrated with local wisdom. Basically, in this research, the subjects are not limited, as long as the objectives have been met, that is, a variety of literature-based learning that is integrated with local wisdom can be answered clearly, then the subjects do not need to be added. The data collection method used in this research is the documentation method with instruments in the form of hard or soft article files. Then the data analysis technique used is adopting the theory from Miles and Huberman which includes the stages of data reduction, data presentation and drawing conclusions. Below is a flow diagram from selecting the subject to drawing conclusions.
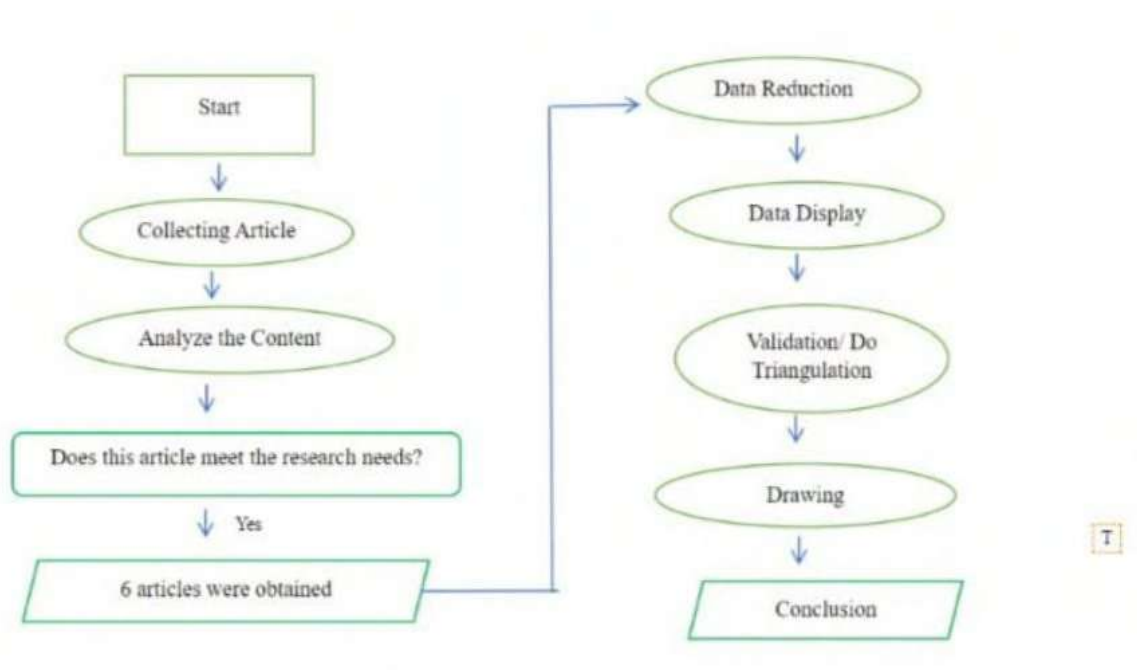
Picture 1. Research Procedure Flow Diagram

RESULTS AND DISCUSSION

This section is divided into two sections. Findings will be first presented, and discussion will follow afterward. The research results obtained will later be in the form of a presentation of opinions contained in the articles that are the subject of the research. Next, the explanation of the opinions obtained will be presented in outline in the form of conclusions that have gone through the triangulation stage, presentation stage, and data reduction stage. Below are presented the research findings obtained.

1. The Concept of Local Wisdom-Based Literary Learning

Local wisdom is the result of a dialectic between people and life knowledge gleaned from their surroundings and reflected to aid in people's understanding of life. Local wisdom is not only understood on an individual basis but also necessitates a social role of the community before it integrates into a

society's culture and identity. Literature is regarded as an essential component of culture since it depicts a variety of facets that shape a person's identity and way of thinking. In Indonesia, ethnic or local literature serves as a record of regional culture that influences the country's identity. Literature, then, plays a crucial part in examining the significance of local wisdom as a type of national character. Literature plays an important role in the formation of national character and mental formation. Literature is a kind of expression that expresses profound life values in addition to being a work of linguistic art. Through the literary works that are created and represent local wisdom values, literature has the power to shape national character. Literature is an educational vehicle for character formation because literature not only contains aesthetic values but also moral values and local wisdom.

In the context of literature learning based on local wisdom values, a contextual learning approach can be an effective solution. Contextual learning encourages students to draw connections between what they have learned and their daily lives by relating academic content to real-world scenarios. In this approach, teaching literature to pupils can be a more significant and applicable experience that helps them comprehend and value local wisdom and develop a strong national character (Sultoni & Hilmi, 2015).

2. Various Types of Local Wisdom-Based Literary Learning

The literary learning can be used in all levels of education including for children at elementary school. Children's literature is exclusive literature about children which includes poetry, stories, folktales, rhymes and plays written especially with young readers in mind. Poetry and prose are the first major genres that stand out when it comes to the kinds of local wisdom-based children's literature that are taught in Indonesia. Oral literature, which includes Javanese opera, folklore, fairy tales, and mythology, comes next. Even though they predominate in the context of this literature review, each has benefits and drawbacks that are socially conserved and imparted through primary school formal education (Ibda, 2023)

Children's literature learning based on Indonesian local wisdom can be used to strengthen the character education for the children. There are some dominant characters based on findings in the literature. These character traits include innovativeness, creativity, discipline, responsibility, religiousness (faith and piety), authenticity, moral independence, honesty, humility, self-love, love of others, love of nature or the surrounding environment, social care, spirit of abstinence, surrender, unity, enthusiasm for progress, politeness, and asceticism. These characters prove that children's literature contains noble values that must be strengthened in elementary schools.

There is a learning model for children's literature that can be used as a basis for elementary school teachers, namely the learning approach of appreciation and criticism of children's literary works. Meanwhile, effective media according to literature findings are TikTok, picture story books, audiovisual media as a medium for learning to write poetry, comics, flip-books using audio, animation, and video images, and wayang suket. Meanwhile, children's literature learning techniques predominantly use the acrostic technique, namely the technique of writing poetry by determining one/several words first and then writing them vertically from top to bottom. The dominant learning strategy in children's literature learning is the expository strategy, namely the teacher emphasizes the process of presenting material verbally so that students master the material and achieve learning goals. Meanwhile, the dominant method for learning literature in the literature studies above is the activity method of reading letters, syllables, sentences, paragraphs, and literary reading texts.

In addition, children's books can be utilized to teach manners. Folklore, which contains values derived from local wisdom, is the children's literature that educators use to inculcate morality in their students. Students can readily understand the moral lessons presented in children's literature. Children's literature is taught by teachers both within and outside of the classroom. The teacher uses children's animation videos titled "Legend of Mount Merapi" to present folklore. In addition to presenting them through cartoons for kids, educators often use storytelling. "The Origin of the Collapsed Hut" is the fairy tale that the teacher is reading. Additionally, teachers can foster good manners by encouraging their students to study outside of the classroom. Teachers divide students into several groups and tell folktales that contain local wisdom. Students talk about the significance of character education and the story's local wisdom. Students find it easier to comprehend and apply the significance of character education in their daily lives thanks to the instruction provided by teachers. Students might also discover the worth of local wisdom in a particular area at this time (Sudigdo, 2018)

According to Sumayana (2017), early implementation of literature instruction in primary schools is necessary to inspire children to participate fully in the learning process. Teachers can take several measures, such as wrapping folktales in the traditional knowledge of their home communities, to suggest that reading literature can help students not only develop their literary appreciation skills which is, of course, a literary appreciation but also their character and sense of national identity. Literary learning can take place outside of the classroom, particularly when it comes to learning through folklore based on local wisdom. Study tours that visit the locations where folklore originated are one way to make this happen.

Learning children's literature based on local Indonesian wisdom is determined by various aspects, such as an in-depth understanding of concepts, character education, and techniques for implementing them. Many studies have revealed that children's literature learning is based on local wisdom through various types of children's literature such as oral literature (legends, folklore, sagas), comics, poetry, and others. Before implementing children's literature learning based on local Indonesian wisdom, educators must understand it conceptually and implementably so that the essence of children's literature is not just a dead text but is truly joyful for children.

Misriani (2022) added that Intelligence is required in the complex communication environment of today to use and package local wisdom values in a global setting. Furthermore, creativity helps to rebuild confidence in regional behavior in national and international communications. Indonesia, a nation rich in culture, needs to be able to protect itself from cultural assaults. Through language learning, it can be used as a tool to maintain one's identity or national identity because Indonesians carry an image of Indonesianness. The changes in literary learning have undergone very significant changes. In the era of Industrial Revolution 4.0, particularly considering the pandemic, we truly need to possess macro competency. One of the most crucial literacy skills the people must develop to navigate the world of frameworks in the context of Revolution 4.0 is literacy. To create a macro picture in your primary, secondary, and other areas of competence, you must do this. Thus, reading magazines and e-books, using print and online media, and developing literacy skills centered in libraries are all essential for expanding one's knowledge base.

Teachers as the front guard of education must have and master the 4C (critical thinking, collaboration, communication, and creativity) formula to face the Industrial Revolution 4.0. Apart from that, the 4C formula is expected to strengthen hard skills and soft skills so that we can innovate and make changes in learning the Indonesian language and literature in the 21st century. This is reflected in the various lectures which are not intended to be purely theoretical but offer real practice and can produce results that can be directly utilized in social and social life. Therefore, a critical attitude, creative spirit, cooperation, and continuous communication of all knowledge and products produced such as scientific journals, textbooks, monographs, and research results to all groups at the national and international levels have become a necessity for 21st Century Indonesian Language and Literature Lecturers and Students. Therefore, collaboration between educators or students and the world of business and industry has become a necessity in the era of the Industrial Revolution 4.0.

Disi & Hartati (2018) argued that learning literature can be a part of an endeavor to improve national character; the first step in this endeavor should be to maximize character education based on local wisdom. Contextualized learning that is integrated can help identify issues of local wisdom in a culture. It is necessary to make accommodations for the appointment of national literature to regional literature. Furthermore, regional literature needs to be reexamined in a multicultural country like Indonesia. Applying contextual learning to literary analysis is highly relevant. Investigating and preserving national cultural assets is crucial to efforts to understand national identity. In this situation, language and literature will be able to work well together to fortify the foundations of national character. As a result, writers, teachers, and curriculum makers need to consider how language and literature are evolving considering local expertise.

The findings regarding literary learning based on local wisdom provide an insightful exploration of how literature contributes to the formation of national character and identity, particularly within the cultural context of Indonesia. At its core, local wisdom represents the synthesis of people's experiences and life knowledge garnered from their immediate surroundings, serving as a foundational element in individual and communal understanding. Literature, in turn, emerges as a vital medium for encapsulating and perpetuating this local wisdom, acting as a conduit for cultural expression and preservation. Through

its depiction of various facets of life and its reflection of societal values, literature becomes integral to shaping and defining a nation's collective identity. Moreover, literature transcends its role as mere artistic expression; it becomes an educational tool for character development, instilling not only aesthetic appreciation but also moral values deeply rooted in local wisdom. This underscores the significance of literature as a means of fostering national unity and solidarity through the dissemination of shared cultural heritage and values.

Furthermore, the discussion underscores the importance of adopting a contextual learning approach in literary education, wherein students are encouraged to draw connections between academic content and real-world experiences. By grounding literary learning in the living realities of students, educators can facilitate a more profound understanding and appreciation of local wisdom embedded within literary works. This approach not only enriches the educational experience but also cultivates a stronger sense of national identity and belonging among learners. Additionally, the integration of children's literature based on local wisdom emerges as a pivotal aspect of character education, nurturing essential values such as creativity, responsibility, and social consciousness from an early age. Teachers employ various pedagogical techniques and multimedia resources to engage students effectively, ensuring that literary learning remains dynamic and relevant in the digital age.

Moreover, amidst the challenges posed by the rapid advancements of the Industrial Revolution 4.0 and the ubiquity of digital communication, literacy skills are identified as indispensable for navigating the complexities of the contemporary world. Teachers are encouraged to incorporate critical thinking, collaboration, communication, and creativity into literary education, equipping students with the necessary tools to thrive in a rapidly changing society. By fostering a deep appreciation for local wisdom and literature, educators play a crucial role in preserving cultural heritage and fortifying the foundations of national character. In essence, the integration of local wisdom into literary learning not only enriches educational experiences but also reinforces the cultural fabric of society, ensuring that future generations remain grounded in their cultural heritage while embracing the opportunities of a globalized world.

CONCLUSION

Based on the results of the literature study research that has been carried out, several conclusions can be drawn regarding literary learning based on local wisdom: (1). Significance of local wisdom in literary learning: a. Local wisdom plays a pivotal role in shaping national character and identity through literature, b. Literature serves as a medium to express and preserve local wisdom, contributing to the understanding of life and societal values, c. Teaching literature with a contextual learning approach fosters a deeper understanding and appreciation of local wisdom among students; (2) Diverse approaches to literary learning: a. Literary learning based on local wisdom encompasses various types of literature, including children's literature, b. Children's literature serves as a tool for character education, instilling values such as creativity, responsibility, and social care, c. Utilizing effective media and techniques, such as storytelling and multimedia platforms, enhances the learning experience and engagement with literature; (3) Integration of literature and character education: a. Folklore and oral literature, rooted in local wisdom, are used to impart moral lessons and reinforce character development,
b. Teachers play a crucial role in integrating character education with literary learning, both inside and outside the classroom; (4) Adaptation to contemporary challenges: a. In the context of the Fourth Industrial Revolution and global communication, literacy skills are essential for preserving cultural identity and navigating complex environments, b. Educators must possess the 4C formula (critical thinking, collaboration, communication, and creativity) to adapt to changing educational landscapes and foster innovation in literature learning; (5) Emphasizes to contextualized learning: a. Contextualized learning, which integrates local wisdom and cultural context, is vital for understanding and preserving national identity, b. Efforts to bridge national and regional literature, considering multicultural contexts, are essential for promoting inclusivity and understanding diverse perspectives.

In conclusion, literary learning based on local wisdom is not only integral to preserving cultural heritage but also crucial for nurturing national character and identity. Effective teaching strategies, integration with character education, and adaptation to contemporary challenges are key factors in ensuring the relevance and impact of literature in education.

In consideration of the findings, several recommendations can be made: (1). Integration of local wisdom into the curriculum: Educational institutions should incorporate local wisdom into the

curriculum at all levels, ensuring that students are exposed to diverse literary traditions that reflect their cultural heritage. This integration can be achieved through the selection of reading materials, teaching methodologies, and assessment criteria that prioritize the exploration and appreciation of indigenous knowledge; (2). Contextualized teaching strategies: Educators should employ contextualized teaching strategies that emphasize the relevance of literature to students' lives and cultural contexts. This may involve utilizing storytelling, multimedia platforms, and interactive activities that resonate with students' experiences and facilitate deeper engagement with local wisdom; (3). Professional development for educators: Teachers should receive training and support to effectively integrate character education into literary learning. This includes developing pedagogical skills that promote critical thinking, collaboration, communication, and creativity, as well as enhancing their knowledge of local literature and cultural practices; (4). Promotion of multicultural perspectives: Efforts should be made to bridge national and regional literature, acknowledging and celebrating the diversity of cultural expressions within society. This can be achieved through collaborative projects, cultural exchanges, and the inclusion of multicultural literature that reflects the experiences of various communities; (5). Adaptation to technological advancements: Educational institutions must recognize the importance of literacy skills in the digital age and leverage technology to enhance literary learning experiences. This may involve the use of digital libraries, online platforms, and interactive tools that facilitate access to diverse literary resources and promote collaborative learning; (6). Community engagement and partnerships: Schools should actively involve local communities and cultural organizations in literary education initiatives. By fostering partnerships with community leaders, artists, and storytellers, educators can enrich students' understanding of local wisdom and promote intergenerational learning experiences; (7). Research and evaluation: Continued research and evaluation are essential to assess the impact of literary learning based on local wisdom and identify areas for improvement. Educators, policymakers, and researchers should collaborate to conduct longitudinal studies, gather feedback from stakeholders, and disseminate best practices in the field.

By implementing these recommendations, educational stakeholders can ensure that literary learning based on local wisdom remains relevant, inclusive, and transformative, contributing to the holistic development of students and the preservation of cultural heritage. This study is still limited in its scope, to improve its impact of the study, it is recommended for future research on the impact of local wisdom-based literary learning on the teaching and learning process. Considering the importance of local wisdom-based literary learning, hopefully, more studies will be carried out in this area.

ACKNOWLEDGMENTS

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INNOVATIVE IMPLEMENTATION OF STRUCTURAL GAMIFICATION IN INDONESIAN LANGUAGE LEARNING FOR FOREIGN SPEAKING

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ABSTRACT

This research aims to describe and explain the vocabulary learned by BIPA students and its implications as a beginner level BIPA learning medium at the Ganesha University of Education. Gamification is an educational game as an alternative learning medium for introducing basic material in learning Indonesian vocabulary to beginner level BIPA students. The research method used is a qualitative descriptive method with data collection methods using observation, interviews and questionnaires. Topics that will become learning material in gamification to improve Indonesian vocabulary are (1) numbers, (2) days and months, (3) body parts, (4) colors, and (5) transportation. The results of the research show that learning using educational games is more effective in improving the Indonesian vocabulary skills of beginner BIPA students. The educational games used include Kahoot, WordWall, Quizwhizzer, Blooket, Gimkit, and Oodlu. Apart from that, students also responded positively to the use of gamification in learning Indonesian. This research can contribute to the development of alternative learning media that are more innovative and effective for beginner level BIPA students.

Keywords: innovative, gamification, speaking, BIPA

INTRODUCTION

Technological developments have an influence on the world of education. Wide availability of information makes it easier for students to access their own learning resources. In a situation like now, it is important for educators to guide students to acquire knowledge from various sources, not only from teachers/lecturers. This will help develop students' knowledge and skills in the adaptation process in the present and future. Furthermore, in their role as guides to students, educators also need to get to know students, understand their learning needs, and design effective learning. The same as learning BIPA. All types of learning, including BIPA, really need learning strategies and media. According to Kusmiatun (2016: 77) strategy refers to a way or a plan to achieve something. The strategy will be successful if it is supported by interesting and effective media. Gagne and Briggs (in Arsyad, 2017: 4) explicitly say that learning media includes tools that are physically used to convey the content of teaching material, including books, tape recorders, films, slides, photos, drawings, graphics, computers, and educational cards (Mc.Laren, 2017). In other words, media is an important learning tool or resource that is used to transfer messages or information to all students, including BIPA students in order to increase understanding of the language material being studied.

In learning activities aimed at foreign speakers, the media acts more as teaching material. The media prepared in each lesson can enhance the learning outcomes that will be achieved because the information conveyed to foreign speakers will be easier to digest. This is in accordance with the function and benefits of the media itself. Therefore, we need to know the functions and benefits of educational media itself (Wirasasmita, 2002: 4-6). The emergence of learning technology in the digital era does not instantly make BIPA students master Indonesian (Salama, 2022). In other words, the technology helps them to learn beyond formal learning. If they don't know how to use the application, no matter how sophisticated the technology is in language learning, it will be useless. Likewise, when using applications that are currently developing, no matter how well the application is made, it will not succeed in making students quickly master Indonesian if the material presented does not suit their characteristics and cognitive level.

This is proven by initial observations regarding BIPA students' scores on several learning materials, such as (1) numbers, (2) days and months, (3) body parts, (4) colors, and (5) transportation

which are still below average. flat. They think that the media used is good, but do not provide enthusiasm for re-learning. They want various exciting interactions in learning. Therefore, teachers feel they have to improve and innovate in the use of learning applications and technology. Innovation and technology in BIPA learning have also been studied by several researchers. The research taken as a literature review is from Rachman & Damaianti (2019) using technology and Webtoons as Indonesian language learning for foreign speakers. As a result of the learning obtained, foreign students have increased their competence, especially in getting to know everyday culture. Apart from that, they also know the culture and cultural shock that exists in Indonesia in depth. Then, similar research was also carried out by Hudaa (2021) with the title "Using the SIPEBI Application for BIPA Students". Based on research conducted by researchers, the results showed that the Sipebi application can be used in BIPA learning. However, the Sipebi application still has shortcomings in the aspect of good manuscript editing so that Sipebi application users still have to check the text edited by Sipebi.

Good learning media must of course be adapted to the needs of participants (Ramliyana, 2016). One of the media that is widely used is educational games. Educational game media can be used from kindergarten to college students. Research on educational games aimed at university students has also been conducted by Erfan and Maulidya (2020) regarding Android-based educational games for PGSD students. From the research that has been carried out, there has been no use of educational games, such asKahoot, WordWall, Quizwhizzer, Blooket, Gimkit, and Oodlu are used in BIPA learning at Ganesha University of Education. Several studies regarding the use of applications and technology conducted by other researchers have become references for improving the quality of BIPA learning at the Ganesha University of Education. Therefore, researchers have taken the initiative to utilize gamification in learning by utilizing several interactive and fun applications. This research aims to describe and explain the vocabulary learned by BIPA students and its implications as a beginner level BIPA learning medium at the Ganesha University of Education.

RESEARCH METHODS

This research is a qualitative research. Qualitative research aims to provide detailed descriptions to understand in depth a context that occurs in the study field (Nugrahani, 2014). The writing style will refer to the descriptive style and the researcher tries to make a systematic, factual and accurate description of the facts and relationships between the phenomena being investigated. The data in this research are data from observations regarding the use and understanding of vocabulary in BIPA learning activities. The data comes from BIPA students from the Netherlands at the Ganesha University of Education. Literature studies are also presented as a complementary part of the data obtained through a series of library source reference activities to strengthen the author's analysis to make it more relevant (Zed, 2018).

The data analysis method used in this research is the analysis method developed by Miles and Huberman (2014) which consists of a data reduction stage, namely sorting out which data is classified as primary and secondary data. Primary data is taken from the results of subject observations with predetermined learning material limits, while secondary or supporting data is taken from literature study data. The second stage of data processing or presentation is analyzing the data according to the predetermined problem topic. Primary data is processed through mapping observation results in the form of BIPA student learning outcomes with material that has been determined with different applications, while secondary data supports research. The third stage is the stage of drawing conclusions, namely collecting the essence of the results of the analysis that has been developed. The validity of the existing data can be proven through the use of triangulation techniques (Mekarisce, 2020).

DISCUSSION
Gamification of Learning

According to Dhais Firmansyah (2020), gamification is the implementation of game components into other (non-game) knowledge domains, such as Points, Badges, Scoreboard¸ etc. According to Rahmatullah (2021), gamification is the process of using game elements that can be controlled in certain fields, especially in the field of education with the aim of making them more interesting, easy to understand and creative, where game elements are related to motivation, participation and achievement. Meanwhile, according to Jusuf (2016), gamification is a concept used in a game to

provide motivation to students to be able to think critically so they can solve problems in learning. Meanwhile, according to De Marcos (2014), gamification means game design elements (for example scores and badges) are used in non-game contexts to encourage user interaction. Kapp (2012) defines gamification as a concept whose mechanisms are game-based, motivating actions, aesthetics and thinking games to attract learners, promote learning and solve problems.

Gamification works by making technology more interesting (Takasashi (in Glover, 2013), encouraging users to engage in desired behavior, showing the way to mastery and autonomy, helping to solve problems and not being a distraction, and taking advantage of the human psychological tendency to engaging in games. According to Zichermann (2011), gamification is the process of thinking about games and game mechanics to involve users and solve problems. A more general definition (Deterding, 2011) states that gamification in learning is game design that is used to increase student motivation. to be able to think critically so that they can solve problems in learning.

Utilization of the Kahoot Application in Number Material

Kahoot is a multimedia game-based learning platform that allows users to create interactive quizzes or surveys in a fun and engaging format. This application is very popular among students, teachers and various educational institutions because it can be used to facilitate interactive and participatory learning (Fauzan, 2019). The Kahoot app also gives users the option to create their own quizzes or use existing quizzes, create fun multiple choice questions, and provide a score after the quiz is completed. In classroom learning, Kahoot can be used as a reinforcement and complement to lessons. Overall, the Kahoot application is a learning tool that combines elements of quizzes and games to create a fun, interesting and effective learning experience. To play Kahoot, students can be asked to download the application first or go to the Kahoot page. After accessing the link, players will be directed to fill in a name. After filling in the name, players are asked to answer questions. After filling in all the questions, the scores of participants who have done it will appear and the highest score will be shown.
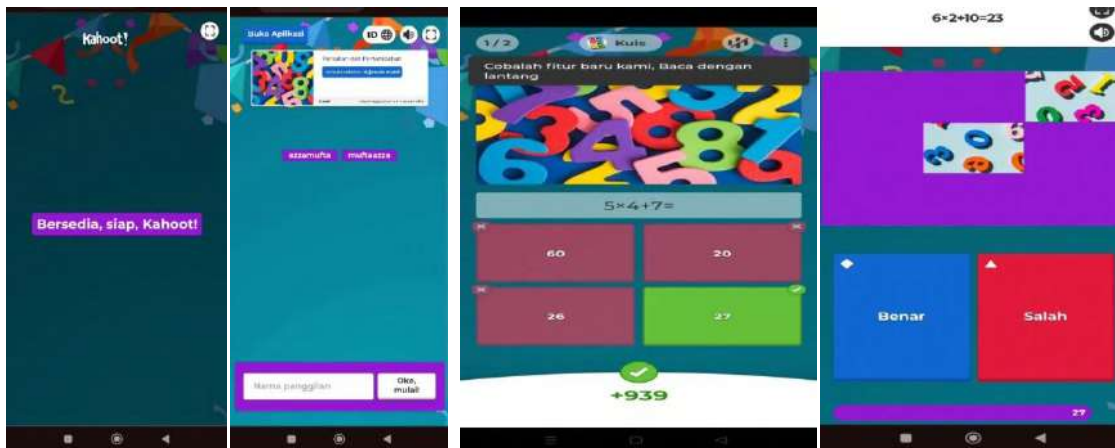

Figure 01. Login view to Kahoot   Figure 02. Question display

Figure 03. Display of score acquisition

Utilization of the Wordwall Application in Number Material

Wordwallis a website-based application that can be used to create learning media such as quizzes, matching, pairs, anagrams, random words, word searches, groupings, and others. What's even more interesting is that this media is not only accessed online, but can also be downloaded and printed on paper. Wordwall is an interesting learning media application from the browser. This application aims to be a fun learning resource, media and assessment tool for students (Arimbawa, 2021). On the page, Wordwall also provides examples of other teachers' creations so that new users can get an idea of how creative they want to be. Wordwall can be interpreted as an application website that we use to create fun quiz-based games. This application website is suitable for designing and reviewing learning assessments. Wordwall can be downloaded and printed on paper and has features to provide online access to the media it has created. Apart from that, Wordwall can also be used without having to go through the installation process because this application is online-based and used via Mozile Firefox, Edge, or others. The app offers 18 templates that can be accessed for free and allows users to easily change one activity template to another.

Figure 04. First View Opened

Figure 05. Quiz Started Screen Display

Figure 06. Quiz Contents Display

Utilization of the QuizWhizzer Application on Names of Days and Months

The QuizWhizzer application is a learning medium that can support the student learning process. Apart from being a means of delivering learning, this application can also be used as an interesting and fun means of assessing learning. Utilization of interactive game media can be done through the QuizWhizzer application. The QuizWhizzer application includes multiplayer activities to solve questions or puzzles which makes learning more fun and interactive (Faijah, 2021). The following is an illustration of using the QuizWhizzer application in the material "Names of Days and Months in Indonesian".
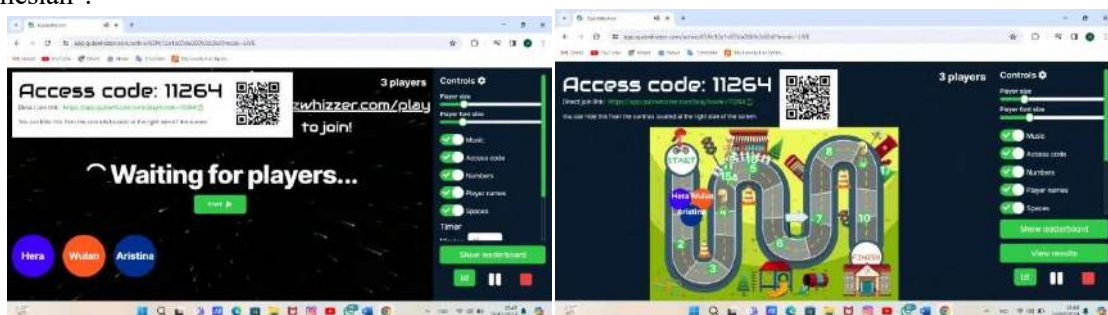

Figure 07. Quizwhizzer Starting Screen

Figure 08. Quiz Display

Figure 09 Explanation of the Correct Answer

Figure 10. Journey to the Finish Line

Then, via the projector screen, the names of students who managed to answer quickly and will walk towards the finish line will be displayed. After finishing answering the questions, the score will immediately be displayed on each student's screen. Then, students can look again at the questions they have answered. On the screen the names of those who achieved 1st, 2nd and 3rd place will be displayed.

Figure 11. Review Question

Figure 12. Rating Display

Final, A table of scores and completion times for all students who took the quiz is displayed.

Utilization of the Gimkit Application in Body Parts and Greetings Material

Gimkit is a game-based quiz learning website platform, the implementation process requires knowledge, collaboration and strategy from students in order to win the quiz in the form of a game (Feldee, 2022). Gimkit.com is a fun learning platform for students where they can participate in interactive games, study and review material, and collaborate with their friends. Gimkit.com allows learners to expand their academic knowledge while improving other skills such as critical skills and time management. With these features, Gimkit.com helps improve learner engagement, information retention, and overall learning experience.
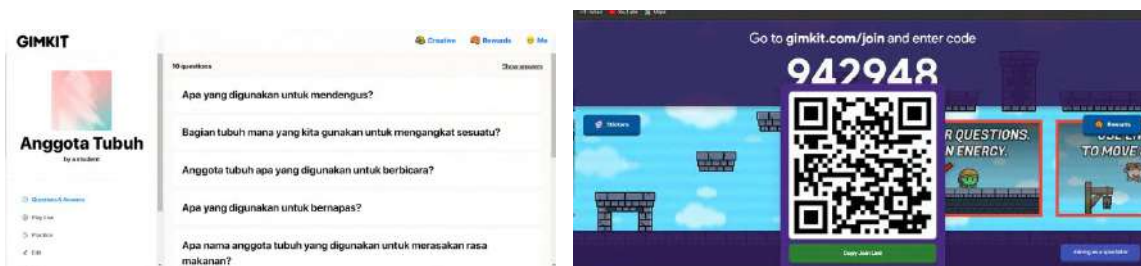

Figure 13. Initial View of the Gimkit Quiz and Code

Figure 14. Display of Quiz Work

Students enter the game code that has been sent by the teacher. Teachers who will use Gimkit must pay attention to the code and also that the kit will continue to be updated and updated. The kit will start when the host or teacher starts it. To start working on the assignment, click on the game link provided by the teacher. Continue playing until the number of questions answered (correctly) reaches 75 questions, then the game will be finished.

Utilization of the Oodlu Application on Color Materials

The Oodlu application is a learning tool that can support students' learning process. Apart from functioning as a tool for delivering learning materials, this application can also be used as an interesting and fun assessment tool (Sari, 2022). By using interactive game media, the application allows users to participate in multiplayer activities in solving problems or puzzles, making learning more fun and interactive.There are steps in working on questions on Oodlu.The first step, enter the official Oodlu page. Then, open the page provided by the teacher.
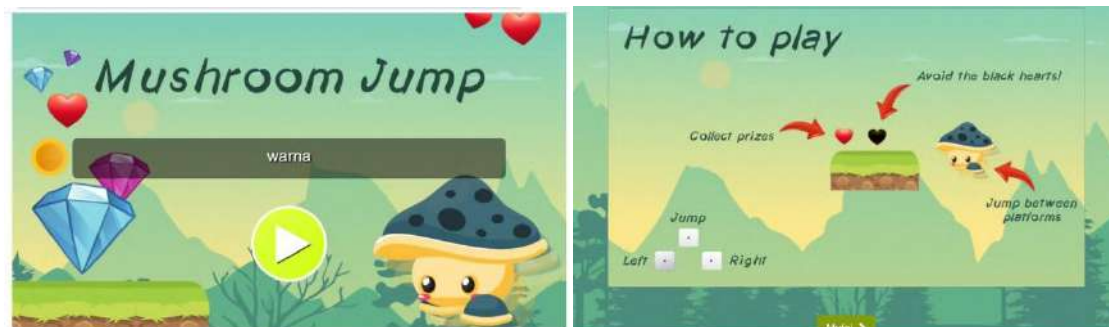

Figure 15. Initial view of Oodlu

If you understand how to play, press start.Furthermore, when the quiz has started, the questions that the teacher has prepared for the quiz will immediately appear. If you answer a question incorrectly, you will be given time to think and not move on to the next question. After completing the quiz, the score display will appear.

Figure 16. Quiz Score Display

Utilization of the Blooket Application on Lunar Materials and Transportation Equipment

Blooket or pronounced 'blu-kit' is one of the platforms used for learning. This platform site is https://www.blooket.com/ and students can access the page https://play.blooket.com/play then enter the game code. This web page-based platform was designed by Ben Stewart and copyright is held by Blooket LLC. This platform can be accessed using devices and laptops, only to become a host, users need to use a laptop because the performance needs are presented live. Blooket is an innovative educational platform that transforms traditional learning into an engaging game-based experience (Febriana, 2023). Blooket offers a variety of customizable game modes, encouraging interactive and collaborative learning. The app has exclusive features, such as live quizzes, flashcards and collaborative challenges. It aims to make education entertaining while encouraging active participation. The Blooket implementation was carried out using lunar and transportation materials. The game modes that can be selected are Gold Quest, Crypto Hack, Fishing Frenzy, Tower Defense 2, Monster Brawl, Tower Defense, Café, Factory, Racing, Block Rush and Classic. This mode is carried out directly and requires students to answer questions while playing the game, students can get gold from how many questions they make correctly. After playing the game, the questions will be displayed again.

The first step, students must log in with the game ID that will be given by the teacher, then students will create a short name to log in to the game. The second step, students can change the appearance according to what the students want, there are various kinds of characters that can be used. In the third step, students will immediately be shown several questions. Students can choose the correct answer among four answer choices or according to the teacher's wishes. The fourth step, after answering several questions, students will be shown the game. Here, the game used is the Tower Deferen game. This Tower Deferen 2 game is a game that breaks the boxes passing by on a brown road. Students can choose the characters used. After students choose a character, students will be free to place the character on the green grass. After they have finished shooting the passing boxes, it means that students have completed one round of the game. Next, students will be shown again with several questions to answer in the next round.
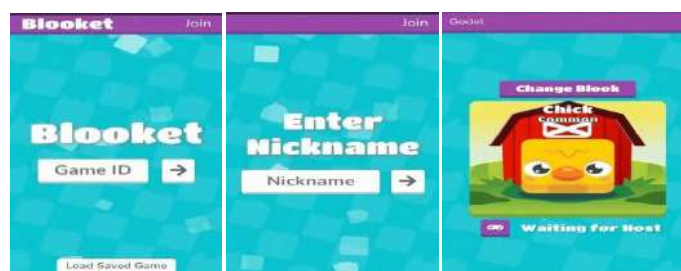

Figure 17. Initial view of Blooket

Figure 18. Question and Game Display

Improved Vocabulary Comprehension

Based on a survey conducted by foreign students who took BIPA at Ganesha University of Education, there was an increase in students' vocabulary understanding and learning motivation. This can be seen from the following diagram of vocabulary understanding and motivation levels.

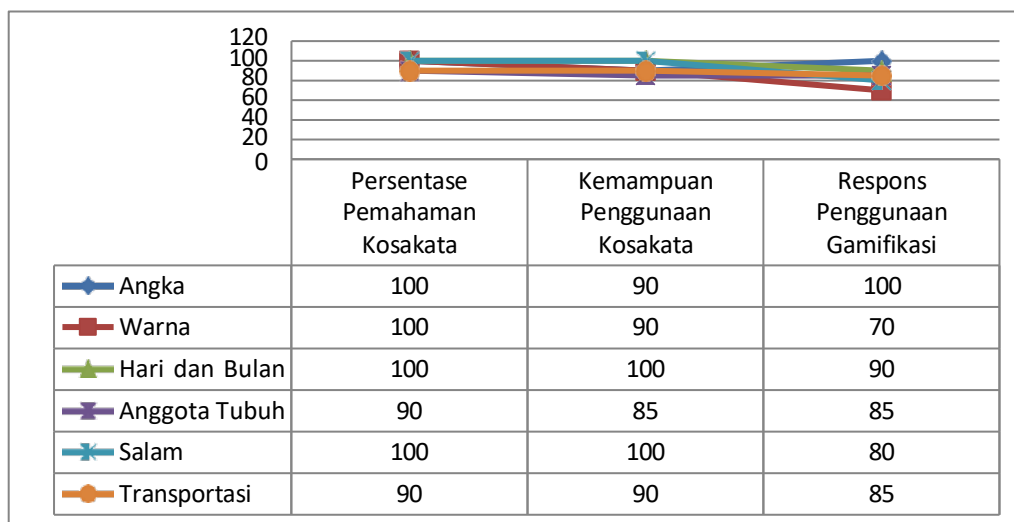|	Persentase Pemahaman Kosakata	Kemampuan Penggunaan Kosakata	Respons Penggunaan Gamifikasi
Angka	100	90	100
Warna	100	90	70
Hari dan Bulan	100	100	90
Anggota Tubuh	90	85	85
Salam	100	100	80
Transportasi	90	90	85

Diagram 01. Results of Review of Learning with Gamification

Based on the diagram above, we can see that the percentage of students' vocabulary understanding is very high, although there are some who still have not reached the percentage of 100%. This is caused by students' ability to remember and learn these vocabulary words in everyday life. Vocabulary skills can be seen from when they make sentences and answer quizzes. It can be seen that the mastery of vocabulary in the Day and Month material, as well as Greetings, has achieved maximum completeness. However, body parts received a score of 85 because several words were considered similar, such as shoulders, chin and forehead. The response to using gamification was very good. However, their interest in using the Oodlu application in learning is considered less effective than other applications.

CLOSING

Gamification is a technique that utilizes elements of games. Gamification can make boring things interesting. This is what makes the gamification trend widely applied in various sectors such as education. Gamification with applications can be an alternative learning media that can be applied toforeign students taking BIPA.Gamification in learning motivates students to be involved in learning and gain new knowledge and skills at every level.Topics that will become learning material in gamification to improve Indonesian vocabulary are (1) numbers, (2) days and months, (3) body parts, (4) colors, and (5) transportation. The results of the research show that learning using educational games is more effective in improving the Indonesian vocabulary skills of beginner BIPA students. The

educational games used include Kahoot, WordWall, Quizwhizzer, Blooket, Gimkit, and Oodlu. Apart from that, students also responded positively to the use of gamification in learning Indonesian. The most preferred application is Wordwall and the least popular application is the use of the Oodlu application. The use of body parts vocabulary is more difficult to learn than other vocabulary. This research can contribute to the development of alternative learning media that are more innovative and effective for beginner level BIPA students. Based on the research that has been carried out, the researcher hopes that other researchers can use other applications that are also innovative and creative to support BIPA learning.

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EFFECTIVENESS OF WRITING LEARNING BY UTILISING DIGITAL MULTIMEDIA AND ETHNOPEDAGOGICAL APPROACH

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ABSTRACT

This research describes the effectiveness of learning to write description text by utilising digital multimedia and ethnopedagogical approach. The source of data in this research is 3rd semester students of Indonesian Language and Literature Education Study Programme, Faculty of Education, Timor University. Data in the form of learning effectiveness level which includes percentage of learning implementation management, percentage of student learning activities, percentage of student responses, and average student learning outcomes. The data collection techniques used were observation, test, and questionnaire techniques. The data analysis technique used quantitative data analysis techniques using simple calculation formulas. The results showed that learning to write description text based on digital multimedia and ethnopedagogy was very effective. This can be seen in the percentage of learning implementation management which is 91.25% which is classified as very good, the percentage of student learning activities which is 92.5% which is classified as very good, the percentage of student responses which is 93.4% which is classified as very good, and the average student learning outcomes which is 81.95 which is classified as very good. Thus, in the current digital era, educators are required to follow technological developments by utilising digital multimedia in the learning process but still upholding cultural values to achieve effective writing learning.

Keywords: *Writing Learning Effectiveness, Digital Multimedia, Ethnopedagogy*

INTRODUCTION

The rapid advancement of technology today has proven that the world has revolutionised and is now in the digital era. This digital era is characterised by the involvement of technology as a means of support in almost all aspects of life including in the field of education. The implementation of education which includes planning, implementation, and assessment of learning with the help of technology makes a positive contribution because it can sustain and develop effective and efficient education management. This illustrates that technology has brought significant changes in the acceleration and innovation of education.

Various researches in various parts of the world have proven that the integration of technology in learning provides positive contributions identified based on students' activeness, response, and learning outcomes. Batubara (2021) states that the benefits of digital learning include (1) improving the ability of educators because educators will automatically learn to apply various media tools creatively, positively, and critically; (2) improving the quality of learning because of new experiences that make students active; (3) meeting the needs of students because in fact today's students are very close to technology; (4) (4) meeting the demands of the new paradigm in this case an educator becomes challenged in presenting subject matter that is in accordance with the times and the needs of students. These benefits also have great potential in relation to improving the quality of writing learning in higher education.

Writing is one of the language skills that is the focus of learning in higher education. In the Indonesian Language and Literature Education Study Programme, this course is generally designed into two levels, namely Basic Writing and Advanced Writing. The general objective of this course is that students can gain adequate knowledge, understanding, and mastery of basic writing knowledge which includes spelling, diction, effective sentences, paragraphs, and discourse and have the skills to apply them in writing texts, both fiction and nonfiction texts.

However, reality shows that there are still problems in learning to write. A common problem found in learning to write is that students have difficulty applying basic knowledge of writing to writing

practice activities, for example in writing descriptive texts. The practice of writing descriptive texts is often considered difficult because students are required to be able to describe an object in detail by paying attention to the text structure and linguistic aspects ranging from the smallest to the largest language elements. It is not uncommon to find many students very confused when entering this process because they have very few ideas or have no imagination about an object. After going through various reflections on learning, educators get an idea of the cause of the problem, namely the packaging of learning strategies which include media and learning approaches that are not on target.

Based on various literature searches, it has been proven that the use of digital media can make a positive contribution to learning. Research studies by Fidian (2020), Afriliandhi et al. (2022), Lubis et al. (2023), and Irina, and Budnik (2023) found that the use of digital media in education improves learning outcomes by aiding understanding, maximising achievement, and improving student skills through effective educational tools. This is an inspiration for educators in integrating digital media in writing learning which is problematic. This problem in writing learning must be addressed immediately because basically writing skills have a relationship with other language skills. If someone has less than optimal writing skills, it will have a negative impact on other language skills. Thus, in this study, handling writing learning problems becomes an urgency to be followed up, namely by using digital multimedia as one of the educators' strategies in overcoming these problems.

Digital multimedia refers to the use of various types of media in digital format in learning. This means that the digital media used in learning tend to vary. In this study, the digital media used to support writing learning are power point media, videos, Canva applications, and social media (Facebook). Power point helps educators illustrate abstract or complex concepts and highlight the essence or important information in the subject matter so as to facilitate students' understanding compared to written text. In addition, power point can be designed with creative elements such as images, transition effects, animations to make the presentation more interesting and attract students' interest in learning. The use of video allows students to see the object or situation that they will describe directly. By seeing the object or situation in the video, students can gain a deeper understanding of the details of the object to be described. Canva application media is used to present description text about an object. Canva provides various ready-to-use templates for various types of visual materials so that it can help students in creating attractive and professional layouts.In addition, digital social media in this case Facebook is also involved in this research.Facebook is utilised as a platform to publish students' work in this case descriptive text.In this way, students are challenged to present their work more optimally, especially with regard to the quality of their writing which includes the substance of writing as well as linguistic rules such as spelling, diction, effective sentences, and paragraphs.

The use of digital multimedia can create interactive learning so that it can be said that digital multimedia is an interactive learning media. Melati (2023) states that interactive learning media is an adaptive learning media in accordance with the development of 21st century learning technology. This means that digital multimedia is presented in the learning process in order to adapt to the times that involve technology in almost all areas of life. Apart from being an effort to adapt to the times, interactive learning media is proven to be able to motivate its users in the learning process (Saputra & Purnama 2015). Thus, the use of interactive learning media in learning is one of the solution efforts in overcoming various learning problems, including the problem of learning to write description text which is the focus of attention in this study.

However, the utilisation of digital multimedia as an interactive medium is not the only solution in overcoming learning problems in writing description texts. Other aspects such as local wisdom as a cultural product are supporting solutions to overcome learning problems in writing description texts. The values of local wisdom need to be preserved in learning according to the development of technology that continues to grow so that good practices that are the identity of this nation are not biased or extinct. It is hoped that traditional values can be revitalised to benefit humans (Teleubekofa & Zhumataeva, 2018).

The integration of local wisdom values in writing learning can be realised easily because writing learning is basically text-based learning. Educators can integrate local wisdom values in the text content which is the main subject matter. That is, the description text can present an object that has local wisdom values. For example, educators can provide a description text model about Tenun Mbuna that contains local wisdom values, especially in the dimension of local skills of the Insana community, North Central Timor Regency. This integration of local wisdom illustrates ethnopedagogy-based learning. Novakova

(2021) stated that ethnopedagogy needs to be applied in learning because it aims to mediate historical culture and ensure the continuity of time, develop national, regional or local identity, and protect cultural heritage. In line with this opinion, Drajati, N.A., & Putra, K.A (2022) stated that ethnopedagogy based on local wisdom can positively shape student character by increasing nationalism, fostering positive traits, and motivating cultural preservation, as shown in this study. The importance of ethnopedagogy is also stated by Syarifa et al (2015) who said that supplementary books that contain local context (local wisdom) can improve student learning outcomes. The relationship between learning outcomes and the integration of local wisdom is thought to be because learning based on local wisdom generally shows contextual learning because it is always raised from the local conditions of the local community where students are located. This contextual learning can help learners in understanding the content of the lesson because it is concrete.

METHOD

This type of research is quantitative research because the data in this study are in the form of numerical descriptions that describe the effectiveness of learning to write description texts by utilising digital multimedia and ethnopedagogical approaches. The data is in the form of learning effectiveness level which includes percentage of learning implementation management, percentage of student responses, percentage of student learning activities, and average student learning outcomes. The data came from educators of Advanced Writing courses and students in semester III-A and III-B of academic year 2019/2020 even semester. The data collection techniques used in this study were observation, questionnaire and test techniques. The observation technique was used to collect data on the percentage of learning implementation management and the percentage of student learning activities. The questionnaire technique is used to collect student response data. The test technique was used to collect data on student learning outcomes. Data analysis techniques using quantitative data analysis techniques were analysed descriptively quantitatively using the percentage formula and the numerical value formula.

RESULTS AND DISCUSSION

The effectiveness of learning to write descriptive texts by utilising digital multimedia and ethnopedagogical approaches in this study is based on four indicators that become references in learning proposed by Yusuf (2017), namely 1) management of learning implementation, 2) learning activities, 3) student responses, and 4) learning outcomes. The results of the effectiveness of learning to write description text by utilising digital multimedia and ethnopedagogical approach are as follows.

Learning Management

Learning management is a series of actions taken by educators to create an effective, productive, and comfortable learning environment so that it can support the achievement of learning outcomes. Indicators of the effectiveness of learning management are based on basic teaching skills that are integrated in the stages of initial, core, and closing activities. In the initial activity, the basic teaching skills that become indicators of learning management are skills to open lessons which include attracting attention, motivating, building knowledge/perception, and providing references. In the core activities, the basic teaching skills that become indicators of learning management are 1) explaining skills, 2) skills to make variations, (including the use of variations in learning methods and media), 3) class management skills (including maintaining and restoring class conditions), 4) skills to lead discussions, 5) question-answer skills, and 6) skills to provide reinforcement. In the final activity, the basic teaching skills that become indicators of learning management are closing skills which include providing feedback, concluding, evaluating, and providing references for further learning. The observation results of learning management can be described in the following table.

Table 1 Learning Management Effectiveness Results

	Activities	Skore	
		Class A	Class B
1	beginning	18	18
2	core	35	36
3	closing	19	20
Total		72	74
average		73	
percentage		91,25	

Based on Table 1, it can be seen that the average score of the management of learning to write description text using digital multimedia and ethnopedagogical approach is 73 with a percentage of 91.25% which is in the interval 81-100. This value shows that the results of the effectiveness of the management of learning to write description text using digital multimedia and ethnopedagogical approaches are included in the very good category.

Learning Activity

The observation of student learning activities took place in one meeting. The results of student learning activity data were obtained from the observation process in learning activities to write description text using digital multimedia and ethnopedagogical approach. In the observation activity, the observer records the overall activity of students in the learning process both in the introductory activities, core activities, and closing activities. Observation of learning activities uses the concept of Paul B. Diedrich (in Sardiman, 2012: 100) which classifies various kinds of learner activities, namely 1) visual activities, 2) oral activities, 3) listening activities, 4) writing activities, 5) drawing activities, 6) motor activities, 7) mental activities, and 8) emotional activities. The results of observations of student learning activities can be seen in the following table.

Table 2 Learning Activities

	Class	Score								Total	Percentage	Category
		1	2	3	4	5	6	7	8			
1	A	5	4	4	5	4	5	5	5	37	92,5	Very Good
2	B	5	4	4	5	4	5	5	5	37	92,5	Very Good
	Average Percentage										92,5	Very Good

Based on table 2, it can be seen that the level of student activity is 92.5% which is in the interval 81-100. The value shows that the observation of student activity in the learning process of writing description text using digital multimedia and ethnopedagogical approach is included in the very good category.

Student Response

Indicators of students' responses include 1) understanding the explanation, 2) ease of writing texts, 3) learning motivation, 4) feelings of pleasure, 5) learning comfort, 6) the need for digital multimedia integration and 7) the need for integration of ethnopedagogical approaches. The results of student responses related to learning to write using digital multimedia and ethnopedagogical approaches are shown in the following table.

Tabel 3 Respons Mahasiswa

	Aspects		Score		Precentage
		Class A	Class B	Average	
1	understanding the explanation	165	155	160	94
2	ease of writing texts,	160	160	160	94
3	learning motivation	165	155	160	94
4	feelings of pleasure	160	160	160	94
5	learning comfort	160	155	157,5	92,6
6	the need for digital multimedia integration	160	155	157,5	92,6
7	the need for integration of ethnopedagogical approaches	160	155	157,5	92,6
	Average Percentage				93,4

Based on Table 3, it can be seen that the student response is 93.4% which is in the interval 81-100. The value shows that the students' response to the learning process of writing description text using digital multimedia and ethnopedagogical approach is included in the very good category.

Learning Outcomes

Student learning outcomes were obtained through a learning outcomes test. Assessment of student learning outcomes is obtained from the results of learning to write descriptive texts using digital multimedia and ethnopedagogical approaches. The recapitulation of student learning outcomes is shown in the following table.

Table 4 Learning Outcomes

Num	Class	Class Average Grade		Overall Average		Category
		Number	Letter	Number	Letter	
1	A	83,43	A			
2	B	80,47	A	81,95	A	Very good

Based on Table 4, it can be seen that the average score obtained by students is 81.95 which is in the interval 81-100. The value shows that the students' learning outcomes in learning to write description texts using digital multimedia and ethnopedagogical approaches are included in the very good category.

The findings of the research results described above, it can be seen that the integration of digital multimedia and ethnopedagogical approach in learning to write description text is very effective so that it can be recommended to be applied in learning to write. This is based on the observation of learning management, activities, responses and student learning outcomes towards learning to write description text using digital multimedia and ethnopedagogical approaches. Yusuf (2017) states that the reference to effective learning is reviewed from four aspects, namely 1) management of learning implementation, 2) student responses, 3) learning activities, and 4) learning outcomes.

The learning management in this study showed excellent results. The objects observed did not only focus on skills in using digital multimedia and ethnopedagogical approaches but focused on complex basic teaching skills. The integration of digital multimedia and the ethnopedagogical approach only refers to one aspect of basic teaching skills, namely the skill of making variations. The effectiveness of learning, especially in the aspect of learning management, must show complex activities from the initial, core, and closing activities so that basic teaching skills are needed as a whole.

In relation to student activities, responses, and learning outcomes in this study also showed excellent results. Students' activities in learning reached the excellent category, especially in the aspects of visual activities, writing activities, motor activities, mental activities, and emotional activities. The activeness of students in these aspects illustrates the enormous movement of students in the learning process using digital multimedia and the ethopedagogical approach. This is confirmed by students in giving their responses about the integration of digital multimedia and

ethnopedagogical approaches that they are very easy to understand the educator's explanation, have no difficulty writing texts, have high learning motivation, have a feeling of pleasure, comfort in learning, recognise the need for digital multimedia integration and the need for integration of ethnopedagogical approaches. These statements can finally be proven through student learning outcomes that show very significant results and in accordance with expectations.

The learning results achieved show that learning by utilising digital multimedia is an effective, efficient and interesting alternative to interactive media. The use of digital multimedia in learning has the aim of easy access to material for students in learning. Students are more active so that in learning students become the centre of the learning process (student-centered learning). This student-centred learning illustrates a progressive education system. The progressive education system was introduced by William James, John Dewey, Hans Vainhinger and Ferdinant Shiller (Hardjito, 2004: 93) which refers to the philosophical view of progressivism. This view prioritises education that gives independence or freedom both physically and mentally to students. This system is able to accommodate students in developing talents and abilities that are latent in students without being hampered by external influences. The progressivism education system does not want authoritarian education, which actually inhibits the potential creativity of students (Hardjito, 2004: 94-95). The progressive learning process will be more successful if students can learn concretely from their environment. Thus, the application of an ethnopedagogical approach that raises the conditions of the students' own socio-cultural environment is a concrete example of progressive education. This gives confidence that the integration of digital multimedia and ethnopedagogical approach is a mutually reinforcing and beneficial strategy for students in writing courses as an example of progressive learning.

The results of this study highlight two important things in learning, namely the need for digital multimedia integration and the ethnopedagogical approach. In relation to the need for digital multimedia integration in learning, it has been widely proven in previous research such as the research studies of Fidian (2020), Afriliandhi et al. (2022), Lubis et al. (2023), Irina and Budnik (2023), who found that the use of digital media in education improves learning outcomes by aiding understanding, maximising achievement, and improving student skills through effective educational tools. In relation to the need for integration of ethnopedagogical approaches, for example, the integration of local excellence or local wisdom has also been recommended by Baharuddin and Wahyuni (2008) who state that the content of local excellence in learning makes students more motivated in learning. This is in line with the findings of Rahayu and Talan (2019) which state that the integration of local excellence in Indonesian language learning can make a positive contribution to student learning outcomes. Syarifa et al (2015) also found that supplementary books containing local context (local wisdom) can improve students' learning outcomes.

From the results of this study, it can be seen that ideally, in a learning process educators need to utilise existing technological media as a means of learning for students to be able to easily understand the material or as an effort to generate learning motivation. The phenomenon shows that students in the current digital era are very close to digital media in their daily lives. In other words, there is no day without digital media such as the use of mobile phones and laptops that accommodate everyone in accessing everything they need. However, it cannot be denied that there are negative impacts due to the use of technology for its users. The phenomenon shows that there is a moral decline in today's teenagers. One of the factors that influence it is the development of globalisation which brings changes in people's lives, the entry of various new ideologies, technology, and even culture can change the order of life in society (Mutiani 2018).

It is clear from this statement that technology is one of the causes of the decline in the morality of the nation's children. Thus, in learning, educators are expected not only to focus on deepening the material by utilising digital media alone, but can integrate good practices of local community culture as an indirect way of attitude education as one aspect that needs to be equipped to students on an ongoing basis. Lickona (1991) argues that good character is not formed automatically in the classroom, but is developed over time through a continuous process of teaching, for example through learning and practice. Education as an agent of change should be the main means to shape one's character, one of which is by creating learning that does not neglect cultural education that is full of local wisdom values. Another advantage of integrating local wisdom values is the realisation of contextualised learning. Contextualised learning has been widely proven to

improve the quality of learning. This is in line with the statement of Rusman 2012; Dangon et al 2022; that in essence contextual-based learning will be more meaningful because what is learned is directly related to the environment around the students themselves so that it can improve learning outcomes.

CONCLUSION

Based on the research results described above, it can be concluded that learning to write description text using digital multimedia and ethnopedagogical approach is very effective. This is seen from the results of learning management by educators, activities, responses, and student learning outcomes which show excellent results for all these components. Thus, the integration of digital multimedia and ethnopedagogical approach in learning to write needs to be applied in today's learning because these two aspects are aspects of learning that support the quality of learning. The use of digital multimedia can provide high learning motivation for students and serve as a means for students to more easily understand writing learning content. In addition, the ethnopedagogical approach is also an effort to fortify students from significant moral degradation in today's digital era. Indirectly, learning affective aspects is carried out through the integration of this approach. In addition, the application of the ethnopedagogical approach that is realised through the integration of local wisdom of the community around students helps students' more concrete understanding of writing learning content. Thus, in today's digital era, educators are required to keep up with technological developments by utilising digital multimedia in the learning process while still upholding cultural values to achieve quality learning.

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EXPLORING THE IMPACT OF TEACHER'S PROMPTS ON LEARNER AUTONOMY

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ABSTRACT

This study examined the influence of teachers' pedagogical prompts on fostering students' autonomy in learning English as a foreign language (EFL). Twenty EFL students aged 18-22 enrolled in higher education in Majenang to participate in the research. Three experienced EFL Lecturers teaching at the university are also involved. Classroom observations, conducted over ten weeks, focus on instances of teachers' pedagogical prompts and students' responses. Semi-structured interviews with the teachers provide insights into their pedagogical practices and intentions behind using prompts. Additionally, students maintain reflective journals throughout the course, documenting their perceptions of the prompts and their impact on their learning autonomy. The findings suggested that teachers' pedagogical prompts significantly contribute to fostering students' autonomy in EFL learning. The prompts encourage active participation, critical thinking, and self-directed learning among students. Moreover, students express increased confidence and motivation to engage independently with the language. These results underscore the importance of pedagogical strategies in promoting autonomy in EFL contexts, with implications for language teaching practices and curriculum design.

Keywords: Prompt, EFL, students' Autonomy

INTRODUCTION

Learner autonomy stands as a foundational pillar in the realm of contemporary pedagogy within Teaching English as a Foreign Language (TEFL). It represents an instructional paradigm that empowers students to direct their own learning(Hooyman, 2014; McCrocklin, 2016), a crucial skill set for long-term success both within and beyond the language classroom. Central to the cultivation of learner autonomy are the strategies employed by teachers, particularly using prompts, which play a pivotal role in fostering students' ability to take charge of their learning journey (Roki'ah et al., 2023; Schneider, 2018). This introduction aims to provide a comprehensive exploration of learner autonomy in TEFL, tracing its historical evolution, delineating its multifaceted nature, and examining its theoretical underpinnings.

The historical trajectory of learner autonomy within language teaching reflects broader educational shifts towards recognizing the importance of student agency in the learning process. Traditionally, language education adhered to a didactic model where knowledge transmission from teacher to student was paramount. However, as educational theorists began to challenge the efficacy of this approach, methodologies emphasizing learner engagement and participation gained prominence. In the latter half of the 20th century, amidst the rise of communicative language teaching, the concept of learner autonomy emerged as a critical component of effective language acquisition(Ushioda, 2011). Pioneers like Henri Holec advocated for learners to have control over their learning objectives, content, and processes, aligning with the principles of constructivist theories that view learning as an active process of knowledge construction.

Learner autonomy in the context of TEFL encompasses a range of competencies, including setting learning goals, selecting appropriate strategies, and self-assessing progress(Conklin, 2013; Gresham, n.d.). It goes beyond mere self-direction to encompass students' ability to engage with language learning both inside and outside the classroom, utilizing English as a tool for communication,(Mısır et al., 2018) self-expression, and cultural exchange(Arikan, 2015; Liu, 2012). Moreover, learner autonomy is not solely dependent on individual skills but is also influenced by the learning environment. Elements such as the educator's role in fostering a supportive atmosphere(Annisa et al., 2021; Arifah & Prijambodo, 2014), the cultural context, and the availability of resources all contribute to the development of learner autonomy(Hamdani et al., 2021; Kumbakonam et al., 2017).

Theoretical frameworks such as self-determination theory (SDT) provide a robust foundation for understanding the dynamics of learner autonomy. SDT posits that human motivation is driven by the innate needs for autonomy, competence, and relatedness, which, when satisfied, lead to optimal functioning and psychological growth. Within the TEFL landscape, studies grounded in SDT have demonstrated how autonomy-supportive teaching practices positively impact language learning outcomes. By offering meaningful choices, providing rationale for language activities, and creating opportunities for peer interaction, teachers can enhance students' motivation, academic achievement, and persistence in language learning.

Teachers' prompts in teaching and learning are cues or prompts provided by teachers to guide students' thinking, actions, or responses during instructional activities. These prompts can take various forms and serve different purposes depending on the learning objectives and the nature of the activity. Examples of teachers' prompts include asking questions to stimulate critical thinking, providing hints or clues to scaffold learning, giving instructions for completing a task, offering feedback on student work, and encouraging reflection on learning experiences. Teachers' prompts play a crucial role in supporting students' engagement, promoting deeper understanding of content, facilitating problem-solving, fostering independence, and ultimately enhancing learning outcomes.

Considering the significance of learner autonomy within TEFL, this introduction seeks to explore the pivotal role of teacher prompts in cultivating an environment conducive to its development. Grounded in the principles of self-determination theory, this inquiry aims to investigate how teacher prompts and instructional strategies can either support or hinder the progression of autonomous learning behaviors. By emphasizing the proactive role of educators, this paper seeks to uncover the dynamic relationship between teacher prompts and learner autonomy, with broader implications for TEFL pedagogy and practice.

METHOD

The research approach employed in this study utilizes a qualitative element. The researchers conducted classroom observations spanning two-week period, aiming to capture qualitative data on the utilization of teachers' pedagogical prompts and subsequent student responses(Tufford, 2012). Through these observations, insights into the implementation of prompts and student reactions were gleaned, enriching the understanding of their impact on autonomy development. Additionally, semi-structured interviews were conducted with three experienced EFL instructors, providing deeper insights into their pedagogical practices and the underlying motivations driving the use of prompts(Boddy, 2016; Qu, 2011). This qualitative method allowed researchers to delve into teachers' perspectives, strategies, and intentions in fostering student autonomy through prompts. Furthermore, students maintained reflective journals throughout the course, documenting their perceptions of the prompts and their influence on learning autonomy. These qualitative accounts offered valuable insights into students' subjective experiences, attitudes, and reflections on their learning journey, augmenting the understanding of the effectiveness of teachers' prompts in autonomy development. By triangulating data from multiple sources(Smith, 2011), including classroom observations, semi-structured interviews, and reflective journals, this mixed-method approach facilitated a comprehensive exploration of the influence of teachers' pedagogical prompts on fostering students' autonomy in learning English as a foreign language (EFL).

RESULT AND DISCUSSIONS

The results of this study indicate a significant influence of teachers' pedagogical prompts on fostering students' autonomy in learning English as a foreign language (EFL). Through classroom observations, it was observed that the prompts led to increased levels of active participation, critical thinking, and self-directed learning among the students over ten weeks. The prompts appeared to empower students to take ownership of their learning process, as evidenced by their willingness to engage independently with the language. The observation result showed as follow:

Table 1. Observation results

No.	Indicators	Aim	Teacher's Prompt
1	Initiative	Autonomous students demonstrate initiative by actively engaging in the learning process without constant direction from the teacher. They take the lead in setting learning goals, selecting materials, and seeking out resources to support their language learning journey.	"Today, we're learning project. You get to choose a topic in English that you find interesting or challenging. Decide what you want to achieve with this project and set a specific goal for yourself. Then, plan out how you'll reach that goal. You can pick out the materials and resources you think will help you the most. Keep track of your progress and adjust your plan as you go. You're in charge of how you learn, and I'll be here to help along the way!"
2	Self-Regulation	Autonomous learners exhibit self-regulation by effectively managing their time, setting priorities, and monitoring their progress. They can identify areas for improvement and adjust their learning strategies accordingly without relying heavily on external guidance.	"Alright everyone, First, try to identify key words indicating comparison, such as 'more' or 'less'. Second, compare two different things and think about how to express the comparison between them. After that, make a list of words commonly used in comparisons. As we work, pay attention to how the strategies you choose help you understand the material. If you feel confused or have difficulty, don't hesitate to ask or look for additional sources. You can manage and monitor your own learning!"
3	Decision-making	Autonomous students demonstrate decision-making skills by making informed choices about their learning path. They weigh the pros and cons of different approaches, select appropriate resources, and adapt their strategies based on their evolving needs and preferences.	"Good morning, class! Today, we're delving into the past tense in English. But before we dive in, let's take a moment to talk about decision-making in our learning process. I want each of you to think about how you make decisions when learning new grammar concepts like the past tense. First, consider the different forms of past tense you've learned about, such as the simple past, past continuous, or past perfect. Next, brainstorm some strategies you've used in the past to help you remember irregular verbs or form sentences correctly. Once you've thought about your options, choose a strategy that you think will work best for you today. Throughout the lesson, pay attention to how effective your chosen strategy is for understanding and using the past tense. If you find that it's not working as well as you'd hoped, don't hesitate to switch gears and try a different approach. Remember, you're in control of your learning journey, and I'm here to support you every step of the way. Let's make some smart decisions and master the past tense together!"
4	Reflective Practice	Autonomous learners engage in reflective practice by regularly reflecting on their learning experiences, identifying strengths and weaknesses, and evaluating the effectiveness of their	"First, consider any challenges you've faced in the past when learning similar topics. Next, think about what strategies you've used to overcome these challenges and what you've learned from them. As we go through the lesson today, be mindful of your learning process. After the lesson, take some time to reflect on what strategies were most effective for you in understanding and using the past

		learning strategies. They use feedback from assessments, peers, and teachers to inform their future learning decisions	tense. Consider what adjustments you might make for future learning opportunities. Remember, reflection is a valuable tool for growth and improvement. I encourage you to share your reflections with your peers and me if you feel comfortable.
5	Self-efficacy	Autonomous students exhibit self-efficacy by demonstrating confidence in their ability to learn and use the English language. They approach challenges with a positive mindset, persevere in the face of difficulties, and believe in their capacity to achieve their learning goals.	"Think about times when you've succeeded in mastering new grammar concepts and how that made you feel. Consider the strategies you used and the effort you put in. Now, I want you to visualize yourself successfully understanding and using the past tense by the end of this lesson. Throughout our time together, remember that you can learn and succeed in mastering this concept. If you encounter challenges along the way, don't be discouraged. Instead, remind yourself of past successes and the strategies that helped you overcome obstacles. Believe in your capability to learn and grow.
6	Independence	Autonomous learners display independence by taking responsibility for their own learning without relying exces sively on external guidance or validation. They can work effec tively on their own, but also know when to seek help or collaborate with others when needed.	"Think about strategies you can use to understand and practice the past tense independently. Consider using resources like grammar guides, online exercises, or study groups to support your learning. Throughout the lesson, challenge yourself to solve problems and answer questions on your own before seeking assistance. Remember, it's okay to make mistakes – they're part of the learning process. By taking initiative and being resourceful, you'll build confidence in your ability to learn independently.
7	Critical Thinking	Autonomous students demonstrate critical thinking skills by questioning, analyzing, and evaluating information and language use. They can make connections between different concepts, consider multiple perspectives, and apply their understanding in real-world contexts	"Before we dive into the lesson, I encourage each of you to engage in critical thinking by asking questions and challenging assumptions about the past tense. Reflect on why certain verb forms are used in different contexts and consider the implications of using past tense in various situations. As we progress through the lesson, actively engage with the material by questioning, comparing, and evaluating different aspects of the past tense. Share your insights and observations with your peers to stimulate discussion and broaden our understanding. Remember, critical thinking is a skill that can be developed over time with practice and reflection.
8	Flexibility and adaptability	Autonomous learners exhibit flexibility and adaptability by being open to new ideas, approaches, and challenges. They are willing to experiment with different learning methods, adjust their strategies as needed, and embrace opportunities for growth and exploration.	"Learning a new concept like the past tense may require trying different techniques or seeking additional resources. Embrace the opportunity to experiment and learn from your experiences. By cultivating flexibility and adaptability, we can enhance our ability to master the past tense and become more effective language learners. Let's approach this lesson with an open mind and a willingness to adapt as we explore the intricacies of the past tense together!"

Insights from semi-structured interviews with the EFL instructors provided valuable context regarding their pedagogical practices and intentions behind using prompts. It was found that the instructors strategically incorporated prompts into their teaching methodologies to promote autonomy among their students. By encouraging students to reflect on their learning process and make informed choices, the prompts facilitated the development of autonomy in EFL learning(Busse, 2017; Gafur Marzuki, n.d.).

Additionally, the findings from students' reflective journals highlighted the positive impact of prompts on their learning autonomy. Students reported feeling more confident and motivated to engage independently with the language, attributing this to the guidance provided by the prompts throughout the course. The journals served as a platform for students to document their perceptions of the prompts and their evolving autonomy as language learners.

The impact of teacher prompts on learner autonomy is profound and varied. Through these prompts, students experience empowerment, as they gain a sense of control over their learning process, make choices, set goals, and take responsibility for their education. Moreover, teacher prompts facilitate ownership, enabling students to take charge of their learning journey by making decisions about topics and materials, fostering a deeper investment in their education. Additionally, teacher prompts cultivate self-directed learning skills, encouraging students to establish goals, plan activities, and assess their progress independently, thereby enhancing critical skills essential for lifelong learning. These prompts also stimulate critical thinking by posing open-ended questions, encouraging reflection, and promoting inquiry-based learning, fostering analytical skills(Abdillah et al., 2023; Gresham, n.d.; Sanli, 2013). Furthermore, teacher prompts provide opportunities for problem-solving, presenting real-world challenges and guiding students through the process, fostering independence in tackling complex issues. Moreover, by promoting metacognitive awareness through reflection, progress monitoring, and identifying areas for improvement, teacher prompts develop students' metacognitive skills vital for effective self-regulated learning. Overall, teacher prompts are pivotal in nurturing learner autonomy, empowering students, promoting ownership, encouraging self-directed learning, stimulating critical thinking, fostering problem-solving skills, and enhancing metacognitive awareness, ultimately fostering independence, self-direction, and lifelong learning among students.

Teachers' prompts are indispensable tools in teaching and learning English as they serve multiple crucial purposes. Firstly, they facilitate understanding by providing explanations, examples, and asking questions that clarify language rules and structures. Through these prompts, students actively engage with the language, participating in discussions, activities, and exercises, which enhances their comprehension and retention. Additionally, teachers' prompts scaffold learning by breaking down complex tasks into manageable steps, guiding students through the learning process while gradually increasing the level of challenge. Moreover, these prompts stimulate critical thinking skills by prompting students to analyze, evaluate, and apply their knowledge in diverse contexts. Furthermore, they provide valuable opportunities for students to practice and improve their communication skills in English, including speaking, listening, reading, and writing. By encouraging students to think independently, make decisions, and take ownership of their learning, teachers' prompts foster learner autonomy and self-directed learning skills, ultimately empowering students to become more proficient and confident English language learners(Dincer, 2019; Nielson, 2011). Overall, teachers' prompts play a pivotal role in effective English language instruction, promoting active learning, and facilitating student success in mastering the language.

Overall, these results underscore the importance of pedagogical strategies, such as the use of prompts, in promoting autonomy in EFL contexts. By fostering active participation, critical thinking, and self-directed learning, prompts contribute to creating a conducive learning environment where students feel empowered to take control of their learning journey(David Little, 2020; Hartnett, 2015; Wang, 2013). These findings have implications for language teaching practices and curriculum design, emphasizing the need to incorporate autonomy-promoting strategies into EFL instruction to enhance student engagement and learning outcomes.

CONCLUSION

In conclusion, this exploration into the impact of teacher prompts on learner autonomy has revealed significant insights into the dynamics of autonomy development in the context of teaching English as a foreign language (TEFL). Through a combination of qualitative methods including classroom observations, semi-structured interviews, and reflective journals, this study has provided a comprehensive understanding of how teacher prompts can foster autonomy among EFL students. The findings suggest that teacher prompts play a crucial role in promoting learner autonomy by encouraging active participation, critical thinking, and self-directed learning among students. By empowering students to take ownership of their learning process, prompts contribute to the development of confidence, motivation, and independence in language learning. Furthermore, the study highlights the importance of pedagogical strategies, such as the strategic use of prompts, in creating a supportive learning environment that nurtures autonomy. Teachers' intentional incorporation of prompts into their teaching practices demonstrates a proactive approach to fostering autonomy among their students. Overall, this research underscores the significance of autonomy-promoting strategies in TEFL contexts and emphasizes the need for continued exploration and integration of such strategies into language teaching practices and curriculum design. By recognizing the pivotal role of teacher prompts in autonomy development, educators can enhance student engagement, motivation, and learning outcomes in EFL classrooms.

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RELEVANCE OF DELL HYMES THEORY IN THE CONTEXT OF DIGITAL COMMUNICATION (PRAGMATIC STUDIES)

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ABSTRACT

This research is motivated by communication, which is our way of interacting between individuals and between groups. Communication is the process of exchanging information, ideas, thoughts and feelings between individuals or complexes. A key element of human interaction is communication, it is essential to his daily life. Communication can occur in various forms, namely verbal communication (through words), non-verbal communication (through body movements, facial expressions, etc.), and written communication (through letters, emails, or text messages. In this research, Alan looks at the extent of the relationship between Dell Hymes theory in communication interactions, especially in digital communication. The relevance of Dell Hymes' theory is whether it is still very relevant in all digital interactions or communications in today's 5.0 era. Online Discussion: Conflicts of Interest and Law Enforcement for Corruption Crimes on the ICW Friends YouTube page were selected as documents to be analyzed using the Hymes "Speaking" theory to find out whether this theory is still relevant in the era of Society 5.0 with the digital world which is very closely related to today's life. The research method used in this research is descriptive qualitative analysis using the simak technique, note it using descriptive analysis techniques with the aim of finding, revealing, identifying, processing, analyzing and developing language use throughout representative speech acts by looking at the peak of "Speaking", Transkip Online Discussion: Conflict of Interest and Corruption Crime Law Enforcement on the ICW Friends YouTube page. From the results of this research, there are several sentences and words that lead to the relevance of the Dell Hymes "Speaking theory: it can still be used in digital communication.

Keywords: Linguistics, Digital Communication, Dell Hymes, Pragmatics.

INTRODUCTION

Communication is our way of interacting between individuals and between groups. Communication is the process of exchanging information, ideas, thoughts and feelings between individuals or groups. A key element of human interaction is communication, it is essential to everyday life. Communication can occur in various forms, namely verbal communication (via words), non-verbal communication (via body movements, facial expressions, etc.), and written communication (via letters, emails, or text messages). All these forms of communication are important in everyday life and in professional and social contexts. Six important elements in communication are, (1) The receiver is the recipient. This element generally involves two individuals who carry out interpersonal communication. (2) Message is information or messages sent by the sender to the recipient. These messages can be words, images, or actions. (3) Feedback or feedback is information we receive from ourselves (by hearing what we say, seeing what we write, feeling the way we move) and others. (4) Communication Channels (Channel): Media or methods used to transmit messages, such as direct speech, mail, email, telephone, or social media. (5) Feedback (Feedback): Response or response given by the recipient to the sender. This feedback is important because it helps the sender understand whether the message has been understood correctly or not. (6) Context: Context refers to the situation or circumstances in which communication occurs. This context includes the cultural background, values, beliefs, and experiences of individuals involved in the communication process (Saputro, 2014).

Communication is part of the language skills that we already have, there are people who have optimal language skills so that every communication goal is achieved. According to Tarigan in (Nasution, 2020), there are several skills (skills) , explaining language skills has four components, namely: (1) listening skills (listening skills s), (2) speaking skills (speaking skills), (3) reading skills (reading skills), and (4) writing skills (writing skills). These skills become good language skills, and

are relevant in relation to how speakers and interlocutors can communicate well, that is, the content of messages from communication in interaction can be received between two parties.

So, the use of language is a communication reality that takes place in social interactions, because in principle, these conversations use language as a communication tool in social interactions. Therefore, language cannot be separated from socio-cultural influences. This is in accordance with the functional view of language as a sign system inseparable from external factors, namely social characteristics, demographic characteristics, etc. and the function of language is not only for communication, but also shows the social and even cultural identity of the wearer. Because in language, every speaker is always motivated by social factors and the cultural values and traditions around him.

Thus, in communication interactions, it is necessary to realize interaction between speech participants so that communication can run smoothly, this requires a medium that is carefully able to become a medium of thought between the speaker and the interlocutor and this is motivated by the same knowledge, references, context and intentions. Communication is a process of conveying information from speakers to speech partners so that speech partners understand what the speaker means (Siagian & Kuntarto, 2020). When interacting, the information conveyed by the speaker must use speech informatively, correctly, relevantly, briefly, not vaguely, or unambiguously so that the information captured by the speech partner can be informative, correct, relevant and clear. Thus, the use of language does not suddenly appear in communication. In language, there is a complex structure composed of the smallest units in the form of the largest unit morpheme in the form of sentence strands.

Book Section Models Of The Interaction Of Language and Social Life: Toward a Descriptive Theory (Hymes, 2009), mengatakan bahwa *Tentatively, a speech community is defined as a community sharing rules for the conduct and interpretation of speech, and rules for the interpretation of at least one linguistic variety. Both conditions are necessary. The sharing of grammatical (variety) rules is not sufficient. There may be persons whose nglish I can grammatically identify but whose messages escape me. I may be ignorant of what counts as a coherent sequence, request, statement requiring an answer, requisite or forbidden topic, marking of emphasis or irony, normal duration of silence, normal level of voice, etc*. With regard to interpreting a speech in a speech event, a person cannot just interpret it according to the sentence structure used, because in speech events viewed from language in communication it is contextual. This means that there is a constellation between speakers, the background to communication, and the topic they want to communicate. So, based on this context, a person can only express the meaning and meaning of the speech.

Thus, the components are interconnected with each other. The eight components consist of; acronym "SPEAKING", which means the letters "S" in settings and scenes is the setting of time, place and psychological situation in speech. The letters "P" are Participants those who are speakers and interlocutors of these two things are speech participants. The letters "E", are Ends which means the aim and purpose of speech events carried out by speakers and interlocutors. The letters "A" are Act Sequences which is a form of speech content from the topic of the speech event. The letters "K" are Key which is defined as a way or tone in conversation or communication between the speaker and the other person. The letters "I" are Instrumentalities which is a language path used in communication or speech events. The letters "N" are Norm of Intercation and Interpretion which are the boundaries or norms of interaction and interpretation of speech events. The letters "G" are Genres means the type and form of delivery of the speech event itself. This is a condition coined by Hymes to fulfill a speech event, so the most appropriate norm or analysis of speech events is to use methods Speaking because of several aspects that support communication ethnography and how relevant Dell Hymes' theory is in digital communication.

How relevant is Dell Hymes' theory, whether it is still very relevant in all digital interactions or communications in today's 5.0 era. Online Discussion: Conflict of Interest and Law Enforcement Corruption Crimes on the ICW Friends YouTube page were selected as documents to be analyzed using the Hymes "Speaking" theory to find out whether the theory was still relevant in this era Society 5.0 with a digital world that is very closely related to today's life. Digital interaction is an important part of today's life processes that cannot be denied, because it is present in today's life. Like; Webinars, discussions, forum discussion group, meetings and seminars have utilized digital or technology that continues to develop.

METHOD

This research method uses a qualitative approach using descriptive analysis research methods. Research is a scientific activity to solve a problem, which is studied through a science. Research cannot be separated from a methodology or research method, which is how to analyze the research. According to (Emzir, 2017) says that the formal application of the scientific method to solving various problems is all that research does.

This research uses a qualitative approach with descriptive analysis research methods. Content analysis in this study was used to describe the research findings in the form of objective data regarding representative speech acts by looking at aspects "Speaking" Dell Hymes spoken by characters in Transkip Online Discussion: Conflict of Interest and Law Enforcement for Corruption Crimes on the ICW Friends YouTube page. The analytical techniques used are data analysis techniques; 1) Listen Technique, 2) Note Technique.

RESUILT AND DISCUSSION
Speaking Aspects in Digital Communication
Based on the following analysis results:

Based on research results *Settings* acronym for setting and scene, setting in this section relating to time, place and situation. The time for online discussions on the ICW YouTube page is 1.32.04 minutes with the place or location of the discussion varies between sources and other sources carried out non-face to face (online in combination with time, location and situation, these conditions show the expression of each source and audience s .

Participants : in this section or the participants discussed and taking part in this online discussion are Lola as host, Asfinawati (Chair of YLBHI), La Ode M. Syarif (Commissioner of the Corruption Eradication Commission 2014-2019), and Kurnia Ramadhana (ICW Legal Researcher), as well as the audience at the event. It can be seen from the participant Kurnia Ramadhana, one of whose expressions from minutes 06.35 to 06.41 said that "about when public officials are ethical, how state officials are ethical, "or we want to achieve more broadly, how ethics is so that we don't get stuck with the definition of implementation". Get involved in the online discussion. La Ode M. Syarif (Commissioner of the Corruption Eradication Commission 2014-2019) is proof of his participation in this discussion, one of which can be seen from minutes 25.11 to 25. 27 said that, "that there was a judicial review lawsuit against the Indosiar review lawsuit by", "Supreme Court Judges to the Supreme Court regarding the joint code of ethics between", "the Supreme Court and the Judicial Commission What are the consequences of winning them".

Ends: the aim of online discussion: Conflict of Interest and Law Enforcement for Corruption Crimes is to increase understanding of the importance of dealing with conflicts of interest in law enforcement related to corruption crimes. Exploring Solutions: Discuss practical solutions and strategies to address conflicts of interest that may arise in the law enforcement process. Sharing Experiences: Facilitating the sharing of experiences and best practices between legal experts, law enforcement and the public in dealing with corruption cases. Encouraging Transparency: Underlines the importance of transparency and accountability in law enforcement efforts in order to increase public trust. Collaborative Learning: Providing a platform for participants to discuss and learn together about challenges and opportunities in law enforcement for criminal acts of corruption in the midst of conflicts of interest. This discussion aims to strengthen fair and effective law enforcement efforts and support better eradication of corruption in Indonesia.

Act Sequence: the online discussion outlined a series of actions that occurred ranging from the moderator's questions to statements and answers from sources. So, information or communication events occur.

Key: the key to the speaking aspect of the online disquis is the facts that lead to a conflict of interest according to the title of the online discussion, namely online discussion: Conflict of Interest and Law Enforcement for Corruption Crimes seen at 48.10 " minutes resulting in a conflict of interest so that it cannot continue..".

Norm : in this section, the norms in online discussions are to use politeness norms which are demonstrated by online discussion participants from moderators to resource persons who do not give each other points, but still show and pay attention to communication ethics which is reflected in the way information is conveyed with respect to all parties involved in the online disquisition.

Genre: in this section the Discussion combines educative and informative elements with the aim of advocating for better enforcement and involving public participation.

Relevance of Digital Communication to Speaking Aspects

The digital world is a world that is developing rapidly in human life today, especially digital communication technology (ICT) which is widely used, during the Industrial Revolution 5.0 has changed human life at large. Humans have become dependent on device connectivity, digitization of products and services as well as rapid open access to information. The phenomenon of technological convergence occurs when computer, telecommunications, internet, broadcasting and print media technologies are collectively integrated into a single digital unit. Pavlik and McIntosh provide an understanding that convergence is a combination of computers, telecommunications and media in a digital environment (widiastuti, 2020). Digital convergence can also be understood as collaboration between information and communication service providers. Even though the definition of convergence has not yet reached agreement, in essence convergence is an improvement in communication technology, so it is very likely that improvements will also occur in creative or professional circles, as well as in industry, society and even government.

Significant changes due to the presence of digital communication technology, not only in industrial models, but also in people's social behavior. Initially, the use of frequencies was only used for telecommunications and broadcasting. However, in the 1990s, the Internet began to develop and the emergence of Internet service providers led to the emergence of a new information technology industry called Over The Top (OTT) services. The emergence of the OTT computing industry has undergone a major change in its use which not only the telecommunications and broadcasting industries but also the general public can take advantage of. This is illustrated by the frequency of internet use as explained by us Social (2021), stating that in general Indonesian people carry out digital communication for 8 hours 52 minutes a day via social media and the like (tribun.com, 2022).

The phenomenon of changes in social behavior due to digital communication is explained in the research of Hamzani KH, Daeng S. Ferdiansyah and Muhammad Yani (Hanafi, M. (2014), state that communication with ever-evolving digital technology changes people's social behavior in this regard. tradition phubbing becomes a phenomenon in itself. Digital communication behavior is demonstrated by society through the phubbing tradition or what is known as excessive behavior when using cellphones in everyday life. This shows that digital technology has changed people's habits of social interaction. Digital communication through the use of new media is slowly weakening values and norms in society, such as today's young people who spend more time with gadgets and interacting in cyberspace. It is natural for teenagers to find it difficult to socialize in society because the interaction process or associative process carried out is actually significantly reduced. With such phenomena, the values and norms of a society are lost and also the associative processes in an organization disappear through which individualists emerge.

The concept of digital communication has always developed depending on the discoveries of tools based on internet technology. With this digital communication technology, we can communicate indirectly or face to face with someone or many people we will communicate with. Previously only communicated via SMS (Short Messengger Service) and voice calls, as technology goes by, many communication applications have now been created such as whattsapp, Facebook, Instagram, line, and others. In this application we can not only send messages or talk via voice calls, we can also make video calls or video calls, we can see the person we are talking to by just looking at the cellphone screen.

The advantages of digital communication; 1) Integrated circuit (IC) technology or better known as chins makes the use of digital technology more practical due to its small size, 2) Digital technology makes communication quality independent of distance, 3) Digital technology offers lower cost, reliability (reliability) better, smaller space usage, as well as low power consumers, 4) Tools in digital technology are more stable, practical, have long durability and use. Such a thing leads to less maintenance costs (Chrisnatalia, 202). Meanwhile, Disadvantages of Digital Communication; 1) Does not represent User Emotions. Users are limited to expression, 2) Require certain devices, 3) Mistakes When Digitalizing, 4) Domination of the World by Analog Technology, 5) Investment in Public Communication and Digital Communication, 6) Electronics Circuits Are More Complicated or Complex.

The digital world is a world that is developing rapidly in human life today, especially digital communication technology (ICT) which is widely used, during the Industrial Revolution 5.0 has changed human life at large. Humans have become dependent on device connectivity, digitization of products and services as well as rapid open access to information. The phenomenon of technological convergence occurs when computer, telecommunications, internet, broadcasting and print media technologies are collectively integrated into a single digital unit. Pavlik and McIntosh provide an understanding that convergence is a combination of computers, telecommunications and media in a digital environment (widiastuti, 2020). Digital convergence can also be understood as collaboration between information and communication service providers. Even though the definition of convergence has not yet reached agreement, in essence convergence is an improvement in communication technology, so it is very likely that improvements will also occur in creative or professional circles, as well as in industry, society and even government.

In Dell Hymes theory, there is a speech event that must have a speech component. Hymes (Hymes, 1996) in Marwan (Thamrin et al., 2020) stated that a speech event must fulfill eight speech components (SPEAKING) The following is an explanation and understanding of the eight components, namely:

a) Setting and scene

Settings or the background is more physical, which includes the place and time when the speech occurs. Meanwhile, a scene is a psychological setting that refers more to the psychological atmosphere that accompanies the event. Different places and times can lead to different situations. Speaking verbally in a classroom in a busy situation is certainly different from speaking in writing on social media in a busy atmosphere.

b) Participants

Participants (Participants), are parties or participants involved in speech, can be speakers and listeners, greeters and greeters, or senders and recipients of messages. It can also be said to be the speaker or sender of the message (speaker or sender), the listener or recipient of the message (hearer or receiver), the speech partner (addressee), and the audience (audience).

c) End

End (end), refers to the purpose and purpose of speech. Speech events that occur in the courtroom intend to resolve a case; However, the participants in the speech event have different goals. The prosecutor wants to prove the defendant's guilt, the defense tries to prove the defendant's innocence, while the judge tries to give a fair decision. d) Act sequence

d) Act sequence (sequence of actions),

Refers to the form of speech and the content of speech. The form of an argument concerns the words used, how they are used, and the relationship between what is said and the topic of conversation. The form of speech in public lectures, casual conversations, and social media has a different sequence of actions. Changes in speech topics in speech events will affect language choices.

e) Key

Key refers to the tone, method and spirit in which a message is conveyed: with happy, seriously, briefly, arrogantly, with ridicule (insulting), and so on. This can also be shown by geraktubuh, and the lengthening of the vowels in the word, feels more expressive, the tone shows mounting irritation.

f) Instrumentalities

Instrumentalities (instrumentality), refers to the language path used, such as spoken, written, via telegram or telephone. Instrumentalities also refer to the speech code used, such as language, dialect, fragments, or registers. g) Norms

g) Norms of interaction and interpretation

Norms of interaction and interpretation, refers to norms or rules for interaction. For example, those related to how to interrupt, ask questions, and so on. Also refers to the norm of interpretation of the words of the interlocutor.

h) Genre

Genre (type/flow) means something that refers to the category of language variety used. The forms include poetry, myths, fairy tales, proverbs, riddles, insults (curses), prayers, orations, lectures, trades, circulars, editorials, and so on .

CONCLUSIONS

Thus it can be concluded that events speech act or process communication both directly and digitally is a person's activity using language between speakers and speech partners in order to communicate something of course. Based on analysis in online discussion: Conflict of Interest and Law Enforcement for Corruption Crimes on the ICW Friends YouTube page by using qualitative methods and data using transcripts from online dictionary views on the ICW Friends YouTube page, it can be concluded that, in this research there is a speaking aspect of Dell Hymes already included in the online discussion and still relevant to digital communication in online discussion broadcasts: Conflict of Interest and Law Enforcement for Corruption Crimes on the ICW Friends YouTube page . That, inside the dialogue still using principles speaking aspect exchange information and the existence of speech events. Meanwhile, the meaning you know ni kaksi can not only be understood based on the use of language in speaking but is also determined by aspects of communication in a comprehensive manner, including situational aspects of communication. Of course, the Dell Hymes theory that can be proven is still very relevant with digital communication currently that cannot be separated from Dell Hymes theory with "Speaking" aspects in online discussions: Conflict of Interest and Law Enforcement for Corruption Crimes on the ICW Friends YouTube page.

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THE USE OF ILLOCUTIONARY SPEECH ACTS IN THE LEARNING PROCESS OF PRIMARY SCHOOL STUDENTS: CASE STUDY OF CLASS 1 AND CLASS 6 THEMATIC LEARNING PROCESS

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ABSTRACT

The use of speech acts is important in learning communication in the classroom. This will have implications for the harmony of communication that exists between teachers and students, as well as helping teachers in controlling the class. This research has two objectives. The two objectives of this research are 1) to describe the speech acts used by class teachers in thematic learning, 2) to describe the functions of these speech acts in classroom communication. This research is qualitative research. The data source for this research is the thematic teacher learning process carried out by grade 1 elementary school teachers at SD Muhammadyah Condongcatur. The data collection technique used was recording and note-taking techniques. The analysis method uses the pragmatic equivalent method. The validity of the data used in this research is content validity, semantics and pragmatics. The reliability used is intrarater and peer. Based on the results of the analysis, it was found that five illocutionary speech acts were used by teachers in the learning process at each learning stage. These five speech acts occur alternately to establish effective communication in the learning process. Each has a function that supports the structure of learning

Keywords: *Illocutionary speech acts, learning process, learning stages.*

INTRODUCTION

The form of communication in learning is one form of communication in language acts, teachers are required to have various competencies as stated in Law of the Republic of Indonesia Number 14 of 2005Article 10 Paragraph 1 concerning Teachers and Lecturers states that teacher competence includes pedagogical competence, personality competence, social competence and professional competence obtained through professional education. This means that teachers are absolutely required to have these four competencies as professional educators. Teacher competency can be interpreted as a unified knowledge, skills and attitudes displayed in the form of intelligent and responsible behavior in carrying out their profession, having the ability in the knowledge they have, the ability to master subjects, the ability to interact socially both with students and fellow teachers. or with the wider community (Fajriani, 2020). Based on this explanation, specifically social competence requires teachers to be able to communicate, build good interactions with students, colleagues and the surrounding community. This ability to communicate requires several characteristics, including the ability to use speech according to the context of the situation, conveying the meaning of the speech, the ability to infer the meaning of speech from an indirect speech act, the ability to realize indirect speech acts and sensitivity to the context of the speech event. For this reason, teachers need to have language skills and strategies that are effective, polite and empathetic. To make this happen, pragmatic abilities or competencies are needed. This ability or mastery of language is included in the ability to master context and situations, related to speaking ability, namely the ability to convey sentences or utterances, convey ideas, convey messages and thoughts to the speaker.(Febriasari, 2018). So, the forms of communication will be related to how the teacher conveys his speech, how the teacher conveys his complaints, conveys his agreement or disagreement with the speech partner, in this case his students. This form of communication involves social situations as part of the context, in interactions that have a social dimension.

Talking about communicative abilities means explaining communication abilities, one of the components of which is pragmatic abilities. So, the communication competence required by a speaker is not only limited to syntactic competence, but must also include pragmatic competence, which includes competence in using language according to a particular social context and the ability to use linguistic

forms to convey certain illocutions. This is in line with Dell Hymes' opinion, that understanding pragmatic competence is an important part of communicative competence, and this pragmatic competence is implied in sociolinguistic competence, namely the ability to use language in accordance with the cultural and social rules of the community. Research on the communication process of teachers and students in classroom learning was initiated by Sinclair and Coulthard (1979), but the focus was on the structure of classroom discourse, while studies on teacher and student language speech acts in the learning process have also been widely carried out, including, (1) Research by Fitrana et al, 2020). In research conducted at high schools in the Surakarta area, several types of locutionary, illocutionary and perlocutionary speech acts were found. This is motivated by speaker factors, the purpose of speaking and the path of the speech process. Similar research was also carried out by Sainab, et al, (2022) with a focus on studying illocutionary speech acts in junior high school students' learning. In his study, it was stated that there are types of illocutionary speech acts that commonly appear in learning, namely directive illocutionary speech acts, while expressive speech acts only appear a little in the communication process. Similar research was also conducted by Kurniwati Trniawati, et al (2022). This research is related to teachers' illocutionary speech acts with a study focus on MA schools with significant results related to directive illocutionary speech acts. Research related to the study of oral speech acts in the classroom was also carried out by Hawa and Subyantoro, 2019), in the analysis it was divided into learning structures, beginning, core and end, but the identification of speech acts was not explained. The focus of the study is more on selecting the type of discourse, namely polylogue discourse with the use of unstructured spoken sentences. So, in this study it is still limited to sentence structure and discourse structure, without connecting it to the learning context and the choice of speech decisions.

Based on several previous studies, it can be concluded that the study of illocutionary speech acts in learning is an interesting topic. This is because the role of speech acts has a function that is directly related to the success of the learning process. Therefore, in this topic we will deepen the study of illocutionary speech acts with a focus on learning in first grade elementary schools. First grade elementary school subjects were chosen considering the differences in subjects from previous research, where communication in the learning domain of first grade elementary school was assumed to have different characteristics from teenage participants, namely middle school or high school. To sharpen the results of the analysis, this study will describe the use of illocutionary speech acts by connecting the structure of classroom discourse as part of the background context. Meanwhile, previous research did not touch on the structure of classroom discourse as part of the context and setting in which speech occurs. In this way, we will find patterns in the use of illocutionary speech acts and the function of illocutionary speech acts in the learning stages and the functions in that learning.

The study of speech acts is part of the study of Pragmatics, with a focus on how language is used in communication (language use) (Leech: 1993, Levinson: 1983, Yule: 1996, 2006). Furthermore, Leech (1993) states that the study of speech acts is related to the context and situation of speech, the meaning of speech and the purpose of speech. Illocutionary speech acts are actions of doing something with a specific purpose and function. This speech act can be said to be the act of doing something. For example, the utterance "Wow, it's hot today" is often interpreted not only as providing information about hot weather, but also as an utterance to ask for certain actions related to hot weather. The speaker wants the speaker to take certain actions related to the hot air. For example, by giving an umbrella.

Furthermore Searle (1976) classifies illocutionary speech acts in speaking activities into five types of speech forms, each of which has its own communicative function, the types of speech acts are as follows; assertiveness is a speech act that conveys a situation or statement of fact, affirmation, conclusion and description; directive. A directive is a type of speech act that a speaker uses to order someone else to do something; expressive speech acts are expressing the speaker's feelings. Expressive is a type of speech act that states something felt by the speaker(Kakolaki & Shahrokhi, 2016), congratulating, grateful; Commissive speech acts are forms of speech that function as promises, threats, refusals, intentions, oaths, vows, refusals, and expressions of ability. The speaker states the realization or implementation of activities in the future; and declarative is a type of speech act that changes the world through speech, for example; dismiss, decide, cancel, prohibit, pardon (forgive), impress, grant, permit, classify, and punish. A statement that uses a direct change to or in a situation, based on a habit.

Based on this phenomenon, the research focused on the use of teacher speech acts in building communication with their students in the classroom. Discourse analysis in the classroom has been carried out by several experts, the first of which was carried out by Sinclair and Coulthard (1979) with a focus on the structure of classroom discourse in teacher and student interactions. Sinclair and Coulthard argue that conversation in the classroom is discourse that has a rank structure like rank in grammar. The class structure is divided into 5 elements, namely lesson, transaction, exchange, move

and act (via Tarigan, 1987).

The elements of the discourse structure are interconnected, the form of the relationship complements each other. In simple terms, the relationship can be explained as follows. (1) The lesson consists of several transactions, opening, main and closing. (2) action, (3) exchange (4) transaction and (5) movement consisting of several actions. In this class discourse analysis, the focus will be on the structure of the exchange system. The exchange system in classroom discourse is initiation, reinitiation, response and feedback (Zamzani, 2007: 77). Action is the lowest unit of discourse with three parts of the learning structure, namely beginning, core and conclusion.

The focus of the study is 1) describing illocutionary speech acts used by class teachers in offline learning, 2) describing the functions of these illocutionary speech acts in classroom learning communication based on exchange structures.

METHODS

The research design used is qualitative descriptive research with a pragmatic analysis perspective. Operationally, this research describes the speech acts used by elementary school Indonesian language teachers at SD Muhammadyah Condongcatur. With a single object case study, namely at one of the Muhammadiyah elementary schools in the Depok, Sleman, Yogyakarta area. This school was chosen because it has students from diverse social backgrounds. The diversity of students, who come from different cultures and social statuses, will certainly have implications for different and varied forms of communication. Moreover, choosing a speaking strategy using speech forms and speech functions will also have various implications.

The data source is an Indonesian language teacher at one of the Muhammadyah elementary schools in Depok sub-district, Sleman, Yogyakarta. The data is the teacher's speech which contains forms of illocutionary speech acts in the Indonesian language learning process.

The data collection technique was carried out by means of non-participatory observation. Researchers took recordings in online learning in Indonesian language subjects 10 times during the learning process, then reduced it to 3 learning processes because the saturation point in the data was found. The technique used is participatory observation technique, namely the researcher observes all forms of behavior, actions, reactions and interactions during the data collection process (Saldana, 2013: 101). In addition to observation techniques, observing communication events in classroom learning for approximately 2 months in the offline learning process. Apart from that, this research also uses an interview method to measure the knowledge of participants, especially teachers, regarding verbal expressions in certain contexts in Indonesian. It is hoped that the use of these three techniques will be able to reveal pragmatic competence, especially the speaking competence of elementary school teachers at the school.

Data analysis will be carried out in 3 waysnamely (1) interpretation and categorization of data and test results, (2) interpretation of interview results, confirmation and categorization in the form of coding which focuses on confessions and opinions, (3) identifying and interpreting analysis results.

The data collection stage was carried out by selecting data, simplifying and transforming data obtained in the field, whether obtained through interviews, written notes or recorded data. These data will be transcribed in the data presentation.

Validation and reliability are data examination techniques that utilize something other than the data. Reliability is used to check data. The validity of the data is supported by interrelated factors, for example the relationship between informants or research data that matches one another. Various other considerations are also needed to support that the data is valid or correct.

RESULTS AND DISCUSSION

Based on the results of the analysis of learning discourse in the classroom, the following results were found.

Teachers' Utilization of Illocutionary Speech Acts in Grade 1 Indonesian Language Learning

The use of illocutionary speech acts used by grade 1 elementary school teachers in elementary schools was found to be 167 utterances. With details, 80 directive utterances are at the core, 20 directive utterances at the beginning and 10 directive utterances at the end. For assertive speech, there are 5 utterances at the beginning, 3 utterances at the end, there are 10 commissive utterances with details of 2 utterances at the beginning, 4 utterances at the core and at the end there are 4 utterances. For expressive speech there are 30 utterances, with 10 verbal utterances at the beginning, 15 utterances at the end and

5 utterances at the core, while for declarative speech there are 5 utterances at the core. The distribution can be presented in the following table.

Taxonomy of Speech Act Types, Learning Structures and Exchange Structures

Learning Structure	Types of Speech Acts	Exchange Structure				Amount
		initiation	reinitiation	response	come back	
Beginning	assertive	3	1	1		5
	directive	12	5	3		20
	Declarative					
	Commissive	2				2
	Expressive	8	1		1	10
Core	assertive					
	directive	58	12	5	5	80
	Declarative					
	Commissive	3			1	4
	Expressive	2		2	1	5
Closing	assertive	3				3
	directive	8			2	10
	Declarative	5				5
	Commissive	4				4
	Expressive	10	2	2	1	15
AMOUNT						167

Table 2. Analysis of the use of Illocutionary Speech Acts in classroom discourse

Lingual Markers in Selecting Speech Act Types

Lingual markers implemented in speech that are consistently present in the teacher's communication process with his students have implications for the type of speech. The form of lingual used varies according to its function and purpose.

No	Speech acts	Speech Function	Lingual Markers in illocutionary speech acts
1.	Directive	aimed at academic instruction	Come on, someone can try... Let's start with prayer... Damn it, kids, shut up, okay? You told me... Come on.. name your favorite food.. Open the page… Keep going, kids.. You guys are standing around to follow his movements... Don't forget to finish your homework... Come on, who wants to try... Please sis...
		Evaluation	Need to train again... If you have a lot of banaca, it will be even better... You have to be careful... Need to read more stories..

			Can't be crowded
		Class management	Please all stand up.. Yes, bro... sis... do some exercise first... Shut up, everyone, okay? Keep going, kids.. At this point, someone wants to ask the children..
2.	Expressive for Motivation	Motivation	Good sir afif.. All the kids are great... Cool bro.. You are smart kids, aren't you?
3.	Declarative	Class management	Children should not... Who doesn't do it, has no value.. Those who do not collect must repeat Those who don't do their homework have to repeat it
4.	Commissive	Motivation	Who dares to come up with an anti value of 100 Reading poetry in front is worth 100 It's true that everyone can rest first Homework is correct, everyone can do the next page

Table 3. Functions and Lingual Markers in Illocutionary Speech

Description of Speech Acts in Classroom Discourse Structure

In this research, the focus is on the teacher's communication speech acts with students in the learning process in the Indonesian language class 1 elementary school. The focus of the observation is the teacher's speech acts in interacting with his students. Why focus on the teacher's speech acts, because it is the teacher who dominates the speech during the learning process. Teachers convey messages, give instructions, show appreciation, provide motivation, answer students' questions and provide advice.

Findings from data analysis show that the use of speech acts by teachers is quite dominant. The speech acts used are dominated by commanding directives, followed by declarative speech acts, expressive speech acts, commissive speech acts and assertive speech acts. Based on the structure of classroom discourse, the use of speech acts appears in the core part of learning and is dominated by initiating acts in the conversation process. Details of the analysis will be presented in the following section.

Utilization of Illocutionary Speech Acts in the Structure of Classroom Discourse Conversations in the Opening section

Directive Speech Acts

Directive speech acts dominate the learning process in the opening part. The directive speech act that appears at the beginning is a type of directive speech act that is used by the speaker to order students to command, advise, request and suggest. This type of speech act states what is the authority of the speaker as a teacher to manage the class. In the narrative, along with the speech act in the opening part, an expressive speech act also appears, to express the teacher's feelings and empathy for the students.

(1) Teacher: Assalamuaikum children... see you again with Mrs. Prima...
students: waalaikumusalam….good morning, teacher…
Teacher: how are you today... I hope you are all healthy...
Student: Thank God, it's okay, teacher..
Teacher; Thank God... pious and great children are ready to learn...
Student: yes ma'am...
Teacher: okay... let's start first by praying, okay?
Student; OK, teacher... (the class leader leads the prayer
Teacher ;
Etc….(5/3/12/8/21)

Based on the data above, the directive speech acts that appear in the class conversation structure in the opening section are expressive speech acts of stating and directive speech acts of ordering. These two speech acts function to initiate the learning process that emerges from the teacher. The form that appears is characterized by a command form with the lingual form of "let's" and an interrogative sentence form of "how as a form of expressive speech act. Expressive speech acts aim to provide statements and empathy from the speaker, in this case the teacher, to open up the learning process.

Utilization of Illocutionary Speech Acts in Core Class Discourse Conversation Structures

In the structure of classroom discourse conversation, there are 3 core partsSpeech acts are directive speech acts, commissive speech acts and expressive speech acts. The following is an explanation of some of these strategies.

Directive speech acts

2) Teacher: Tell stories about pleasant experiences... there are children who are willing to tell stories...
Student: I'm the teacher...
Teacher: Miss Malaika.. please...
Students... tell stories...
Teacher: that's great... you're good at telling stories... thank you, Miss Malaika...

Commissive speech acts
The forms of lingual markers that appear in negative politeness include:

(3) Teacher: Who continues telling the story? Mas Radhitya, do you want to tell a story?
Student: no ma'am...
Teacher : Miss Carlen?
Student: yes ma'am...

Based on the data above, what appears in the structure of the class conversation in the core part is a negative strategy. The negative strategy adopted here has implications for the form of speech. Directive form of speech, presented in interrogative sentence mode. This is intended so that students do not feel forced or taught by force by their teachers. This also shows the teacher's respect for his students, the teacher does not show higher authority by giving direct orders. If this is done, then students will feel forced, and if they are not willing it will have an effect on students' self-esteem. Apart from that, there are also forms of speech that have implications for forms of hedged speech, and indirect speech. For example, "I want to see your beautiful and handsome faces... the teacher misses me... This form of speech appears to instruct students to open the camera, so that the learning process can be observed directly by the teacher. So, spontaneously all the students opened their cameras and greeted their teacher. This speech also functions to manage the class, maintain concentration and direct the children's focus to the teacher.

Expressive speech acts
Expressive speech acts are expressing the speaker's feelings. Expressive is a type of speech act that states something felt by the speaker(Kakolaki & Shahrokhi, 2016)Expressive speech acts reflect psychological statements, for example; complaining, flattering, praising, blaming, criticizing, thanking, regretting, congratulating, grateful.

Utilization of Illocutionary Speech Acts in the Closing Structure of Class Discourse Conversations

In the final part of the learning process there are five types of speech acts at once, namely expressive, directive, assertive, commissive and declarative. These five speech acts appear together with different functions. The forms of lingual markers that appear in the illocutionary speech acts in this closing section include:

Assertive speech acts

(1) Teacher: OK, children... there are questions
Student: no ma'am...
Teacher: great... great kid can do it all... is there anything that needs to be done?

Student: no ma'am...
Teacher : do you have any questions?
Student: no ma'am...
Teacher: ok.. thank you.. that's all for now.. sorry for all the shortcomings.. don't forget to keep the 5 M.. to stay healthy and happy... see you kids..

Commissive speech act

Negative politeness appears at the end of the learning process. The form of negative strategy at the end appears dominated by expressions of apology and thanks. As in the following speech.

Teacher: OK, kids... there are questions
Student: no ma'am...
Teacher: ok... I'll call first while pointing my finger...
Student: yes ma'am...
Teacher: do you have any questions beforehand? Ok.. don't forget your assignments in the LMS, okay?
Student: yes ma'am...
Teacher: ok.. thank you.. that's all for now.. sorry for all the shortcomings.. don't forget to keep the 5 M.. to stay healthy and happy... see you kids..

Based on the data above, what appears in the structure of the class conversation in the closing section is a negative strategy. The negative strategy that emerged was in the form of directive speech and was presented in interrogative sentence mode. This is intended so that students remain comfortable with the teacher's orders that must be carried out in the learning model system. So children don't feel burdened. This shows the form of comfort that teachers create for their students, teachers do not show higher power by giving direct orders. Apart from that, there are also forms of speech that have implications for the form of hedged speech, and indirect speech. For example, "Come on, please point your finger...where is the beautiful and handsome face?" This form of speech appears to instruct students to open the camera at the end of the lesson, so that the learning process can be ensured that the children are still following it well and enthusiastically. This speech also functions to manage the class at the end of the lesson, as well as convey motivation and positive messages to the children. Including a message to keep doing assignments as a learning bill.

CONCLUSION

The learning process in class with media is not an easy task. Especially for students in elementary schools. For this reason, teachers are required to maximize all their abilities in managing the class, including managing good communication and interaction processes between teachers and students. By implementing this politeness strategy model as one of the teacher's efforts in managing the class. The goal is to keep learning running conducively.

The speech acts chosen by teachers are dominated by directive, expressive and commissive speech acts. All three appear in every conversational structure of classroom discourse. This strategy was chosen, the aim was to build students' comfort in following lessons, not to provide burdensome pressures for students. The hope is that this will help the learning process run effectively. In the core part, the teacher conveys more material and explanations in language that is easy for children to understand.

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