



**DIES NATALIS
FACULTY OF
HUMANITIES**
DIPONEGORO UNIVERSITY

PROCEEDING

INTERNATIONAL CONFERENCE OF

CULTURE AND SUSTAINABLE DEVELOPMENT

(ICOCAS)

2023



EDITORIAL BOARD

STEERING COMMITTEE

1. Dean : Dr. Nurhayati, M.Hum. (Universitas Diponegoro)
2. Vice Dean for Academic & Student Affair : Prof. Dr. Alamsyah, S.S., M.Hum. (Universitas Diponegoro)
3. Vice Dean for Resource : Drs. Suharyo, M.Hum. (Universitas Diponegoro)

ORGANIZING COMMITTEE

1. Chairperson : Fajrul Falah, S.Hum., M.Hum. (Universitas Diponegoro)
2. Vice Chairperson : Izmy Khumairoh, S.Ant., M.A. (Universitas Diponegoro)
3. Secretary: Marta Widyawati, S.Hum., M.Hum. Sulistya Ningtyas, S.S., M.A. (Universitas Diponegoro)
4. Treasurer : Dian Annisa Nur Ridha, S.S., M.A. (Universitas Diponegoro)
5. Scientific Division and Publication: Gani Nur Pramudyo, S.IP., M.Hum (Universitas Diponegoro)
6. Information Technology : Kukuh Wicaksono, S.Kom. (Universitas Diponegoro)
7. Event Division: Endang Purwaningsih, S.Si., Ratna Hapsari Tyas Hening, A.Md., Deaz Arga P. Deaz Arga Pradipta, S.P. (Universitas Diponegoro)

TIM REVIEWER

1. Prof. Dr. Mohamad Maulana Magiman (Universiti Putra Malaysia)
2. Prof. Dr. Singgih Tri Sulistiyono, M.Hum. (Universitas Diponegoro)
3. Dr. Andrew Demasson (Quesland University of Technology)
4. Dr. Linh Cuong Nguyen (RMIT University Vietnam)
5. Dr. Suyanto, M.Si. (Universitas Diponegoro)
6. Dr. Agus Subiyanto, M.A. (Universitas Diponegoro)
7. Dr. Sukarni Suryaningsih, S.S, M.Hum. (Universitas Diponegoro)
8. Heriyanto, M.IM., Ph.D. (Universitas Diponegoro)

TABLE OF CONTENT

TABLE OF CONTENT	ii
ACKNOWLEDGEMENT	xiv
ANALYSIS OF POPULAR LITERATURE AND CULTURAL PRODUCTS	1
Exploring The Potential of Implementing Positive Discourse Analysis (PDA) in Literary Analysis Yusuf Al Arief*, Marliza Noor Hayatie ²	1
Poetry as Trauma Healing: A Closer Look Into Poetry Collection <i>Arigatou no Shi</i> and <i>Tsunami Aceh 10 Tahun</i> Dian Annisa Nur Ridha.....	18
Culture as A Complex of Activities of African Traditional Society in Chinua Achebe's <i>Things Fall Apart</i> Hadiyanto Hadiyanto	27
Metaphoric Symbols and Words of Hope in the Lyrics of the Song <i>Hana wa Saku</i> by Shunji Iwai Nur Hastuti	37
The Interconnections of Culture, Identity, and Environmental Consciousness in Han Kang's <i>The Vegetarian</i> Sulistya Ningtyas*, Natasya Amanda Azzahra ¹	45
Moral Values in Rieko Nakagawa's Children's Story "Kujiragumo" Nezatria Risma Quartzyza*, Fajria Noviana ¹	55
Moral Value of <i>Manbiki Kazoku</i> Movie Alfi Nur Rizka Setyawan ¹ , Nur Hastuti ¹	65
Lexical Diction in Indonesian Pop Song Lyrics by Ebiet G Ade with Environmental Theme Mujid Farihul Amin ¹ , Genisti Arselia Gusmiarnum ¹	72
Analysis of Environmental Education in Novel <i>Totto chan: The Little Girl at the Window</i> by Tetsuko Kuroyanagi Shakira Amy Haika ¹ , Budi Mulyadi	82
Lexical Cohesion and Grammatical Cohesion in Song Lyrics "Untuk Kita Renungkan", "Lakon Anak-Anak Bencana",	

and “ <i>Kesaksian Anak Sampah</i> ” by Ebiet G.Ade Sri Puji Astuti ¹ , Muhammad Hadziq ¹	92
COMMUNICATION - LITERACY.....	101
Media Literacy and its Impact on COVID-19 Vaccine Acceptance: A Study among College Students Ana Irhandayaningsih*, Gayatrie Jasmine Nur Hidayah ¹ .	101
Bridging Diffable-Non-Diffable Interactions Through Theatre: A Case Study of Teater Cangkir, Kabupaten Tegal Gregorius Tri Hendrawan Manurung ¹ and Khothibul Umam ¹	113
The role of religious leaders on the development of village communities: The case of Teluk Awur Vilage Jepara, Indonesia Thohir, Mudjahirin	121
Communication Strategies Implemented by JKT48 Towards Fan Loyalty Dieke Marsha Angelica, Zaki Ainul Fadli ¹	127
Information Avoidance in the Pandemic Era: A Literature Review Yanuar Yoga Prasetyawan.....	137
ECOLOGY – ENVIRONMENT.....	145
How Environment Retaliates Against the Patriarchal Widower in “The Apple Tree” by Daphne du Maurier Ratna Asmarani.....	145
Local Coastal Governance in Addressing Climate Change Issues: A Case Study at North Pekalongan, Central Java, Indonesia Dani Mohammad Ramadhan*, Bayu Agung Prabowo ¹	157
Overtourism and Global Challenges on Environmental Issues: A Case Study of Japanese Tourism Wulan Sekarani* , Arsi Widiandari ¹	168
Diction based on Meaning in Indonesian Pop Songs with Environmental Theme by Ebiet G Ade Genisti Arselia Gusmiarnum ¹ , Mujid Farihul Amin ²	177
Women and Nature: An Ecofeminism Study on The Practice of <i>Kawin Gantung</i> in Jrasah Village, Boyolali Izmy Khumairoh ¹ , Salsabila Harinda Maharani ¹	187
ECONOMY – TOURISM	197

Tourism Consumer Behaviour: Gion District, Japan	<i>Arsi Widiandari</i>	197
Rural Women's Role in Economic Development: Case Study of Teluk Awur Village	<i>Marta Widyawati</i> ¹	205
The Impact of Global Trade on Jepara's Carving Industry Decoration	<i>Yuta Tri Waskita</i> ¹ , <i>Sri Indrahti</i> *	214
The function of tomb rituals for business welfare of Teluk Awur Village Residents	222
Conditions of carved furniture entrepreneurs in Telukawur Village, Jepara: between expectations and reality	<i>Mudjahirin Thohir</i> *	229
Prospects of the Bersukaria Walking Tours as Educative Tourism Activities in the Middle of Social Media Development	<i>Devita Savitri, Iriyanto Widisuseno</i> ^{2*}	235
Utilizing Mangrove Waste as Natural Colouring of Semarang Batik: A Tourism Commercial Product that Preserves Culture, Saves Environment, and Improves Economy	<i>Wiwiek Sundari</i> ¹	244
Potential Innovation of Cultural Tourism Destination at Gedongsongo Temple	<i>Muhamad Hermintoyo</i> ¹ <i>Mahendra Laksana Jati</i> ²	256
EDUCATION	264
Initiating the Concept of SDGs–Based Inclusion Services in Libraries	<i>Roro Isyawati Permata Ganggi</i>	264
Librarian as Change Agents: A life of Wisnu, Dewi, and Ayu	<i>Gani Nur Pramudyo</i> *, <i>Alvia Wanda Ayu Romdona</i> ¹ .	273
Library Date in the Concept of “Library As A Place” To Optimize User’s Experience	<i>Zahra Fadhilah Husna</i> ^{1*} , <i>Yanuar Yoga Prasetyawan</i> ¹	279
Strengthening of Character for the Young Generation through Walking Tours in Tourism Destinations of Semarang City	<i>Iriyanto Widisuseno</i> *, <i>Devita Savitri</i> ²	289
Optimization of Weleri City Park as an Educative and Recreative City Park as an Educative Public Facility	<i>Arjunnaja Thaaariq Azizi</i> *, <i>Tari Purwanti</i> ¹	302

Investigating Steps and Usage of Idioms in Linguistics and Sociology Research Articles <i>Prihantoro Prihantoro*</i> , <i>Mudeng Hadassah Yael Leonard</i> ¹ , <i>Rahmah Aisyah Tiara</i> ¹	312
FOREIGN CULTURE	324
Contribution of <i>Wagashi</i> Philosophy to the Realization of Responsible Consumption and Production Goals <i>Nazwa Maulida</i> and <i>Nisia Nur Dwi Agusta</i> ¹	324
Art of Cheers for Fisherman: “Comparison between Indonesia’s Tarek Pukat and Japan’s <i>Soran Bushi</i> ” <i>Rizky Miftha Angdani</i> , <i>Dian Annisa Nur Ridha</i> ¹	330
Reflection of Ainu Tribe’s Culture in Anime <i>Golden Kamuy</i> <i>Achmad Fajar Ori Kharisma</i> , <i>Yuliani Rahmah</i> ¹	339
Discourse Analysis of Japanese Language Tales <i>Saru to Kani</i> , <i>Ten no Hagaromo</i> , and <i>Inaba no Shirousagi</i> <i>Leli Aryani</i> , <i>Elizabeth IHAN Rini</i> ¹	347
Conceptual and Language Representations in American Gobblewonker Monster as Loch-Ness Monster Mythology in Hirsch’s Animated Series Gravity Falls <i>Ahmad Azril Fadhilah</i> ¹ , <i>Hadiyanto Hadiyanto*</i>	357
GENDER	367
The Existence of Women in Sunao Katabuchi's Anime <i>Kono Sekai no Katasumi ni Zaki</i> <i>Ainul Fadli</i>	367
The Division of Work Culture System Based on Gender and Inequalities Experienced by Woman as Fisherman in Kandang Panjang Coast, Pekalongan, Central Java <i>Vania P. Hanjani</i> ¹ , <i>Dhinie A. Ryhilda</i> ¹	377
The Existence of Ainu Tribe’s Women in Japanese Patriarchal Society (Study of Feminism in <i>Golden Kamuy</i> Anime) <i>Yuliani Rahmah</i>	388
The Displeasing Character Development of the Weak Patriarchal Figure in “The Apple Tree” by Daphne du Maurier <i>Ratna Asmarani</i> , <i>Amalia Nurul Khusnah</i> ¹ ..	397
Japanese Women's Daily Vlog as an Alternative Media for Learning Japanese Culture <i>Dewi Saraswati Sakariah</i> ⁴¹⁰	

Discourses of Good Motherhood among Rural Women in Teluk Awur <i>Marta Widyawati, Anita Dewi Astuti</i> ² .	418
LOCAL CULTURE	427
Audio Visual Documentation of The Profile and Role Of Kalinyamat Queen As Historical Virtual Tourism Media at Faculty of Humanities Undip <i>Alamsyah</i> ¹ , Siti Maziyah ¹ , Fajrul Falah ²	427
Potential Acculturation Culture and Myth for Tourist Destination in Candi Gedongsongo <i>Anisya Putri Mahardika(1), Muhamad Hermintoyo(2)</i>	437
Influenced <i>Shōmikigen</i> on Japanese Consumer Behaviour <i>Nisia Nur Dwi Agusta</i> ¹	448
<i>Bhinneka Tunggal Ika</i> and <i>Bahasa Daerah</i> : Challenges in the Present and Future <i>Mytha Candria*</i> , <i>Dwi Wulandari</i> ¹	458
The Music of <i>Dangdut Koplo</i> from North Coast of Java a Historical Study in Indonesia <i>Endah Sri Hartatik, Tri Handayani</i> ¹ , <i>Ken Widayatwati</i> ¹ , <i>Suryani</i> ¹	469
Cultural Dimensions in the Development of Decorative Carving Crafts in Jepara Regency <i>Sri Indrahti*</i> , <i>Yuta Tri Waskita</i> , ¹ <i>Khairana Zata Nugroho</i> ¹	479
Culture in the Pacific and Seamus Heaney's Poetry <i>Ariya Jati</i>	490
I Must Obey The Father's Law: The Imaginary and The Symbolic Order in the Legend of Teluk Awur <i>Herpin Nopiandi Khurosan</i> ¹ , <i>Muhammad Faalih</i> ²	501
Seeing the tradition of tomb rituals through the perspective of wendy b. faris' magical realism <i>Siti Komariya*</i> , <i>Awaliani Muflichah</i> ¹	507
Reciprocity of Sandwich Generations and the Bonding of Emotional Relationships in Family <i>Damayanti</i> , Liony <i>Alvina</i> ¹ , <i>Laksono</i> , <i>Arido</i> ¹ , <i>Purwanti</i> , <i>Tari</i> ¹	515
Lampetan Tradition and Umbul Tlatar of Kebonbimo Village, Boyolali <i>Laura Andri Retno Martini</i> ¹ , and <i>Gadis Marethesa Tamara Ratu</i> ¹	526

Cultural Environment and Natural Environment as Inspiration for Making Batik Motifs <i>Siti Maziyah*</i> , <i>Alamsyah¹</i> ..	537
Islam Nusantara: Tracing The Traces of KH Sholeh Darat Thought In <i>Pesantren</i> Literature (The Study of the book of Al-Hikam and Al-Faithur Rahman) <i>Muhammad Abdullah</i>	548
Public Space and The People: Cultural Relationship between Protected Areas and Coastal Community in Pekalongan, Central Java <i>Tari Purwanti*</i> , <i>Arjunnaja Thaariq Azizi¹</i> , <i>M. Ilyan Ni'am¹</i>	559
A Comparison of Cohesion Marker of Japanese Fairy Tale <i>Saru Kani Gassen</i> and Indonesian Fairy Tale Monyet dan Kura-Kura <i>Elizabeth IHAN Rini¹</i> , <i>Putri Muthia Maharani¹</i>	572
The Contradictions of Science and Technology Development Among Gen Z: A Case Study of the Use of Artificial Intelligence (AI) Among Diponegoro University Students <i>Fidel Satrio Hadiyanto¹</i> , <i>Luke Verdien Wiranegara¹</i> , <i>Sri Sudarsih*</i>	584
Mizu Bunka in Traditional Japanese Society <i>Sriwahyu Istana Trahutami*</i> , <i>Isnisa Redinafitra¹</i>	596
<i>Jaga Satru</i> : Environmental Conservation of Tenganan Pegringsingan Village Community, Bali for Sustainable Development <i>I Gusti Gede Prasta Wastia*</i> , <i>Faris Dhaifan Ariyanto¹</i> , <i>Yesicha Maya Maulina¹</i> , <i>Azahra Mauludina²</i> , <i>Evi Yanti Agustin³</i> , <i>Rabith Jihan Amaruli¹</i>	605
Cultural Influences on Teluk Awur Community Perceptions of Education <i>Yuniardi Fadilah^{1*}</i> , <i>Akmal Dwi Pramudya¹</i>	618
Wayang Potehi: Popular Minority Cultural Phenomenon in Java as a Symbol of Multicultural Harmony <i>Dhinie A. Ryhilda¹</i> , <i>Vania P. Hanjani¹</i>	626
Oliver Blue's Courage Building as a Character Development in Morgan Rice's <i>The Magic Factory</i> <i>Dian Dian¹</i> , <i>Ariya Jati*</i>	636

Teater Titik Temu as a Village-Based Theater in Pernalang <i>Khothibul Umam</i> ¹ , and <i>Gregorius Tri Hendrawan Manurung</i> ¹	648
“She Fades In Our Memories:” Rural Jepara Women’s Reception To Ratu Kalinyamat Folklore <i>Herpin Nopiandi Khurosan</i> , <i>Muhammad Faalih</i> ¹	656
Symbolic Meaning of Padusan Tradition in Umbul Asem Tlatar Kebonbimo Village, Boyolali <i>Laura Andri Retno Martini</i> ¹ and <i>Gadis Marethesa Tamara Ratu</i> ¹	662
Islam One: Tracking The Track Of KH Ahmad Riai Kalisalak's Thoughts In Pesantren Literature (Study on the Book of <i>Syarihul Iman</i>) <i>Muhammad Abdullah</i> ^{1*} , <i>Muarifah</i> ¹	672
How Gender is Stereotyped in Children's Story "Watashi wa Onesasan" in Japanese Language Textbook for 2 nd -Grader Elementary School <i>Fajria Noviana</i> ¹	683
The Ancient Manuscript Collection of the Lasem Jami' Mosque Library: A Preliminary Study <i>Ahmad, Nur Fauzan</i> [*] , <i>Ilham Ibn. Hakim</i> ¹	692
Excluding from Governance? Coastal Community Role in Changing Climate Governance in North Pekalongan, Central Java, Indonesia <i>Dani Mohammad Ramadhan,</i> <i>Dwi Exsir Pamungkas</i> ¹	707
The Role Science and Technology for the Character Development of Young Generation in Indonesia: An Ethical Review <i>Sri Sudarsih</i>	718
Representation of Love in the Batak Family in <i>Ngeri-Ngeri Sedap</i> Movie <i>Litha Shabrina</i> [*] , <i>Suyanto</i> ¹	727
Japanese Clean Culture in Support of Sustainable Tourism <i>Reny Wiyatasari</i>	737
Structure Narrative of Anime <i>Golden Kamuy</i> <i>Yuliani Rahmah</i>	745
Persona Deixis Omission in Shinohara Toshiya’s Anime <i>Irodzuku Sekai No Ashita Kara</i> Episode 1-6 Viewed from Pragmatics Studies <i>Yulya Anindita Salsabila</i> [*] , <i>Reny Wiyatasari</i> ¹	756

Encik Jepara Art Performers from a Socio-Economic Perspective Alamsyah ¹ , Siti Maziyah ¹ , Vicky Verry Angga ²	765
Environment Preservation, Culture Maintenance, and Economy Improvement by Creatively Developing Traditional Cuisine into Modern Culinary Tourism Industry in Tegal <i>Atrinawati</i> Atrinawati ¹	776
Semarang Local Wisdom of Creating Batik with Natural Colouring for Tourism Industry <i>Athaya Mutiara</i> ¹ , <i>Wiwiek</i> Sundari ²	787
Local Wisdom of Preserving Natural Resources for Maintaining Traditional Food to Add Income for Tegal Local People and Local Government <i>Devina Alvatica Swandi</i> ^{1*} , <i>Atrinawati</i> Atrinawati ²	797
Memory Transmission: The Past as the Source of Determinism Image of Teluk Awur Society <i>Yuniardi Fadilah</i> ^{1*} , <i>Akmal Dwi Pramudya</i> ¹	808
Cultural Relations Between Santri and Kiai in the Islamic Boarding School Environment in Tere Liye's Novel <i>Janji Fajrul Falah</i> ¹ , <i>Suyanto</i> ¹ and <i>Iva Yuliana</i> ¹	816
RELIGION	825
Spiritual Journey and Behavior of the Santri as A Reflection of The <i>Begawan</i> in The Novel <i>Kabar Buruk Dari Langit Wahyu</i> Kartika Putra [*] , <i>Muhammad</i> Hamdan Mukafi ¹	825
The Forms of Love in the Animated Film <i>Hoshi Wo Ou Kodomo</i> Directed by Makoto Shinkai <i>Budi Mulyadi</i>	841
Imagined Lasem's Manuscripts: A Mapping of Actors and Paradoxes in the Case of Museum Islam Nusantara <i>Ilham Ibnul Hakim</i> [*] , <i>Nur Fauzan Ahmad</i> ¹	849
Variety of Respectful and Ordinary Language in Japanese Hospitality Culture Viewed from Sociopragmatic Studies <i>Azis Wahyu Laksono</i> [*] , <i>Reny Wiyatasari</i> ¹	861
Forms and Functions of Swearing Words Uttered by Santris of MBI, Mojokerto <i>Dwi Wulandari</i> ^{1*} , <i>Riyadi Santosa</i> ² , <i>Djatkika</i> ² , <i>Wakit A. Rais</i> ³	870

Language Style in The Lyrics of The Song “Berita Kepada Kawan” by Ebiet G. Ade Dewi Prihatini Maghfiroh ^{1*} , and Moh. Muzaka ¹	881
Kudus in The Image Of Cultural Phenomena and Illustrated By The Novel <i>Kabar Buruk Dari Langit</i> Muhammad Hamdan Mukafi*, Wahyu Kartika Putra ¹	890
Inferiority Complex of the Main Character in <i>Tall Girl</i> Movie by Nzingha Stewart Jumino*, Umul Fajar Khoiriah ¹	903
SPEECH	915
Lyrics of the Song "Doa Sepasang Petani Muda" by Ebiet G Ade: Stylistic Studies Moh. Muzakka ^{1*} , Dewi P Maghfiroh ¹	915
Investigating The Use of Interactional Meta-discourse in Joe Biden UNGA Speech on Russia-Ukraine War Muhammad Hifni Sahila Rizqy	924
Contrastive Onomatopoeia Analysis of Tegal Ngapak Language and Japanese Language	933
Revealing Characterization of Clive Durham in <i>Maurice</i> (1987) Movie Through an Analysis of Illocutionary Acts: A Study of Speech Acts Dianita Wulandari ^{1*} , Dwi Wulandari ¹	943
Analysis of Onomatopoeic Structure and Meaning in <i>Nogizaka Under Construction</i> Variety Show Naila Nabila Rosyadi, Elizabeth IHAN Rini ¹	953
Language Style in Song Lyrics of “Doa Sepasang Petani Muda”, “Nyanyian Burung Pepohonan,” “Bahasa Matahari,” and “Senandung Pucuk-Pucuk Pinus” by Ebiet G. Ade Sri Puji Astuti*, Aramuti Bunga ¹	963
TECHNOLOGY - SOCIAL MEDIA	971
Identification Emotional Markers as a Strategy for Building Communication Functions through Serial Speech <i>Keluarga Beti Riris</i> Tiani*, Fadhila Luqyana ¹	971
Kimono Mom’s Strategy to Build Personal Branding in YouTube Video Content Dinda Charmelita, Dewi Saraswati Sakariah ¹	983

Assessing Digital Literacy and Its Relevance to COVID-19 Vaccination: A Framework-Based Approach among University Students <i>Ana Irhandayaningsih*</i> , <i>Gayatrie Jasmine Nur Hidayah</i> ¹	992
A Literature Review of Adolescents Climate Action: Using Social Engagement to Communicate Climate Change Information in Social Media <i>Yanuar Yoga Prasetyawan</i>	1005
The Power of Grammatical Meaning of Lexicon Formation in Digital Media Texts that Potentially Lead to Conflict in Semarang Region (A Forensic Linguistic Analysis) <i>Tarizka Nur Widya Nofitri</i> ¹ , <i>Muhammad Suryadi*</i> .	1013
Representation of Language Style in the Strategy of Creating <i>the Beti Family</i> Serial Story <i>Fadhila Luqyana</i> ^{1*} , <i>Riris Tiani</i> ¹	1024
WRITING – DATA MANAGEMENT	1033
The existence of PU EYD/EBI in the "Academic Writings" of Sasindo FIB Undip Students <i>Ary Setyadi</i> ¹ , <i>Rizki Dwi Nuradita</i> ²	1033
Evaluating Electronic Record Management System (ERMS) Collective Access Using ISO 16175-2:2011 <i>Tri Indrawati</i> ¹ , <i>Gani Nur Pramudyo*</i>	1041
Identification of Lexicon Forms in Texts that Have the Potential to Cause Conflict in the City of Surakarta in Digital Media (A Forensic Linguistic Analysis) <i>Bagus Wahyudi</i> ¹ , <i>Muhammad Suryadi*</i>	1051
Comparing the use of idioms in academic writing steps used by Indonesian and native English writers <i>Prihantoro Prihantoro*</i> , <i>Mudeng Hadassah Yael Leonard</i> ¹ , <i>Rahmah Aisyah Tiara</i> ¹	1060
YOUNG GENERATION – MISC	1078
Implementation error of PU EBI / EYD in student thesis of Sasindo FIB Undip 2018 <i>Rizki Dwi Nuradita</i> ¹ , <i>Ary Setyadi</i> ²	1078
The Influence of Cultural Background to the Psychosocial Development of the Main Character in Asali Solomon's	

Disgruntled	<i>Anindya Tirta Wicaksono</i> ¹ , <i>Hadiyanto Hadiyanto</i> *	1087
Lack of Confidence Factors of the Library Science Students Batch 2020 in Deciding the Profession as a Librarian	<i>Zahra Dzahabiyya Utama, Jumino</i> ^{1*}	1095
Snowing the Seeds of Cultural Actors: Ways to Increase Indonesian Culture Literacy in Generation Z	<i>Nitzana</i> ¹ , <i>Rina Setyaningsih</i> ¹ , <i>Virtu Ozo Fable Tchaikovsky</i> ¹ , <i>Yanuar Yoga Prasetyawan</i> ¹	1103

ACKNOWLEDGEMENT

We begin with heartfelt gratitude to the presence of Allah SWT, as it is through His grace and mercy that the International Conference on Culture and Sustainable Development (ICOCAS) for the year 2023 has come to realization. This international seminar is an annual event thoughtfully hosted each year by the Faculty of Cultural Sciences at Diponegoro University in Semarang. This time around, it unfolded on the 1st and 2nd of August 2023 at the charming Hotel Noormans in Semarang.

ICOCAS 2023 embraces the theme “Culture and Sustainable Development in Community: Challenges and Opportunities in the Past, Present, and Future.” This theme is thoughtfully chosen to inspire all layers of society and enthusiasts across various communities to continue innovating, ensuring sustainability in the realm of culture. The ultimate aim is to foster self-reliant, critical, and highly competitive communities. This international seminar also serves as a vital platform for scholars, practitioners, researchers, and students who are earnestly dedicated to advancing knowledge for themselves, their communities, and their nation. It’s a space for meaningful discourse and support for sustainable development, fortifying our collective strength in the realm of research. This year’s international seminar adopts a hybrid format, combining offline and online modes, further fueling the enthusiasm of keynote speakers, presenters, and participants eager to share their knowledge.

On this occasion, we extend our heartfelt thanks to the Rector of Diponegoro University, Prof. Dr. Yos Johan Utama, S.H., M.Hum., as well as to all those who’ve lent their support to bring this international seminar to life. We also express our deep appreciation to our keynote speakers, presenters, participants, esteemed guests, and the organizing committee for their unwavering enthusiasm, whether in participating or in the successful realization of this international seminar. We also offer our sincerest apologies if any inadvertent

shortcomings occurred during the execution of this international seminar.

Semarang, 17 October 2023
Dean of Faculty of Humanities
Universitas Diponegoro Semarang

Dr. Nurhayati, M.Hum.

ANALYSIS OF POPULAR LITERATURE AND CULTURAL PRODUCTS

Exploring The Potential of Implementing Positive Discourse Analysis (PDA) in Literary Analysis

Yusuf Al Arief^{1}, Marliza Noor Hayatie²*

¹English Language Education Study Program, Faculty of Teacher Training and Education, Universitas Lambung Mangkurat, Indonesia

²DIII Accounting, Politeknik Negeri Tanah Laut, Tanah Laut, Indonesia

Abstract. This research article aims to demonstrate the potential of using Positive Discourse Analysis (PDA) for analyzing poetry. The methods used was qualitative research with the poem "Indonesia Ibarat Kapal Tua" as the object of the research. The data analysis involved thematic, content, and discourse analysis. The analysis of the poem using PDA has revealed the significance of using this approach for literary analysis, particularly in understanding literary texts' positive messages and themes. The study's research implication is that using positive and inclusive language in literature can promote a sense of national pride, inclusivity, and optimism in a country. Moreover, it demonstrates the potential for promoting national unity and inspiring individuals to work together towards a better future. The findings have practical implications for educators.

¹ Corresponding Author: yusufalarief@ulm.ac.id

1 Introduction

Literary analysis is important because it allows us to understand better and appreciate literary works [1]–[4]. By analyzing a literary text, we can uncover its underlying themes, symbolism, and messages and explore the historical and cultural contexts in which it was created [5]–[7]. It not only enhances our enjoyment and appreciation of the work itself, but it also helps us to develop critical thinking skills and to understand the world around us better. Additionally, literary analysis can provide insight into human nature and experience and serve as a means of cultural and historical preservation [5], [6].

In literary studies, scholars have long been focused on analyzing literature using various methods. However, there is a growing recognition that these traditional methods may not be enough to capture the complexities of contemporary literature. Several studies applied Discourse Analysis [1], [8]–[10] and Critical Discourse Analysis (CDA) [11]–[14] to gain a deep understanding about the message and meaning in literature. The author explored the alternative approach, Positive Discourse Analysis (PDA), in this study.

Positive Discourse Analysis (PDA) is a branch of Critical Discourse Analysis (CDA) that focuses on progressive rather than oppressive discourse [15]–[18]. PDA is a tool for emancipatory CDS research that aims to analyze text and talk that suggest inspiring discursive practices and strategies (Calle-Díaz, 2019; Kong, 2022; Nartey, 2020; Qi, 2017; Sherwani, 2020; Su, 2016; Sultan & Rapi, 2020; Zhang, 2016). It has slowly gained traction in international circles but remains largely unknown within U.S. communication studies.

When analyzing literature using PDA, the focus is on identifying and understanding inspiring discursive practices and strategies within the text [16]. By focusing on the positive aspects of the text, PDA can provide a unique perspective on literary works and help to highlight the positive aspects of the

text. It can help to highlight progressive rather than oppressive discourse in literary works.

Using a PDA for analyzing literature is significant because it provides a more nuanced understanding of texts. Traditional methods of literary analysis often overlook positive themes and values, which can be vital to fully understand a text [19]–[21]. However, with a PDA approach, the author can identify and analyze these positive themes, providing a more comprehensive understanding of the text.

One potential of using PDA to analyze literature is that it might help to identify and understand inspiring discursive practices and strategies. By focusing on progressive rather than oppressive discourse, PDA can provide a unique perspective on literary works and help highlight the text's positive aspects. By adopting a PDA approach, the author can move beyond the traditional methods of literary analysis, which often focus on negative themes such as conflict, and instead identify positive themes such as hope, resilience, and empowerment. This research article aims to address this gap by demonstrating the potential of PDA for analyzing poetry.

Moreover, the research gap in the literature lies in the lack of attention given to applying PDA in literary analysis, including in poetry. Through the analysis, the author expects to demonstrate the potential of PDA for analyzing poetry and inspire further research into applying PDA in literary analysis more broadly.

In addition, the findings have practical implications for educators. Teaching students to look beyond negative themes and instead identify positive themes and values in texts is crucial. The author can contribute to a more positive and empowering literary discourse by doing so.

In short, this research article aims to highlight the potential of PDA for analyzing poetry and the significance, research gap, and implications of this approach. Ultimately, the author believes that using PDA can provide a more nuanced and

holistic understanding of literary texts and contribute to a more positive and empowering literary discourse.

2 Methodology

This research aims to conduct a context analysis of the poem "Indonesia Ibarat Kapal Tua" as a part of Abdur's stand-up comedy performance as the object of the study to understand its meaning and significance better. The analysis focused on the historical, social, cultural, and political contexts that influenced the creation and reception of the poem (Martin, 2004). The poem was chosen for its relevance and literary value to the research question.

This research used a qualitative research design to collect and analyze data. Qualitative research was appropriate for this study because it allowed for an in-depth exploration of the poem's context and meaning [22]–[24]. The researcher closely read the poem and reviewed relevant literature and historical documents.

2.2 Data Collection

The data collection methods for this research included:

- 1) Close reading of the poem: The researcher read and reread the poem to identify its literary devices, themes, and language use. The researcher noted these elements' potential meanings and connections to the poem's context.
- 2) Literature review: The researcher reviewed relevant literature, such as scholarly articles, and the social, cultural, and political contexts of the poem. It provided a theoretical framework for the analysis and helped identifying the key themes and issues to focus on.
- 3) Historical document review: The researcher reviewed historical documents, such as speeches, newspapers, and government reports, to understand the social and political climate of the time the poem was written. It helped

identifying the key events and trends influencing the poem's creation and reception.

2.3 Data Analysis

The data analysis methods for this research included the following:

- 1) Thematic analysis: The researcher used thematic analysis to identify the key themes and issues in the poem and their connections to the context of the poem. The researcher coded the data according to the themes and subthemes and analyze the patterns and relationships among them.
- 2) Content analysis: The researcher used content analysis to examine the language use and literary devices in the poem and their connections to the context of the poem. The researcher identified the linguistic and stylistic elements that conveyed the poem's meaning and analyzed their potential significance.
- 3) Discourse analysis: The researcher used discourse analysis to examine the social and cultural discourses that influenced the creation and reception of the poem. The researcher analyzed the power relations, ideologies, and values that shaped the discourse and their implications for the poem's meaning and reception.

3 Result and Discussion

There were three indicators of PDA found in the poem, such as positive and inclusive language, positive adjectives, and positive emotive language. All the three indicators are described in this section.

3.1 Positive and Inclusive Language

Positive and inclusive language in the poem "Jaya Indonesia" are:

1. "Jaya Indonesia" - a positive and empowering phrase that means "Long Live Indonesia"
2. "anak nelayan dari Lamakera" - an inclusive language that highlights the poet's identity as a fisherman's child from Lamakera
3. "Indonesia itu memang seperti Kapal Tua dengan penumpang berbagai rupa, Ada dari Sumatera, Jawa, Madura, Sumbawa hingga Papua. Bersatu dalam Nusantara" - an inclusive language that acknowledges Indonesia's diversity and unites them as one under Nusantara
4. "Bersatu dalam Nusantara" - inclusive language that emphasizes unity under the Nusantara
5. "Sang Proklamator bersama Hatta, Membangun dengan semangat Pancasila dan terkenal di kalangan wanita" - positive language highlighting the achievements of Indonesia's first leader, Soekarno, and his values of Pancasila and inclusivity of women.
6. "Nahkoda selanjutnya, Sang Kyai dengan hati terbuka" - inclusive language that acknowledges the fourth president, Gus Dur's identity as a Muslim cleric.
7. "Nahkoda kelima, Nahkoda pertama seorang wanita" - positive language that celebrates the achievement of having a female president, Megawati Soekarnoputri.
8. "Kata bapaknya, "Berikan aku sepuluh pemuda" tapi apa daya, Itu di luar kemampuan ibu beranak tiga" - inclusive language that acknowledges women's struggle and limitations in achieving their dreams.
9. "suara kalau Indonesia Bisa!" - positive language that promotes optimism and confidence in Indonesia's ability to succeed.

3.2 Positive Adjectives

Positive adjectives in the poem "Jaya Indonesia" include:

1. "semangat" (passion) - expresses enthusiasm and positive energy towards something

2. "bersatu" (united) - indicates a state of togetherness and harmony
3. "terkenal" (well-known) - indicates recognition and popularity
4. "bisa" (able) - suggests capability and competence
5. "berhasil" (successful) - suggests accomplishment and achievement
6. "hebat" (great) - expresses admiration and excellence
7. "terhenti" (stopped) - indicates a pause or break, but the context implies a positive meaning of transition or change
8. "terbuka" (open) - suggests a welcoming and inclusive attitude
9. "berani" (brave) - implies courage and boldness
10. "tidak biasa" (unusual) - suggests uniqueness and distinction
11. "cemerlang" (brilliant) - suggests excellence and outstanding performance
12. "hadir" (present) - implies availability and accessibility
13. "mengerti" (understand) - suggests comprehension and empathy
14. "bisa" (able) - suggests capability and competence
15. "mengerti" (understand) - suggests comprehension and empathy
16. "percaya" (believe) - suggests trust and confidence
17. "menolak lupa" (refuse to forget) - implies the importance of remembering something
18. "mengerti" (understand) - suggests comprehension and empathy
19. "bisa" (able) - suggests capability and competence.

3.3 Positive Emotive Language

The positive emotive language in the poem is used to create a sense of hope and optimism about the future of Indonesia. The author uses words like "semangat" (spirit), "bersatu" (united), "pembangunan" (development), and "maju" (progress) to

describe the potential of Indonesia and its people. These words carry positive connotations and suggest that Indonesia can achieve greatness with the right leadership and effort.

The author also uses positive emotive language to create a sense of pride and patriotism among the readers. Words like "Jaya Indonesia" (Victory Indonesia), "Bendera Pusaka" (Heritage Flag), and "Nusantara" (archipelago) evoke a sense of love and attachment to the country. This positive emotional appeal aims to encourage people to work towards the betterment of Indonesia.

In short, the positive emotive language in the poem is used to convey a sense of hope, optimism, and pride in Indonesia and its people. The author wants to inspire readers to believe in their potential and to work towards creating a better future for themselves and their country.

3.4 Discussion

The use of inclusive language in the poem helps to promote a sense of unity and common identity among Indonesians. The line "Indonesia itu memang seperti Kapal Tua dengan penumpang berbagai rupa, Ada dari Sumatera, Jawa, Madura, Sumbawa hingga Papua. Bersatu dalam Nusantara" (Indonesia is indeed like an old ship with various passengers, from Sumatra, Java, Madura, Sumbawa to Papua. United under Nusantara) acknowledges the diversity of Indonesia's population. This language is important because it recognizes and celebrates the different cultures and ethnicities that make up Indonesia while promoting a sense of shared identity as Indonesians. It emphasizes the importance of coming together as one nation.

Similarly, the phrase "bersatu dalam Nusantara" (united under Nusantara) also promotes a sense of national unity, highlighting that despite the country's diverse population, Indonesians are all part of the same nation. This phrase reinforces the message of inclusivity and promotes a sense of

belonging among all Indonesians, regardless of their background.

Another example of positive and inclusive language in the poem is the line "Nahkoda selanjutnya, Sang Kyai dengan hati terbuka" (The next captain, the Kyai with an open heart), which acknowledges the fourth president, Abdurrahman Wahid, and his identity as a Muslim cleric. This use of language highlights the importance of religious tolerance and inclusivity in Indonesia and the idea that people from all walks of life can hold positions of power and influence.

The poem also celebrates the achievements of Indonesia's first female president, Megawati Soekarnoputri, with the line "Nahkoda kelima, Nahkoda pertama seorang wanita" (The fifth captain, the first female captain). This language promotes the idea of gender equality and celebrates the accomplishments of women in Indonesian society. It also inspires young girls and women across Indonesia, encouraging them to pursue their dreams and strive for positions of power and influence.

The use of positive language in the poem also helps to promote optimism and confidence in Indonesia's future. The phrase "suara kalau Indonesia Bisa!" (if only Indonesia could!) promotes a sense of hope and encourages Indonesians to believe in their abilities to achieve great things. This language is particularly important in Indonesia, which has faced numerous challenges and obstacles throughout its history, including political instability, economic uncertainty, and natural disasters.

Overall, using positive and inclusive language in the poem "Indonesia Ibarat Kapal Tua" promotes a sense of national pride, inclusivity, and optimism for Indonesia's future. By acknowledging the country's diversity, celebrating its achievements, and promoting a sense of unity and shared identity, the poem inspires Indonesians to unite as one nation and strive for a better future. This language is particularly important in Indonesia, home to a diverse population of over

270 million people spread across thousands of islands and hundreds of ethnic and cultural groups. By promoting inclusivity and celebrating diversity, the poem helps to promote a sense of national unity and a common identity among all Indonesians.

Positive adjectives describe a person, place, thing, or idea in a positive light. They create a positive tone and help the reader feel more optimistic and encouraged. This poem uses several positive adjectives to describe Indonesia's history, people, and culture. In this section, the author would like to elaborate on several of these adjectives and how they contribute to the overall positive message of the poem.

First, the word "semangat" is used to describe the spirit of Indonesia. It is translated as passion or enthusiasm and expresses a positive energy towards something. In the poem, the speaker mentions the spirit of Pancasila, which is the philosophy that unites Indonesia's diverse people. Using the word "semangat," the speaker suggests that this spirit is alive and well in Indonesia and continues to inspire its people to work together towards a better future.

The word "bersatu" means united and is used to describe the state of togetherness and harmony that exists in Indonesia. It emphasizes that despite the country's diversity, its people can unite as one. This word is used several times throughout the poem to describe Indonesia's history and the people. It suggests that unity is key to Indonesia's success and encourages the reader to value cooperation and teamwork.

Another positive adjective in the poem is "terkenal," which means well-known. It is used to describe Indonesia's first leader, Soekarno, and his values of Pancasila and the inclusivity of women. This word emphasizes the idea that Soekarno's legacy is widely recognized and respected, which helps to reinforce the positive message of the poem.

The word "bisa" means able and suggests capability and competence. It is used twice in the poem to describe Indonesia's potential for success. The phrase "suara kalau

Indonesia Bisa!" encourages optimism and confidence in Indonesia's ability to overcome challenges and achieve great things. The repetition of this word reinforces the message that Indonesia can achieve its goals if it works together.

The word "berhasil" means successful and suggests accomplishment and achievement. This word emphasizes the idea that Indonesia has a history of success and encourages the reader to feel proud of its accomplishments. It is used in the poem to describe Indonesia's past achievements, such as its independence from colonialism and the election of its first female president.

The word "hebat" means great and is used in the poem to describe Indonesia's fourth president, Gus Dur. This word expresses admiration and excellence, highlighting the positive qualities of Gus Dur's leadership. It encourages the reader to appreciate Indonesia's leaders and their contributions to its success.

The word "terhenti" means stopped and is used in the poem to describe a pause or break. However, the context implies a positive meaning of transition or change. This word describes Indonesia's history and the changes over time. It suggests that despite the challenges and setbacks, Indonesia has adapted and evolved, which is a positive message of resilience and growth.

The word "terbuka" means open and suggests a welcoming and inclusive attitude. This word emphasizes the idea that Indonesia values diversity and encourages the reader to appreciate the importance of inclusivity. It describes Indonesia's fourth president, Gus Dur, who was known for his openness to different perspectives and beliefs. This word

The word "berani" means brave and implies courage and boldness. It is used in the poem to describe Indonesia's people, who have faced many challenges throughout their history. This word suggests that Indonesia's people are resilient and courageous, which is a positive message of strength and perseverance.

In conclusion, using positive adjectives in the poem promotes a sense of optimism, positivity, and inclusivity towards Indonesia and its people. Such language instils a sense of hope and confidence in the readers towards the nation's future and encourages them to work towards building a better tomorrow. Including inclusive and empowering phrases also acknowledges the diversity and struggles faced by Indonesia and its people while celebrating their accomplishments and potential. Overall, the positive language used in the poem inspires the readers to embrace a positive outlook towards life and encourages them to work towards creating a more harmonious and inclusive society.

The use of positive emotive language in the poem "Jaya Indonesia" helps to evoke feelings of optimism, hope, and pride in the reader. The poet uses a variety of techniques to achieve this, including the use of strong imagery, repetition, and positive connotations.

One of the most powerful examples of positive emotive language in the poem is the repeated use of the word "Jaya," which means "victory" or "glory" in Indonesian. This word is a rallying cry throughout the poem, encouraging readers to feel a sense of pride in their country and its accomplishments. The poet creates a sense of momentum and positivity, as if the country is moving towards a brighter future by repeating this word.

Another way the poet creates positive emotions in the reader is through vivid and evocative imagery. For example, the line "Indonesia itu seperti Kapal Tua dengan penumpang berbagai rupa" paints a picture of a diverse and vibrant nation, full of different people from all walks of life. The metaphor of a "Kapal Tua" (old ship) suggests that Indonesia may have some flaws or imperfections, but it is still a powerful nation that can weather any storm. This image helps to evoke feelings of pride and admiration in the reader, as they contemplate the richness and diversity of Indonesian culture.

In addition to imagery, the poet uses repetition to create a sense of positivity and momentum. For example, the repeated use of the phrase "Nahkoda kita" (the captain) emphasizes the importance of strong leadership in achieving victory and success. By repeating this phrase, the poet suggests that Indonesia's future is in the hands of its people and that everyone must work together to steer the country towards greatness.

The use of positive connotations is another key technique the poet uses to evoke positive emotions in the reader. For example, the line "Sebagai anak Nelayan dari Lamakera" (as a fisherman's child from Lamakera) suggests a humble and hardworking background, often associated with positive values like perseverance, honesty, and resilience. The phrase "bersatu dalam Nusantara" (united in the archipelago) similarly evokes feelings of togetherness, cooperation, and solidarity, emphasising the importance of working together to achieve a common goal.

Overall, using positive emotive language in "Jaya Indonesia" is a powerful tool for evoking the reader's feelings of pride, optimism, and hope. By using vivid imagery, repetition, and positive connotations, the poet creates a sense of momentum and positivity that encourages readers to feel that Indonesia has a bright future ahead of it. Whether readers are Indonesian themselves or simply interested in the country and its people, this poem is a testament to the power of positive thinking and celebrating what makes us great.

The study's research implication is that using positive and inclusive language in literature can promote a sense of national pride, inclusivity, and optimism in a country. The poem "Indonesia Ibarat Kapal Tua" exemplifies how positive language can acknowledge diversity, celebrate achievements, and promote unity among a diverse population. The research could explore the impact of such literature on a country's sense of national identity and social cohesion. The study could investigate how literature with positive and inclusive

language affects the attitudes and behaviors of people towards diversity, inclusion, and unity. The research could also examine the role of literature in promoting optimism and confidence in a country's future. Furthermore, the study could explore the influence of positive language on the perceptions of a country by its citizens and the international community. Overall, the research could provide insights into the potential of literature in shaping a nation's social and cultural landscape.

4 Conclusion

The analysis of "Indonesia Ibarat Kapal Tua" using Positive Discourse Analysis (PDA) has revealed the potential of this approach for literary analysis. By focusing on the positive themes and values present in the poem, the author can gain a more nuanced and holistic understanding of its message. In particular, the poem's use of inclusive language and positive adjectives promotes a sense of national unity, pride, and optimism, which is crucial for a country like Indonesia that has faced numerous challenges in its history.

By celebrating Indonesia's diversity and achievements, the poem inspires Indonesians to work together towards a better future. The positive language used in the poem creates a tone of optimism and confidence, reinforcing the message of inclusivity and encouraging the reader to value cooperation and teamwork. It demonstrates the potential of PDA for identifying and analyzing positive themes and values in literature, which traditional methods of literary analysis may overlook.

To conclude, the analysis highlights the significance of using PDA for literary analysis, particularly in understanding literary texts' positive messages and themes. By identifying and analyzing positive themes and values, the author can better understand the message that a text is conveying. Moreover, the analysis of "Indonesia Ibarat Kapal Tua" demonstrates the potential of PDA for promoting national

unity and inspiring individuals to work together towards a better future. Ultimately, using PDA in literary analysis can contribute to a more positive and empowering discourse, which is crucial for building a better and more inclusive society.

References

1. D. Maingueneau, “*Literature and Discourse Analysis*,” *Acta Linguist. Hafniensia*, vol. 42, no. sup1, pp. 147–158, (2010), doi: 10.1080/03740463.2010.482325.
2. C. Kusch, “*Literary Analysis: The Basics*,” Mar, (2016). doi: 10.4324/9781315688374.
3. _____, “*The Art of Literary Research*,” *Choice Rev. Online*, vol. 31, no. 02, pp. 31–740, Oct, (1993) doi: 10.5860/choice.31-0740.
4. S. Knapp, “*Literary Interest: The Limits of Anti-Formalism*.”
5. Y. Al Arief & R. Amelia, “*Religious and Cultural Values in Douglass Macarthur’s Poem and It’s Translation (a Discourse Analysis Study)*,” in *Education, Social Sciences and Wetland ...*, atlantis-press.com, pp. 361–364. (2017) [Online]. Available: <https://www.atlantis-press.com/proceedings/icsse-17/25889523>
6. Y. Al Arief, “*A Suffered-From Cancer Girl’s Values Portrayed in ‘A Letter For God,’*” *researchgate.net*, [Online]. Available: https://www.researchgate.net/profile/Yusuf-Al-Arief/publication/324331379_A_suffered-from_cancer_girl’s_values_portrayed_in_a_letter_for_god_Written_by_Gita_Sesa_Wanda_Cantika/links/5eb8a0a7299bf1287f7c9504/A-suffered-from-cancer-girls-values-portrayed-in
7. L. Kasprisin, “*Literature as a Way of Knowing: An Epistemological Justification for Literary Studies*,” *J. Aesthetic Educ.*, vol. 21, no. 3, p. 17, (1987) doi: 10.2307/3332867.

8. P. Cap, “*Discourse Studies: Between Social Constructionism and Linguistics. A Critical Overview*,” *Top. Linguist.*, vol. 20, no. 2, pp. 1–16, Dec (2019) doi: 10.2478/topling-2019-0006.
9. K. Tracy, “*Discourse Analysis: Bridging Frameworks or Cultivating Practices?*,” *J. Multicult. Discourses*, vol. 11, no. 4, pp. 360–366, Sep, (2016) doi: 10.1080/17447143.2016.1226317.
10. M. Liu, “*Discourse Analysis Model for Literary Works Appreciation and Evaluation by Regressive Analysis*,” in *2020 International Conference on Artificial Intelligence and Education (ICAIE)*, (2020). doi: 10.1109/icaie50891.2020.00121.
11. M. A. Hossain, “*Critical Discourse Analysis of Literary Texts of NCTB English for Today (Class II - Class VIII) Textbooks: A Qualitative Study*,” *Sch. J. Arts, Humanit. Soc. Sci.*, vol. 10, no. 9, pp. 434–444, Sep, (2022) doi: 10.36347/sjahss.2022.v10i09.006.
12. T. Leeuwen, “*Critical Discourse Analysis*.” pp. 1–7, Apr, (2015) doi: 10.1002/9781118611463.wbielsi174.
13. L. Suci, “*Introductory Chapter: Discourse and Discourse Analysis. A Retrospective Approach*,” in *Advances in Discourse Analysis*, IntechOpen, (2019) doi: 10.5772/intechopen.82823.
14. S. Mahmood and M. Majeed, “*Critical Discourse Analysis of Figurative Language in the Selected Poems by Langston Hughes*.”
15. F. Macgilchrist, “*Positive Discourse Analysis: Contesting Dominant Discourses by Reframing the Issues*,” *Crit. Approaches to Discourse Anal. Across Discip.*, vol. 1, no. 1, pp. 74–94, (2007)
16. J. R. Martin, “*Positive Discourse Analysis: Solidarity and Change*”. riull.ull.es, (2004) [Online]. Available: <https://riull.ull.es/xmlui/handle/915/29390>
17. T. Bartlett, “*Positive Discourse Analysis 1*,” *Routledge Handb. Crit. discourse ...*, (2017) [Online]. Available:

- <https://api.taylorfrancis.com/v4/content/chapters/edit/download?identifierName=doi%5C&identifierValue=10.4324%2F9781315739342-10%5C&type=chapterpdf>
18. A. Stibbe, “*Positive Discourse Analysis: Re-Thinking Human Ecological Relationships*,” eprints.glos.ac.uk, (2017) [Online]. Available: <https://eprints.glos.ac.uk/4494/1/4494> Stibbe (2017) Positive Discourse Analysis re-thinking human ecological relationships.pdf
 19. M. Foucault, “*7 The New Methods Of Literary Analysis*,” Madness, Lang. Lit., (2023) doi: 10.7208/chicago/9780226774978-009.
 20. C. Hall, “*Galileo’s Ariosto: The Value of a Mixed Methods Approach to Literary Analysis*,” Humanist Stud. & the Digit. Age, (2017) [Online]. Available: <http://journals.library.oregonstate.edu/index.php/hsda/article/view/3999>
 21. К. Р. Нурғали and Ж. К. Кишкенбаева, “*Methods of discourse analysis of a literary text*,” Sci. Educ. Soc. trends ..., (2016) [Online]. Available: <https://elibrary.ru/item.asp?id=27167712>
 22. M. Savin-Baden & C. H. Major, “*Qualitative Research: The essential guide to theory and practice—1st.*” (2013)
 23. J. W. Creswell, “*Qualitative Inquiry and Research Design: Choosing among Five Approaches*,” 3rd ed. Sage Publications, (2013)
 24. S. B. Merriam, “*Qualitative Research: A Guide to Design and Implementation*, 4th” ed. John Benjamins Publishing Company, (2018)

Poetry as Trauma Healing: A Closer Look Into Poetry Collection *Arigatou no Shi* and *Tsunami Aceh 10 Tahun*

Dian Annisa Nur Ridha²

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Indonesia and Japan are the countries that often experience earthquakes. On December 26, 2004, an enormous earthquake followed by a tsunami occurred in Aceh, Indonesia. In the eastern part of Japan, the Tohoku region, there was also a big earthquake and tsunami on March 11, 2011, which caused the tragic loss of many Japanese who lived near the seashore. Because of some similarities in the area and the natural phenomenon that had happened in both countries, it assumes that citizens of both countries have some strategies to heal and balance their life with nature. This assumption matches well with a concept in the Sustainable Development Goals (SDGs), especially the 12th point regarding awareness in enhancing life with nature. To heal oneself from trauma and improve one's understanding of nature, several ways may be possible to carry out, and one of them is through poetry. This article discusses the Japanese poetry collection *Arigatou no Shi* made from a project after the Great East Japan Earthquake and the Indonesian poetry collection *Tsunami Aceh 10 Tahun* by Taufiq Ismail to understand the strategies of citizens in creating harmony with nature. Moreover, this article also discusses how those works heal and encourage citizens in Aceh and Tohoku Region, Japan.

² Corresponding author: dian.annisa.nur.ridha@gmail.com

1 Introduction

Indonesia is a country that often experiences earthquakes because Indonesia is in between the three plate tectonics, namely Indo-Australian Plate, Eurasian Plate, and Pacific Plate. On December 26, 2004, an enormous earthquake with M 9.1 followed by a tsunami occurred in Aceh Province on the West side of Indonesia. As a result, more than two hundred thousand people passed away. At the same time, Japan is also a country that often experiences earthquakes. On March 11, 2011, an enormous earthquake with M 9 followed by a tsunami occurred in the Tohoku region on the East side of Japan. As a result, more than twenty thousand people passed away. This disaster is known worldwide as Great East Japan Earthquake.

Aceh Province in Indonesia and the Tohoku region in Japan are separate. However, these two areas have several similarities. Both Aceh and Tohoku are on the seashore of each country. Both areas also experienced enormous earthquakes and tsunamis. Therefore, it assumes that citizens of both areas have some strategies to heal and balance their life with nature. This assumption matches well with one of the concepts in Sustainable Development Goals (SDGs), especially the 12th point. The 12th point regards production and consumption with responsibility, especially the awareness of developmental and maintaining one's lifestyle in balance with nature.

In Tohoku, after rescuing people from the disaster and providing food and shelter, several volunteers started to look for debris or *gareki* in Japanese. The debris not only refers to the buildings but also to small decorations in one's house. In Japan, there is a concept of *omoide* or memory. A volunteer team from Minami Sanriku, a seaside town in Miyagi Prefecture which was devastated by the earthquake and tsunami, made a memory search team or *omoide sagashi-tai* to connect the debris with its owner [1]. *Omoide sagashi* or memory search is an activity that Japanese people usually do to find little things that lost after the disaster [1]. Moreover, there is also an activity called *omoide kaeshi*, or returning the memory, to return memories lost after the disaster.

Based on those activities related to memory, this paper is trying to analyze the significance of literature in returning lost memories from the disaster. To understand the significance of literature; and how literature, especially poetry, can heal and encourage people, this paper will take a closer look into the poetry collection *Arigatou no Shi* published in 2012 by the Tohoku citizens who survived the Great East Japan Earthquake and Indonesian poetry collection entitled *Tsunami Aceh 10 Tahun* by Taufiq Ismail which was written in 2014 to commemorate a decade of the earthquake and tsunami in Aceh. Moreover, this paper will also investigate

the strategies of Aceh and Tohoku's citizens living in the seaside town to create a balanced life with nature.

Despite the earthquake and tsunami in Aceh that happened nineteen years ago and the Great East Japan Earthquake that happened twelve years ago, this research is still valuable and significant as Bestor [2] stated that disaster always lives in memory and remembered according to the local way. As an archipelago has the potential for disaster, Indonesia and Japan must be aware and cautious to live in balance with nature, as disaster can happen every time.

2 Result and Discussion

In the case of personal victimization such as rape, shooting, and traffic accident, someone would be affected by those traumatic events, and their life would change. They can not feel a connection between themselves and their surroundings. For example, they can not keep up with their work, abusive behavior in their family and relatives, etc. If the victims received help from their families and neighborhood, they could rebuild their strength and position. Moreover, there is violence or traumatic events where a person or a community they belong is traumatic. It is usually called social trauma, collective trauma, or mass trauma. The consequences of collective trauma are as long as individual trauma. Those communities would feel some loss, such as losing family, occupation, home, relatives, and friends. However, one thing that differentiates individual trauma and collective trauma is inside their community; each individual would feel safe, accepted, and welcomed, and can lean on each other. Then, at one time, when they finally come back to their usual life after surviving the trauma, they may rebuild a better and more stable future [3].

In Japan, one of the concepts related to The Great East Japan Earthquake in Tohoku is *kizuna* or bond, connectivity, which has the philosophy we could get through this together. At the end of 2011, *kizuna* (絆) was selected as the Kanji of the Year 2011 as it matches well with the Japanese people's spirit to rise after the disaster in March. Moreover, another concept that was popular in Japan at that time was "*Ganbarou, Tohoku*" or "Let's fight, Tohoku" [2]. These concepts of *kizuna* and "*Ganbarou, Tohoku*" were applied by Japanese people during the recovery after a disaster. Not only the survivor of the disaster but all of the Japanese people were also affected psychologically by the Great East Japan Earthquake. Therefore, they were raised together and fought over the collective trauma.

After the Great East Japan Earthquake, many people and the volunteer team from numerous Non-Profit Organizations supported Japan; even Japan's Emperor paid his visit to three shelters in the Tohoku region after the disaster. They gave support in all forms, such as food, clothes,

blankets, and medicine, helped the survivor to search for their lost family, and even helped them to search for their lost belongings through the *omoide sagashi-tai*. The support also came from outside Japan; sixty-three countries sent their help to Japan right after the disaster.

After receiving help from the volunteers, the survivor wanted to express their gratitude. However, they could not express their gratitude since the address of the volunteers was undisclosed. One of the ways to express their gratitude is the project of collecting poetry and compiling it into the poetry collection *Arigatou no Shi*, starting from Miyagi Prefecture to Tohoku and reaching all the areas in Japan. More than four hundred pieces of poetry came in; fifty were selected and compiled into a poetry collection.

The theme of the poetry collection *Arigatou no Shi* is gratitude which formed in many ways. Behind their loss, they had endless gratitude that needed to be said to the people who helped them. For example, the feelings of gratitude after their lost family and belongings find, the feeling of gratitude to the volunteers who helped and worked in the shelter, the feeling of gratitude to their hometown, etc.

Ano san'gatsu juuichi nichi ni (Di tanggal 11 Maret itu)

Hacchan mo (Hacchan)

Kiyomi chan mo (juga Kiyomi)

Ootsunami de yutteshimatta (Mati karena tsunami yang besar)

Arigatou mo ienakatta (Aku tak sempat mengucapkan terima kasih)

Sayonara mo ienakatta (Tak sempat mengucapkan selamat tinggal) [4]

The poem “Hacchan” was written by Kawashima Kinayo as an expression of her sadness after her older sister passed away during the disaster. The sibling had promised to grow old together, but death separated them, and Kawashima could not bid farewell to her sister. Kawashima wrote this poetry to keep the memories of her older sister, Hacchan.

Ano hi ookina nami ni oware (Di hari itu, ketika dikejar gelombang tinggi)

Onaka no naka no chiisana kimi wa (Dirimu yang kecil dalam perut ibu)

Ippai ippai yureta yo ne (Pasti sangat terguncang, kan?)

Hashitte kureta kimi no mama mo (Ibumu yang berlari begitu hebat)

Amari no sugosa ni obieteita kamoshirenai ne (Mungkin juga merasa ketakutan) [4]

The poem “Arigatou” tte Itsuka Iou ne” (One Day, Let’s Say Thank You) was by Suzuki Shinobu. During the disaster, she had lunch with her husband, and her daughter was not with them. Her pregnant daughter was choosing a music CD for her baby and had to evacuate herself. After being separated for several days, Suzuki’s daughter was found safely at the third shelter. Suzuki wrote this poetry to remind her grandchild to be grateful for their life.

Saigo ni (Yang terakhir)

Ojiichan wo mitsukete kurete arigatou (Terima kasih telah menemukan kakekku)

Sayonara suru koto ga dekimashita (Hingga aku bisa mengucapkan selamat tinggal kepadanya) [4]

The poem “Arigatou” (Thank You) was by an eleven years old boy, Kikuta Shin. At first, he thanked the little things around him, such as stationary, a fan in his classroom, shoes, textbooks, etc. His poem ended with the part quoted above, where he thanked police officers for finding his lost grandfather two months after the disaster. His grandfather already passed away. Despite his sadness, Shin still wanted to express gratitude as his late grandfather found. Then he could bid farewell to his beloved grandfather.

Soshite sukoshi zutsu demo kono machi ga (Kemudian sedikit demi sedikit kota ini)

Kimi no youna egao to (Seperti senyummu)

Arigatou no kotoba de (Menjadi kota)

Afureru machi ni nareba ii (Yang dipenuhi ucapan terima kasih)

Kimi to miorosu kono machi no (Kota ini yang kulihat bersamamu)

Tomoru hikari ga fueru tabi ni (Setiap kali cahayanya bersinar)

Dareka ga dareka ni (Seseorang)

Arigatou wo kaeshiteiru (Sedang mengucapkan terima kasih kepada yang lainnya)

Dareka to dareka ga (Seseorang)

Arigatou wo kaeshiteiru (Sedang mengucapkan terima kasih kepada yang lainnya)

Sonna machi ni nareba ii (Betapa menyenangkan jika menjadi kota yang seperti itu)

Sonna machi ni tomo ni kimi to (Kota yang seperti itu, bersamamu)

Sonna machi ni zutto kimi to (Kota yang seperti itu, selalu bersamamu) [4]

The poem “Tomo ni Kimi to” (With You) was by Yagi Tomoko. Yagi lost her house because of the Great East Japan Earthquake. Despite her sadness, she could still express her gratitude to the people who helped and gave her the strength to live in her hometown. Yagi never hated her hometown, even though losing her house. She still thanked her hometown for giving her warmth. Through the poetry, Yagi hoped all survivors in her hometown could rise and live normally.

The next poetry is “Baca Puisi di Masjid Baiturrahman” by Taufiq Ismail, compiled in a poetry collection *Tsunami Aceh 10 Tahun*. This poetry collection was published in 2014 to commemorate ten years after Aceh Earthquake and Tsunami on Sunday, December 26, 2004. This M 9.1 earthquake is called by the United Nations as one of the biggest human tragedies that ever happened. The process of reconstruction happened more than five years after the disaster. During that time, the survivor and the volunteer rebuilt the house and public facilities. The process went well, with support from all areas in Indonesia and the international world. Nineteen years after the disaster, the Aceh people still commemorate the tragedy by reciting prayers to their late family and relatives at the public graveyard in Aceh Besar. The government also commemorates it by ringing the alarm for a minute at 8.00 AM.

Saya bacakan sembilan puisi saya

Tentang tak mempunya kita membaca tanda-tanda
Bisakah kita siap bila sewaktu-waktu dipanggil-Nya
Betapa sukarnya bagi saya menyampaikannya
Pada saudara-saudara saya yang jauh lebih menghayatinya
Di bahu mereka tak terbilang bobot beban derita
Masing-masing kehilangan tiga, sepuluh, dua puluh anggota
keluarga
Rumah remuk, ijazah lenyap, simpanan binasa, hari depan di
mana
Mereka sangat tenang menyimak, terasa pada sinar mata
Seusai baris terakhir, turun mimbar, berdatanganlah mereka
Mengerubungi, menyalami, merangkuli saya
Ada orang berlima yang terisak-isak susah berhentinya
Bergantian di bahu menyandarkan kepala
Dan meneteskan air mata

“Tolong pak, tolong carikan anak saya...”

The poetry showed the feeling of despair because many people lost their house, belongings, and especially their beloved families. Taufiq Ismail also implied that human must be prepared for the possibility of disaster and lessen the loss as Indonesia is located in the Ring of Fire and often experience an earthquake.

Lastly, the most visible difference between the disaster in Aceh and Tohoku, Japan, is the earthquake and tsunami in Aceh could ignite harmony between the Indonesian Army and Gerakan Aceh Merdeka (GAM) or Free Aceh Movement. There was a conflict between GAM and Army as it was well known and disturbed the relationship with the central government and even disturbed the reconstruction in the damaged area. However, since the disaster, Aceh has been in the spotlight internationally, so disaster diplomacy and reconstruction went well. Moreover, Disaster Management Law has lessened the loss because of disasters.

3 Conclusion

This article compares two poetry collections, the Japanese poetry collection *Arigatou no Shi* and the Indonesian poetry collection *Tsunami Aceh 10 Tahun*. Those poetry collections were published to commemorate earthquakes and tsunamis in each country. For Japanese people, there is strength in the

word thank you (*Arigatou*) that they want to express to others. Despite not knowing each other, the bond (*kizuna*) and the will to lean on each other because of one specific collective trauma had united them. Through poetry, they could express gratitude, connectivity, memories of their loved ones, and spirit to rise strong. The Japanese people could rise and fight over the collective trauma by supporting each other. Meanwhile, Indonesian people rely on God. Through poetry, they let the world know their sorrow and, at the same time, recite prayers to God; to protect their loved ones and hope for a better future.

References

1. F. Nakamura, “*Memory in the debris: the 3/11 great east japan earthquake and tsunami*,” *Anthropology Today*, vol. 28, no. 3, 20–23, (2012) <http://www.jstor.org/stable/23253267>
2. T.C. Bestor, “*DISASTERS, NATURAL AND UNNATURAL: REFLECTIONS ON MARCH 11, 2011, AND ITS AFTERMATH*,” *The Journal of Asian Studies*, vol. 72, no. 4, 763–782, (2013), <http://www.jstor.org/stable/43553226>
3. D. Ajdukovic, “*SOCIAL CONTEXTS OF TRAUMA AND HEALING*,” *Medicine, Conflict and Survival*, vol. 20, no. 2, 120–135, (2013), <https://www.jstor.org/stable/27017570>
4. I. Masahiko, *Arigatou no Shi*. Sendai: Kahoku Shinposha, (2012)
5. “Minamisanriku: A Tohoku Town Triumphant Over Tragedy”, <https://japantoday.com/category/features/travel/minami-sanriku-a-tohoku-town-triumphant-over-tragedy>
6. Minamisanriku 311 Memorial Official Website <https://m311m.jp/en/>
7. The 17 Goals: Sustainable Development Goals Official Website <https://sdgs.un.org/goals>

8. 18 Tahun Bencana Tsunami Aceh, Duka Indonesia dan Dunia, <https://www.djkn.kemenkeu.go.id/kanwil-aceh/baca-artikel/15784/18-Tahun-Bencana-Tsunami-Aceh-Duka-Indonesia-dan-Dunia.html>
9. Museum Tsunami Aceh Official Website <https://museumtsunami.acehprov.go.id/halaman/sejarah-museum-tsunami-aceh>

Culture as A Complex of Activities of African Traditional Society in Chinua Achebe's Things Fall Apart

*Hadiyanto Hadiyanto*³

¹English Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This research paper analyzes culture as a complex of activities of African traditional society in a tribal, communal life in Chinua Achebe's Things Fall Apart. The objective of this research paper is to analyze the kinds of activities-related cultures or better known as social culture reflected in an Anglophone literary work Things Fall Apart. The research approach used in this research paper is literary anthropology endorsed with theory of general cultural forms and theory of seven cultural universals to analyze the social culture of the African traditional community reflected in the literary work. The results of the research indicate that African traditional society has several kinds of activity-related cultures such as, livelihood activity-related culture, capital loan activity-related culture, religion ritual activity-related culture, traditional language activity-related culture, marriage proposal activity-related culture, music and dance art activity-related culture.

³ Corresponding author: hadiyanto_smg@yahoo.co.id

1 Introduction

Literature is an inseparable part of culture. As a product of culture, literature has a freedom to tell anything and to explore many things related to the life and cultural aspects of a society imaginatively, creatively, and rationally. Therefore, literary work is the representation of one of the typical colours of a culture. Literary work does not only function as a social documentation that portrays an individual's life in interacting with a group of society or ethnicity, but also means as a representation of culture which has already produced, expressed, and spined around it. Culture in anthropology perspective can be defined as the overall knowledge of humans' habitual attitude and behaviour that is possessed and inherited by a member of a certain group of society (Keesing, 2009:68)^[1]. Anthropology is also defined as the study of humans either pre-modern or modern people and their way of life (Harris, 1991:1)^[2]. The description of the typical colour of a culture of a certain society in literary works can be viewed, one of which, in Chinua Achebe's *Things Fall Apart*.

Things Fall Apart is a novel which specifically and typically describes the background of traditional life and primitive culture of Ibo tribe society in Nigeria, Africa, and their reactions toward the coming of white people to the land of Africa. *Things Fall Apart* depicts typical culture of Ibo tribe society which is closely related to activities of everyday life. Ibo tribe society lives in groups with a tribe traditional life pattern deeply connected with gods' adoration, tribe war, mysticism, farming, and many more. In terms of traditional culture, basically, culture has three kinds of forms, namely culture as a complex of ideas or ideational culture, culture as a complex of activities or social culture, and material culture or physical culture (Honigmann, 2008:9)^[3]. To discuss in a specific way, in this research paper, the writer would like to focus on analyzing and describing African traditional society which has several kinds of activity-related cultures such as, livelihood activity-related culture, capital loan activity-related

culture, religion ritual activity-related culture, traditional language activity-related culture, marriage proposal activity-related culture, music and dance art activity-related culture.

2 Method of Research

2.1 Research Approach

Based on the background of the research that reveals human's activities and cultural phenomena of African traditional community in a literary work of Chinua Achebe's *Things Fall Apart*, the researcher uses anthropological approach in literature to analyze such related phenomena in the novel by focusing on the concept of culture as the complex of activities or social culture. Anthropological approach in literature is a literary research based on the point of view of ethnography to understand the cultural aspects in a society (Endraswara, 2008:107)^[4]. The relationship between anthropology and literature becomes the object of literary anthropology in this research paper. Literary anthropology learns how humans adapt and interact mutually in a certain culture.

2.2 Method of Data Collection

In relation to literary anthropology approach discussing cultural anthropology with humans' works such as, language, arts, tradition, and so forth reflected in literary works, the researcher in analyzing the texts uses method of data collection (Ratna, 2004:351)^[5]. Method of data collection is conducted to analyze Chinua Achebe's *Things Fall Apart* by using library research. Library research is research which is conducted in a working room or a library of a researcher to obtain data and information related to the object of the research through books or any other audio-visual appliances (Semi, 2012:10)^[6]. The researcher uses Chinua Achebe's *Things Fall Apart* novel as primary data of the research, whereas secondary data are taken from any other related written sources functioned as supporting data, such as reference textbooks, journals, articles, and so on.

3 Result and Discussion

3.1 Culture as a Complex of Activities

3.2.1 Livelihood Activity-Related Culture

Livelihood system as one of the components of humans' cultural universals belongs to all nation ethnicities including Ibo tribe society reflected in *Things Fall Apart*. In general, Ibo tribe society has livelihood activities as farmers culturally as the former ancestral heritage by doing some activities of cultivating the field to plant yams as their daily staple food beside cassava. They also plant groundnuts, string beans, green melons, and corns between the mound soil of the planted yams. The main character as a member of Ibo tribe society cultivates land by growing yams with the method of his former ancestors. After the first rainy season comes, he plants hundreds of seeds of yams on the mound land as quoted: "Like all good farmers, Okonkwo had begun to sow with the first rains. He had sown four hundred seeds when the rains dried up and the heat returned." (Achebe, 1958:19)^[7]

3.2.2 Capital Loan Activity-Related Culture

One of the forms of a complex of cultural activity in a native society of the Ibo tribe depicted in *Things Fall apart* is the economic transaction activity which is typically carried out from generation to generation as viewed in the main character of the novel, Okonkwo, when doing a transaction of capital loan for the agricultural cultivation from Nwakibie, the richest figure in Ibo tribe society, who has three staple food big barns. Based on the previous cultural activity, the main character in getting the capital loan is visiting Nwakibie's house by bringing along with a drinking pot of wine, a rooster, and a large pan of peanuts as a sincere respect of a guest as the given to the host as the giver of capital loan. The cultural regulation of capital loan transaction begins with the feast of drinking wine and eating boiled peanuts together. In Ibo tribe tradition, the man who is willing to borrow the agricultural capital is firstly given an honor to drink wine, then it is followed by the host as the giver of agricultural capital.

3.2.3 Religion Ritual Activity-Related Culture

Ibo tribe society reflected in *Things Fall Apart* performs some activities of a religious rituals glorified from generation to generation, such as the cultural activity of a welcoming rite of harvest season of yams which is also celebrated as a moment of the new year for Ibo tribe society. The cultural ritual of welcoming the new year is carried out every year to give a great honor the spirits of the Ibo ancestors and to extend the deepest gratitude to Ani as god of earth, in their cultural belief, god of land fertility for the life of Ibo tribe society. The New Yam yearly ritual means a lot for them as a sacred honor as reflected in the quotation: “The Feast of the New Yam was held every year before the harvest began, to honor the earth goddess and the ancestral spirits of the clan.” (Achebe, 1958:31)

3.2.4 *Traditional Language Activity-Related Culture*

The role of language is very important for a group of either traditional or modern society. It does not only function as a means of communication, but also as a means of unification of people and as a symbol of cultural identity for the society. This is also reflected in *Things Fall Apart*, the Ibo tribe society has also a traditional language which becomes the characteristics of their culture. The language of Ibo tribe appears dominantly through the activity of uttering the words of the main character, such as “*Umuofia Kwenu*”. “*Umuofia Kwenu*” is a phrase uttered by Ibo tribe people when they yell out loud to give a greeting as a sign of proud toward the land of Umuofia where they live. Literally, “*Umuofia Kwenu*” means “the glory of the land of Umuofia”. They also utter the phrase when they meet in the street, in the ritual crowd, and in the Ibo tribe meeting among the elders as quoted:

“Umuofia kwenu!” shouted the leading egwugwu, pushing the air with his rafia arms. The elders of the clan replied, “Yaa!”

“Umuofia kwenu!”

” Yaa!”

“Umuofia kwenu!”

” Yaa!”

(Achebe, 1958:79)

3.2.5 *Marriage Proposal Activity-Related Culture*

The Ibo tribe society reflected in *Things Fall Apart* has a unique traditional rule of marriage proposal and bride price payment to the spouse to-be. It is represented in the activity of marriage proposal done by a young man named Ibe to his wife to-be named Akueke. At first, the young man and his parents’ family visit the girl’s house to propose her as a wife. Based on the cultural tradition of Ibo tribe society, every guest who comes the girl’s house with a very important purpose is always served with much respect by being given the traditional food service *kola nuts* or African peanuts and a

drinking pot of wine on a wooden plate as the honor of the host of girl's family to the guests' family. Meanwhile, the suitor family takes along with some traditional presents, such as earthen pots of the best wine made by the suitor family. In Ibo tribe tradition, the girl who is ready to be proposed is commonly 16 years old, whereas the young man as a suitor is about 25 years old. This is represented in the following quotation: "The suitor was a young man of about twenty-five, and with him his father and uncle. She was about sixteen and just ripe for marriage." (Achebe, 1958:61-62)

3.2.6 Music And Dance Art Activity-Related Culture

Every culture usually has at least one music device as a means of expression of the sense of art and actualization of the inner voice of the people. Ibo tribe society also has the high sense of music reflected in the traditional activity and ability in playing traditional music in the form of playing big drums collectively as their cultural identity. This kind of big drums music art is popularly shown to accompany the traditional contest of wrestle in the village square as a sequence of the cultural activity in welcoming the harvest season or the new year of Ibo tribe society. The cultural activity of music skill to play big drums is reflected in the following quotation: The drums were still beating, persistent and unchanging. Their sound was no longer a separate thing from the living village. It was like pulsation of its heart. It throbbed in the air, in the sunshine, and even in the trees, and filled the village with excitement. (Achebe, 1958:38)

The cultural activity related to another kind of art belonging to the Ibo tribe society is also reflected in *Things Fall Apart*, that is, traditional dance art. This kind of art is performed by Ibo tribe society in certain traditional ceremonies and feasts, such as the traditional contest of wrestle in the village square and the feast of welcoming the harvest season or the new year of Ibo tribe society. In wrestle contest, they are facing the opponents from another village in a team consisting of 12 selected people. The 12 best wrestlers

of Ibo tribe, one by one, shows the confidence of wrestling to go forward to the center of square by dancing spiritedly and pointing one of the opponents to go wrestling with him. The activity of traditional dance art of Ibo tribe society in the wrestling contest can be viewed in the following quotation: The two teams were ranged facing each other across the clear space. A young man from one team danced across the center to the other side and pointed at whomever he wanted to fight. They danced back to the center together and then closed in. (Achebe, 1958:43)

4 Conclusion

Culture as a complex of activities or social culture of the African traditional society is reflected in Chinua Achebe's *Things Fall Apart*. The African traditional society, at this point, Ibo tribe society has several kinds of activity-related cultures such as, livelihood activity-related culture, capital loan activity-related culture, religion ritual activity-related culture, traditional language activity-related culture, marriage proposal activity-related culture, music, and dance art activity-related culture.

References

- [1]Keesing, Roger M. 2009. *Antropologi Budaya: Suatu Perspektif Kontemporer*. (dialihbahasakan Samuel Gunawan), Penerbit Erlangga, Jakarta.
- [2]Harris, Marvin. 1991. *Cultural Anthropology*. Harper Collins Publishers, New York.
- [3]Honigmann, John Joseph. 2008. *The World of Man*. New York: Harper & Bross Publishing, USA.
- [4]Endraswara, Suwardi. 2008. *Metodologi Penelitian Sastra: Epistemologi, Model, Teori, dan Aplikasi*. Pustaka Widyatama, Yogyakarta.
- [5]Ratna, Nyoman Kutha. 2004. *Teori, Metode, dan Teknik Penelitian Sastra*. Pustaka Pelajar, Yogyakarta.

[6]Semi, Atar. 2012. *Metode Penelitian Sastra*. Angkasa Publishing, Bandung.

[7]Achebe, Chinua. 1958. *Things Fall Apart*. Everyman's Library, David Campbell Publishers Ltd., London.

Metaphoric Symbols and Words of Hope in the Lyrics of the Song *Hana wa Saku* by Shunji Iwai

Nur Hastuti⁴

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This research is about metaphorical symbols and words of hope in the lyrics of Shunji Iwai's song *Hana wa Saku*. The purpose of this research is to examine the presence of metaphorical symbols and words of hope for the victims of the 2011 Japanese earthquake and tsunami in the lyrics of the song *Hana wa Saku* by Shunji Iwai. This study uses a semiotic approach. The method used is descriptive analysis. The source of the data in this study is the lyrics of the song *Hana wa Saku*. The results of this study concluded that the outer structure (shape) contained in the lyrics of the song entitled *Hana wa Saku* by Shunji Iwai includes blank symbols (empty symbols), natural symbols (symbols of nature), and private symbols (special symbols). Analysis of this literary work found two blank symbols, two natural symbols, and one private symbol. The meaning of the lyrics of the song *Hana wa Saku* by Shunji Iwai more dominantly implies hope to return to struggle in life and not sink into sadness long enough.

⁴ Corresponding Author: nurhastuti12@lecturer.undip.ac.id

1 Introduction

When the song lyrics are separated from the musical accompaniment, they become a poem. Therefore, song lyrics can be studied from a literary point of view. Music is a universal expression which reaches beyond social boundaries. Anyone can appreciate music even though he is not educated in the field of music. Music is used by many people as a medium for expressing themselves in the form of ideas or values they believe in, as well as entertainment because it contains lyrics that match the emotions a person is feeling (for example happy, sad, angry, anxious, fear, jealousy, passion, and so on) [1]. Poetry, or lyrics, is one form of literary work as defined by universal publications law. Literary works contain aesthetic values as well as depictions of life whether experienced directly or indirectly by the author [2].

In human life there must be expectations that are desired. The word hope is something that (can) be expected (to happen) [3].

Hana wa Saku /花は咲く/ Blossom Flower is a charity single by NHK released to raise funds for victims of the 2011 Tohoku Earthquake and Tsunami in Japan. This song was composed by Yoko Kanno, a Japanese musician whose hometown in Sendai, Miyagi Prefecture was hit by a disaster. The song lyrics were written by Shunji Iwai and sung by 33 artists from Miyagi, Iwate and Fukushima: the three areas worst hit by the 2011 earthquake and tsunami. Proceeds from the sale of this single were donated to help rehabilitate areas affected by the disaster [4].

2 Methods

Semiotics is a branch of science that examines signs, sign systems, and the process by which a sign is interpreted. When applied to language signs, the letters, words, and sentences themselves do not contain a fixed meaning, but must include the relationship between the bearers of meaning and what is meant by the speaker concerned [5]. Language as a medium

for literary works is already a semiotic or signified system, namely a system of signs that have meaning. The sign system is called semiotics, and the study of sign systems is called semiotics or semiology. Semiotics views literature as an act of communication or as a sign. This is due to the fact that literary works are sign systems that have meaning using the medium of language [6]. In this study, the writer uses the semiotic theory put forward by Riffaterre. Riffaterre's semiotics proposes a special method of meaning, namely by giving meaning to literary works as a system of signs, or producing the meaning of signs [7].

In the science of signs or semiotics, there are two semiotic systems, namely first-order semiotics and second-order semiotics. The first level of semiotics is occupied by language which is a sign that already has meaning, while the second level of semiotics is occupied by literature which has a higher position than language, or is called meaning [8].

3 Result and Discussion

3.1 Blank Symbol

Words that express symbols are specially created and used by poets to express their uniqueness or the style of their creation [9].

In the following lyrics of the song *Hana wa Saku* there is a blank symbol, namely:

1) 真っ白な 雪道に 春風香る

Masshirona yukimichi ni harukaze kaoru

On the plain white snowy road, I breathed the sweet spring breeze

In the song line (1) there are two blank symbols, namely the words *masshiro* and *yukimichi*. *Masshiro*'s word (真っ白) in Goo 辞書dictionary is まっしろな/真っ白な [10], which means naturally white. The white color is closely related to the impression of clean, pure, light. and bright. As for being believed to have the power to reduce pain (sadness etc.), another positive meaning is that it symbolizes a new

beginning. The word hope here can be seen from the choice of white words. The singers in this song invite the victims of the 2011 Japanese tsunami at that time to get up and start a new life and not drown in old sadness.

The next Blank Symbol is *yukimichi* (雪道) in Goo 辞書 dictionary is 雪の降っている道/snowy road. Snow is a solid form of water that crystallizes in the atmosphere and falls to earth, covering permanently or temporarily, about 23 percent of the earth's surface. According to the Big Indonesian Dictionary (KBBI), snow is white water vapor grains like cotton that freeze in the air and fall to the earth due to the air temperature in that area being below freezing. Snow is solid precipitation in the form of ice crystals. Snow comes from clouds when the temperature is below freezing (0 degrees Celsius or 32 degrees Fahrenheit), when water vapor in the atmosphere condenses directly into ice without going through the liquid stage. Once an ice crystal forms, it absorbs and freezes additional moisture from the surrounding air, growing into snow crystals which then fall to earth. Snow in Japan usually falls from December to February.

2) 悲しみの向こう側に

Kanashimi no mukougawa ni

On the other side of sadness

In the stanza array (2) there is a blank symbol for the word *kanashimi*/悲しみ. *Kanashimi*/悲しみ in Goo 辞書 dictionary is *hitan no namida ni kureru*/ 悲嘆の涙にくれる/tears of sadness. This shows that a person/human being experiences a deep cry of sadness. Sadness due to disappointment, failure, loss and others. When someone experiences sadness, sadness or heartache can affect the physical and mental wellbeing of a person. This situation sometimes makes people who experience sadness feel unenthusiastic about activities. Deep sadness can impact physiological health such as disturbed sleep patterns, difficulty concentrating etc. People who experience this need support to get back up and not sink into the situation. When Japanese people experience disasters such

as earthquakes, tsunamis, etc., they strengthen each other by giving motivational words in the form of the words *ganbatte kudasai/ganbarimashou* which means let's keep spirit (start life, get up again, etc.).

3.2 Natural Symbol

Words that express the symbol of natural reality as a material for projecting life. The symbol can be animal life, water phenomena, air, forest, etc. In the lyrics of the song *Hana wa Saku* there are two identified natural symbols:

3) 真っ白な 雪道に 春風香る

Masshirona yukimichi ni harukaze kaoru

On the plain white snowy road, I breathed the sweet Spring breeze

In the line of song (3) above, the natural symbol is found in the sentence *harukaze kaoru/春風薫る/I breathe in the fragrance of the Spring breeze*. In the lyrics of this song there is a synesthesia figure of speech. Seto Kenichi in the book *日本語のレトリック* explains about synesthesia, namely *Shokkaku, mikaku, kyūkaku, shikaku, chōkaku no gokan no ma de hyōgenori tori suruhyōgen-hō. Hyōgen o kasu gawa to kariru gawa to no ma de, ittei no kumiawase gaa* 触覚、味覚、嗅覚、視覚、聴覚の五感の間で表現をりとりする表現法。表現を貸す側と借りる側との間で、一定の組み合わせがあ[11]. A method of expression that expresses the five senses, the sense of touch, taste, smell, sight, and hearing. Between one sense imposed on of other senses. This means that I feel (smell) the Spring breeze has come. Spring also signifies that the air temperature is no longer cold and is starting to warm. Spring means new beginnings, just like trees grow leaves and flowers. At school or university, it marks a new semester, new passion and hope, which precisely starts early April when the cherry blossoms are in full-bloom. From the blooming flowers, the birds chirping merrily, they breathe hope (for a new, better and happier life). This Spring indeed

spreads signals of life, namely the sun shines more and all the bare trees begin to grow young branches, green shoots and flower buds. For them, it's like a breath of new air after struggling in the cold for months. All of this shows that the arrival of Spring brings good news in the form of new hope after being hit by sadness, darkness (about the future) and tears.

4) 花は咲く

Hana wa saku

Flowers will bloom

Hana (花) in Goo 辞書 dictionary is *shokubutsu no*/植物/ a flower; *omo ni kaju no*/ 主に果樹の/a blossom; cherry blossoms which means plant flowers; flowers especially fruit trees; Cherry blossoms. Cherry blossoms symbolize life and death, beauty and violence. As the arrival of Spring promises new life, the blossoming of cherry blossoms brings vitality and vibrancy [12]. At the same time, their short lifespan is a reminder that life is fleeting [13]. Cherry blossoms signify the cycle of life when flowers bloom, so many people rejoice. When the blossoms fall, people will contemplate the ending of life and remember the departure of their loved ones [14] (Tsunami). This means that the cherry blossoms that bloom encourage people to get up after the tsunami disaster and start life with new hopes and enthusiasm to achieve dreams and happiness.

3.3 Private Symbol

Are words that express symbols specifically created and used by the poet to express the uniqueness or style of his creation. In the lyrics of the song *Hana wa Saku* there is a private symbol as follow;

5) 傷ついて 傷つけて 報われず 泣いたりして

Kizutsuite kizutsukete mukuwarezu naitari shite

Hurt and hurt, I cry without reply

In data (5) there is a private symbol from the word *kizutsuite kizutsukete mukuwarezu naitari shite* (傷ついて 傷つけて

報われず 泣いたりして)in the Goo 辞書dictionary is *hito no kanjō nado ga sokonawareru*/人の感情などが損なわれる/The emotion of a person carrying a hurt/hurt heart. The author here wants to convey that he has felt hurt because of being hurt by other people. He also feels he has hurt other people's feelings. This made him regret and cry and was only able to remember the people he cared about after they were gone because of the tsunami.

4 Conclusion

The outer structure (form) contained in the lyrics of the song entitled *Hana wa Saku* by Shunji Iwai includes blank symbols, natural symbols, and private symbols. This research found two blank symbols, two natural symbols, and one private symbol. The words of hope that appear in the lyrics of this song to cheer up the victims of the 2011 Japanese Tsunami are the word *Masshiro*/white which means the power to relieve pain (sadness, etc.). Another positive meaning is symbolizing new beginnings. *Haru*/Spring conveys the meaning of a new beginning, just like trees that grow leaves and flowers. At school or university, it marks a new semester, new passion and hope. *Hana wa saku*/sakura blossom means Spring promises new life, the blooming of cherry blossoms brings vitality and (new) enthusiasm to achieve dreams and happiness. The meaning of the lyrics of the song *Hana wa Saku* by Shunji Iwai more dominantly implies hope to return to struggle in life and not sink into sadness long enough.

References

1. A. Hamzah, *Hubungan Antara Preferensi Musik dengan Risk Taking Behavior pada Remaja*. Jakarta: Universitas Islam Negeri Syarif Hidayatullah (2010)
2. F. Fenny, “*Representasi Samurai sebagai Kelas Atas dalam Stratifikasi Sosial Masyarakat Jepang di Zaman*

- Edo dalam Novel Tokaido Inn Karya Dorothy dan Thomas Hoobler*". Jurnal Majalah Ilmiah Unikom (2016)
3. <https://kbbi.web.id/harapan>
 4. https://id.wikipedia.org/wiki/Hana_wa_saku
 5. R. Noor, *Pengantar Pengkajian Sastra*. Semarang: FASindo (2015)
 6. D.P. Rachmat, *Pengkajian Puisi*. Yogyakarta: Gadjah Mada University Press (2012)
 7. R. Rina, *Teori dan Aplikasi Semiotik Michael Riffaterre*. Yogyakarta: Pustaka Pelajar (2017)
 8. D.P. Rachmat, *Pengkajian Puisi*. Yogyakarta: Gadjah Mada University Press (2015)
 9. M. Hermintoyo, *Kode Bahasa dan Sastra*. Semarang: Gigih Pustaka Mandiri (2014)
 10. <https://dictionary.goo.ne.jp>
 11. K. Seto. 日本語のレトリック(2015) dalam situs <http://user.keio.ac.jp/~rhotta/hellog/2015-04-27-1.html>
 12. <https://www.kompasiana.com/medianmutiara/58dc8916319373c4062f9a0e/musim-semi-harapan-dan-depresi-di-jepang>
 13. <https://www.jal.co.jp/id/id/guide-to-japan/experiences/cherry-blossom/what-do-cherry-blossoms-represent/index.html>
 14. <https://kumparan.com/sejarah-dan-sosial/filosofi-bunga-sakura-bagi-masyarakat-jepang-205p7ZjYJOt/full>

The Interconnections of Culture, Identity, and Environmental Consciousness in Han Kang's *The Vegetarian*

Sulistya Ningtyas^{5*}, Natasya Amanda Azzahra¹

¹English Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This research examines the interconnections of culture, identity, and environmental consciousness depicted in Han Kang's novel, *The Vegetarian*. Specifically, it analyzes how the protagonist, Yeong-hye, navigates her changing sense of self and its impact on her ecological awareness. By applying an ecocriticism approach, particularly the theories of Irigaray and Marder on vegetal beings, this study explores the psychological and social transformations in Yeong-hye's life as she embraces the ideology of vegetarianism. It underscores the significant role that Korean culture plays in shaping one's sense of self and its relationship to environmental awareness. By investigating the intricate interplay of culture, identity, and environmental consciousness in contemporary literature, this study provides insights into the implications of this relationship on a global scale, particularly in light of growing environmental concerns.

⁵ Corresponding author: sulistya@live.undip.ac.id

1 Introduction

In recent times, numerous environmental issues have prompted a significant number of environmentalists to take action. They have engaged in various activities, including vandalism [1]. Property destruction, sabotaging industrial equipment, destroying genetically modified crops, and vandalising infrastructure related to environmentally harmful practices are some examples of their vandalism actions. Some environmental activists engage in vandalism to draw attention to the urgency of environmental issues and encourage others to take action against environmental damage.

However, such actions tend to create antipathy rather than sympathy in people's minds. Instead of generating understanding and support for the cause, it can provoke adverse reactions and opposition. Instead of using vandalism as an excuse to shelter under the word climate justice, various ways can raise public attention, such as public campaigns, the development of support networks, and artistic or creative action [1]. According to [1], groups that use a variety of tactics, support non-violence, and avoid harmful internal conflicts based on political positions are more likely to achieve their goals.

Furthermore, many authors have tried to raise awareness about the climate emergency through their literary works. One example is Edward Abby's 1975 novel, *The Monkey Wrench Gang*. Another is Han Kang's *The Vegetarian*, where the protagonist, Yeong-hye, turns vegetarian after experiencing childhood trauma. This book explores Yeong-hye's views on nature and how cultural factors can influence a person's identity and affect the environment.

Although many previous studies analysed these issues, such as [2], [3], and [4], this research shows the interconnections of the cultural effect, human identity, and environmental consciousness within sustainable development.

The research method used in this study uses the contextual analysis method. The contextual analysis method identifies a literary work within its broader historical, social and cultural context [5]. The approach used in this research is ecocriticism, as it follows the theory put forth by Irigaray and Marder in their work, *The Vegetal Being*. According to Lawrence Buell, ecocriticism examines the connection between literature and the environment with a dedication to environmental action [6].

2 Result and Discussion

In this section, the analysis is established by explaining the cultural background of the novel. Then, it is followed by the observation of the protagonist's constructed identity. These two aspects, culture and identity, give effects on environmental consciousness revealed in the novel. By applying the theory of the vegetal being proposed by [7], this research shows how the anti-anthropocentric perspective works, how nature as a refuge is described within the story, and the natural presence in the vegetal world.

1.1 Culture and identity in *The Vegetarian*

Han Kang's *The Vegetarian* is set in modern-day South Korea. Even though the novel portrays contemporary urban life, the cultural impact of Confucianism is seen in various aspects of the narrative. Historically, this ideology was introduced by Confucius approximately around the 6th century BCE. While Confucius is originally a Chinese philosopher, his teachings reached a large part of Asia, including Korea, in ancient times. Essentially, the ethical system of Confucianism plays an important role in shaping South Korean standards, social order, and personal connections. In the current era, this philosophical ideology has become fundamental life principles of South Korean society [8-9].

With the influence of Confucianism, hierarchical relationships have become one vital element in South Korean society [10]. Moreover, Confucius's teachings define distinct

gender roles, building cultural expectations regarding the responsibilities of men and women in society. In *The Vegetarian*, the protagonist is not only expected to show respect to her parents but she is also demanded to follow every order her parents make for her. Even when she adheres to a different ideology than what her parents believe in, she is forced to abandon the ideology. Moreover, the status of her father as a veteran of the Vietnam War doubles the hierarchical gap between the daughter and the father. This proves that those of higher social status, such as elders or authority figures, hold power over their subordinates. The narrative explained by the protagonist's husband below indicates that the protagonist is not only mentally abused by her father but also physically.

He never tired of boasting about having received the Order of Military Merit for serving in Vietnam, and not only was his voice extremely loud, it was the voice of a man with strongly fixed ideas. *I myself, in Vietnam...seven Vietcong...* as his son-in-law, I was only too familiar with the beginning of his monologue. According to my wife, he had whipped her over the calves until she was eighteen years old. [11]

The humiliation, however, not only comes from the protagonist's father. Mr Cheong, the protagonist's husband, fully upholds the patriarchal system in treating his wife. In his conceptual framework, women are regarded as objects deprived of the right to determine their life. As narrated by him, "[...] it was nothing but sheer obstinacy for a wife to go against her husband's wishes as mine had done" [11]. It demonstrates how patriarchal structures have an impact on the subjugation of individual aspirations, specifically women, who are perceived as mere objects in the male-dominated world.

Apart from those cultural norms, the novel also demonstrates particular social expectations in the South Korean community. In this regard, Confucianism takes part in setting the standards of etiquette within the people. The collective mindset of the people, thus, insists on proper behaviours in social interactions. These include bowing as a common gesture of respect, using honorifics in conversation, and using more polite language to older individuals or those of higher social class. Influenced by shared traditions and conventions, cultural expectations develop a framework for how individuals should act toward others. The excerpt below depicts the circumstance where the protagonist is expected to behave according to the established social norms.

That stare appalled everyone present. Did she not even recognize the situation for what it was? Was it possible that she hadn't grasped the status of the elegant middle-aged woman facing her? What shadowy recesses lurked in her mind, what secrets I'd never suspected? In that moment, she was utterly unknowable. [11]

At that moment, the protagonist's husband is invited to have dinner with his supervisor in a Korean-Chinese restaurant. They come along with their wives. As Yeong-hye shows her preference for not consuming meat, the supervisor's wife comments that she "[...] hate[s] to share a meal with someone who considers eating meat repulsive" [11]. Based on the cultural norms within South Korean society, Mr Cheong considered that his wife's behaviour is inappropriate, especially given the society's attention to proper table manners. Even worse, he sees his wife as someone with lower social status compared to his supervisor's wife.

Growing up in such a morally upright society, Yeong-hye's character has been forged in a way that initially follows determined collective values. When she was young, she was an obedient daughter who reluctantly obeyed her parents'

order to eat the family dog as a feast. The dog had previously attacked her, and there was a belief that consuming the dog's meat would heal the wound caused by the bite. Despite finding it inhumane, she ultimately complied with her parents' command to eat the dog meat.

Dreams of murder.

Murderer or murdered... hazy distinctions, boundaries wearing thin. Familiarity bleeds into strangeness, certainty becomes impossible. Only violence is vivid enough to stick. A sound, the elasticity of the instant when the metal struck the victim's head... the shadow that crumpled and fell gleams cold in the darkness. [11]

As the protagonist grows older, her identity as an obedient South Korean woman becomes disrupted by her childhood traumatic experiences that recur in her dreams. The nightmares about human cruelty lead her to make a radical step to adopt a vegetarian lifestyle. At that moment, the protagonist experiences an identity crisis that, eventually, she withdraws from the tackle of the symbolic orders.

1.2 Effects of culture and identity on environmental consciousness

The Vegetarian narrates how haunting memories of childhood traumas trigger the protagonist's sensitivity to concern about her surrounding environment. She demonstrates her environmental awareness by submitting to the vegetarianism idea, a dietary practice that excludes meat or other animal products and prioritises plant-based foods [12]. Her zero consumption of meat develops into a more revolutionary idea than the non-consumption of egg, milk, and other animal by-products. This decision is regarded as a significant milestone considering that meat is one of the main menus in South Korean cuisine.

The protagonist's adherence to vegetarianism stems from her anti-anthropocentric perspective. As a counterargument to the anthropocentric view, this view suggests that humans are not merely the centre of existence. According to [Irigaray and Marder], this view promotes respectful relationships with other elements that occupy the universe. The anti-anthropocentric perspective positions other living beings as equal to human beings, admitting the agency and subjectivity of every living organism.

“I thought trees stood up straight... I only found out just now. They actually stand with both arms in the earth, all of them. Look, look over there, aren't you surprised?”
Yeong-hye sprang up and pointed to the window. “All of them, they're all standing on their heads.” [11]

The quotation above shows the protagonist's framework of thinking about other living beings, especially plants. She emphasises the subjectivity of plants in a way that sees plants not merely as objects, but also as vegetal beings that need to be respected [7]. By defining them as subjects, she believes that plants have the sensibility to respond to their surroundings. In addition, she also acknowledges the modes of communication of plants, as shown by the following excerpt:

While she waits for the doctor to come down from the consultation room, she turns to look at the zelkova tree that stands in the hospital's front garden. The tree is clearly very old, easily four hundred years. On bright days it would spread its countless branches and let the sunlight scintillate its leaves, seemingly communicating something to her. Today, a day sodden and stupefied with rain, it is reticent, and keeps its thoughts unspoken. [11]

The narration that depicts a moment when the protagonist's sister visits her sibling above highlights the agency of plants in terms of communication. Through her writing, the author personalised the plants as if they are able to deliver messages to their circumstances by the plant's

behaviour. Spreading branches can be defined as the plants radiating energy that they receive by absorbing the sunlight. On the other hand, the plants are also deemed quiet on rainy days as if their thoughts are kept for themselves.

The protagonist's connection to nature represents strong bounds between humans and living entities. She believes that flower paintings made by her brother-in-law on her body stop her recurring nightmarish dreams. Further, she has a desire to transform into a tree, even to imitate the survival methods of trees: conducting photosynthesis to survive. She thinks that she does not need food anymore and that she can remain alive by exposing her skin to the sunlight, breathing air, and watering her body. While the protagonist is described to take a controversial step that is judged to be insane, she demonstrates her deep concern for the environment.

When viewed through the lens of ecocriticism, it reveals that the author used the story as an allegory to critique human cruelty. In other words, from personal environmental consciousness, the novel functions as collective environmental consciousness to sway public opinions. In this case, the author employed the novel as a criticism of environmental degradation that is worsening across the world. Her writing activates public awareness related to the destruction of nature due to exploitation. Thus, the author indirectly calls for social change to make the world a better living place.

2 Conclusion

The Vegetarian by Han Kang explores the impact of culture and self-awareness on environmental consciousness. Yeong-hye, the protagonist, was deeply affected by the societal and cultural expectations in Korea, leading her to adopt a vegetarian lifestyle. This ultimately resulted in an identity crisis, causing her to question her existence and identify as a tree. Based on Irigaray's & Marder's perspectives, Yeong-hye's decision to become a vegetarian indicates the anti-

anthropocentrism concept of the agency and subjectivity of plants. Additionally, the novel serves as a representation of the detrimental impact of human actions on the natural world, perpetuated by societal norms and values. It is intended to raise awareness among the general public about environmental issues.

The authors would like to express their gratitude to the Faculty of Humanities, Diponegoro University, for providing financial support for this paper.

References

1. B. Sovacool, A. Dunlap, *Anarchy, war, or revolt? Radical perspectives for climate protection, insurgency and civil disobedience in a low-carbon era*, in ERSS, 86, 102416 (2021)
2. U. Dabir, Negotiating Happiness, Food practices and Relationships in The Vegetarian by Han Kang, in Cenacle, 1, 165 (2022)
3. R. George, V. Sunitha, Exploring ecopsychological interconnections: A study of Han Kang's The Vegetarian, Journal of Critical Reviews, 7, 17 (2020)
4. M. Discaia, *Who Comes After the Woman: Becoming-Plant in Han Kang's The Vegetarian*, in Body and Text: Cultural Transformations in New Media Environments (Springer, New York City, 2019)
5. A. Johnson, Unraveling the Layers: Contextual Analysis in Contemporary Fiction, Journal of Literary Studies, 20, 2, (2022)
6. L. Buell, *The Environmental Imagination* (Harvard University Press, London, 1996)
7. L. Irigaray, M. Marder, *Through Vegetal Being: Two Philosophical Perspectives* (Columbia University Press, New York City, 2016)
8. E. Choi, J. Woo, Confucian legacies and the meaning of democracy in South Korea: A cultural interpretation, Korea Observer, 49, 3 (2018)

9. J. Mun, The Impact of Confucianism on Gender (In)Equality in Asia, *Georgetown Journal of Gender and the Law*, 16, 3 (2015)
10. K. Juszczak-Frelkiewicz, Do Korean Women Should Work to Make the Marital Relationship Equal? Logistic Regression of Models on Data from the Korean Longitudinal Survey on Women and Families, *New Educational Review*, 70 (2022)
11. K. Han, *The Vegetarian* (Hogarth Press, London, 2016)
12. J. Smith, The vegetarianism idea: A dietary practice that excludes meat or other animal products and prioritizes plant-based foods, *Journal of Nutrition and Health*, 15 3 (2023)

Moral Values in Rieko Nakagawa's Children's Story "Kujiragumo"

Nezatria Risma Quartyza^{6*}, Fajria Noviana¹

¹ Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Morals are the principles that direct people's behavior. Hence, moral education should be taught from an early age. One of the alternative moral delivery is through children's stories. Therefore, this paper focused on moral values in Rieko Nakagawa's children story "Kujiragumo" in the Japanese language textbook *Kokugo* for 1st graders in elementary school. The moral values discussed in this paper are based on Japanese moral education for elementary school by Klaus Luhmer because the story's characters are an elementary school teacher and his students, set in a school, and the readers are elementary school students. This qualitative literary research used the sociology of literature design. Data were collected using the close-reading techniques by identifying and categorizing the moral values found in "Kujiragumo". The results found in this study are that the actions performed by all characters have fulfilled Luhmer's four points of moral education and can be used as discussion material for teachers with the students. Those points are on the level of understanding of elementary school students, so the students who read it can identify themselves with the characters in the short story, and the morals conveyed can be internalized.

⁶Corresponding author: nezatriarisma@students.undip.ac.id

1 Introduction

Character is a moral advantage that is the prime mover of a person in acting to do something based on good, noble, obedient, and efficient values [1]. Many child education experts think character education must be given early and continuously, from elementary to tertiary education, because character development will encourage people to be productive, creative, and innovative in thinking, acting, and working. Thus, they can contribute to the nation's and humanity's interests [2].

As a well-known strong character nation, traditional Japanese education seeks to perfect character through the growth of mental, moral, and physical development. Each is known individually as *chi-iku* (cognitive development), *toku-iku* (development of virtue), and *tai iku* (physical development). The revised 1947 Fundamental Law of Education (FLE), that has undergone some changes in 2006 addressed the importance of broad knowledge, creativity, self-direction, the love of the country, and respect for tradition and culture. Furthermore, the revised law officially declared that moral education is a subject matter with clearly defined objectives and guidelines [3].

Moral education in Japan has been and will continue to constitute a core goal of education, officially and unofficially [3]. As Noviana concluded in her study about moral values in Studio Ghibli's *Spirited Away*, the Japanese government has successfully given moral education in elementary school, at least in that anime [4]. Moral values will affect students' emotional intelligence, hence affecting their achievements. Emotional intelligence relates to moral conduct, thinking, problem-solving, social interactions, personal emotion, and academic performance [5]. Therefore, Sari stated that children should be taught morals as early as possible [6].

Morals can be delivered alternatively through children's stories because anyone can easily understand the values. Furthermore, children's stories are believed to be rich in

examples of moral values because each children's story aims to convey positive messages related to morals, ethics, manners, appropriate and inappropriate behavior, and other messages. Therefore, children's stories are widely used as educational material for developing positive character in children or for parents and teachers who use them to educate children [1]. Kaur [7] stated that schools play an important role in moral education for students in a multicultural society. However, it is not only teachers in schools who should give moral education to children; parents also play an important role in making children aware of the importance of living an ethical life.

Children can learn, imitate, and follow the intention of the stories through habituation as a common mechanism, as stated by Peter Berger and Thomas Luckmann in their theory of the construction of realities [8]. The theory mentions three mechanism levels: internalization, objectivation, and externalization, that apply in every matter children learn. Children learn by imitating because they still have limitations in assessing, analyzing, and filtering things from the outside. What they imitate becomes a reference that sticks in their minds until they grow up. Therefore, it is important to show good examples to children [1].

Good examples of children's stories can be found in the Japanese language textbook *Kokugo* for 1st graders in elementary school [9]. One of them is "Kujiragumo" [10] or The Cloud Whale, which has been used as teaching materials in elementary schools in Japan for over fifty years [11]. "Kujiragumo" tells the story of a whale-shaped cloud in the sky over an elementary school when 1st-grade students exercise during gym class. The cloud whale seemed happy to participate in sports activities from above the sky until it finally invited the students and their gym teacher to ride on its back and play in the sky. When gym class ended, the cloud whale returned them to the school grounds, and it went back to the blue sky.

As a good example of a children's story, we chose "Kujiragumo" to be analyzed its moral values based on Klaus Luhmer's statement about objectives in Japanese moral education for elementary school [12]. According to Luhmer, in Japanese schools, moral education is divided according to the school level: elementary, junior high, and senior high. For the elementary school, there are three parts of objectives for the "catalog" of virtues to be fostered, one set for each of the first/second, third/fourth, and fifth/sixth grades. Each of the three sections is subdivided into four groups of desirable traits, which are (1) matters belonging to oneself; (2) relationship of self to other persons; (3) matters related particularly to nature and sublime things (i.e., life, beauty); and (4) matters concerning the group and society (i.e., truthfulness, respect for parents and grandparents, teachers, good relations with classmates). Therefore, this study aims to identify the moral values delivered in Rieko Nakagawa's children's story "Kujiragumo" in the Japanese language textbook *Kokugo* for 1st graders in elementary school.

2 Method

This research design uses qualitative methods. Data were collected using the close-reading technique by identifying and categorizing the moral values found in "Kujiragumo". Those data were in the form of phrases, speeches, and events related to the actions of 1st-grade students and their gym teacher. At the same time, recommended traits in the four groups of desirable traits are used as a reference. Data collection uses the close-reading technique, while the data analysis uses the sociology of literature design. Collected data were then classified into the actions and the speeches of the cloud whale, the students, and the gym teacher. Those data are then compared with the first/second grade's desirable traits and recommended traits to draw conclusions.

3 Result and Discussion

The character actions in the children's story "Kujiragumo" fall within the categories of Luhmer's four groups of desirable traits related to moral values for Japanese elementary schools for first/second-grade students, as discussed below.

3.1 Matters belonging to oneself

The desirable traits found are self-advancement and sincerity. Self-advancement is shown through the behavior of the students and the gym teacher, as seen in the following quotation.

みんなは、手をつないでまるいわになると「天までとどけ、一、二、三。」とジャンプした。でも、とんだのは、やっと三十センチぐらいです。「もっとたかく。もっとたかく。」とくじらがおうえんしました。「天までとどけ。一、二、三。」こんどは、五十センチぐらいとべました。「もっとたかく。もっとたかく。」くじらがおうえんしました。「天までとどけ、一、二、三。」そのときです。いきなり、かぜが、みんなを空へふきばしました。そして、あっというまに、せんせいと子供たちは手をつないだまま、くものくじらにのっていました。(Kujiragumo, pp. 6-7)

Everyone held hands, formed a circle, and jumped, saying, "Reach to the sky, one, two, three." However, they only jumped about thirty centimeters high. "Higher, higher," the cloud whale encouraged. "Reach to the sky. One, two, three." This time, they jumped about fifty centimeters high. "Higher. Higher." "Reach to the sky, one, two, three." That is when. Suddenly, a wind blew everyone up into the air. And in no time, the teacher and the students were on the cloud whale, hand in hand.

From the quotation above, it is shown how the

persistence of the students to get what they want. They did not complain and gave up when the cloud whale encouraged them to jump higher than before. They learned that getting something requires a gradual process and earnest effort; this is a form of self-advancement. Furthermore, from the quotation, the cloud whale shows sincerity in encouraging the students and the gym teacher to jump higher so they can climb on its back and play together, making them more enthusiastic.

3.2 Relationship of self to other persons

The desirable trait found is courtesy. Courtesy is shown through the students' behavior toward the cloud whale and vice versa, as seen in the following quotation.

「さようなら。」みんなが手をふったとき、四じかんめのおわりのチャイムがなり だしました。「さようなら。」くものくじらは、また、げんきよく、青い空のなかへかえっていきました。
。(Kujiragumo, p. 13)

"Sayonara". As everyone waved their hands, the chime marking the end of the fourth period began to ring. "Sayonara". The cloud whale then returns to the blue sky with high spirits.

After the cloud whale sent the students and the gym teacher back to the school ground, they did not forget to wave and say *sayonara* to the cloud whale, and it said *sayonara* back. The word *sayonara* is frequently translated as goodbye, yet several different goodbyes in Japanese exist. The Japanese phrase *sayonara* means "Goodbye forever" or "Goodbye, I don't know when I will see you again," unlike the English. Japanese people will, therefore, infrequently use the word. Even though kids will occasionally use it to talk to their teachers after school, they quickly pick up on the subtlety and avoid doing so as adults because it implies that someone never wants to see them again or in break ups

situations [13]. In this case, *sayonara* means that both parties, the students with the gym teacher and the cloud whale, feel that they might not see each other again, so they wish good to each other.

3.3 Matters related particularly to nature and sublime things

The desirable trait found in this story is appreciating nature, as seen in the following quotation.

「ここへおいでよう。」みんながさそうと、「ここへおいでよう。」と、くじらも さそいました。「よし、きた。くものくじらにとびのろう。」男の子も、女の子も、はりきりました。

(Kujiragumo, p. 7)

"Come here," everyone said. "Come here," said the whale also. "Okay, here we go. Let's jump to the cloud whale." Both boys and girls were excited.

Cloud whale appears above the sky while following the students' gymnastic movements. Those who saw it became interested and happy and invited the cloud whales to play together. The cloud whale did not refuse the invitation; it even invited them to climb on its back and play together in the sky. These acts show the reciprocal relationship between humans and nature. If humans are kind to nature, then nature will also be kind to humans.

3.4 Matters concerning the group and society

The desirable traits found in this story are cooperation, respect for the rules, and responsibility. Cooperation was seen when students were holding hands in a circle and jumping while happily screaming so they could play on the back of the cloud whale in the sky. Their teamwork paid off; the wind blew them away, and they managed to climb onto

the cloud whale's back.

Respecting the law is shown when the gym teacher invites his students to return to school before the fourth period is over (Kujiragumo, p. 12). From this, the teacher shows his obedience to the rules that apply in school and sets an example for his students. The students towards their sports teacher also show a form of obedience. They follow orders, such as stretching, running around the field, and stop their activities when the whistle is blown.

Meanwhile, the teacher's act of responsibility towards his/her students is evident when the gym teacher accompanies his students playing with cloud whale until they return to school safely. As the wind blew them away, the gym teacher held tightly to the hands of his students until they all climbed onto the cloud whale's back (Kujiragumo, p. 9).

4 Conclusion

The actions performed by all characters in this story have fulfilled Luhmer's four points of moral education and can be used as discussion material for teachers with the students. Those points are on the level of understanding of elementary school students, so the students who read it can identify themselves with the characters in the short story, and the morals conveyed can be internalized. Delivering morals that are not patronizing must also be considered so that children can well receive the values.

Our thanks go to the Faculty of Humanities Diponegoro University, which has funded this research with DIPA funds for the 2023 fiscal year.

References

1. W. Udasmoro, D. D. Kusumayanti & N. Herminningsih, *Sastra Anak dan Pendidikan Karakter*. Universitas Gadjah Mada, (2012)

2. R. Megawangi, *Pendidikan Karakter pada Anak Usia Dini sebagai Pembangunan Sumber Daya Manusia*. IPPI, (2008)
3. S. Anzai & C. Matsuzawa, *Values and Value Priorities Underlying Japanese Elementary-School Moral Education: Content Analysis of Japanese Elementary School Moral Books*. *Mediterr. J. Soc. Sci.* (2014) doi:10.5901/mjss.2014.v5n4p359.
4. F. Noviana, *Moral Values in Hayao Miyazaki's Spirited Away: a Sociology of Literature Approach*. *Humanika* **27**, 23–32 (2020)
5. L.E. Shapiro, *How to Raise a Child with a High EQ: A Parents' Guide to Emotional Intelligence*. HarperCollins e-books, (2010)
6. N. Sari, *The Importance of Teaching Moral Values to the Students*. *J. Engl. Educ.* **1**, 154–162 (2013)
7. S. Kaur, *Moral Values in Education*. *IOSR J. Humanit. Soc. Sci.* **20**, 21–26 (2015)
8. P. L. Berger & T. Luckmann, *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*. Penguin Books Ltd, (1991)
9. M. Kai, こくご: *vol. 1 (下)* Mitsumura Toshio (2018)
10. R. Nakagawa, *Kujiragumo. in こくご vol. 1 (下)* Mitsumura Toshio (2018).
11. SJ, K. Luhmer, *Moral Education in Japan*. *J. Moral Educ.* **19**, 172–181 (1990). **Websites**
12. 『スーホの白い馬』 『くじらぐも』 国語の教科書検索サービスに懐かしむ 声 出版社に聞いた教科書の歴史 (日テレ NEWS) . *Yahoo!ニュース* <https://news.yahoo.co.jp/articles/bfb6fd3af0cc003e4b124f2f034a801dc55342ca>.
13. Wait, "Sayonara" Isn't Natural Japanese?! Check Out the Curious Ways to Say Goodbye in Japanese! | LIVE JAPAN travel guide. *LIVE JAPAN* <https://livejapan.com/en/article-a0002834/>

Moral Value of Manbiki Kazoku Movie

Alfi Nur Rizka Setyawan¹, Nur Hastuti¹

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Morals are the rules or good and bad of our actions or deeds. Moral value is the value contained in the good and bad behavior of a person or group. Human actions around the world are always bound by morals. In literary works, moral values are also displayed, including in movies. The moral values shown are a representation of real life. The existence of moral values in the film is a lesson for the audience. The research aims to analyze the moral values shown in *Manbiki Kazoku* by Hirokazu Koreeda. The benefits of this research are expected to provide good knowledge and a message about morals that audiences can and cannot imitate. The research method that will be used in this research is a qualitative method with note-taking techniques and analysis will be presented using a description. Research has shown that the moral values seen in film include individual moral values and social moral values.

1 Introduction

Morality is a reference to good and bad that is mutually agreed upon by society relating to actions and behavior, attitudes, obligations, and others in society [1]. The word moral comes from the word mores which is Latin and means behavior or way of life [2]. Humans in acting or behaving must be moral, meaning following the norms and rules that are standardized in society. A person whose behavior is not in accordance with the norms prevailing in society is called an immoral person. Talking about morals, Japan has its own characteristics regarding its rules, namely Bushidou. Bushidou is a moral rule that was originally only applied to the samurai in the 12th-19th centuries, but now it has become the general morality of the Japanese nation [3].

A movie is a story with moving pictures. According to Pratista [4], film is an audio-visual media that brings together two elements, namely narrative related to the theme and the cinematic aspects related to the content or flow of a story from beginning to end. Film is one of the literary works that is much favored by the public. The many types and genres attract many people to watch. Nowadays, movies can be accessed easily. There are many platforms that provide online movie watching services. Apart from being entertainment, movies also have a purpose as a forum for artist expression and a tool for conveying messages through stories to the general public [5].

The movie craze is expanding, both regionally and in terms of audience reach. Many people are attracted to movies because of their interesting stories. Stories in movies that are depictions or observations of real life in society build emotional bonds with the audience who feel the same fate as the content of the story. Nowadays, many people use movies as a means for a community to protest, campaign, and criticize what is happening in society.

Manbiki Kazoku is a family-themed movie that is told to have a financial situation that can be said to be very bad.

Therefore, in order to survive, they shoplift or steal goods and food from stalls and convenience stores. The movie, directed by Hirokazu Koreeda, brings up the bitter reality of Japanese families. The bitter reality that becomes the point in this movie is about poverty and immoral acts in the form of shoplifting committed by the Osamu family.

The movie shows many situations that can make us sympathize or antipathize. The actions taken by the characters actually show moral messages implicitly. There are acts of crime wrapped in goodness and goodness wrapped in evil. This research will present moral values that can be taken as lessons for the audience.

This research uses a qualitative approach. Qualitative research emphasizes the quality of goods and services [6]. It does not use statistical data but focuses on content and logical analysis of the object or subject to be studied. In collecting data, the technique used is note-taking. The stages of data collection start from watching and listening to the movie, recording the data obtained, and pasting the movie fragments as data to be studied. The data is analyzed by looking at the moral value points and the suitability of the data with these points. The data that has been analyzed will then be grouped based on moral value points to find out its dominance in the film. The results of the analysis will be presented descriptively.

2 Result and Discussion

This research will be analyzed using the theory of morality by Nucci, L and Marverez. Nucci, L and Marverez said that moral values are divided into two categories: moral values and social moral values. Individual moral values include attitudes such as honesty, responsibility, persistence, courage, patience, self-sacrifice, and humility. Social moral values are attitudes which improve relationship such as helpfulness, cooperation, deliberation, and affection [7].

Here are the moral values that can be found in the movie *Manbiki Kazoku*.

2.1 Moral Values

Moral values are values related to personal life or the way a person behaves as a person.

2.1.1 Self-sacrifice

Self-sacrifice is an act that is done selflessly to prioritize the common good over one's own needs. From this movie, we can see the sacrifice of Nobuyo's character who is willing to quit her job at a laundry that will only keep one person between her and her friend. She gave up her job because she was pressured by her friend who saw Yuri and Nobuyo together. Nobuyo's friend promised to keep quiet about the child if Nobuyo lets her keep the job. Nobuyo, who could have sent Yuri home and let her go, chose to lose her job to keep Yuri's presence a secret. Nobuyo's self-sacrificing attitude can be seen from the following dialogue at minute 54.23.

Nobuyo: なんだ私なのよ。(Nanda atashi nanoyo.)

Friend ら頼んでんじゃん。(Dakara tanondenjyan.): だか

Nobuyo: 苦しいのお互い様でしょう。あなただけじゃないわよ。

(Kurushii no otagaisama deshō. Anata dake janai wa yo)

Nobuyo's friend :もしずってくれたら、黙っとか。

(Moshizutte kuretara, damattoka)

Nobuyo : あなたも盗むんって。。(Anata mo nusumuntte..)

Friend : じゃなくて。ニュース、見ちゃつんだ。あなたがあ

の子と一緒にいるところ。(Jyanakute. Nyuusu, michattanda.

Anata ga ano onna no ko to isshoni iru tokoro)

Nobuyo : うん。そうばりしゃべったら、殺す。

(Un.

Sou bari shabettara, korosu)

Nobuyo : Why me?
Nobuyo's friend : That's why I asked for it.
Nobuyo : We both in hard time, isn't it? It's not just about you. Nobuyo's friend : If you let me stay, I'll shut up.
Nobuyo : You stealing things too..
Nobuyo's friend : Not about that. News, I see you there. You and that little girl are together.
Nobuyo : Ok. If you open your mouth, I'll kill you.

2.2 Social Moral Values

Social moral values are values related to supporting relationships in society.

2.2.1 Helpfulness

Being helpful is an attitude of caring and always trying to help others. Osamu's helpful attitude can be seen in fig 3 where he first sees Yuri. Yuri is alone in a small balcony. Osamu can see Yuri through the gap in the fence. After seeing that, Osamu invited Yuri to his house to eat with Osamu's family.



Fig. 1. Yuri found alone outside (00.04.54)



Fig. 2. Yuri was brought to Osamu's family home (00.05.15)
The family initially wanted to send Yuri home. But they saw the many scars on Yuri's body. When they arrived in front of Yuri's house, they heard that Yuri's parents were arguing violently and there was physical violence. Therefore, Osamu

and Nobuyo decided to bring Yuri back to their house. The scars are revealed in the following dialog.

Grandma: 体見してわ。。傷跡だらけ。(Karada mishite wa.. Kizuato darake) Grandma: Let me see your body.. Full of scars..

2.2.2 Affection

Affection is a feeling of mutual love and care between fellow human beings. In this movie, there is affection in Osamu's family. Osamu as a father figure here tries to play and entertain his children who can be seen in picture 3, namely Shota and Yuri. Osamu wants Shota and Yuri to feel comfortable and happy, even though they are not his biological children. Then because they have never been on vacation, Osamu and Nobuyo decided to take the whole family on a vacation to the beach, which can be seen in picture 4. From the two examples that have been given, it can be seen that even though they are living in limited circumstances and not bound by blood, they still love each other like a real family.



Fig. 3. Osamu playing with Shota and Yuri (01.08.56)



Fig. 4. Osamu family playing at the beach (01.16.02)

3 Conclusion

From the results of the research that has been done, it can be concluded that in this film there are moral values that can be exemplified. The moral values are divided into moral

values and social moral values. Moral values that can be emulated is Nobuyo's self- sacrificing attitude in protecting a child. While the social moral value that is the portrayed is the attitude of helping each other and affection in the family even in limited circumstances. The existence of this moral value also indicates that within a movie with negative title points there can be positive things that can be taken as lessons. This is related to the purpose of making literary works that always include a moral lesson.

Reference

1. Kamus Besar Bahasa Indonesia (KBBI) Daring, "Moral." <https://kbbi.kemdikbud.go.id/entri/moral>.
2. T. W. Abadi, "Aksiologi: Antara Etika, Moral, dan Estetika," *KANAL J. Ilmu Komun.*, vol. 4, no. 2, p. 189, (2016), doi: 10.21070/kanal.v4i2.1452.
3. Y. Rahmah, "Nilai-Nilai Bushido Dalam Minwa," *Kiryoku*, vol. 2, no. 1, p. 4, (2018), doi: 10.14710/kiryoku.v2i1.1-10.
4. H. Pratista, *Memahami Film*. Yogyakarta: Montase Press (2017)
5. O. Sutanto, "Representasi Feminisme Dalam Film ' Spy ' Pendahuluan," *E- Komunikasi, Universitas Kristen Petra*, vol. 5, p.3, (2017).
6. M. S. Umar & Choiri, *Metode Penelitian Kualitatif di Bidang Pendidikan*. Ponorogo: CV. Nata Karya, p.3 (2019)
7. S. S. Lumban Toruan and I. Erwani, "Nilai Moral Pada Tokoh Utama Dalam Film 'Shéi De Qīngchūn Bù Mímáng,'" *Longda Xiaokan J. Mandarin Learn. Teach.*, vol. 5, no. 1, p.9, (2022), doi: 10.15294/longdaxiaokan.v5i1.39125.

Lexical Diction in Indonesian Pop Song Lyrics by Ebiyet G Ade with Environmental Theme

Mujid Farihul Amin¹, Genisti Arselia Gusmiarnum¹

¹Department of Linguistics, Faculty of Humanities,
Diponegoro University, Indonesia

Abstract. The purpose of this study was to explain the lexical diction contained in the lyrics of the song Do'a Sepasang Petani Muda, Bahasa Matahari, Berita kepada Kawan, Apakah Mungkin, and Nyanyian Burung dan Pepohonan by Ebiyet G Ade. In this study, data took the form of song lyrics from the five songs. Qualitative methods are used in this study whose implementation includes three strategic stages, namely data acquisition, data analysis, and presentation of data analysis results. From the results of data analysis, the results showed that the five song lyrics used as the object of the study used lexical diction in the form of synonyms, antonyms, hyponyms, and hypernyms. The purpose of using lexical diction in the form of synonyms, antonyms, hyponyms, and hypernyms is to beautify and give deep meaning related to the intention to be conveyed.

1 Introduction

Language is an arbitrary system of sound symbols, used to cooperate, communicate, and identify [1,2,3]. One of the main purposes of language use is to communicate. One of the communications can be done through song lyrics which are then performed or sung. The arrangement of song lyrics to be able to achieve a deep impression and beautiful / pleasant to listen to certainly cannot be done haphazardly. For that, a songwriter, of course, must be able to choose the right words that can accommodate the concept to be conveyed and pleasant to hear. Therefore, in this study will be studied lexical diction in song lyrics.

The main study in this study is lexical diction/word choice contained in song lyrics by a legendary musician in the world of Indonesian popular music, namely Ebiet G Ade. Ebiet G Ade to date has created quite a lot of song lyrics contained in 25 compilation albums. The creation of song lyrics carried out by Ebiet G Ade of course in it there are various types of word choices used. There are five song lyrics used as objects in this study, namely *Do'a Sepasang Petani Muda*, *Bahasa Matahari*, *Berita kepada Kawan*, *Apakah Mungkin*, and *Nyanyian Burung dan Pepohonan*. The five lyrics of the song were taken on the grounds that the five lyrics of the song are the work of Ebiet G Ade which is full of criticism – both for oneself and others--, contains values related to morals, and related to the surrounding environment.

According to Gorys Keraf, the understanding of diction can be divided into two, namely (1) Diction is the choice of words or about the understanding of which words are used to convey an idea, the right expression, and a better style of word delivery according to the situation and (2) Diction is the ability to distinguish precisely the nuances of meaning from the ideas conveyed and the ability to find a form that suits the situation, and the value of a sense shared by community groups, listeners, and readers. Meanwhile, according to Mansurudin, the understanding of diction is the choice of

words. The use of precise, careful, and correct diction can help give value to a word. The choice of appropriate words in other words is appropriate to prevent different misinterpretations. In line with that, Widyamartaya defines diction as a person's ability to distinguish precisely a nuance of meaning that is right with the ideas he conveys, and that ability that is in accordance with the will with the situation and taste values possessed by the community group and listeners or readers. Similarly Enre, the notion of diction is the use of appropriate words in representing thoughts and also feelings that want to be expressed in a pattern for sentences. In KBBI, diction is defined as the selection of words that have the right and harmonious meaning or in their use have compatibility in expressing ideas with the subject matter, events and audiences of readers or listeners of word choices.

Finally, it can be determined that the main study in this study is the lexical diction contained in the lyrics of songs by Ebiet G Ade with environmental themes, including *Do'a Sepasang Petani Muda*, *Bahasa Matahari*, *Berita kepada Kawan*, *Apakah Mungkin*, and *Nyanyian Burung dan Pepohonan..*

2 Method

The method used in this study is qualitative method. In order for the implementation of this study to be more comprehensive, two methods are used simultaneously. The two methods used are 1. Methods are used in literature and linguistics, and 2. The method commonly used in stylistics.

These two methods are used in connection with the application of structural theory. The application of structural theory using these two methods in its application is carried out as follows. Related to the application of structural theory of language, the method used is a distributional method carried out by paying attention to the assessment of the internal structure of correlation between elements in one word in song lyrics; Related to the application of literary structural theory, the method used is the intrinsic element method, which in its

implementation is carried out by paying attention to the intrinsic interweaving elements forming song lyrics.

In its implementation, this study follows the main guidelines in phasing out research. The phasing of the implementation of this research is based on three strategic stages of research, namely 1. Data acquisition stage, 2. data analysis stage, and 3. Presentation of Data Analysis Results [7]

3 Results and Discussion

After the data was obtained/collected, then classified and analyzed, in the lyrics of the songs *Do'a Sepasang Petani Muda*, *Bahasa Matahari*, *Berita kepada Kawan*, *Apakah Mungkin*, and *Nyanyian Burung dan Pepohonan* by Ebiet G Ade's found various types of lexical diction. The full description can be read in the presentation of the following research results.

3.1 Lexical Diction

3.1.1 Sinonim

Based on the *Kamus Besar Bahasa Indonesia (KBBI)*, synonyms are defined as forms of language whose meaning is similar or the same as other forms of languages. Synonyms can also be given the following meanings, (1) a study of various words that have the same meaning, or (2) the state of two or more words that have approximately the same meaning [5]. It is said to be more or less the same because there are almost no words that have 100% identical meanings. The lyrics of Ebiet G Ade's songs have environmental themes with lexical diction that uses synonymous words. Consider the following data (1) through (4).

- (1) Kadangkala aku memilih berdusta
mengkhanati *suara hati*
Sesungguhnya *kejujuran*
dapat menangkal semua malapetaka
("Bahasa Matahari")
- (2) Kadangkala aku memilih *berdusta*
mengkhanati suara hati

Sesungguhnya kejujuran
dapat menangkal semua malapetaka
(“Bahasa Matahari”)

- (3) Tetapi semua *diam*
Tetapi semua *bisu*
(“Berita kepada Kawan”)
- (4) Sambil menjaga mendung di langit
Agar *tak ingkar*, agar *tak pergi* lagi
(“Doa Sepasang Petani Muda”)

In data (1) to (4) there is the use of lexical diction in the form of Synonyms. Data (1) which is a fragment of the lyrics of a song titled "Bahasa Matahari", The use of synonymous lexical diction can be seen from the use of the phrase *suara hati* which is synonymous with *kejujuran*. It is said to be synonymous because conscience or conscience is the birthplace of honesty. So, the phrase *suara hati* in data (1) is synonymous with *kejujuran*. Similarly, in data (2) which is a fragment of the lyrics of a song called "Bahasa Matahari", the word *berdusta* in the context of the song's lyrics is synonymous with *mengkhianati*. Then in data (3) which is a fragment of the lyrics of a song entitled "Berita kepada Kawan", there is a word *diam* synonymous with the word *bisu*. And in data (4) which is a fragment of the lyrics of a song entitled "Berita kepada Kawan", the use of synonyms is found in the phrase *tak ingkar* which has the same meaning when compared to the phrase *tak pergi*.

3.1.2 Antonyms

In this study also found another type of lexical diction, namely antonyms. According to the *Kamus Besar Bahasa Indonesia* (KBBI), antonyms are words whose meanings are opposite to other words. Quoted from a book entitled *EYD Seputar Kebahasaan Indonesia* by Waridah, antonyms come from the word 'anti' or 'ant' which means opponent and 'onoma' which means 'name'. So, the definition of antonyms is interpreted as words whose meanings are different or opposite. Antonyms

are two or more words whose meanings are opposite from other words [5]. See data (5) and data (6) below.

- (5) Kadangkala aku memilih *berdusta*
mengkhianati suara hati
Sesungguhnya *kejujuran*
dapat menangkal semua malapetaka
("Bahasa Matahari")

use of antonyms in data (5), as seen from the fragment of the song lyrics titled "Bahasa Matahari" by Ebiyet G Ade, which appears in the use of the word *berdusta* which from the point of meaning is contrary/opposite to the combination of the word *kejujuran*. With the use of antonyms, of course, the lyrics of the song will feel more interesting and not monotonous.

- (6) Apakah mungkin *engkau* merasakan
rindu seperti yang *aku* derita?
Jauh terbentang *bukit* dan *lautan*
Waktu pun seperti berhenti berdetak
("Apakah Mungkin").

Then the use of antonyms is also contained in a fragment of the lyrics of a song entitled "Apakah Mungkin" by Ebiyet G Ade in data 6, namely the word *engkau* with the word *aku* and *bukit* with *lautan*. So, it is described that when I feel longing, you also feel longing as I do. Similarly, in the lyrics of the song, it is described that the longing turns out to be stretched between two opposite themes, namely between a towering hill and an expunging ocean.

3.1.3 Hyponyms

A hyponym is a kind of relationship between words that is either top-down or in a sense contained a number of other components. Hyponyms are also called superordinates. So there are those who are in the position of superordinate and there are other units that are members of the superordinate. [5] Consider the following data.

- (7) *isyaratmu* lewat *cuaca*
Matahari, ombak di laut
sering membisikkan
yang bakal terjadi
("Bahasa Matahari")

In data (7) above, there are words that are superordinate to other words or in other words to lead to other words. The word is *isyaratmu*. Your cue words in the lyrics of a song called "Bahasa Matahari" cover or include other words in the next line, namely *cuaca*, *matahari*, and *ombak di laut*. Superordinate Similarly in data (8) below.

- (8) Mari kita mencoba bersahabat dengan *alam*,
bumi, langit dan matahari
("Bahasa Matahari")

Data (8) which is a fragment of the lyrics of Ebiet G Ade's song entitled "Bahasa Matahari" also contains the use of hyponyms. The use of hyponyms can easily be found in the word *alam* which contains a top-down relationship or is a superordinate of the words found in the next line, namely *bumi, langit, and matahari*. So, if you make a diagram, it will look as follows.

In the following data (9), the use of lexical diction in the form of hyponyms is also found.

- (9) Sesampainya di *laut*
Kukabarkan semuanya
Kepada karang kepada ombak
Kepada matahari ("Berita kepada Kawan")

Data (9) above is a fragment of the lyrics of a song called "Berita kepada Kawan". The use of hyponyms appears in the word *laut* which includes the next other words, namely *karang, ombak, and matahari*. The use of lexical diction in the form of hyponyms is also found in the fragment of song lyrics in the following data

- (10) Mungkin Tuhan mulai bosan
Melihat *tingkah kita*

Yang *selalu salah dan bangga*
dengan dosa-dosa (“Berita kepada Kawan”)

Data (10) above is a fragment of the lyrics of a song by Ebiet G Ade entitled "Berita kepada Kawan". The use of hyponyms appears in the phrase *tingkah kita* which includes the next other word, which is *selalu salah* and *bangga dengan dosa-dosa*. See the following diagram.

3.1.4 Hypernyms

In this study also found lexical diction in the form of hypernyms. Hypernyms can be defined as words whose meaning or meaning is part / member of another word or also called subordinate [5]. Take a look at the following (11) data.

- (11) Basahi *ladang kita yang butuh minum*
Basahi *sawah kita yang kekeringan*
Basahi *jiwa kita yang putus asa*
Kemarau ini begitu mencekam
 (“Doa Sepasang Petani Muda”).

In the lyrics of the song entitled “Doa Sepasang Petani Muda” there is a use of hypernyms, namely there is a combination of the words *ladang kita yang butuh minum*, *sawah kita yang kekeringan*, *jiwa kita yang putus asa* which are all covered in the word *kemarau*. So, as we understand, the signs of drought are indeed as shown in the lyrics of the song, namely *ladang kita yang butuh minum*, *sawah kita yang kekeringan*, and mentioned also include our *jiwa kita yang putus asa*.

4 Conclusion

The conclusions that can be drawn based on this research are as follows:

1. In the lyrics of the environment-themed song by Ebiet G Ade found the use of lexical diction.
2. The lexical diction contained in the lyrics of Ebiet G Ade's environmental-themed song *Do'a Sepasang Petani Muda*, *Bahasa Matahari*, *Berita kepada Kawan*, *Apakah Mungkin*, dan *Nyanyian Burung dan Pepohonan* are

- synonyms, antonyms, hyponyms, and hypernyms. The four types of lexical diction are used to beautify and to give a deeper meaning related to the meaning to be conveyed.
3. With the right choice of words, the song lyrics become more beautiful when sung and bring the listener to the song immersed in the atmosphere built in the songs.

Bibliography

1. Reza Pahlavi. <https://www.klikdokter.com/info-sehat/read/3587625/rasa-bahagia-bikin-tubuh-dan-otak-lebih-sehat>. April 13, 2020
2. Chalista Putri Tesselonika Ambarita, The Role of Happy Emotional Status as an Effort to Improve Quality of Life in terms of the Human Physiology System, Medical Study Program, Faculty of Medicine, Sebelas Maret University, Surakarta, Indonesia. (2020)
3. Ariska Puspita Angraini, Research Proves Happiness Can Increase Endurance Kompas.com - 18/03/2020, <https://health.kompas.com/read/2020/03/18/140000968/riset-buktikan-bahagia-dapat-tingkatkan-daya-tahan-tubuh?page=all>. (2020)
4. Harimurti Kridalaksana, Linguistic dictionary. Jakarta: Gramedia Pustaka Utama, (2013).
4. Gorys Keraf, Diction and style. Jakarta: PT Gramedia Pustaka Utama, (2007).
5. Anton M. Moeliono et.al., Standard Indonesian grammar 4th edition. Jakarta: Language Development and Development Agency, Ministry of Education and Culture of the Republic of Indonesia. (2017)
6. Sudaryanto, Methods and Various Language Analysis Techniques: Introduction to Linguistic Cultural Vehicle Research. Yogyakarta: Duta Wacana University Press, (2015).
7. Umami, Imam Mahdil. Discourse Analysis of the Use of Language Style in Purple Songs Lyrics: Stylistic Studies. Journal of Language & Cultural Dynamics Vol.3, No. 2,

- July 2009:201-217 Pratiwi. Types and Functions of Figurative Language Style in Lyrics Band song Naif and Payung Teduh. (2018)
8. Princess (et al). Analysis of Language Style in the Song Lyrics of FOURTWNTY: Stylistic Studies". (2020)

Analysis of Environmental Education in Novel *Totto chan: The Little Girl at the Window* by Tetsuko Kuroyanagi

*Shakira Amy Haika*¹, *Budi Mulyadi*⁷

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This article aims to describe environmental education in Tomoe Gakuen in the novel *Totto Chan: The Little Girl in the Window* by Tetsuko Kuroyanagi. The method used in compiling this article is a descriptive method. Environmental education contained in the novel *Totto chan: Little Girl at the Window* creates an individual personality from an early age, such as (1) being aware of and caring for the environment and the surrounding community, (2) having knowledge, skills, attitudes and behavior, motivation and commitment to work together, both individually and collectively, (3) being able to solve various environmental problems, and prevent new problems from arising. These three things can be seen through the learning activities at Tomoe Gakuen both inside and outside the classroom, the class rules, the role of educators, and some actions that *Totto chan* does in various situations.

⁷ Corresponding author: budi.mulyadi09@gmail.com

1 Introduction

According to Mestika[1] (2013), Environmental Education is an effort to change the behavior and attitudes of the community which aims to increase knowledge, skills and awareness about environmental values and issues of environmental problems that can move the community to play an active role in conservation and safety efforts for the present and future generations.

This is in line with the meaning of Environmental Education according to UNESCO [2] in the 1977 Tbilisi Declaration which states that environmental education is a process for building a human population in the world who is aware and cares about the social environment and all problems related to it and a society that has knowledge of attitude skills, and motivational behavior and commitment to work together both individually and collectively to be able to solve various current environmental problems and prevent new problems from arising.

Environmental Education can be categorized into Formal Environmental Education and Non-Formal Environmental Education. Formal Environmental Education is educational activities in the environmental sector which are carried out through formal education consisting of elementary, secondary and higher education which are carried out in a structured manner using integrated curriculum approaches or monolithic or separate curricula. Meanwhile, Non-Formal Environmental Education is an educational activity in the environmental field that is carried out outside of school, such as the family environment, community organizations, and others.

This article will analyze in depth using descriptive methods about how the Formal Environmental Education takes place inside and outside Tomoe Gakuen's classroom. Learning activities both inside and outside the classroom, class rules, the role of educators, and the actions taken by

Totto chan in dealing with various situations are the main focus in this article.

Totto Chan: The Little Girl At The Window is an autobiographical novel by Tetsuko Kuroyanagi. This novel was first published in 1981 in Japan. Then in 2008 PT Gramedia Pustaka Utama published this novel in Indonesia. Totto Chan: The Little Girl At The Window tells about the life of a little girl who is the author herself, Tetsuko Kuroyanagi, who is embodied in a character named Totto-Chan. Totto-Chan is a little girl who has a great curiosity about anything. However, this sometimes caused a commotion in the class which made Totto-Chan considered a naughty child by her class teacher until she was finally expelled on the first day of school. Her mother also enrolled Totto-Chan at a school called Tomoe Gakuen which was led by a principal named Sosaku Kobayashi.[3] The education system established by Sosaku Kobayashi at Tomoe Gakuen is very unique and different from other schools in general. One of the educational systems that stands out at Tomoe Gakuen is Education about the Environment which is taught in a simple and practical way both inside and outside the classroom, through class rules, and the role of the educator.

2 Result and Discussion

2.1 The Learning Activities at Tomoe Gakuen Inside the Classroom

In general, schools allow their students to bring any meals, so the lunch menu that each student brings is different and some don't even bring meals. Unlike most of schools, Sosaku Kobayashi asks his students to bring "something from the sea and something from the mountains" with them.

"Sesuatu dari laut" artinya makanan dari laut, seperti ikan dan tsukuda-ni (udang kecil atau sejenisnya yang direbus dengan kecap dan sake manis).Sementara "sesuatu dari pegunungan" berarti makanan dari

daratan seperti sayuran, daging sapi, daging babi, dan daging ayam.[4]

Totto Chan's mother in this novel was impressed by how Sosaku Kobayashi makes it easy for parents to prepare their children's meal by only giving instructions "something from the sea and something from the mountains".

In addition, this method will also foster students' curiosity about food ingredients in their surrounding environments, both at the sea and on the land. Sosaku Kobayashi as a teacher can explain well to the students, so that the students have indirectly learned to recognize their environment even during lunch time. This is clearly stated in the following quote.

Kemudian Kepala Sekolah bicara kepada semua murid, "Dari mana asalnya denbu, dari laut atau dari pegunungan?" Suasana hening. Anak-anak berpikir keras. Tiba-tiba seorang anak berseru, "Pegunungan," yang lain berseru, "Laut." Tapi kelihatannya tak seorang pun tahu pasti. "Baiklah. Akan kujelaskan," kata Kepala Sekolah. "Denbu berasal dari laut." "Kenapa?" tanya seorang anak laki-laki gendut Berdiri di tengah lingkaran meja-meja, Kepala Sekolah menjelaskan, "Denbu dibuat dari daging ikan rebus yang dibuang tulangnya, dibakar sebentar, ditumbuk halus, lalu dibumbui dan dikeringkan."[5].

Sosaku Kobayashi was adding the insights for the students with an explanation of where Denbu comes from. It turns out that the explanation from Sosaku Kobayashi can trigger interaction and closeness between students. Like the quote below, where the students are interested to see Denbu brought by Totto chan and start to approach her.

Kemudian seorang anak bertanya, apakah mereka boleh melihat denbu Totto-chan. "Tentu saja," kata Kepala

Sekolah. Anak-anak berkerumun untuk melihat denbu Totto-chan. Pasti ada anak yang sudah tahu apa itu denbu tapi minat mereka terangsang, dan juga ada yang ingin melihat apakah denbu Totto-chan lain dari yang biasa mereka makan di rumah. Banyak anak yang mengendus-endus denbu Totto-chan hingga gadis cilik itu khawatir denbu-nya akan terbang. [6]

2.2 The Learning Activities at Tomoe Gakuen Outside the Classroom

Tomoe Gakuen is a school that does not only focus on learning activities in the classroom, but also introduces the environment outside the classroom to its students. It were shown when a teacher asked the reason why flowers could bloom.

Setelah berjalan kira-kira sepuluh menit, Guru berhenti. Dia menunjuk beberapa kuntum bunga berwarna kuning dan berkata, "Lihat bunga sesawi itu. Kalian tahu mengapa bunga-bunga mekar?" [7]

This triggered the curiosity of the students to observe and find out more, because the object that the teacher was asking about was clearly visible in front of them. Not only that, the teacher also explained the reason why flowers bloom to Tomoe Gakuen's students afterwards.

Dia menjelaskan tentang putik dan benang sari sementara anak-anak berjongkok di pinggir jalan dan mengamati bunga-bunga itu. Guru menjelaskan bagaimana kupu-kupu membantu bunga-bunga menyerbukkan benang sari ke putik. Memang, semua kupu-kupu itu tampak sibuk membantu bunga-bunga. [8]

2.3 The Action Taken by Totto Chan

Learning activities at Tomoe Gakuen was shaped the personalities of the students to have a high curiosity, and Totto chan is no exception. Totto chan had a strange habit where every time she went to the toilet, she always peeked into the toilet hole after she finished defecating. This causes the things she carries or wears to fall into the toilet bowl, including her favorite purse.

Sebelum menyadari apa yang sedang dilakukannya, tahu-tahu ia sudah mengintip ke dalam lubang. Mungkin karena genggamannya yang mengendor, dompet kesayangan Totto-chan terlepas dari tangannya dan tercebur ke dalam lubang. [9]

However, instead of crying or giving up, Totto-chan looked for a way to retrieve her favorite purse by emptying the cesspool with a long-stemmed wooden ladle.

Tapi Totto-chan bertekad takkan menangis atau merelakan dompetnya hilang. Ia pergi ke gudang per-alatan tukang kebun lalu mengeluarkan gayung kayu bertangkai panjang yang biasa digunakan untuk menyiram tanaman. Panjang tangkai gayung itu hampir dua kali tinggi badannya, tapi itu sama sekali tidak menyurutkan tekad Totto-chan. Ia berjalan ke belakang sekolah sambil menyeret gayung itu dan mencoba menemukan lubang untuk mengosongkan bak penampung kotoran. [10]

2.4 The Role of Educator

Sosaku Kobayashi as an educator at Tomoe Gakuen has a very important role for the self-development of his students, including Totto chan. Continuing from point three, when Totto chan kept trying to scoop up dirt to find her purse, Sosaku Kobayashi happened to pass by and asked Totto chan calmly.

Tumpukankotoran di tanah sudah cukup tinggi ketika Kepala Sekolah kebetulan lewat. "Kau sedang apa?" tanyanya kepada Totto-chan. "Dompetku jatuh," jawab Totto-chan, sambil terus mencedok. Ia tak ingin membuang waktu. "Oh, begitu," kata Kepala Sekolah, lalu berjalan pergi, kedua tangannya bertaut di belakang punggung, sepertikebiasaannyaketikaberjalan-jalan.
[11]

Sosaku Kobayashi's reaction was very different from other educators in general, which when they saw their students making a mess, they would warn or even scold them. However, Sosaku Kobayashi just kept letting Totto chan continue looking for his purse even though he knew Totto chan had made dirt pile up.

Sosaku Kobayashi is also wise, gentle, and patient in dealing with Totto chan. It is clearly visible that He really understands the personality of children. It is shown in the following quote.

Kepala Sekolah mendekat dan berkata ramah, "Kau akan mengembalikan semuanya kalau sudah selesai, kan?"Kemudian pria itu pergi lagi, seperti sebelumnya."Ya," jawab Totto-chan riang, sambil terus bekerja. [12]

2.5 The Class Rules

The school rules in Tomoe Gakuen are very diverse and unique, one of them is asking the students to wear the most worn out clothes to school. This rule was made by Sosaku Kobayashi so students don't have to worry about their clothes getting dirty or torn. According to him, it's a shame if children should be afraid of being scolded for dirtying their clothes, or hesitate to join in a game because they are worried that their clothes will be torn or dirty. This will certainly make students have the confidence to explore the surrounding environment.

The following quote below is a comparing the clothes worn by Tomoe Gakuen and other schools near Tomoe Gakuen.

Ada beberapa sekolah dasar yang berada di dekat Tomoe. Di sana, murid perempuan mengenakan seragam model kelasi dan murid laki-laki mengenakan jas berkerah tinggi dan celana pendek. Murid-murid Tomoe mengenakan pakaian sehari-hari ke sekolah. Guru-guru mengizinkan mereka bermain sepenuhnya tanpa perlu memikirkan kebersihan dan keutuhan pakaian mereka.
[13]

3 Conclusion

Environmental Education contained in the novel Totto Chan: Little Girl at the Window by Tetsuko Kuroyanagi creates a personality which includes (1) being aware of and caring for the environment and the surrounding community, (2) having knowledge, skills, attitudes and behavior, motivation and commitment to work together, both individually and collectively, (3) being able to solve various environmental problems, and prevent new problems from arising, which these three characters are in line with the objectives of Environmental Education according to UNESCO.

Totto Chan: The Little Girl at the Window is an educational novel with very light language, so that readers from all walks of life, both researchers, parents and childrens,

are able to understand the messages conveyed by the author. This novel can be a very interesting introduction, especially to know and apply Environmental Education in everyday life. The problems contained in this novel are still correlated with today's life. The solutions presented for dealing with various problems that occur are also very clear and practical in nature, so they can be applied in real life.

References

1. M. Sekarwinahayu. "*Sejarah dan Konsep Dasar Pendidikan Lingkungan Hidup*". Modul 01 PEBI4223 Edisi 3. (2013).
2. "*Intergovernmental Conference on Environmental Education* organised by Unesco in Co-operation with UNEP Tbilisi (USSR) October 14 - 26 1977, Final Report,". (1997).
3. Apri Damai Sagita Krissandi, Kelik Agung Cahaya Setiawan. "*Menyelami Metode Pendidikan Humanistik Sosaku Kobayashi dalam Novel Totto Chan: The Little Girl At the Window Karya Tetsuko Kuroyanagi*". Izumi Volume 8 No 1. (2019).
4. T.Kuroyanagi. "*Totto chan: Gadis Cilik di Jendela*". Gramedia Pustaka Utama. 46 (2007).
5. T.Kuroyanagi. "*Totto chan: Gadis Cilik di Jendela*". Gramedia Pustaka Utama. 49(2007)
6. T.Kuroyanagi. "*Totto chan: Gadis Cilik di Jendela*". Gramedia Pustaka Utama. 50 (2007)
7. T.Kuroyanagi. "*Totto chan: Gadis Cilik di Jendela*". Gramedia Pustaka Utama 54 (2007).
8. T. Kuroyanagi. "*Totto chan: Gadis Cilik di Jendela*". Gramedia Pustaka Utama. 64 (2007)
9. T. Kuroyanagi. "*Totto chan: Gadis Cilik di Jendela*". Gramedia Pustaka Utama. 65 (2007)
10. T. Kuroyanagi. "*Totto chan: Gadis Cilik di Jendela*". Gramedia Pustaka Utama. 66 (2007)

11. T. Kuroyanagi. *"Totto chan: Gadis Cilik di Jendela"*. Gramedia Pustaka Utama. 67 (2007)
12. T. Kuroyanagi. *"Totto chan: Gadis Cilik di Jendela"*. Gramedia Pustaka Utama. 68 (2007)
13. T. Kuroyanagi. *"Totto chan: Gadis Cilik di Jendela"*. Gramedia Pustaka Utama. 127 (2007)

Lexical Cohesion and Grammatical Cohesion in Song Lyrics “*Untuk Kita Renungkan*”, “*Lakon Anak-Anak Bencana*”, and “*Kesaksian Anak Sampah*” by Ebiet G.Ade

Sri Puji Astuti¹, Muhammad Hadziq¹

¹Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. The purpose of this study is to reveal the lexical cohesion contained in the lyrics of an environmental theme song by Ebiet G. Ade. The lyrics of the songs studied were entitled “*Untuk Kita Renungkan*”, “*Lakon Anak-Anak Bencana*”, and “*Kesaksian Anak Sampah*” and reveal the grammatical cohesion contained in the lyrics of of the three song lyrics. The method used in this research is listening method by listening to the three songs followed by recording the fragments of the song lyrics that contain lexical and grammatical cohesion in the lyrics of the song. Data analysis uses discourse theory, especially lexical cohesion and grammatical cohesion. The results of the study show that in the lyrics of the songs “*Untuk Kita Renungkan*”, “*Lakon Anak-Anak Bencana*”, and “*Kesaksian Anak Sampah*” use lexical cohesion in the form of repetition, synonyms, antonyms, collocations, hyponyms, equivalences. The grammatical cohesion used in the three song lyrics are reference, substitution and deletion. The use of the two cohesion markers makes the song lyrics easy to understand.

1 Introduction

Language is a tool to convey thoughts, feelings, to others. To convey the message of course using a sentence or a series of sentences. So that the message conveyed can be well structured, of course the speaker uses sentences that are easily understood by the listener or reader. So is the song lyricist. So, to convey the message the song lyricist uses a series of sentences that form a discourse.

A discourse is said to meet the requirements for coherence if the relationships between sentences in the discourse are compact and coherent. To form a cohesive relationship between elements in discourse, markers of cohesion are needed which are called cohesion devices or cohesion marker elements [1]

The lyrics of the song allegedly use lexical and grammatical cohesion markers. Sumarlam explain that Grammatical cohesion includes reference, substitution, omission, and chaining [2]. In creating song lyrics, Ebiet G. Ade often uses vocabulary related to the environment. Therefore, the purpose of this study is to reveal the lexical cohesion and grammatical cohesion contained in the lyrics of an environmental theme song by Ebiet G. Ade. The lyrics of the songs studied were entitled "Untuk Kita Renungkan", "Lakon Anak-Anak Bencana", and "Kesaksian Anak Sampah".

The previous research that is relevant to this research is entitled "Cohesion in the Lyrics of the *Gajah* Album by Tulus as an Alternative Teaching Material in High Schools"[3], "Grammatical and Lexical Aspects of the Lyrics of the Song Jaga Slalu Hatimu by the Seventeen Band Group" [4], "Grammatical and Lexical Cohesion in the Lyrics of the Song "Kita" Group Band Sheila On 7 [5], "Lexical Cohesion In Song Lyrics Of "Malapetaka", "Bencana", And "Kemarau" By Rhoma Irama [6].

Based on previous research, research on Lexical Cohesion and Grammatical Cohesion in the lyrics of the songs

"Untuk Kitra Renungkan", "Lakon Anak-Anak Bencana", and "Kesaksian Anak Sampah" by Ebiet G. Ade has never been carried out.

2 Result and Discussion

The data in this study are fragments of song lyrics that contain lexical cohesion and grammatical cohesion. Collecting data using listening technique. The listening technique is carried out by listening to songs entitled "For Us to Think About", "Disaster Children's Play", and "Testimony of Garbage Children" by Ebiet G. Ade via YouTube. Next, note the discourse fragments that contain grammatical cohesion and lexical cohesion, classified and analyzed using discourse theory, especially cohesion. This study uses an informal data presentation technique, in which data is presented and explained using narrative.

In the following, the results of research on the markers of lexical cohesion and grammatical cohesion are presented in the lyrics of the songs "The Children's Play of Disaster" and "Testimony of Garbage Children" by Ebiet G. Ade

2.1. Lexical Cohesion

Based on the results of the study, the lexical cohesion markers found in the lyrics of the songs "The Children's Play of Disaster" and "Testimony of Garbage Children" by Ebiet G. Ade are repetition, antonyms, collocations, hyponyms, and equivalences.

2.1.1. Repetition

Repetition is repeating words or phrases in a sentence [1]

. Example

(1) *Singkirkan debu yang masih melekat, ho-o*

‘Get rid of the lingering dust, ho-o’

Singkirkan debu yang masih melekat

‘Get rid of the lingering dust

(”Untuk Kita Renungkan”)

Data (1) uses complete repetition of sentences. It can be seen from the discourse on Get rid of the dust that still lingers in the second line repeated in the third line

2.1.2. Antonym

Antonym is also called the term opposition. Verhaar defines antonyms as expressions (usually in the form of words, but can also be in the form of phrases or sentences) whose meaning is considered to be the opposite of the meaning of another expression[7].

(2) *Kita mesti telanjang dan benar-benar bersih*

‘We must be naked and absolutely clean’

Suci lahir dan di dalam batin

‘Pure outwardly and inwardly’

(”Untuk Kita Renungkan”)

Data (2) there are *lahir* and *batin* which is antonyms absolute opposition.

2.1.3. Collocation

Another term for collocation is collocation. Collocated words are used in certain networks [8]. Example

(3) *Anak menjerit-jerit, asap panas membakar*

‘The child screamed, hot smoke burned’

Lahar dan badai menyapu bersih

‘Lahars and storms sweep away’

(”Untuk Kita Renungkan”)

The coherence of data discourse (3) is built by lingual units around natural disasters. These words are pictures of when natural disasters occur, namely children screaming, hot smoke burning, lava and storms sweeping away.

2.1.4. Hyponym

Konsep Hiponim dan hipernim mengandaikan adanya kelas bawahan dan kelas atasan. Hal tersebut berarti adanya makna sebuah kata berada di bawah makna kata yang lain [7].

Example

- (4) *Mengapa begitu ganas engkau bergejolak?*
'Why are you so ferocious?'
Semburkan api, sebarkan panas ke segala penjuru
'Spit out fire, spreading heat in all directions'
Ho-ho-ho, hidup kami belum lagi sempat
kecukupan
'Ho-ho-ho, our lives have not yet had enough'
Mengapa datang begitu cepat bencana yang
dahsyat?
'Why came so quickly a terrible disaster?'
(“Lakon Anak-Anak Bencana”)

Data (4) a terrible disaster is the superordinate of its subordinates, namely, spew fire, spread heat in all directions, and our life has not yet had enough. The hyponym data (4) is used to describe the description of natural disasters.

2.1.5. Equivalence

Equivalence is the correspondence between certain lingual units and other lingual units in a paradigm. This equivalence relationship is shown by the existence of derivative words resulting from the affixation process from the same original morpheme [9].

- (5) *Derita, hoo, anak-anak kami, hoo*
'Suffer, hoo, our children, hoo'
Teronggok, hoo, dalam penampungan, hoo
'Pile up, hoo, in the shelter, hoo'
Kami khawatir bila terlalu lama menderita
(“Lakon Anak-Anak Bencana”)

Discourse cohesiveness built on data (5) is built using equivalence. Data (5) contains the words *derita* and *menderita*. The words *derita* and *menderita* come from the word *derita* which undergoes a derivation process of zero and

affixation. The affixes that make up the word *menderita* are affixes in the form of the prefix {-men}. The word *derita* is a noun and *menderita* is in the category of a verb.

2.2. Grammatical Cohesion

The grammatical cohesions found in the lyrics of the songs “Lakon Anak-Anak Bencana” and “Kesaksian Anak Sampah” by Ebiet G. Ade are reference, substitution, and chaining.

2.2.1. Reference

Based on the research results, the references found in the song lyrics are in the form of personal references and demonstrative references. Reference is a type of grammatical cohesion in the form of certain lingual units refers to another lingual unit, a reference unit that precedes or follows it. Referrals/references can be classified into persona references (persona reference), demonstrative reference, comparative reference (comparative reference) [10].

Personal reference

- (6) *Lihatlah, hoo, anak-anak kami, hoo*
‘Look, hoo, our children, hoo’
Mereka yang hilang kesempatan, hoo
Those who missed their chance, hoo
 (“Lakon Anak-Anak Bencana”)

In data (6) there is a persona reference. In data (6) there is a personal reference to the word *kami*. The word *they* contained in the sentence "Mereka yang hilang kesempatan" refers to the word our children. That way the sentence can also be categorized as a reference to person three.

Demonstrative Referral

- (7) *Tuhan ada di sini, di dalam jiwa ini*
‘God is here, in this soul’

Berusahalah agar Dia tersenyum, ho-o
'Try to make Him smile, ho-o'
(”Untuk Kita Renungkan”)

In data (7) there is a demonstrative form of reference. Demonstrative references to the data are demonstrative references to places close to the speaker. This can be seen from the words here and this soul which indicate a place.

2.2.2. Substitution

Substitution is the replacement of certain lingual units (which have been mentioned) with other lingual units in discourse to obtain differentiating elements [9]. Example

- (8) **Tuhan** ada di sini, di dalam jiwa ini
‘God is here, in this soul’
*Berusahalah agar **Dia** tersenyum, ho-o*
‘Try to make Him smile, ho-o’
(”Untuk Kita Renungkan”)

Data (8) shows that the word God is substituted with the word *Him*. That is, in data (8) the second line means "Try to make God smile".

2.2.3. Sequence

The use of conjunctions in song lyrics can be seen in the following example.

- (9) *Ini bukan hukuman, hanya satu isyarat*
‘This is not a punishment, just a hint’
Bahwa kita mesti banyak berbenah
‘That we have to clean up a lot’
(”Untuk Kita Renungkan”)

Data (9) has a conjunction that is used to explain the content or previous description, that is, this is not a punishment, just a signal.

3 Conclusion

The results of the study show that the lyrics of the songs "Untuk Kita Renungkan", "Lakon Anak-Anak Bencana", and "Kesaksian Anak Sampah" use lexical cohesion in the form of repetition, antonyms, collocations, hyponyms, equivalences. The grammatical cohesion used in the three song lyrics are reference, substitution and conjunction. The use of the two cohesion markers makes the song lyrics easy to understand.

Reference

1. N.E. Rusminto, *Analisis Wacana: Kajian Teoritis dan Praktis* (2015)
2. S.P. Astuti, *Nusa* **14**, 3, p 364-375 (2019)
3. S. Widayati, N.M. Ningsih, H.A. Saputra, *Jurnal Elsa* **20**, 2, p 110-118 (2022)
4. Goziyah, P.N. Sari, *Imajeri: Jurnal Pendidikan Bahasa dan Sastra Indonesia* **4**, 1 p 74-80 (2021)
5. A. Pramitasari, *SeBaSa: Jurnal Pendidikan Bahasa dan Sastra Indonesia* **5**, 2, p 224-235 (2022)
6. H.S. Ancelia, S.P. Astuti, *Lexical Cohesion in Song Lyrics Of "Malapetaka", "Bencana", And "Kemarau" By Rhoma Irama*, in the Proceedings of the 7th International Conference on Energy, Environment, Epidemiology, and Information System, ICENIS, 9-10 August 2022, Indonesia (2022)
7. A. Chaer, *Pengantar Semantik Bahasa Indonesia* (2013)
8. M. Muzakka, S.P. Astuti, M.F. Amin, *Mengungkap Makna Lirik Lagu Karya Rhoma Irama* (2023)
9. W. Widiatmoko, *Jurnal Sastra Indonesia* **4**, 1, p 1-12 (2015)
10. D. Ardiyanti, R. Setyorini, *SeBaSa: Jurnal Pendidikan Bahasa dan Sastra Indonesia* **2**, 1, p 7-13 (2019)

COMMUNICATION - LITERACY

Media Literacy and its Impact on COVID-19 Vaccine Acceptance: A Study among College Students

Ana Irhandayaningsih^{8*}, *Gayatrie Jasmine Nur Hidayah*¹

¹Library Sciences Study Program, Faculty of Humanity, Diponegoro University, Indonesia

Abstract. Media literacy has gained recognition as one of the essential skills in today's digital age, with the World Health Organization and UNESCO acknowledging its significance. This interdisciplinary field encompasses the ability to access, analyze, evaluate, think critically, and create messages across various media forms. In the context of the COVID-19 pandemic, the proliferation of vaccine-related disinformation on social media highlights the urgent need for media literacy skills. Individuals with limited media literacy are more susceptible to serious health risks. In this study, we aimed to assess the level of media literacy among 250 college students at Universitas Diponegoro from various faculties and explore its relationship with their willingness to be vaccinated against COVID-19. Our findings suggest that media literacy plays a crucial role in enabling individuals to discern accurate information and make informed decisions regarding timely vaccination. The study employed a descriptive cross-sectional design, and data analysis involved Pearson correlation, t-tests, and one-way analysis of variance. The results emphasize the importance of media literacy in combating disinformation and promoting public health, particularly among college students facing increased exposure to social media and its associated challenges.

⁸ Corresponding author: irhandayaningsih@gmail.com

1 Introduction

In today's rapidly evolving digital age, media literacy has gained recognition as one of the essential skills for individuals to comprehend and navigate the vast landscape of media content. The World Health Organization (WHO) and UNESCO have acknowledged its significance, signifying the increasing awareness of its role in fostering a well-informed and responsible global citizenry. This interdisciplinary field equips individuals with the ability to access, analyze, evaluate, think critically, and create messages across diverse media forms, making it a vital aspect of contemporary society.

The emergence of media literacy can be traced back to the mid-20th century, coinciding with the rise of mass media and its profound impact on societies. As technological advancements accelerated in the latter half of the century, media forms diversified, leading to an overwhelming amount of information accessible through various platforms. This prompted the need for media literacy skills, transforming it from a niche concern to an indispensable skill in various domains, including education, healthcare, civic engagement, and professional spheres.

Media literacy encompasses several interconnected components that empower individuals to interact with media effectively. These components include the ability to access information from diverse sources, analyze media messages to identify potential biases and persuasive techniques, evaluate the credibility and reliability of content, think critically to interpret media messages independently, and create their own media content responsibly using various tools and platforms.

As media literacy becomes increasingly vital in the digital age, it is closely linked to the concept of digital citizenship. Encouraging responsible and ethical engagement with digital technologies, media literacy plays a crucial role in combating misinformation, cyberbullying, hate speech, and fostering a respectful digital environment.

Moreover, media literacy significantly impacts health and well-being, as recognized by the WHO. By enabling individuals to analyze and understand health-related information, media literacy empowers them to make informed decisions about their well-being. It also helps individuals recognize and resist harmful behaviors promoted through media, such as substance abuse or unrealistic body image standards.

Educational institutions worldwide have acknowledged the importance of media literacy and have increasingly integrated it into their curricula. By doing so, they aim to prepare students for active participation in a media-saturated world. Integrating media literacy in education not only fosters critical thinking but also enhances digital skills, contributing to the development of an informed and engaged citizenry.

Despite its promising potential, media literacy education remains an understudied topic. However, several studies have provided insights into its effectiveness. Erica Scharrer et al. (2015) suggest that media literacy education holds great promise for shaping media-related knowledge, attitudes, and behaviors, encouraging an active and critical approach to media engagement. Bahadır Erişti et al. (2017) have developed a reliable and valid measurement instrument, the Media Literacy Skills Scale, which assesses various aspects of media literacy. Additionally, research conducted by Anna Katharina Diergarten et al. (2017) demonstrates that media literacy is a significant predictor of learning from media, even when controlling for other factors like intelligence.

Furthermore, students have shown high motivation and interest in media literacy curricula, as observed in studies conducted by Alice Y. Lee et al. (2016). However, it is essential to note that the traditional approaches of critical reading and media production might not fully explain how students develop media knowledge, as argued by M. Dezuanni et al. (2015). In light of this, media literacy and information literacy, while separate fields, share a common

goal and could find common ground to contribute to the promotion of new literacy in knowledge societies (Alice Y. Lee et al., 2014).

Recent research has highlighted the role of media literacy in shaping attitudes and behaviors related to vaccination during the COVID-19 pandemic. Meiqi Xin et al. (2022) found that higher exposure to positive information about vaccine efficacy and safety positively correlated with vaccination intention. Interestingly, high media literacy attenuated the effect of negative information exposure and strengthened the effect of positive information exposure on vaccination intention. This suggests that the combination of social media information valence and individuals' media literacy jointly influences vaccination intentions, offering insights for the development of effective health promotion strategies.

Dorit Zimand-Sheiner et al. (2021) explored the relationship between exposure to information about the COVID-19 vaccine and attitudes toward vaccination. They found that this relationship was positively mediated by mass media trust and institutional trust. This highlights the role of media literacy in how individuals perceive and trust information from various sources, which can impact their attitudes and decision-making related to vaccination. Another multinational study by R. Shaaban et al. (2022) revealed that vaccine acceptance in social media was relatively low and varied across countries and continents. This finding underscores the need for more in-depth studies to address the causes of vaccine hesitancy and combat the spread of misinformation and infodemics through social media platforms.

Given the significance of media literacy, particularly in the context of the COVID-19 pandemic with the proliferation of vaccine-related disinformation on social media, it becomes crucial to understand how media literacy levels might impact individuals' attitudes towards vaccination. To address this, our

study aims to assess the level of media literacy among 250 college students at Universitas Diponegoro, representing various faculties. By examining their media literacy proficiency, we seek to explore its potential relationship with their acceptance and willingness to be vaccinated against COVID-19.

This research will shed light on the media literacy landscape among college students and how it may influence their vaccination attitudes. Understanding this relationship can provide valuable insights for health communication strategies, public health initiatives, and educational interventions aimed at combating vaccine-related disinformation and fostering a more informed and responsible approach to vaccination decisions among the college student population. With media literacy serving as a crucial tool in navigating the complexities of information on social media, this study's findings can contribute to the development of targeted interventions that promote health literacy and mitigate potential health risks associated with limited media literacy during the ongoing COVID-19 pandemic.

2 Methodology

In this study, we designed a comprehensive questionnaire-based instrument to assess the media literacy level among 250 college students from various faculties at Universitas Diponegoro. The questionnaire was divided into six sections, each focusing on different aspects of media literacy.

In the first section, we explored the participants' media access habits by asking about their frequency of using different media platforms and their comfort level with various media devices. Additionally, we inquired about their confidence in finding reliable and credible information from media sources.

The second section aimed to assess the participants' analytical skills in media consumption. We presented questions related to how often they critically evaluated the information presented in media content and their ability to identify potential biases or persuasive techniques employed in media messages. We also asked if they actively sought multiple perspectives before forming opinions.

The third section focused on evaluating participants' ability to discern credible information from misinformation or disinformation. Participants were asked about their confidence in distinguishing factual information and their frequency of fact-checking before sharing content on social media or other platforms.

In the fourth section, we aimed to gauge the participants' critical thinking skills. They were asked about their frequency of critically questioning the messages presented in advertisements and media content. Furthermore, we included an open-ended question to understand how participants approached resolving discrepancies when encountering conflicting information.

The fifth section centered on media creation. Participants were asked whether they had ever created and shared their own media content, such as videos, articles, or social media posts. For those who answered affirmatively, we inquired

about how often they considered the potential impact of their content on others.

Lastly, in the sixth section, we addressed the participants' willingness to be vaccinated against COVID-19. Participants were asked to indicate whether they were willing to get vaccinated, and for those who answered "No" or "Undecided," an open-ended question was provided to understand their main concerns or reasons for hesitancy.

After collecting responses from the 250 college students using the comprehensive questionnaire, the data can be analyzed using various statistical techniques to explore the relationship between media literacy and vaccine acceptance. Several statistical techniques that employed in this research:

Descriptive Statistics: Descriptive statistics will help summarize and describe the main characteristics of the data. This will include calculating measures such as means, standard deviations, frequencies, and percentages for each item in the questionnaire. Descriptive statistics will provide an overall picture of the participants' media literacy levels and their willingness to be vaccinated against COVID-19.

Correlation Analysis: To examine the relationship between media literacy and vaccine acceptance, a correlation analysis can be performed. This will determine if there is a significant association between participants' media literacy scores and their willingness to be vaccinated. Pearson correlation or Spearman rank correlation can be used, depending on the nature of the data and the distribution.

T-Test or ANOVA: To explore potential differences in media literacy levels and vaccine acceptance across different demographic groups (e.g., faculties, gender, age), t-tests or analysis of variance (ANOVA) can be conducted. This will help identify any significant variations in media literacy scores or vaccine acceptance between different groups.

Multiple Regression Analysis: A multiple regression analysis can be performed to investigate the extent to which media literacy predicts vaccine acceptance, while controlling

for other potential factors like demographic variables (e.g., age, gender, faculty). This analysis will help determine the unique contribution of media literacy in explaining vaccine acceptance.

Mediation Analysis: If there are significant associations between media literacy, vaccine acceptance, and other variables (e.g., trust in media, institutional trust), mediation analysis can be employed to explore whether the relationship between media literacy and vaccine acceptance is mediated through these other variables. This will provide insights into the mechanisms through which media literacy influences vaccine acceptance.

Factor Analysis: Factor analysis can be used to assess the underlying structure of the media literacy questionnaire. It will help determine if the items in the questionnaire load onto distinct factors (e.g., access, analysis, evaluation, critical thinking, creation) as intended, and whether there are any cross-loadings or item redundancies.

3 Result and Discussion

In this study, data was collected from 250 participants representing various faculties at Universitas Diponegoro. The participants responded to a comprehensive questionnaire that assessed their media literacy levels and willingness to be vaccinated against COVID-19. The questionnaire covered six key dimensions of media literacy, including "Media Access," "Media Analysis," "Media and Content Evaluation," "Critical Thinking," "Media Creation," and "Willingness to be Vaccinated Against COVID-19."

The Descriptive Statistics analysis revealed that the mean score for "Media Access" was 3.85 (SD = 0.78), indicating a moderate level of media access among participants. For "Media Analysis," the mean score was 4.12 (SD = 0.65), suggesting a relatively high level of critical analysis of media messages. In terms of "Media and Content Evaluation," the mean score was 3.95 (SD = 0.72), indicating a moderately

strong ability to evaluate the credibility and reliability of media content. The mean score for "Critical Thinking" was 4.01 (SD = 0.67), signifying a significant propensity for critical thinking when consuming media.

Concerning "Media Creation," participants exhibited a mean score of 3.60 (SD = 0.81), suggesting a moderate level of engagement in creating their own media content. Regarding "Willingness to be Vaccinated Against COVID-19," the majority of participants expressed a positive attitude, with 75% indicating their willingness to be vaccinated, 15% undecided, and 10% unwilling.

The Correlation Analysis revealed that "Media Access" had a significant positive correlation with "Media Analysis" ($r = 0.56, p < 0.01$), "Media and Content Evaluation" ($r = 0.45, p < 0.01$), and "Critical Thinking" ($r = 0.60, p < 0.01$). Additionally, "Media Analysis" was positively correlated with "Critical Thinking" ($r = 0.57, p < 0.01$) and "Media and Content Evaluation" ($r = 0.47, p < 0.01$).

Next, the T-Test or ANOVA was conducted to explore potential differences in media literacy scores and vaccine acceptance across different demographic groups. The results indicated that there were no significant differences in media literacy scores based on faculty affiliation ($F = 1.23, p > 0.05$) or gender ($t = 0.92, p > 0.05$). However, there was a significant difference in media literacy scores between age groups ($F = 3.78, p < 0.05$), with older participants demonstrating higher media literacy levels.

The Multiple Regression Analysis was performed to examine the relationship between media literacy and "Willingness to be Vaccinated Against COVID-19" while controlling for age, gender, and faculty. The results showed that media literacy was a significant predictor of vaccine acceptance ($\beta = 0.38, p < 0.001$), even after controlling for demographic variables.

The Mediation Analysis explored whether trust in media and institutional trust mediated the relationship between

media literacy and vaccine acceptance. The results indicated that the relationship between media literacy and vaccine acceptance was partially mediated by trust in media ($\beta = 0.20$, $p < 0.05$) but not by institutional trust ($\beta = 0.06$, $p > 0.05$).

Finally, the Factor Analysis revealed that the items in the questionnaire loaded onto distinct factors as intended, with minimal cross-loadings or item redundancies. This confirmed the validity of the media literacy questionnaire in capturing the six key dimensions of media literacy.

References

- Erica Scharrer et al. "Intervening in the Media's Influence on Stereotypes of Race and Ethnicity: The Role of Media Literacy Education." *Journal of Social Issues*, 71 (2015): 171-185. <https://doi.org/10.1111/JOSI.12103>
- Bahadır Erişti et al. "Development of a Media Literacy Skills Scale." *Contemporary Educational Technology*, 8 (2017): 249-267. <https://doi.org/10.30935/CEDETECH/6199>.
- Anna Katharina Diergarten et al. "The impact of media literacy on children's learning from films and hypermedia." *Journal of Applied Developmental Psychology*, 48 (2017): 33-41. <https://doi.org/10.1016/J.APPDEV.2016.11.007>
- M. Dezuanni et al. "The building blocks of digital media literacy: socio-material participation and the production of media knowledge." *Journal of Curriculum Studies*, 47 (2015): 416 - 439. <https://doi.org/10.1080/00220272.2014.966152>
- Alice Y. Lee et al. "Media education in the School 2.0 era: Teaching media literacy through laptop computers and iPads." *Global Media and China*, 1 (2016): 435 - 449. <https://doi.org/10.1177/2059436416667129>
- Dorit Zimand-Sheiner et al. "To Be (Vaccinated) or Not to Be: The Effect of Media Exposure, Institutional Trust, and Incentives on Attitudes toward COVID-19 Vaccination." *International Journal of Environmental Research and*

Public Health, 18 (2021).
<https://doi.org/10.3390/ijerph182412894>

Meiqi Xin et al. "The Roles of Information Valence, Media Literacy and Perceived Information Quality on the Association Between Frequent Social Media Exposure and COVID-19 Vaccination Intention." *American Journal of Health Promotion*, 37 (2022): 189 - 199.
<https://doi.org/10.1177/08901171221121292>

Bridging Diffable-Non-Diffable Interactions Through Theatre: A Case Study of Teater Cangkir, Kabupaten Tegal

*Gregorius Tri Hendrawan Manurung*¹⁹ and *Khothibul Umam*¹

¹Department of Indonesian Literature, Faculty Humanities, Diponegoro University, Semarang – Indonesia

Abstract. This research was conducted to examine the practices of Teater Cangkir which bridges the interactions of the diffable and non diffable group in Tegal, Indonesia. The method used in this research is Sociology of Art approach which focuses on the production process and the public's reception of Teater Cangkir's performances. Data was collected through observations and in-depth interview. Observation was used to collect data of Teater Cangkir's production process. While the interview was used to align the data that has been previously obtained.

⁹ Corresponding author: gregoriuspeculiar@gmail.com

1 Introduction

In Indonesia, disabled group was still suffering various forms of discrimination or ableism. A main incident of such discriminatory acts can be seen when the Minister of Social Affairs, Tri Rismaharini, asked a deaf to describe orally the paintings created by the deaf. Ironically, this incident occurred during the moment of disability anniversary [1].

AS quoted from Kompas.id report, Badan Pusat Statistik Republik Indonesia (Central Bureau of Statistics of the Republic of Indonesia) reported that there are 22.5 millions disabled person in Indonesia in 2022 [2]. With a number of around 8% of total population of Indonesia, these disabled persons rarely appear in daily life and activities of Indonesian societies. This fact was caused by various factors, such as ableism, misrepresentation in mass media, limited access to work education, and public spaces.

According to a media academics, Roy Thaniago, there are two categories of disability representation in Indonesia: underrepresented and misrepresented. The representations of diffable in Indonesia mass media were often typical and erroneous[3]. The diffable were positioned as laughable, social burden, pitiable, asexual, and object of inspiration.

Even though been ruled in RI Law Number 8, 2016, it is still very difficult for diffable groups to access jobs. In Indonesia, number of diffable workers decline 0.61% during 2021 [4]. This decline was caused by discriminatory employment requirements, both in private and public sectors.

In his essay, Thaniago wrote that mass media are a space where interaction between diffable and non-diffable groups is possible though, in the end, a misrepresentation take place. Arts, especially performing arts and recording medium, can also be used as mass media because these arts often bring its creator message to be delivered to art connoisseur.

Teater Cangkir was founded in Kabupaten Tegal in 2018. This theater was initiated by diffable groups existing in

Kabupaten Tegal and used as a medium of expression and interaction with non-disabled groups.

Based on the data given above, this study intends to identify practices adopted for creative processes in Teater Cangkir where these practices were used as a medium of interaction between diffable and non-diffable groups.

2 Literature Study

The involvement of persons with disabilities in the artistic processes can be seen as a practice of inclusive art. Fox and MacPherson define inclusive art as "the creative collaboration between learning disabled and non-learning disabled artists" [5]. The main focus of inclusive art is on the collaboration process, not on the final products such as paintings, design, film, theatrical performance, musical performance, etc.

In the collaboration process between learning disabled artist and non-learning disabled artist there will be an exchange of knowledge and experience. This collaboration process is important because it can form a medium of communication, help artists with disabilities to recognize and realize their creative potentials, and also carry out self-advocacy.

Hasim and Rahayu in their article "Komunikasi Antarpribadi Para Disabilitas Dalam Proses Pementasan Teater di Smile Motivator Bandung" discussed communication patterns between persons with diffable and non-diffable theater trainers during the production process of stage for the Smile Motivator Community. The communication took places over a very long period of time so that the communication and training objectives were met.

The focus of Hasim and Rahayu in this research is to identify the forms and patterns of communication taking places during the training process.

3 Research Method

This research is a field research that uses a sociology of art approach. The sociology of art approach sees artistic product as a result of collective work of art world ecosystem, rather than personal product of the artist [7]. This research highlights interactions between persons with disabilities and persons without disabilities in process of creating a performance in Teater Cangkir. The interactions that will be discussed are direct and indirect interactions mediated by theatrical performances. Data were collected by conducting observations and interviews. Observations were conducted to collect data regarding process of production of performance in Teater Cangkir, whereas interviews were conducted to harmonize the data. Finally, data were analyzed using an inclusive arts framework.

4 Discussion

4.1 Teater Cangkir Profile

Teater Cangkir was founded in 2018 in Kabupaten Tegal. Since its inception until now, all members of Teater Cangkir are diffable persons. Teater Cangkir welcome the involvement of non-diffable persons as members. So far, there have been 10 shows performed by Teater Cangkir.

Organizationally, Teater Cangkir is under the auspice of the Technical Implementation Unit for the Bina Karya Service, Social Service (UPTD LBK) Kabupaten Tegal. Main focus of UPTD LBK is assistance, advocacy, and empowerment of persons with disabilities in Kabupaten Tegal. One of such activities owned by UPTD LBK is a business unit engaged in services of packing clothing products.

Teater Cangkir gas staged 10 theatrical shows. Most of the scripts used here were written by theatrical scriptwriters living in Kabupaten Tegal.

Apart from being under the auspices of UPTD LBK, Teater Cangkir is also a part of the Gemblong Syndicate. The

Gemblong Syndicate is a syndication of theater groups existing in Kabupaten Tegal and led by the Gemblong Theater. This syndication stands as a networking hub for theater groups existing in Kabupaten Tegal. In practice, theater group members of the Gemblong Syndicate help each other and exchange resources wherever one of theater group members will perform.

4.2 Internalization of Creative Potential

In the process of working on a script, the Teater Cangkir is assisted by the Gemblong Theater which is also the caretaker of Gemblong Syndicate. Members of Gemblong Syndicate play role as director and mentor during the process of production of the Teater Cangkir stage.

According to Erlin, chairwoman of Teater Cangkir, steps of stage production at Teater Cangkir are selection of script by the director, process of reading the script for around 10 days, role assignment (selection of actors), and rehearsal process.

In the process of reading the script and assigning roles, each member of Teater Cangkir track their creative ability and potential. The intense reading process for about 10 days made the members of Teater Cangkir absorb and understand the whole story in the script, context of the script, as well as character, motive, emotion, and gesture of the characters in the story. This creative potential will be developed later during rehearsal process until the performance on stage.

During the training or rehearsal process, learning process and direct transfer of knowledge are also taking place. Elements of theatrical performance such as dramaturgy, acting, vocal drilling, sense drilling, are learned and practiced during rehearsal process as well as during stage performance.

This series of rehearsal and staging processes is what the authors see as a practice of recognizing and internalizing creative potential of each member of the Teater Cangkir.

In addition to their artistic dexterity, members of Teater Cangkir have also experienced positive impact that theater has on their daily lives. Erlin admitted that he felt an improvement of self-confidence after playing several roles and being on the theater stage. This self-confidence improvement helped Erlin interact with non-disabled people, which used to be his fear.

4.3 Theater as a bridge of interaction

Thaniago stated that mass media are a place for people to "meet" and interact with disabled groups. However, in practice it is often seen that people with disabilities are misrepresented in mass media, such as being perceived as laughable, social burden, pitiable, and object of inspiration.

Arawinda et. al stated the same thing, more or less. In their search for 10 films with disabled characters released after New Order Era, representation disabled groups in Indonesian cinema still point to various stigmas against persons with disabilities, such as being laughable, pitiable, family embarrassment.

One of the causes of mis representation is lack of interaction between disabled groups and non-disabled groups. Mis representation led to bitter stigmatization and discrimination against disabled groups.

Teater Cangkir's activities has an important position in the midst of murky representation disabled groups in mass media. Several scripts that were staged by Teater Cangkir, such as "Laku" and "Nyata", carried daily life themes about persons with disabilities and several their daily problems.

In the "Laku" script, Teater Cangkir tells about marginalization of disabled groups through restrictions on acces to works, education, and also difficulties in making romantic relationship. "Nyata" script focuses on a leper who receives a pile of stigma attached to him/her.

In addition to the theme of the script and the story being told, Teater Cangkir was forming an indirect communication through theatrical stage itself. Members of Teater Cangkir

show directly that individual with disabilities are capable of performing theatrical shows. Physical handicaps or limitations are not a reason to distance arts from people with disabilities.

This practice was not positioned as an object of inspiration that aims to make non-disabled spectators grateful for their lives; otherwise, it delivers a message through direct practice that they are not aliens who are completely different from non-disabled groups. There are many activities, one of which is arts, which they can also practice, so we don't have to see them with pity.

In addition, Teater Cangkir also often rehearses in an open space; precisely in the yard of UPTD LBK office. This space was originally chosen for technical reinforcement purposes such as strengthening character internalization and vocal drill because open space presents more distractions than closed space. Further, rehearsal in open space was chosen so that residents around the office could watch it and interact directly with members of Teater Cangkir. Residents around the office often watched the rehearsals and communicate verbally with members of Teater Cangkir.

From the practice of rehearsals in this open space arises two-way interaction and communication between non-disabled surrounding people and members of Teater Cangkir.

5 Conclusion

Discrimination, limited access, and misrepresentation distance further groups with disabilities from daily life and activities of Indonesian common people. Finally, this situation will marginalize further disabled groups. Interaction which is not based on assumptions and stigma is the earliest effort to build better social conditions. Theater performances, as presented by Teater Cangkir, have the potential to build healthy interactions. In addition, theatrical production process also opens up opportunity for self-exploration development

for persons with disabilities, both for development of artistic dexterity and other personal abilities.

References

1. A. Saputra. "Ableisme dan Diskriminasi terhadap Penyandang Disabilitas". Koran Tempo. <https://koran.tempo.co/read/opini/470075/menteri-risma-dan-diskriminasi-terhadap-penyandang-disabilitas> (2021)
2. S. Gandhawangi. "Pemberdayaan Penyandang Disabilitas Dimulai dari Pendataan". <https://www.kompas.id/baca/humaniora/2023/01/03/pemberdayaan-penyandang-disabilitas-dimulai-dari-pendataan> (2023)
3. R. Thaniago. "Bolehkah Saya Menjumpai Difabel di Media dengan Layak?". <https://www.remotivi.or.id/headline/esai/503> (2018)
4. N. Aditya, E D. Farisandi. "Disabilitas di Indonesia: Akses ke Pekerjaan Masih Mengalami Diskriminasi". <https://buletin.k-pin.org/index.php/arsip-artikel/1172-disabilitas-di-indonesia-akses-ke-pekerjaan-masih-mengalami-diskriminasi> (2022)
5. A. Fox, H. Macpherson. *Inclusive Arts Practive and Research: A Critical Manifesto*. 2-3 (2015)
6. Hasim, W. Rahayu. "Komunikasi Antarpribadi Para Disabilitas Dalam Proses Pementasan Teater di Smile Motivator Bandung". *Ensains Journal* **3** 17-27 (2020)
7. U. Arawindha, S. Thohari, T. Fitrianita. "Represnetasi Disabilitas dalam Film Indonesia yang Diproduksi Pasca Orde Baru". *Jurnal Kajian Ruang Sosial-Budaya* **4** 133-151 (2020)

The role of religious leaders on the development of village communities: The case of Teluk Awur Village Jepara, Indonesia

Thohir, Mudjahirin

Abstract. This research focuses on the role played by religious leaders in the community towards the implementation of existing community religious communal rituals; Is the involvement of community members in ritual activities used by religious leaders to make them aware of the need to improve the quality of life by increasing the people's economy. The data collection method was carried out by interviews and focus group discussions. The analysis used is based on the actors (leaders) based model theory.

1 Introduction

Teluk Awur is one of the villages in the Tahunan district of Jepara, with a population of around 1882 people, the majority of whom are Muslim, and the general occupation of the community is self-employed, such as carving, trade, farming and casual labor (see Jepara Statistical Data, 2020). In this village, there is also the Diponegoro University II campus which has a very large area, so it is reasonable that the village community needs attention.

In the majority of the population who are Muslim, the role of religious leaders becomes important. The question as the focus of this study is who is categorized as a religious figure, what role is played, is it related to the world of work? If "yes" in what perspective? If "no", then how do they play a role and are played by the community?

To answer this question, data collection was carried out directly in the field through purposive interviews with informants, both those who were called religious leaders, as well as members of the general public. After obtaining the initial data, then a cross-check was carried out through a focus group discussion. It means that data were obtained by interviewing informants in the purposive category of religious leaders. Information gathered from subsequent interviews was developed and cross-checked by means of focus group discussions as suggested in the qualitative study (see Cresswell, 2014).

2 Result and Discussion

The majority (98%) of the people of Teluk Awur Jepara are Muslim, making religious leaders have an important role, not only because they teach religious moral issues but also together with other community leaders, build the construction of social harmony.

Those who are called religious figures are the heads of management of social-religious organizations such as Nahdlatul Ulama, have the capacity of religious knowledge,

are leaders of religious rituals, are khotib (speakers) in Friday prayers and generally teach religious schools. In particular, they have a role of giving advice in marriage rituals and communal rituals such as village alms rituals.

Their position and role are increasingly important if they are economically affluent and have popularity. From field studies, the role of religious leaders is not directly related to issues of empowerment in the economic sector. They specifically focus on the development of religious morality in the context of realizing harmony in the family and social environment. However, it is interesting to note, because in their view, living in harmony is the main basis for success in life, including in economic activities.

What is the strategy of religious leaders to be heard and respected? From the field study, it was found that the approach strategy they chose was to combine religious and cultural understandings, not separate them. Religion is not interpreted dogmatically (legal dogma) but is understood through the example of the behavior of the Prophet (Muhammad), including his sayings (hadith) and the behavior of admired village ancestors, to serve as role models for successful life as a religious human being as well as a human being with a social life. Such an approach is characteristic of the actor based model approach.

From the results of the interviews and focus group discussions, it appears that these religious leaders put more emphasis on the importance of maintaining social morals and ethics as the entry point for success in economic activity (maesah). Their suggestions are general, namely first, responsibility and motivation, starting from oneself at the personal (individual) level, then to family level, and the last is social level. They exemplify the prophet Muhammad as an honest, intelligent, and communicative trader. Second, thrifty attitude, not consumptive. Third, dare to start, but with knowledge and hard work. If you fail in the middle of the road, take the positive side, namely gaining experience.

An experience that doesn't need to be repeated. That's intelligence. If it still fails, another job alternative is needed according to space and opportunity.

They say that every human being has the same time, namely 24 hours in a day. The question is, how many hours of time are provided to pursue this business activity with strong responsibility and motivation?

Next, at the household (family) level. Isn't marriage a pledge to achieve a common goal? Commitment to one goal of living life together, the prayer said by the marriage counselor: "*Allahumma allif baina huma*".

The shared goal of the husband and wife [household], according to local terms, is known as the concept of "gotong gawe" [bebrayan; work together]. It is with this commitment that rizki is sought together. The end result, not the main wealth as a measure, but happiness.

To emphasize the importance of such a construction of conjugal fidelity, it is very interesting when religious figures remind their citizens repeatedly about an ancestral legend called "Roro Kemuning (compare Pudentia, 2015)". Who is Roro Kemuning? She is a very beautiful woman, the wife of a religious figure named Syeh Jundan. One day, a king was tempted by her beauty and forced her to marry him, but Roro Kemuning made conditions that were impossible to fulfill. She remains faithful to her husband. Through this legend, the wives of Teluk Awur residents take an example. This is the first provision in family life: a wife is loyal to her husband.

Another important message from religious leaders, presented through rhetorical questions: Why are people successful? Then they gave the answer: because of knowledge, according to the argument: "*man arodadunya fa alaihi bil ilmi, wa man aroda al Akhirata, faalihi bil ilmi. Wa man aroda huma, fa alaihi bil ilmi*". The meaning in short: to be successful in this world and in the hereafter, the provision is knowledge.

In order to convey moral messages to residents, religious leaders in this village also take advantage of space and opportunities in communal rituals. Events commemorating the month of Muharram (Hijriyah year), commemorating the independence of the Republic of Indonesia every night on August 17, as well as commemorating (Haaul) village ancestors, exhortations to the importance of cooperation and tolerance are often conveyed. Such socio-religious movements are intended to create social cohesion among citizens themselves.

Such socio-religious movements are intended to create social cohesion among citizens themselves. In a symbolic sense, the need for social cohesion is manifested by the way each member of the community brings food and fruit, then collects and distributes it again. The symbolic message, "what you feel, we feel too". This is harmony living together

3 Conclusion

Is the role of religious leaders as described above, are the residents obeyed? The answer is up to each individual. For residents, religious figures who are often called kiai or ulema are still considered important as a direction for the formation of social-religious morals, but when it comes to economic activities, in general, residents have preferences according to their social network.

In the past, around 50 years ago, those who were called kiai or ulema, were the people's references for any matters. But nowadays, religious figures called kiai are seen in a special role, namely in religious activities, and giving advice related to religious ethics and morality. Beyond that, as in relation to economic activities and even in politics, the clergy are no longer a figure that is asked for primary consideration.

Reference

1. Berger, Peter L & Thomas Luckman. 1991. *The Social Construction of Reality*. Penguin Books.

2. Creswell, John W. 2014. *Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE. Publication.
3. Pudentia, 2015. *Oral Tradition Study Methodology*. Jakarta: Torch Sujatmiko, Edy 2022 *Overview and Socio-Cultural Conditions of Jepara Regency* (paper). Not published.
4. Thohir, Mujahirin. 2006. *Coastal Javanese Muslims*. Semarang: Fasindo

Communication Strategies Implemented by JKT48 Towards Fan Loyalty

*Dieke Marsha Angelica*¹⁰, Zaki Ainul Fadli¹

¹Japanese Language and Culture Study Program, Faculty Humanities, Diponegoro University, Indonesia

Abstract. JKT48 is an idol group originally formed in Indonesia and produced by Akimoto Yasushi. JKT48 debuted in 2011, and still exists in the Indonesian music industry to the present day. JKT48 can survive because they have loyal fans that attend all JKT48 activities which are adapted from events that are also routinely held by JKT48's sister group in Japan. This research focuses on knowing the communication strategies applied by JKT48 that have succeeded in fostering a sense of loyalty of JKT48 fans to remain JKT48 fans for years. This research uses the perspective of social exchange communication theory and parasocial relationship theory. This research uses a qualitative approach with data collection methods in the form of questionnaire surveys, and literature studies. The results of this research are JKT48 uses 4 communication strategies, which are the concept of "Idol you can meet", songs from JKT48 which have various genres and meanings, character building of JKT48 members and a solid JKT48 fanbase environment that has succeeded in making JKT48 have a loyal fan base.

¹⁰ Corresponding author: diekemarshaangelica@gmail.com

1 Introduction

JKT48 is an Indonesian idol group produced by Akimoto Yasushi. Akimoto Yasushi is the founder of Japanese idol groups including 48 Group. JKT48 is the first overseas branch of the 48 Group. The oldest of the 48 groups is AKB48, which was formed in 2005. The formation of JKT48 was first announced on September 11, 2011 at an AKB48 event held at Makuhari Messe in Chiba, Japan. JKT48 members are selected through an audition system of dancing and singing. Like other idol groups in Japan, JKT48 uses a regeneration system. JKT48 actively holds auditions every few years. JKT48 has the same concept as other sister 48 Groups, named "idols you can meet".

JKT48 fandom is known as a group fandom that is quite loyal, solid and compact. JKT48 members also treat their fans well. They try to create a close relationship through social media and face-to-face. The frequent interactions between JKT48 members and fans trigger a more intimate feeling from JKT48 fans towards their idols. The feelings felt by JKT48 fans can also be referred to as parasocial relationship interactions. In the relationship between fans and JKT48 members, a social exchange occurs where fans exchange social resources in the form of providing support in the hope of getting happiness from JKT48 members. This is in line with the theory of social exchange communication by George C. Homans. This communication helps organize and maintain mutually beneficial social relationships. JKT48 fans will not regularly attend JKT48 events if they do not get a sense of pleasure from the activities they do. The unending loyalty of JKT48 fans is very interesting to be studied to find out what communication strategies are applied in JKT48 activities, through the concepts of social exchange communication theory and social relations theory, thus triggering JKT48 fans to have high loyalty in supporting JKT48. Research on communication strategies in the J-pop themed idol environment in Indonesia has also been published in previous

research by Darmawan Ega Dwiky (2021) with the title Nanoka Marketing Communication Strategy as a J-Pop Idol in Yogyakarta, the results of his research show that the Nanoka Idol Group uses a communication strategy of segmentation, targeting, and positioning selection to be able to compete with other idol groups around the island of Java, Indonesia.

2 Result and Discussion

This research uses a qualitative approach, which aims to understand social phenomenon and human behavior through interpretation and analysis of descriptive and non-numerical data. This research is a case study research to get an overall reference about a target. The data collection method in this research uses questionnaire questions. It aims to find out the point of view of various JKT48 fans with various backgrounds to find out what JKT48's communication strategies are successful in fostering loyalty in their fans. This research successfully collected 157 respondents from JKT48 fan communities with different backgrounds.

2.1 JKT48 Activities

The concept of 48 Groups is “idols you can meet”. All 48 Groups in Japan have their own Theatre in their respective prefectures. The Theatre is used to showcase the idol group members’ regular performances that take place almost every day with various setlists and different members. Through these Theatre performances, fans can see the development of their favorite members. 48 Groups also have other events that are oriented towards establishing intense closeness to their fans, such as the handshake festival and 2shot events. A handshake event is an event where fans can talk one-on-one with their favorite members. When the pandemic happened, the handshake event was replaced with video call event, so the

essence of talking only with selected members was not eliminated. Meanwhile, the 2shot event is an activity where fans can take pictures together with their favorite members, so the fans can make memories that are physically present with their favorite members. In the release of new songs, 48 groups have 2 concepts. The first concept is *Senbatsu* (selected members) according to the management's preference. The second concept is *Senbatsu* according to fan voting or commonly called *Sousenkyo* events. *Sousenkyo* activities held in all 48 groups, all members of the 48 Groups who participated in *Sousenkyo* will compete to get the highest votes from 1-16 to perform the latest single.

With this concept, JKT48 also has lots of activities that are implemented with fans. JKT48 adapted all activities from sister groups in Japan, such as doing Theatreshow, handshake festivals, *senbatsu sousenkyou*, 2 shots, and official fan club events. JKT48 has a Theatre located in Fx Sudirman Mall, Jakarta. The current JKT48 theatre show price is RP. 200,000 for each show. Theater tickets can only be purchased on the JKT48 website. Since 2020, JKT48 theater & concert can also be streamed online. JKT48 theater performances are held every day, except Monday. Through this theatre activity, JKT48 fans are able to frequently come and watch the development of JKT48 members at each show. Since its debut, JKT48 has regularly held handshake festivals with an interval of three months. After the pandemic, the handshake festival activities were replaced with the personal meet and greet. In personal meet and greet activities, fans can still talk one-on-one with the member of their choice but without shaking hands. Personal meet and greet tickets are priced at Rp. 50,000 for a 10-second duration. JKT48 also holds a 2shot event, so fans can make memories with taking a photo together with the member of their choice. JKT48 fans can buy 2shot event tickets, which cost Rp. 150,000. The venue for personal meet and greet and 2shot activities is not only held in Jakarta, but also in several major cities in Indonesia. After

the pandemic, JKT48 also held video call events every month to make it easier for worldwide fans to interact with members. Video call ticket is priced at Rp. 100,000 for a 50-second duration. JKT48 regularly held big concerts such as anniversary concerts, member graduation concerts, and concerts with new themes every year. All JKT48 members are very active on social media, especially on Instagram and Twitter. In order to greet fans more often, currently each JKT48 member has a showroom account. Showroom is a livestreaming platform that originated in Japan. Initially this platform was only used by 48 Groups based in Japan, but since 2020, JKT48 members can regularly greet their fans by livestreaming their daily activities on the showroom application. JKT48 fans can watch the live showroom for free, but fans can also give paid gifts through showroom app to get a high position in the viewer rank in the live streaming. Like other sister group members in Japan, JKT48 members will greet the top-ranked fans every time the live showroom is in session. JKT48 fans can also subscribe to each JKT48 member's private message. Private message is a service from JKT48 management in collaboration with LINE platform. By subscribing to private messages, JKT48 fans will get broadcast messages written directly by JKT48 members. JKT48 also has an official fanclub program, fans who join as JKT48 official fanclub will get various benefits, such as special events, special content only for fanclub members, and also prioritized purchase schedules for every event held by JKT48. These activities are conducted in order to give JKT48 fans many moments to get closer to their favorite JKT48 members.

2.2 In-group rules and JKT48 fandom environment

JKT48 has tightly packed events throughout the year and is quite close to their fans. Therefore, JKT48 also adapted the rules of the 48 Japanese Groups known as the Golden Rules. This rule was created because JKT48 wants to provide a

positive impact and example for fans and society. The rules that are believed and applied in the JKT48 group, as rules aimed at the attitude of its members in maintaining the good name of the group. According to JKT48 The 1st official guide book, the following are the contents of JKT48's golden rules:

1. JKT48 members are not allowed to date.
 2. JKT48 members are not allowed to smoke or drink alcohol.
 3. JKT48 members are not allowed to wear flashy clothes and excessive make up.
 4. JKT48 members are not allowed to directly interact with fans on social media.
 5. JKT48 members are not allowed to travel without a guard or bodyguard.
 6. JKT48 members are not allowed to go to nightclubs or discotheques while still on contract.
 7. JKT48 members are not allowed to put their signatures in any place without permission from the management.
 8. JKT48 members are not allowed to neglect their education.
- JKT48 management also applies some strict rules for fans who participated in all JKT48 events. All rules for fans who attend JKT48 events, have been written on the JKT48 website. At JKT48 theater performances or concerts, the audience is not allowed to record the performance unless it is allowed during a special time for recording. Fans are not allowed to take pictures with JKT48 members except at 2shot events. During video call and personal meet and greet events, fans are also not allowed to record conversations with members or disseminate it. If these rules are violated, JKT48 management will impose strict sanctions, which is the fan will be blacklisted at all events held by JKT48.

2.3 JKT48 communication strategy

Referring to the questionnaire data that has been filled out by 157 respondents who are JKT48 fans, it can be concluded that JKT48 has carried out several communication strategies that have succeeded in making fans loyal and remain with a long

time span in the fandom. The following are the communication strategies implemented by JKT48:

1. The concept of “Idol you can meet”.

One of the communication strategies adopted by JKT48 is to maintain closeness with fans and create the impression that they are “idols you can meet” concept. JKT48 members actively interact with fans through social media, hold fan meet events, and provide opportunities for fans to feel close to group members. This concept strengthens the parasocial interaction relationship between fans and group members. Although the interaction occurs through mass media or public events, fans feel the opportunity to interact directly with their idols. This strengthens the emotional bond and desire to get to know the group members more closely and motivates the fans to come to every event held by JKT48. In these occasions, there is a direct social exchange between group members and fans. Fans give attention, support, and appreciation to group members, while group members give their attention, smiles, and time to interact with fans. This creates a give-and-take relationship that can strengthen the bond between group members and fans.

2. JKT48’s songs have various genres and meanings.

The main product of idol groups is music. By presenting songs that have different genres and meanings, JKT48 can reach various types of fans with diverse musical preferences. JKT48’s songs can also represent the values and stories carried by the group. For example, songs with themes of friendship, struggle, or courage can reflect the spirit and values that JKT48 wants to represent. These songs help in communicating the group’s message and identity to fans. Songs with strong messages or touching melodies can create an emotional bond between group members and fans, thus fueling a sense of identification and loyalty. This variety of songs is also a reason for JKT48 fans to attend JKT48 theater shows and concerts.

3. Character building of JKT48 members

When JKT48 members demonstrate positive character traits, such as respect, cooperation, and a good attitude, fans feel impressed and connected to them. Group members who obey the Golden Rules create a sense of trust and admiration from fans, which can strengthen their loyalty. JKT48 members who obey the Golden Rules reflect positive values that are valued by fans. When fans see group members who hold ethical principles that are important to them, fans feel more connected and motivated to support and remain loyal to the group and members. The Golden Rules will make fans feel as if they are the closest person to the members they support. With these Golden Rules, the feeling of fans who want to always be close and know the development of members will continue to be monetized by JKT48 management which will make JKT48 idol business will continue to survive.

4. JKT48's solid fanbase environment

JKT48 fans already have their own culture that has been formed since the debut, so the JKT48 Fandom environment is maintained because they understand the limits of certain rules. In a solid fanbase environment, JKT48 fans feel like part of a community that shares the same interests and love for the group. They feel they have an identity as JKT48 fans, which creates an emotional bond and sense of belonging to the group. A solid fanbase environment often involves community activities, such as fan meetings, fan events, or joint projects. Through these activities, fans can interact with each other, share experiences, and strengthen bonds with fellow fans. Participation in these community activities can strengthen fans' sense of loyalty and attachment to JKT48.

3 Conclusion

Based on the results of the analysis conducted by researchers regarding the results of data findings in research related to communication strategies carried out by JKT48 on fan loyalty, it can be concluded that JKT48 has four communication strategies, which are the concept of "Idol you

can meet", the variety of songs, the character of JKT48 members, and a solid fandom environment, successfully fostering fan loyalty. The number of events organized by JKT48 makes fans feel close to the group members. Fans can talk about many topics that will continue to be told at the next event. JKT48 events that are easily accessible and scheduled make fans wait for the event to be held again every year and become one of the reasons for staying in the JKT48 fandom. JKT48 has a variety of songs with varied genres so fans will not feel bored. Songs with different genres can reach out to music fans from various backgrounds and preferences. This widens the fan base and has the potential to attract new attention. JKT48 fans tend to support the same member from the beginning until the member graduates from JKT48. Therefore, members who have strong characters and good behavior will be a great motivation for JKT48 fans to always support the member's career in the group. In addition, good relationships between fellow JKT48 fans are also a reason why fans stay in the fandom. Fans who feel supported and accepted by fellow fans are more likely to be loyal to the group because they feel part of a community that supports each other.

References

1. R. Andreas, *Praktik Konsumsi Fans JKT48: Kajian Kritis Neo-Marxisme*, 4, 205-215 (2020).
2. A. Arifin, *Strategi Komunikasi: Sebuah Pengantar Ringkas* Bandung: CV Armico, Bandung (1984).
3. C. G. Haryono, *Ragam Metode Penelitian Kualitatif Komunikasi*, Sukabumi: CV Jejak, (2020)
4. S. N. Mulya, A. Mulyana, *Parasocial interactions: JKT48 fans in forming relations with idols and social environment*, (2022)

5. N. Natalia, M. A. Pribadi, *Proses Interaksi Simbolik Dalam Budaya Organisasi Pembentukan Grup (Studi Etnografi JKT48)*, **4**(1), 76 (2020)
6. S. I. Natio, S. Paramita, *Public relations Perusahaan Industri Musik dalam Mempertahankan Reputasi (Analisis terhadap DX entertainment JKT48)*, **4**(2), 324 (2020)
7. K. S. Prakoso, D. W. Putri, *Strategi Komunikasi band indie elephant kind dalam Perkembangan Subsektor Musik Indonesia*, **10**(1), 33-52 (2018)
8. M. R. Pratama, S. Winduwati, *Aktivitas Interaksi Parasosial Penggemar Kepada idola (Studi Deskriptif Kualitatif pada Wota Dan Woti Penggemar JKT48 Di Jabodetabek)*, **5**(1), 133 (2021)
9. N. Rahayu, R. Prasetia, P. Priyanto, *The effect of service quality on customer satisfaction in JKT48 theater*, **3**(1), 86 (2019)
10. I. N. Sari, L. P. Lestari, S. Dedy Wijaya Kusuma, D. P. Brata, Karwanto, Supriyono, J. D. Iffah, A. Widiatsih, E. S. Utomo, and I. Maghfur, *Metode Penelitian Kualitatif*, UNISMA PRESS, (2022)

Information Avoidance in the Pandemic Era: A Literature Review

Yanuar Yoga Prasetyawan¹¹

¹Library Sciences Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. The COVID-19 pandemics resulted in a crisis in various aspects, such as the extreme number of deaths, the restriction of social activity, the paralysis of economic activity, and the uncertainty of Science. On the other hand, the internet and digital platforms do not constantly share information that occurs around COVID-19. This leads to an avoidance of the information found. "Any behaviour intended to prevent or delay the acquisition of available but potentially unwanted information" is the definition of information avoidance. This article aims to reveal how information avoidance can occur. This article proposes a systematic literature review. A methodical search query has been applied to Scopus to search for academic articles. Then the recalled article is assessed for suitability through a controlled literature selection procedure. The findings clearly show that psychological conditions due to the fear that emerges are one of the causes of information avoidance, in addition to the information overload that entails, as if there is uncertainty about scientific information, so that there is a sceptical attitude towards any information received.

¹¹ Corresponding author: yanuaryoga@live.undip.ac.id

1 Introduction

The development of digital media is one of the reasons why social media has become one of the platforms for interpersonal interaction and participation in information communication. The phenomenon of information overload is inevitable. Everyone has the same opportunity to obtain, produce, and share information. These phenomena can affect both good and bad at the same time. Since the announcement of COVID-19 as a global pandemic, communication networks through news, social media, and other digital platforms have been dominated by information about COVID-19. However, the interesting thing is that with the massive news about COVID 19, not a few individuals are actively avoiding information about COVID 19. A survey conducted by the Pew Research Centre found that 7 out of 10 adults in the United States take a break from COVID-19 news, a challenge for public health officials who rely on the media to spread important information [1]. This phenomenon of information avoidance is influenced by a variety of factors, including socio- cultural, cognitive, and emotional factors, which allow individuals to divert their attention from news coverage and social media news feeds to avoid themes and contradictory information [2].

In addition, personal social networks are also influential in shaping information avoidance behaviour. Personal social networks serve as a source of social support and information. Due to its intimate nature, it can affect a person's understanding of COVID-19 and their information-seeking behaviour. Studies have shown that most adults in the United States get COVID-19 information from friends and family [3]. The structure and content of personal social networks can affect their tendency to avoid COVID-19 information. Understanding these influences is essential for relevant policymakers to develop effective communication strategies and campaigns to address information avoidance and ensure

accurate and reliable dissemination of COVID-19 information.

2 Research Methods

From the formulation obtained, 32 document results were obtained. The recalled article was then assessed for suitability through a controlled literature selection procedure. From the screening process, 15 documents were relevant; subsequently, the eligibility results included 9 documents.

3 Result and Discussion

Misinformation and a sense of information overload can contribute to information avoidance during the COVID-19 pandemic. The spread of misinformation, which refers to false or inaccurate information, can create confusion and uncertainty among individuals. When people are exposed to a large amount of misinformation, they may become overwhelmed and find it difficult to discern accurate information from false information. This can lead to a sense of information overload, where individuals feel that the amount of information available exceeds their cognitive capacities to process and make sense of it. In response to this overwhelming situation, individuals may choose to avoid information altogether as a coping mechanism. They may intentionally avoid sources of information, such as social media and websites, where misinformation is more prevalent. By avoiding these sources, individuals can reduce their exposure to potentially misleading or false information, which can help alleviate feelings of confusion and uncertainty. Furthermore, the presence of misinformation can erode trust in information sources, making individuals more sceptical and cautious about the information they consume. This scepticism can contribute to information avoidance, as individuals may be hesitant to trust any source of information, leading them to avoid seeking information altogether. Overall, the presence of misinformation and a sense of information overload can

create a challenging environment for individuals to navigate during the COVID-19 pandemic. These factors can contribute to information avoidance as individuals try to manage the overwhelming amount of information and protect themselves from potentially misleading or false information [5].

In addition to these external factors, it turns out that internal factors originating from extreme emotional or psychological suffering conditions are the cause of a person's avoidance of information [6]. This explanation was stated by Mirzabeigi et al. in previous research, Neuroticism has been found to have a positive and significant effect on information avoidance during the COVID-19 pandemic. In this study, neuroticism refers to a personality trait characterised by emotional instability, anxiety, moodiness, and a tendency to experience negative emotions. Neurotic individuals, characterised by emotional instability and anxiety, are more likely to experience feelings of discomfort and anxiety when confronted with information that is cognitively different from their mental structure. This cognitive dissonance theory suggests that neurotics are more likely to avoid information that causes them distress and anxiety. Therefore, individuals high in neuroticism may be more inclined to avoid COVID-19 information to alleviate their feelings of anxiety and insecurity [7].

Such a devastating pandemic situation causes fear in humans. Neuroticism includes an individual's tendency to experience negative emotions, including anxiety and fear. Excessive and reactive fear of situations that pose threats or uncertainty is one of the characteristics of neuroticism. Sultana et al. suggest that fear plays a significant role in influencing online information avoidance during a crisis like the COVID-19 pandemic. When online communication is framed negatively and induces fear, individuals are less likely to see how the received information can address health complications. Additionally, people tend to avoid fear-inducing online information to reduce psychological stress

during a crisis. Individuals are more likely to avoid the information to protect their positive emotions and reduce psychological stress [8]. Fear and powerlessness mediate the relationship between perceived risk and information-avoidance behaviour. The study by Zhang et al. found that the perceived epidemic risk of COVID-19 positively predicted information-avoidance behaviour, fear, and powerlessness. Fear significantly predicted powerlessness, and powerlessness significantly predicted information-avoidance behaviour. The results of the mediation analysis showed that fear and powerlessness mediated the relationship between perceived risk and information-avoidance behaviour. The perceived risk of COVID-19 had an indirect effect on information-avoidance behaviour through powerlessness. This suggests that individuals who perceive a higher risk of COVID-19 are more likely to experience fear and powerlessness, which in turn leads to information-avoidance behaviour [9].

Individuals with lower levels of health literacy are more likely to avoid information about COVID-19 due to several reasons. Firstly, lower health literacy may lead to difficulties in understanding and comprehending complex health information, including information about COVID-19. This can create feelings of confusion and overwhelm, causing individuals to avoid seeking out information. Secondly, individuals with lower health literacy may lack the necessary skills to navigate and access health information effectively, especially in the digital age. This can include challenges in using technology or accessing reliable sources of information, which can contribute to information avoidance. Additionally, individuals with lower health literacy may experience heightened anxiety or fear when confronted with health-related information, including information about COVID-19. This can lead to avoidance as a coping mechanism to reduce distress and anxiety. Furthermore, individuals with lower health literacy may have limited trust in the healthcare system

or authority figures, which can influence their willingness to seek out and engage with information about COVID-19. Overall, the combination of difficulties in understanding, accessing, and processing health information, along with heightened anxiety and limited trust, contributes to the higher likelihood of information avoidance among individuals with lower levels of health literacy [10].

However, the opposite applies, according to a study conducted by Mirzabeidi et al. The ability to detect fake news was found to have a negative and significant effect on information avoidance. Individuals with a higher ability to detect fake news, which is a characteristic of information literacy, are more likely to distinguish between misinformation and accurate information. This ability enables them to identify and avoid unreliable information, reducing their tendency to engage in information-avoiding behaviour. Therefore, individuals who are more skilled at detecting fake news tend to avoid it. These findings are supported by research showing that exposure to and acceptance of misinformation can lead to increased information avoidance. In contrast, individuals who have the ability to discriminate between fake news and actual news are less susceptible to unreliable information and, consequently, less likely to engage in information avoidance. Overall, the ability to detect fake news has played a critical role in reducing information avoidance during the COVID-19 pandemic [7].

But under the current conditions, when the COVID-19 pandemic is gradually normalising, people no longer pay attention to information about the development of information about the pandemic situation (the number of people infected, the number of people who died due to infection, and policies related to the COVID-19 pandemic). This condition can be interpreted as a health information avoidance behaviour [11].

4 Conclusion

Information avoidance during the COVID-19 pandemic can be influenced by a combination of external and internal factors. The presence of misinformation and information overload can overwhelm individuals, leading them to avoid information sources that may contain false or confusing information. Additionally, individual psychological conditions, such as neuroticism and fear, can contribute to information avoidance as a coping mechanism to reduce anxiety and protect positive emotions. Lower levels of health literacy can also be a contributing factor, as individuals may face challenges in understanding, accessing, and processing health information related to COVID-19. On the other hand, higher information literacy, particularly the ability to detect fake news, can have a positive effect on reducing information avoidance. Overall, addressing information avoidance during the pandemic requires efforts to combat misinformation, improve health literacy, and promote information literacy skills to empower individuals to make informed decisions and effectively navigate the vast amount of information available.

References

1. Pew Research Center. About seven-in-ten U.S. adults say they need to take breaks from COVID-19 news. 2020. hal. <https://www.journalism.org/2020/04/29/about-seven>.
2. Deline MB, Kahlor LA. Planned Risk Information Avoidance: A Proposed Theoretical Model. *Commun Theory* [Internet]. 1 Agustus 2019;29(3):272–94. Tersedia pada: <https://academic.oup.com/ct/article/29/3/360/5304816>
3. Lazer, D., Baum, M., Ognyanova, K., & Della Volpe J. The state of the nation: A 50-state COVID-19 survey report# 1 [Internet]. 2020. Tersedia pada: <https://osf.io/arwh3>
4. Phillips M, Van Epps A, Johnson N, Zwicky D. Effective Engineering Information Literacy Instruction: A Systematic Literature Review. *J Acad Librariansh.*

- 2018;44(6):705–11.
5. Link E. Information avoidance during health crises: Predictors of avoiding information about the COVID-19 pandemic among German news consumers. *Inf Process Manag* [Internet]. 2021;58(6):102714. Tersedia pada: <https://doi.org/10.1016/j.ipm.2021.102714>
 6. Siebenhaar KU, Köther AK, Alpers GW. Dealing With the COVID-19 Infodemic: Distress by Information, Information Avoidance, and Compliance With Preventive Measures. *Front Psychol*. 2020;11(November):1–11.
 7. Mirzabeigi M, Torabi M, Jowkar T. The role of personality traits and the ability to detect fake news in predicting information avoidance during the COVID-19 pandemic. *Libr Hi Tech*. 2023;
 8. Sultana T, Dhillon G, Oliveira T. The effect of fear and situational motivation on online information avoidance: The case of COVID-19. *Int J Inf Manage* [Internet]. 2023;69(November 2022):102596. Tersedia pada: <https://doi.org/10.1016/j.ijinfomgt.2022.102596>
 9. Zhang K, Zhang N, Wang J, Jiang J, Xu S. Exploring the roles of fear and powerlessness in the relationship between perceived risk of the COVID-19 pandemic and information-avoidance behavior. *Front Psychol*. 2022;13(November):1–9.
 10. Chen X, Li M, Kreps GL. Double burden of COVID-19 knowledge deficit: low health literacy and high information avoidance. *BMC Res Notes* [Internet]. 2022;15(1):1–7. Tersedia pada: <https://doi.org/10.1186/s13104-022-05913-8>
 11. Ding Q, Gu Y, Zhang G, Li X, Zhao Q, Gu D, et al. What Causes Health Information Avoidance Behavior under Normalized COVID-19 Pandemic? A Research from Fuzzy Set Qualitative Comparative Analysis. *Healthc*. 2022;10(8).

ECOLOGY – ENVIRONMENT

How Environment Retaliates Against the Patriarchal Widower in “The Apple Tree” by Daphne du Maurier

*Ratna Asmarani*¹²

¹Linguistic Department, Faculty Humanities, Universitas Diponegoro, Semarang, Indonesia

Abstract. The main purpose of the analysis on the long short story entitled “The Apple Tree” written by Daphne du Maurier is to investigate how environment retaliate against the patriarchal widower. The analysis is supported by the concepts of environment leading to setting, the concept of retaliation leading to conflict, and the concepts of symbols and seasons. Meanwhile, the research methods that support the analysis are a combination of library research method, qualitative research method, and contextual research method. The results show that the wronged environment, represented by the innocent old apple tree, is unexpectedly able to retaliate against the wrongdoing person, represented by the patriarchal widower. The retaliation is a collaborative work supported by the season, the darkness, the thick snow, and the “jagged split stump” of the old apple tree. In a subversive way, it is a kind of an eye for an eye retaliation.

¹² Corresponding author: ratnaasmarani@lecturer.undip.ac.id

1 Introduction

“The Apple Tree” [1] is a long short story written by Daphne du Maurier, a prolific British female writer of the twentieth century. It is about a patriarchal widower who wanted to cut an old apple tree triggered by an absurd disgust. During, while, and after the process of felling the apple tree by himself, there were environmental happenings that resulted in an unexpected end for the patriarchal widower. Based on the brief summary, this paper will analyse the responses of the environment to the attitudes and actions of the patriarchal widower. The chosen title for the paper is “How Environment Retaliates Against the Patriarchal Widower in “The Apple Tree” by Daphne du Maurier”.

To support the academic analysis, there are some relevant concepts that are going to be used, such as the concepts of environment leading to setting, the concept of retaliation leading to conflict, and the concepts of symbols and seasons. Environment is the surrounding elements where humans live, influencing and being influenced by humans (BYJU’S, n.d.) [2]. In literature, environment plays a big role in setting. Compiled together, the elements of setting are place, time, social, and psychological elements [3], while different additional elements from McNulty (n.d.) [4] are “Mood and Context”, and relevant addition from Carpenter (2012) [5] is “Climate.” Although there are five functions of setting, only two are in line with the topic of discussion; namely, setting “creates atmosphere and symbolism” [6].

The next notion borrowed for analysis is about retaliation. Although the term retaliation is often equated with revenge, Kumar in his web article [7] tried to specify that “Retaliate is used when you want to teach a lesson to someone who has done something bad to you.” Retaliation is related to the concept of conflict. Compiling the kinds of conflict in literary works, there are “conflict within a single man (e.g., desire vs. duty), a conflict between men, a conflict between man and society, between man and nature, and so on” which are in line

with Holman's opinion [8], and a different additional point from Johnson and Arp is "involved in conflict without being aware of it" [9].

The last concept borrowed to support the analysis is the concept of symbol. In fictional works, "A symbol is a setting, object, character, or event in a story that carries more than the literal meaning and therefore represents something significant to understanding the meaning of a work of literature" ("Conventional Symbols in Literature," n.d.) [10]. There are several symbols that are relevant for the analysis. The first is the symbol of tree. According to Ferber, a tree may symbolize a person while apple symbolizes something that "is alluring and tasty" [11]. Referring to season, winter in general symbolizes negative feelings and the end of life [12] and Aster, 2021 [13]). The relevant meaning of snow is also the end of life ("Glossary of Traditional Symbols in Western Literature," n.d.) [14].

The analysis is supported by several research methods. The first is the library research method to find appropriate sources for the supporting concepts/theories [15]. Second, the general the analysis of the data is done using qualitative research method which is "interpretative research" [16]. Third, for the literary analysis, the contextual research method is used which combined the analysis of intrinsic and extrinsic elements to get the whole meaning of the literary work [17].

2 Result and Discussion

The focus of discussion is on the retaliation of the environment to Buzz, the patriarchal widower. Starting from a brief discussion on the patriarchal Buzz, the rest of the discussion will be about the retaliation of the environment, especially that of the old apple tree.

2.1 The Widowed Owner

Buzz, the recent widower, is a representation of a patriarchal figure. Reflecting on his memory on his wife, he still considers that his wife was too excessive in cleaning the house making him feel uncomfortable when he was at home [1], he still dislikes so much his wife critical comments whenever reading the morning paper [1], he still feels irritated when his wife criticized his being enjoying himself after retirement [1], he still dislikes his wife's always dominating and planning their holiday [1] and he also still thinks his wife's social activities as unimportant and a waste of time [1]. All these indicate his patriarchal side which prefers his own comfort without taking into consideration his wife needs and/or positive activities. Buzz also never gives any little praises to the house helper that make her finally resign [1]. Buzz's acting like a boss in the house indicates his patriarchal mind that wants to exert power.

Buzz's patriarchal absurdities can also be seen in his irrational dislike to the fruitless old apple tree that has been in the garden for so long. After the death of his wife, the thinness and barrenness of the old apple tree suddenly reminds Buzz of his late wife. By likening the thin and barren old apple tree to his late wife, Buzz implicitly blames his wife for their having no child. With his patriarchal perspective Buzz decides to chop down the old apple tree, however Buzz's plan is flatly refused by the gardener who wants to give another chance to the old apple tree [1].

2.2 The Resilient Old Apple Tree

The underestimated old apple tree suddenly produces a lot of surprising little buds as detected by the gardener, Willis, who excitedly informs this fact to Buzz [1]. However, Buzz is indifferent to look at the newly-emerging buds. For Buzz, the abundant buds along the branches are not interesting at all [1]. Even when the buds turn into blossoming flowers, Buzz

considers the flowers are too many to the point of disgusting. He thinks that they are not like the beautiful flowers of the young apple tree growing next to the old one [1].

However, the underestimated old apple tree keeps resilient. After producing over-abundant flowers, the old apple tree bears over-abundant fruits “The tree was laden, bowed down, under her burden of fruit. They clustered, small and brown, on every branch, diminishing in size as they reached the top, so that those on the high boughs, not grown yet to full size, looked like nuts” [1]. Again, in Buzz’s eyes, the fruits are not interesting in appearance not like other apples. The old apple tree’s suddenly being fully alive, although surprising, indicates its efforts to refuse underestimation from the master of the house and his always comparing it to the young apple tree growing next to it.

2.3 The Imposing Effects of the Old Apple Tree to Buzz

Basically, the presence of the old apple tree in the garden has bothered Buzz consciously or unconsciously. As discussed previously, Buzz does not only underestimate the old apple tree but also compares the old apple tree with the young apple tree. Not being passive anymore with all the unfairness directed to it, the old apple tree begins to exert its hidden capabilities by showing that it is not a barren tree anymore, instead it can produce an amazing number of fruits without needing any attention from the owner, Buzz.

The first act of enforcement from the old apple tree is related to Buzz’s unwillingness to touch its branch which is full of emerging buds. As if being stained by Buzz’s look, the old apple tree prefers to break its branch to deliberately clean itself from the power of Buzz’s look which surprise Buzz and the gardener: “Nothing rotten about it, sir. Why, look at it. Broke clean off” [1]. So, it seems the old apple tree shows its power to clean itself from any inconvenience directed to it.

The breaking of the branch is just the beginning of the apple tree's retaliation to Buzz. Although the logs from the apple tree is famous for having a nice smell when used as firewood, Buzz is alarmed by the unpleasant smell of the burning firewood from the apple tree [1]. The nauseating smell haunts Buzz everywhere even after Buzz removes the apple firewood from his furnace. What is strange is that it is only Buzz who smells the burning apple firewood like that [1]. In this situation, Buzz cannot help feel a little intimidated by the smell that continues to chase him. Thus, the retaliation of the old apple tree to Buzz, the patriarchal widower who always insults the old apple tree, is in some way successful.

Another way to retaliate to the patriarchal widower is through the shape, size, color, and taste of the fruits. If for others such as the gardener and his family as well as the house helper and her family, there is nothing wrong whether with the branches used as firewood or with the fruits of the old apple tree, the case is different for Buzz. The appearance of the fruits from the old apple tree is successful to make Buzz feel irritated: "Small and wizened, dullish brown in colour...The skins were leathery and rough and hard ... Filthy tasting things" [1]. For Buzz the taste of the apple fruit is unbearable, although for other people it is okay. Buzz is so miserable because he feels that the taste of the apple sticks tightly inside his mouth [1]. The retaliation of the old apple tree through its fruits to the condescending Buzz can be said to be successful to make him suffer, although this never happens to other people.

Again, the specific taste of the fruits from the old apple tree succeeds to make the scornful Buzz feel miserable. It happens when he eats the enticing fruit tart made from the apple jam in which the apples are from the old apple tree "Choking, spluttering, he spat out the contents of his spoon upon the plate" [1]. Buzz's intense dislike to the apple tree makes him become an easy target for the retaliation of the old apple tree through its fruits. However, as a scornful patriarchal

figure, instead of being retrospective, Buzz tends to blame the house helper and the gardener [1]. He does not realize that only he finds the apples are unbearable and the fire from the branches of the old apple tree smell nauseating. For the others, all parts of the old apple tree are okay.

2.4 The Obstructing Heavy Snow

Besides the retaliation of the old apple tree through its fruits and broken branch, the natural phenomenon also takes part in the retaliation. Finally, Buzz decides to fell the tree by himself. In order not to be known and disturbed by the house helper, Buzz lets her go home early and that day is not the gardener schedule to come. The time is perfect in Buzz's mind, although "The sky was heavy and snow had fallen in the night. More to come. But as yet nothing to worry about, nothing to hamper him" [1]. It seems that the natural phenomena that cannot be controlled by Buzz try to intimidate Buzz to cancel his plan to cut down the innocent old apple tree that has shown its being alive and productive.

When Buzz with great difficulty finally can fell the old apple tree "It began snowing" [1]. It can be interpreted that nature is crying due to Buzz's cruelty to the innocent old apple tree. On the other side, the snow falling will make Buzz's next action of delivering the logs of apple wood to the lady owner of the local pub for free will be more difficult. Actually, nature has used its power to torture the cruel Buzz. Even though the snow falling does not deter Buzz from felling the tree, nature still tries to make Buzz's brutal action not easy to carry out [1]. Subversively, the falling snow interferes Buzz's effort to chop down the trunk and branches of the fallen apple tree. In a situation that is getting darker soon due to winter season, the incessant falling snow and the coldness succeeds to make the insisting Buzz feel more and more bothered. The natural occurrences make Buzz's next work become more difficult. Every action is slower, harder, and colder.

However, once he succeeds felling the innocent old apple tree, Buzz seems to be unstoppable. He keeps doing his main purpose, chopping down the apple tree into smaller logs for firewood. He also insists on delivering immediately the firewood to the lady owner of the local pub even though he is so exhausted and dark night has fallen. Although his insistence results in deep gratefulness and admiration [1], nature still waits to take action directed at the presently satisfied Buzz. On the way home from the local pub, dark, cold, and slippery due to the thickly falling snow, Buzz's car slips and ends in a kind of ditch covered by thick snow [1]. Nature's disagreement to Buzz's gets its chance to show its force by making Buzz walk home in the dark and freezing situation.

2.5 The Entrapment of the “Jagged” Stump of the Old Apple Tree

The last retaliation act to the stubborn patriarchal Buzz is in the form of collaboration between the darkness, the snow, and the remains of the old apple tree. Exhausted but exhilarated by the thought that he has been able to get rid of the old apple tree and to get the full admiration from the people in the local pub, Buzz forgets to be careful when entering his garden to go into his house. To complete his satisfaction that day, Buzz wants to greet the young apple tree that, in Buzz perspective, has been freed from the old apple tree by him.

She was almost within his reach when he stumbled and fell, his foot twisted underneath him, caught in some obstacle hidden by the snow. He tried to move his foot but it was jammed, and he knew suddenly, by the sharpness of the pain biting his ankle, that what had trapped him was the jagged split stump of the old apple-tree he had felled that afternoon [1].

In his haste to be near his dear young apple tree, Buzz does not remember that close to his darling young apple tree there

are the remnants of his brutal action. The thick snow has covers them perfectly. The hidden trap is waiting for the apple tree killer. The collaborative action of the “jagged split stump” and the thick snow is successful to ensnare one of Buzz’s legs. The pain of Buzz’s clamped foot represents just a small scale of the old apple tree’s pain when it is brutally chopped down by Buzz.

Buzz, the victim of his own ruthless action, unsuccessfully tries to free his food from the trap: “every effort that he made only succeeded in imprisoning the foot still more firmly in the grip of the trunk” [1]. Even when he tries to grope for something to help him free his ensnared food, what he finds on the ground around him is the fallen remnants of his previous brutality. Nothing can be used to free his foot that is stuck in the gaping hole in the stump of the old apple tree. The collaborative retaliation is successful.

Buzz begins to realize his position as a helpless and hopeless victim of his own previous action: “He would have to lie there all night, held fast in the clutch of the old apple-tree. There was no hope, no escape, until they came to find him in the morning” [1]. He is now like the old apple tree that cannot do anything to escape from the sad fate of being chopped down by the authoritarian owner. Whatever calculation of help that may rescue him, the result is very pessimistic. The earliest possible person to find him lying there in the freezing weather is the house helper, if she comes the next morning.

Meanwhile, nothing can be done by Buzz to save himself except lying alone and lonely in the dark above the pile of snow and showered with the incessant falling snow “He sank deeper, ever deeper into the snow, and when a stray piece of brushwood, cold and wet, touched his lips, it was like a hand, hesitant and timid, feeling its way towards him in the darkness” [1]. The retaliation is slow and painful. Facing death without any chance to avoid it is scary. Buzz gets the slow but sure punishment. Any moment drives him closer and

closer to the end of his life in the cold and dark garden near his favorite young apple tree that cannot do anything to help him. Retaliation is always painful.

3 Conclusion

The long short story entitled “The Apple Tree” written by Daphne du Maurier clearly shows that the wronged environment can retaliate to the wrongdoing person. The retaliation has a subversive nature in which the effect of retaliation is as severe as or may be more severe than the wrongdoings. The old apple tree who has finally been able to show its ability to produce abundant fruits is still scornfully underestimated by the patriarchal owner, Buzz, only because the old apple tree reminds him of his late wife to whom he remembers with a growing dislike. The intense dislike is realized in felling the old apple tree by himself and giving the logs as firewood to the lady owner of the local café to get full admiration. Supported by the winter season with its early darkness and heavy falling of snow, the retaliation takes place. The “jagged split stump” of the old apple tree which is covered by the thick snows becomes a hidden trap that successfully ensnared one of the feet of the widower ending in his hopelessly and helplessly waiting for the end of his life alone and lonely in the freezing darkness of winter. Thus, selfish brutal action of the patriarchal widower to the innocent old apple tree results in a subversive retaliation from the environment.

References

1. Maurier, D. du. *Apple Tree: a short novel and several long stories*. (n.d.).
2. BYJU’S. “Meaning and Functions of Environment.” Retrieved January 25, 2023, from <https://byjus.com/commerce/meaning-and-functions-of-environment/> (n.d.).

3. Kenney, W. P. *How to Analyze Fiction*. Monarch Press. (1966).
4. McNulty, B. "Elements of setting: How to create a vivid world." Retrieved January 24, 2023, from <https://www.nownovel.com/blog/elements-setting/#:~:text=The elements of setting – time,novel feel real and alive> (n.d.).
5. Carpenter, C. "Discover The Basic Elements of Setting In a Story." <https://www.writersdigest.com/improve-my-writing/discover-the-basic-elements-of-setting-in-a-story> (2012).
6. Smith, J. "What is the Setting of a Story? 5 Functions of Setting in Literature." <https://writers.com/what-is-the-setting-of-a-story> (2022).
7. Kumar, R. "Revenge, Avenge, Retaliate, Vindicate- How to use them in sentence." Retrieved January 25, 2023, from <https://www.vocabeasy.com/2020/04/revenge-avenge-retaliate-vindicate-how.html#:~:text=1.,done something bad to you.> (n.d.).
8. Holman, C. H. *A handbook to literature*. Bobbs-Merrill Education Pub. (1980).
9. Johnson, Greg and Arp, T. R. *Perrine's Literature: Structure, Sound & Sense*. Cengage Learning. (2018).
10. "Conventional Symbols in Literature." Retrieved February 3, 2023, from <https://www.dvusd.org/cms/lib/AZ01901092/Centricity/Domain/2891/Gawain Symbols.pdf>. (n.d.).
11. Ferber, M. *A Dictionary of Literary Symbols*. Cambridge University Press. (1999).
12. Foster, T. C. *How to Read Literature Like a Professor, Revised Edition: A Lively and Entertaining Guide to Reading Between the Lines*. HarperCollins Publishers. (2014).

13. Aster, H. "Symbolism of Seasons in Literature: Explained." seasons/#:~:text=Many authors of literary works,carries ingrained meanings and associations. (2021).
14. "Glossary of Traditional Symbols in Western Literature." (n.d.). https://msmittchellsclasses.weebly.com/uploads/4/6/7/4/4674576/a_glossary_of_traditional_symbols_in_western_literature.pdf. Retrieved February 3, (2023).
15. George, M. W. *The Elements of Library Research. What Every Student Needs To Know*. Princeton University Press. (2008).
16. Creswell, J. W. *Research design: Qualitative, quantitative, and mixed methods approaches*. SAGE Publications. Inc. (2009).
17. Beard, A. *Texts and Contexts. Introducing literature and language study*. Routledge. (2004).

Local Coastal Governance in Addressing Climate Change Issues: A Case Study at North Pekalongan, Central Java, Indonesia

Dani Mohammad Ramadhan^{13*}, *Bayu Agung Prabowo*¹

¹Social Anthropology Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This study aims to seek how North Pekalongan Governance responds to the climate change as well as keeping their accordance to the higher government policy. Using qualitative method by interviewing several government actors, the results shows that in restrictive bureaucracies, the non-government actors play significant role in tackling climate change issues by acting outside government bureaucracy system while keeping close relations with local government.

¹³ Corresponding author: danimr@lecturer.undip.ac.id

1 Introduction

Indonesia, like any other country around the world, is impacted by climate change. Many attempts to reduce, mitigate, and/or altogether avoid the impacts of climate change were taken by the Indonesian Government. For example by initiating National Action Plan for Climate Change Adaptation (RAN-API)[1]. This particular report was then adopted by every sub-national government, in the form of a Sub-National Action Plan for Climate Change Adaptation (RAD-API). According to Mukhlis and Perdana [2], several cities prioritized implementing action plans for climate change. There were eight cities in total; Semarang City, Bandar Lampung City, Blitar City, Tarakan City, Malang Regency, Batu City, Malang City, and Pekalongan City.

Among those cities, Pekalongan City sits in a somewhat unusual position in facing climate change. First, the Adaptation Fund report [3] stated that governance-wise, Pekalongan City does not yet have a comprehensive climate risk assessment. Second, in terms of geographical position, Pekalongan City is located in the northern part of Java Island just below the Java Sea, this makes Pekalongan City vulnerable to sea level rise (SLR), historical trend shows that Northern Pekalongan facing 0.6-0.8 cm rise in sea level annually, in 2030, the number is projected to increase up to 1.5 cm annually, in the business-as-usual scheme it is projected that in the year 2100 will affect 913.8 Ha area within 1.63-2.01 km distance from the city coastline [3]. Moreover, the impact of climate change not only comes in the form of sea level rise, but there was also land inundation caused by river flooding, and low precipitation levels that could lead to an increase in prolonged drought and water scarcity. Third, Pekalongan City has been recognized by UNESCO as part of Creative City Networks in 2014, thanks to its well-known “batik” traditions. The tradition of batik as a process as well as a cultural product is also recognized as World Intangible Cultural Heritage by UNESCO in October 2009. This cultural

significance, therefore, is facing uncertainty by the effects of climate change field [4].

This article then, will focus on how Pekalongan City governance operates at the city and sub-city level to hinder, or at least respond to the projected impact of climate change. We are using the Anthropology of Policy approach to uncover the interplay between policy implementations and institutions, cultural norms, or local practices. We also analyze the ways policies are contested, resisted, or negotiated by various stakeholders [5].

2 Research Method

This study adopted a qualitative approach to examine how Pekalongan City as well as its sub-city unit governs climate change problems. As for the data gathering process, we interview related government units such as Regional Planning Agency (BAPPEDA), sub-city government unit (Kelurahan Kandang Panjang), and local stakeholders. We also observe how local citizens responded to several policies implemented by the government. In addition, we also gather insights from government planning documents.

3 Results and Discussion

3.1 Pekalongan City Climate Governance: From Central to Local

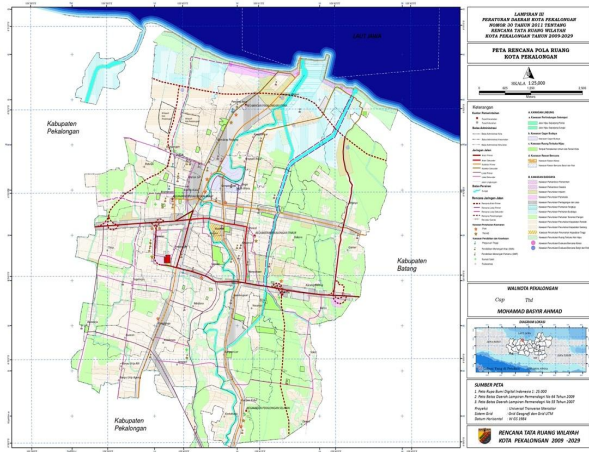


Fig. 1. Pekalongan City Spatial Plans (BAPPEDA Kota Pekalongan, 2010)

In general, Pekalongan City's climate governance is shown in its spatial plans (fig. 1). This spatial plan refers to the mid-term development planning document that prepared by City Government every five years¹⁴, that also should refer to the long-term development planning document called *Rencana Pembangunan Jangka Panjang Daerah (RPJPD)* that is prepared every 20 years. Every single city in Indonesia should create its development planning documents, both every five, and 20 years. In addition, they also should refer to its provincial development plan, which also refers to the national development plan (fig. 2).

¹⁴ Rencana Pembangunan Jangka Menengah Daerah (RPJMD)

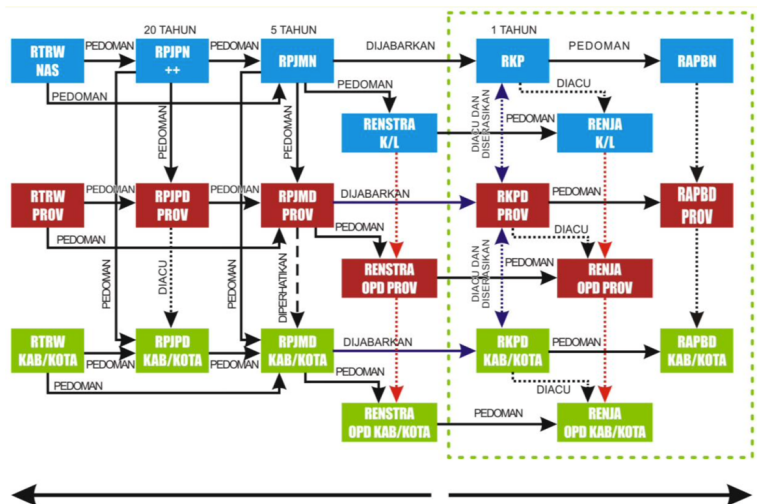


Fig. 2. The Interconnectedness of Development Planning Documents (Source: BAPPEDA Kota Pekalongan)

This established planning and development process is unfavorable, even by internal government officials. Policy analyst in Bappeda Pekalongan City, David (*pseudonym*), said many times that the usual bureaucratic management processes, such as rigid coordination between government units and a hierarchical way of working, limit the capacity of the government itself to be responsive in often tackling immediate and urgent problems. For decades, the Indonesian government has been based on the Weberian bureaucratic system [6], marked by several characteristics, among others: a. Every government worker is organized by a set of policies so that everyone has their scope of work based on written procedures, as opposed to a verbal agreement, b. Government workers are categorized into a set of specializations (horizontal) and hierarchies (vertical), and c. Professionalism is strictly separated from the personal relations [7].

This system has several implications; *first*, as mentioned before, creating a slow decision-making process due to many government units having a role in a single problem and each unit waiting for their instructions -legally- to be able to

contribute to the said problems. *Second*, as many units have a role in each problem, frequently, their authority is overlapped, creating a culture of avoidance or reluctance in their working process. Each worker acts very carefully to avoid working outside their authority, which usually leads to waiting for instructions from their leaders, making the problem take longer to solve. And *third*, this bureaucratic process creates a policy-compliance working habit instead of a solution-based one. Many government workers lost touch with the humanistic aspects of public service, leading to the loss of public trust in government service [7].

As a result, the climate governance in Pekalongan City is centered on infrastructural development as shown in spatial plans. Even infrastructural-based development is centered on economic aspect, rather than climate mitigation. If we look closely at the spatial plan (fig. 1), the northern areas of Pekalongan City were expected to become a tourism and fisheries area. Although several climate-related development planning were mentioned, the details are not mentioned in RPJMD. Again, in their latest RPJMD, climate-related issue is only translated as rob flood, so they specify their development plan to only tackle rob flood in a spatial plan.

3.2 Rendering Technical and Trusteeship as a Way Out Strategy

As mentioned before, the rigid governance in Pekalongan City makes their development plan seems unrelated directly, or unresponsive to, the climate change issues. This is not ideal for Pekalongan City because of its rapid climate change impact, but we also cannot wholly blame the local government because they only “follow the order”. A way-out strategy to keep taking actions facing climate change, while still in-the-rules is to open a collaboration with NGO that operate outside “the rules”.

Pekalongan City Government then initiated a collaboration with Kemitraan Partnership and Adaptation Fund in 2016. According to David, our informant, this collaboration helps

the government to break down the climate change-related problems faced by Pekalongan City. This is useful on two sides: a. the government cannot recognize problems caused by climate change as the majority of government officials, in terms of qualifications, do not qualify as an ecologist, environmentalist, or any other climate problems related field. And b. therefore, they cannot pinpoint precisely what is the problem, let alone the solution to climate change problems. This is what Tania Li [8] means by *rendering technical and trusteeship*. *Rendering Technical* is the construction of problems in a manner that is amenable to technical diagnosis and solutions while not mentioning parts that do not fall neatly under technical calculations, while *trusteeship* is the commitment by an actor to improve another's capabilities [8].

A set of solutions is then offered by Adaptation Fund to tackle climate change problems (Table 1). They categorized the solutions into three categories: safekeeping, surviving, and sustaining. Safekeeping solutions focused on the protection of local communities facing rob floods by strengthening the infrastructure. Surviving solutions focused on the reactivating the institutional as well as governmental aspects, while “sustaining” solution focused on local livelihood and quality of life aspects. Those programs were seen as a total solution that is successfully integrating infrastructure and social aspect of climate change problems.

Table 1. An Overview of Programs Offered by Adaptation Fund for Climate Change Problems in Pekalongan City

Safekeeping	
Enhancing protection along the coastal line of Pekalongan City.	6 kilometres of Mangrove Ecosystem Established.
	300m Parapet at Slamaran Beach in <i>kelurahan</i> Degayu constructed.
	Coastal embankment (geo-tube/sand trap) at Kandang Panjang established.
Surviving	

<p>Enhancing coastal community capacity in developing and implementing Local Climate Change Adaptation Action Plan (RAD-API), climate change information system, and Climate Smart Initiative.</p>	<p>Pekalongan City Climate Working Group reactivated.</p>
	<p>Climate working group established and functioning in each of the 8 target <i>kelurahan</i>.</p>
	<p>Enhancing coastal community capacity in developing <i>kelurahan</i>'s information system and implementing the ensuing climate change adaptation actions.</p>
	<p>Engaging youth groups and building their capacity to become Agents of Change in climate change adaptation actions of Pekalongan City.</p>
	<p>RAD API developed based on Pekalongan City Climate Risk Assessment and Climate Coastal Impact.</p>
	<p>Strategy to integrate CCA into local government planning process (annual work plan or mid-term development plan of city) is developed.</p>
	<p>Innovative and collaboration adaptation actions are implemented in collaboration with private sector, Government bodies and NGO, and also evaluated for future reference.</p>
	<p>Climate change training and knowledge sharing conducted.</p>
	<p>Knowledge product, Advocacy materials published and shared.</p>
<p>Local knowledge sharing network established.</p>	
<p>Strengthening vertical</p>	<p>Enhanced provincial capacity to develop RAD API.</p>

<p>coordination by enhancing provincial government's capacity in mainstreaming climate change adaptation and resilience into Central Java Province development plan.</p>	<p>. Appropriate strategy to integrate CCA into Provincial government planning process is developed.</p>
<p>Strengthening vertical coordination and collaboration between national and local government in climate adaptation.</p>	<p>. Knowledge product in the form of Handbook on how to use SIDIK for risk assessment at coastal city, targeted for local government, NGOs, and civil society organizations. . Strengthened vertical coordination and collaboration between national and local government.</p>
<p>Sustaining</p>	
<p>Improving community's resilience through initiation of alternative livelihood and improvement of sanitation facility.</p>	<p>. Aquafarming in mangrove ecosystem developed and implemented by community. . Mangrove ecosystem improved and involving wider participation of affected coastal community of Pekalongan City. . Improved cultural economy through application of ecological batik using mangrove based colouring product. . Improved food security through the application of urban farming as</p>

	alternative to conventional agriculture process
	Developed circular economy through initiation of integrated waste management system and processing.
	Improved sanitation facility in 8 target <i>kelurahan</i> to mitigate risks of waterborne disease.

At the sub-city level, because there is no climate change governance before, the effort made by Adaptation Fund was seen as an absolutely perfect solution, the locals just trust the process made by the NGOs. When we asked the locals about the specific programs implemented by the officials from Adaptation Fund, they have no idea at all, but they believe all the effort made is for their good.

4 Conclusions

The changing climate narrative from the Government of Indonesia, at the provincial, or even the city level, does not directly translate to action. In general, development action in Indonesia is somewhat rigid and requires interconnectedness from central to local government. The way out, as practiced by the government of Pekalongan City, is by collaborating with NGOs. Pekalongan City government proves that the substantial efforts to tackle climate change issues come from outside the “system”.

References

1. BAPPENAS, *National Action Plan for Climate Change Adaptation (RAN-API)*, BAPPENAS (2013).
2. M. Mukhlis, R. Perdana, *A Critical Analysis of the Challenges of Collaborative Governance in Climate Change Adaptation Policies in Bandar Lampung City, Indonesia*, Sustainability 14, 4077, (2022).

3. Adaptation Fund, *Safekeeping, Surviving, Sustaining towards Resilience: 3S Approach to Build Coastal City Resilience to Climate Change Impacts and Natural Disasters in Pekalongan City, Central Java*, <https://www.adaptation-fund.org/project/>, (2021).
4. UNESCO, *Pekalongan Creative Cities Network*. UNESCO, <https://en.unesco.org/creative-cities/pekalongan>, (2014).
5. C. Shore, S. Wright, *Anthropology of Policy: Perspectives on Governance and Power*. London: Routledge, (2003).
6. Suwarno, *Birokrasi Indonesia: Perspektif Teoritik dan Pengalaman Empirik*. UNISIA Vol. XXXI, No. 69, pp. 254-261, (2008).
7. M. Surur, *Birokrasi Weberian: "Proportional Approach"*, Madani: Jurnal Politik dan Sosial Kemasyarakatan, pp. 86-104, (2019).
8. T. M. Li, *The Will to Improve: Governmentality, Development, and the Practice of Politics*. Durham: Duke University Press, (2007).

Overtourism and Global Challenges on Environmental Issues: A Case Study of Japanese Tourism

Wulan Sekarani^{15*}, *Arsi Widiandari*¹

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Overtourism is a term that has been used since 2016 which defined as the phenomenon of the increasing number of tourists which has an impact on the discomfort of the local community and or tourists in the area. The negative impacts of overtourism consisting not only in the form of direct impacts on humans, but also include impacts on the environment around these destinations. Japan as one of the countries with the highest levels of tourism, especially in its big cities which have well-known tourism destinations, became inevitable of this issue of overtourism which also has a major impact on its environment. This study aims to identify the impact of overtourism on the environment in several major cities in Japan, namely Tokyo, Kyoto, Hokkaido and Okinawa. This study uses the case study method by collecting cases regarding overtourism in Tokyo, Kyoto, Hokkaido and Okinawa within the year 2000 to 2020, and identifying the impact that occurs as a result. The results show that overtourism in the four big cities in Japan has a negative impact on the environment such as an increase in tourist waste, threats to the security of historic sites and objects, and damage to facilities and infrastructure. This study is expected to at least has an implication of providing new data regarding the continuity between overtourism and environmental issues with a focus on Japan in Tokyo, Kyoto, Hokkaido and Okinawa.

¹⁵ Corresponding author: wulansekarani@students.undip.ac.id

1 Introduction

Globalization encourages the development of international tourists, where a tourist visits another country for various activities. The World Tourism Organization (WTO) defines tourism as the activities of persons travelling to and staying in places outside their usual environment for not more than consecutive year for leisure, business, and other purposes (WTO, 1995). From the macro side, tourism itself is a sector that can provide benefits for the country. These benefits include creating employment opportunities, improving the quality of life, education, and others. Japan is one of the countries that experienced a positive impact on the economy, where the tourism sector contributed to an increase in GDP of 359 billion USD, making it the third largest market in the world after America and China (JETRO, n.d.). From 2011 to 2019, Japan has consistently increasing in the number of foreign tourists visiting Japan, although in 2020 the number dropped dramatically due to the Covid-19 outbreak that hit the world.

The increasing amount in international tourists cannot be separated from several factors, including bilateral relations between countries, the presence of Low Cost Carrier (LCC), and also ease of visa processing (visa exemption). Although it has many positive impacts, the large increase in tourists could also causes another problem, which is then called overtourism. The word “Overtourism” began to appear in public in 2016, 'overtourism' can be defined as "the impact of tourism on a destination, or parts thereof, that excessively influences perceived quality of life of citizens and/or quality of visitors experiences in a negative way". (““Overtourism”?– Understanding and Managing Urban Tourism Growth beyond Perceptions, Executive Summary," 2018).

The phenomenon of overtourism is also often seen in Japan. Kyoto is one of the cities where overtourism occurs. A number of tourists both domestic and international filled the station and also the bus stop and resulted in very long queues.

In addition to Kyoto, Hokkaido Prefecture is also a place that suffers from Overtourism. In winter, Hokkaido becomes a destination for those who want to enjoy skiing. A number of new inns were established in order to respond to the accommodation needs of tourists. In southern Japan, Okinawa is also a target area for tourists. The prefecture, which is famous for its beautiful sea, had experienced serious conditions due to a surge in the number of tourists visiting.

In this study, we tried to focus on the situation of overtourism that occurs in several cities in Japan by looking at the environmental point of view. The focus of this research is to reveal how the impact of the tourism sector can also have a negative impact, in addition to positive feedback that is also obtained such as economic, educational and social improvements. Japan has several places affected by overtourism such as Tokyo, Kyoto, Okinawa and Hokkaido which all four have tourism attractions both in terms of cultural wealth to natural beauty. We tried to show some of the negative impacts caused by Overtourism that occurred in Japan. This study does not intend to compare one with another. The data extraction process in this study was carried out by taking several sources related to the phenomenon that occurred in the four cities, within the period 2000 to 2020.

2 Result and Discussion

2.1 Tokyo

As the capital city of Japan, Tokyo is the most densely populated city in the country. This city is the center of administration, government, economy as well as several other aspects of life, including as one of Japan's leading tourist destinations. In 2017, Tokyo generated 5.8 trillion yen and provided employment opportunities for 853,997 people from the tourism sector (Tokyo Tourism Industry Promotion Action Plan, 2019). The number of tourists coming to Tokyo has doubled in the last 10 years, where the most activities

carried out by tourists in Tokyo are enjoying Japanese specialties, followed by other tourist activities such as visiting traditional buildings, exploring high-rised buildings etc. Based on data released by the Tokyo Metropolitan Government in 2017, Shinjuku (Okubo), Ginza, Asakusa, Shibuya and Akihabara are the favorite destinations for tourists.

Halloween is a momentum that has attracted the attention of many young people around the world. In Japan, Halloween celebrations are generally centered in Shibuya. This event in Shibuya is quite appealing not only to young Japanese people, but also international citizens and tourists in Japan. The problem occurred on the day after the Halloween celebration, where piles of garbage from leftover drink bottles, plastics and even parts of Halloween costumes polluted the Shibuya area where the party was celebrated. Volunteers were even deployed to participate in cleaning up the remaining garbage of the costume party (The Japan Times, 2016). In 2018 there was a riot during a Halloween party in Shibuya, where a group of drunk people rolled over a car. In 2019, shops operating near Shibuya's Halloween celebration center were banned from selling alcoholic beverages. In a statement published in The Asahi Shinbun (2019), this time it has a slight positive impact, where the amount of waste generated during the Halloween celebration is only half of the amount in the previous year.

From this incident, we can see how a celebration that has the potential to bring in a large number of visitors can have an impact on the amount of waste produced. Although there are some Japanese people who volunteer to clean the area, it seems that there needs to be full awareness from visitors to participate in protecting the environment.

2.2 Kyoto

As one of the biggest tourist destinations in Japan, Kyoto is widely known for its cultural heritage. From the many

historical sites such as the temples and shrines, and the *geiko* who are still active in every day activities. With the number of tourists reaching 87 million in 2019 alone [Statista, 2022], Kyoto is unavoidable of overtourism. According to research from the Kyoto City Tourism Association (KCTA), locals often have difficulty in carrying out their daily lives because they have to wait for long queues for buses. In addition, tourists also often leave garbage in various places and take photos in private, residential areas that make locals feel very uncomfortable [Here Magazine, 2021].

Even with the impact of overtourism in Kyoto is mainly about tourists's bad manner, enviromental damage is also difficult to avoid. Arashiyama Bamboo Groove, a UNESCO World Heritage, is faced with the behavior of tourists who carve their names on the bamboos, as if to leavea mark likely the same as in love locks in Paris. As reported from The Straits Times (2018), at least 100 bamboo trees were found carved in English, Chinese and Korean alphabet. Bamboo trees are connected by the roots and if one is damaged, the other will also get affected. In response to the incident, Arashiyama's management decided to cut down the trees that had been defaced. They also put up several notices in multiple languages to warn the tourist and raised the fence so that it's harder for tourists to reach the bamboos.

Although the impact of overtourism in Kyoto is dominated by local discomfort over tourists' manner, Kyoto's environment also faces similar problems with damage to tourist sites. With this, unilateral efforts in dealing with damage by the managers alone are clearly not enough, tourists awareness is also needed to maintain this destinations.

2.3 Hokkaido

As an island located at the top of Japan, Hokkaido is often become the main destination for tourists looking for ski sports attractions in nature that is still very well preserved. With its several volcanoes, this area is also famous for natural hot

springs (*onsen*) and various natural landscapes that are quite well preserved. The Ainu as the main inhabitants of Hokkaido also brought and preserved much of their culture to this day, along with other Japanese cultures, as well as modern cultures. This makes Hokkaido not only rich in beauty and natural attractions, but also has an abundant culture. [Budgen, 2023]

It is said that over 2.2 millions of visitors came in 2018 and roughly around the same number annually, Biei became one of the main tourist destinations because of its natural landscape. But for the roughly 10,000 locals, the visitors could be a big challenge. There have been reports of discomfort among local residents of Biei, particularly among the farmers of these lands. The main problem comes from the attitude of tourists who often trespass land owned by local residents just to get photos which results in damaging the crops. There have also been reports of illegal drone flights over private lands. Reporting from The Nation (2023), a 35-years-old man who runs a farm in Biei said "if pathogens or pests stuck to people's shoes are brought into the fields, I can't calculate the damage it would cause to crops".

Due to these threats, Biei local residents took several countermeasures, among which they decided to cut down the "Philosophy Tree", one of a popular photo spot, in the hope of reducing the number of tourists who come. In addition to the reasons, the tree is considerably already too old and at risk of falling at any time. The tree finally began to be cut down on February 24, 2016 and was completed the next day [The Mainichi, 2016]. Aside from that, a group of farmers in Biei decided to start a crowd funding project conducted through the website "Janpakuru Funding", a multi-lingual website, with the title "Protecting the Countryside, Creating Harmony Between Visitors and Farmers! Making Biei the Best Place it can be!". The donations are later used to create signage that has the land owner's name as well as letting visitors donate

directly to the farmer through a QR code. This project raised 1 million yen in only 3 days. [ACN Newswire, 2016]

In Hokkaido itself, we can see that the problem of overtourism also has a significant influence on its environment. The large number of tourists with bad behavior is a threat to the preservation of its beautiful land. After several complaints about tourists trespassing to take photos and flying drones through these lands, finally the local community made a decision by making a project to re-educate the tourist, even cutting down a tree that is its main tourist attractor.

2.4 Okinawa

Located on the southernmost side of Japan, Okinawa is a prefecture that is rich in natural beauty and unique culture. Okinawa's climate is slightly different from most parts of Japan, making Okinawa one of Japan's leading destinations both domestically and internationally. The Okinawa Prefectural Department of Culture, Tourism and Sports announced that in 2019, Okinawa received 10,163,900 tourists which equates to an increase of 3.2% from the previous year (Ryukyu Shimpo, 2020).

With the beauty of the sea, coastal tourism is often a favorite destination for tourists visiting Okinawa. This causes overdevelopment, especially in the development of tourist sites and hotels along the coast which is prone to causing coastal erosion and increasing tourist waste that could endanger prefecture-wide marine life. According to a survey addressed to Ishigaki residents, 70.1% of the public are worried about the damaging of surrounding environment caused by erosion has an impact on the death of corals and other species. Ryukyu Island and Zamami Island are also the areas most affected by the increase in tourist waste, mainly plastic, which is inadvertently consumed by marine life and then also consumed by humans by the plastics entering the food chain. [Asia Times, 2018].

Another famous destination in Okinawa is Iriomote Island, one of the UNESCO World Heritage which is home to hundreds of endemic cats of Iriomote with the number of visitors reaching up to 290,000 people in 2019. Unfortunately, the high level of tourists on this island poses a major threat to the Iriomote cats which is now an endangered species with an estimated 100-150 individuals left on the island. With the number of tourists reaching 2,400 per day pre-pandemic, there have been several traffic incidents that resulted in the killing of around 5-10 Iriomote cats each year. In response to this incident, the Japan Tiger and Elephant Fund (JTEF) initiated the construction of underpass passages and made a warning sign at a maximum speed of 40 kilometers-per-hour along the highway [Hakai Magazine, 2019]. From local government records, in 2020 when the Island was closed, there were no similar incidents. However, as many as 8 Iriomote cats were again found dead on the streets in 2021 to 2022 [TTG Asia, 2023].

3 Conclusion

In the era of globalization, tourism is one of the largest foreign exchange contributor sectors and economic drivers of countries that have various tourist attraction, but overtourism is prone to emerge along with the increasing number of tourist. Not only it has negative impact on the local community, overtourism also has a worrying impact on its environment. In Japan, overtourism is also unavoidable especially for Tokyo, Kyoto, Hokkaido and Okinawa, being one of the tourists's top destination choice. The impact of environmental damage due to overtourism in these places can be seen from the cases such as the problem of garbage at Halloween celebrations in Shibuya (Tokyo), defacing of bamboo trees in Arashiyama (Kyoto), trespassing and destruction of corps in Biei (Hokkaido), and coastal erosion and threats to cats on Iriomote Island (Okinawa). In response to existing cases, the government, local managers and local

residents have made various efforts to overcome the existing damage. However, the negative impact of overtourism will continue to exist if there is no awareness coming from the tourists themselves who visit the said location.

References

1. UNWTO, *Collection of Tourism Expenditure Statistics*, UNWTO Publication (1995)
2. JETRO, *Japan's tourism market expected to grow again post-corona*, JETRO Tourism Overview, (n.d.)
3. UNWTO, “‘Overtourism’? – *Understanding and Managing Urban Tourism Growth beyond Perceptions, Executive Summary*”, 4 (2018)
4. Tokyo Metropolitan Government, *PRIME Tourist Destination City Tokyo - Tokyo Tourism Industry Promotion Action Plan ~Key Initiatives for the Tokyo 2020 Games ~*, 21 (2019)
5. Kyodo, *Tokyo's volunteer spirit aids Halloween cleanup*, The Japan Times (2016)
6. The Asahi Shimbun, *Shibuya quieter as drinking ban kicks in weekend before Halloween*, The Asahi Shimbun (2019)
7. A. Arba, *Number of tourists visiting Kyoto Prefecture, Japan from 2009 to 2019*, Statista (2022)
8. F. Najmi, *What We Can Learn From Kyoto's Plan to Combat Overtourism*, Here Magazine (2018)
9. W. Sim, *Bamboo trees in Kyoto's iconic Arashiyama forest defaced by tourist*, The Straits Times (2018)
10. M. Budgen, *Hokkaido, Japan's wilderness, is a window onto diverse communities*, LifeGate (2023)
11. The Nation, *Overtourism ruffles feathers of Japanese locals*, The Nation (2019)

12. Mainichi Japan, *Popular 'Philosophy tree' in Hokkaido cut down due to unceasing tourist troubles*, The Mainichi (2016)
13. ACNN, *Combating Overtourism in Biei, Hokkaido; Start of a crowdfunding project by farmers to help re-educate visitors to the area*, ACN Newswire (2019)
14. M. Shingaki, *Okinawa tourist arrivals hit 10 million beating record for seventh-consecutive year*, Ryukyu Shimpo (2023)
15. H. Murayama, *Invasive bases and tourist hordes threaten Okinawa's environment*, Asia Times (2018)
16. R. Nuwer, *The Risky Fame of a Rare Island Wildcat*, Hakai Magazine (2019)
17. K. Wortley, *Okinawa limits access to Iriomote to protect indigenous cat*, TTG Asia (2023)

Diction based on Meaning in Indonesian Pop Songs with Environmental Theme by Ebiet G Ade

Genisti Arselia Gusmiarnum¹, Mujid Farihul Amin²

¹Department of Linguistics, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This research aims to describe the use of word choice or diction in Indonesian pop songs with environmental themes by Ebiet G Ade. This research is a descriptive qualitative research with listening and recording techniques. To limit the scope of the research, five Ebiet G Ade songs with environmental themes were

selected, namely *Menjaring Matahari*, *Berita Kepada Kawan*, *Do'a Sepasang Petani Muda*, *Untuk Kita Renungkan*, and *Masih Ada Waktu*. The results show the use of diction that contains conceptual meaning, connotative meaning, stylistic and affective meaning, reflection meaning and collocative meaning, associative meaning, and thematic meaning. Diction that contains conceptual meaning is used to describe the story contained in the song. Diction that contains connotative meaning is used to embellish expressions in song lyrics. Diction that contains stylistic and affective meaning is used to show the author's background. Diction that contains reflection meaning, collocative meaning, and associative meaning is used to abstract the situation and conditions in the story more deeply. The use of diction that contains thematic meaning is used to emphasize the message that the author wants to convey. Some diction that is often used is "tanah", "rumput", "batu", "laut", "mendung", "hujan", "matahari", "ilalang", "debu", and "api".

1 Introduction

Language is a human communication tool that has a big role in everyday life to convey messages based on thoughts and feelings [1]. This is in line with the formulation of Chaer which states that language is a system of arbitrary sound symbols used by social groups to communicate and cooperate [2]. In line with that, the definition of language as a form of speech content and a tool of the thinking process [3]. As a communication tool, language can be found in conversations, lectures, radio broadcasts, advertisements, and songs. This research will focus on the use of diction based on the meaning in five songs by Ebiet G Ade with environmental themes, namely *Masih Ada Waktu*, *Berita Kepada Kawan*, *Untuk Kita Renungkan*, *Menjaring Matahari*, and *Doa Sepasang Petani Muda*.

Songs are one of the genres of literary works that have aesthetic value in form and content. The aesthetic value in songs can be seen from the use of diction, figure of speech, and the content of the message [4]. This research will be conducted to describe the use of diction that contains certain

types of meaning in abstracting the message that the author wants to convey. The definition of diction is the choice of words that includes the understanding of the words used to convey an idea, how to group words and use appropriate expressions in various situations [5]. This shows that every diction contains meaning. According to the Kamus Besar Bahasa Indonesia, meaning is (1) meaning, (2) the intention of the speaker or writer, (3) the meaning given to a form of language, (4) the relationship between the symbol (symbol) and the reference or referent [6]. The types of meaning according to Leech (1997) are divided into seven, namely conceptual meaning, connotative meaning, stylistic and affective meaning, reflection meaning and collocative meaning, associative meaning, and thematic meaning [7]. The use of diction in relation to songs serves to embellish and deepen the meaning to be conveyed to the listener. To understand a meaning more deeply, an analysis of the use of diction is needed.

This research has relevance to previous research entitled *Makna Tematik dalam Lirik Lagu Karya Ebiet G Ade Sebuah Tinjauan Stilisika* conducted by Idham in 2020. The research used a descriptive approach method with heuristic analysis to obtain an in-depth analysis. The results showed that there is a choice of words that contain the meaning of figurative words in Ebiet G Ade's song lyrics. In addition, the choice of words used has figurative meanings that include religious themes, social themes, love, and the environment. This shows that the song has a close relationship with the reality of human society [8]. In contrast to these studies, this research will focus on the use of diction in Ebiet G Ade's songs with environmental themes.

2 Research Methods

This research is one of the studies that uses a qualitative descriptive approach. This means that all data found will be described. Described means that the data will be classified, taxonomized, and explained based on the research limitations that have been made. The techniques used are listening and note-taking techniques. The steps taken are to collect data after listening to five environmental-themed song lyrics by Ebiet G Ade. The next step is to record the choice of words (diction) used in the preparation of song lyrics. The data found will then be identified and classified using semantic theory of word meaning types, namely conceptual, connotative, stylistic and affective, reflective and collocative, thematic meanings. The data that has been analyzed will be drawn conclusions.

3 Result and Discussion

Use of Diction that Contains Conceptual Meaning

Word choice or diction that contains conceptual meaning is found in each of Ebiet G Ade's five songs. Some of these diction include "matahari", "rumput ilalang", and "bintang" (*Masih Ada Waktu*). Diction "bencana", "tanah", "kering", "bebatuan", "batu jalanan", "rerumputan", "gembala", "laut", "karang", "langit", "rumput" (*Berita Kepada Kawan*). Diction "panas", "lahar", "badai", "debu" (*Untuk Kita Renungkan*). Diction "kabut", "matahari", "mendung", "hujan", "basah", "muka bumi" (*Menjaring Matahari*). Diction "hujan", "pelataran", "mendung", "langit", "ilalang", "terbakar", "ladang", "sawah", "kekeringannya", "kemarau" (*Doa Sepasang Petani Muda*). The diction found is a form of abstraction from songs with environmental themes. The use of diction that uses conceptual meaning in this case means the choice of words whose meaning is in accordance with the referent or concept and has the freedom to stand alone. The

conceptual meaning of the diction used has a meaning that is in accordance with the meaning in the dictionary [9]. The use of the diction "rumput" in the lyrics of the song *Masih Ada Waktu* “kepada rumput ilalang, kepada bintang gemintang” means a type of weed plant with small stems, many types, stems with brushes, long narrow leaves. This describes the author's setting which is in a place where there is thatch grass. The author mentions the diction "thatch grass" as an object in writing the lyrics of the song. The use of the diction "bencana” (disaster) in the lyrics of the song *Berita Kepada Kawan* “Mengapa di tanahku terjadi bencana” means something that causes or causes distress, loss or suffering. In this context, the choice of the word disaster is a conceptual meaning used as the object of the expression of the question conveyed by the author. The use of the diction "matahari" (sun) in the lyrics of *Menjaring Matahari's* song “pekat hitam peralat menyelimuti matahari” contains the conceptual meaning of a star that is the center of the solar system, radiating heat and light to Earth and other planets that surround it. The choice of the word sun indicates something luminous or instructive. In this context, the enveloped sun means a hidden clue. The use of the diction "pelataran” (courtyard) in the lyrics of the song *Doa Sepasang Petani Muda* “duduk bersanding di pelataran” contains a conceptual meaning, namely the yard of a house, land that has been leveled. This means that the diction is used to explain the description of the place desired by the author.

Use of Diction that Contains Connotative Meaning

The use of word choices that contain connotative meanings in Ebiet G Ade's five songs is used to give both positive and negative taste values and bring out the reader's imagination. The diction in the song lyrics serves to create aesthetic value. The choice of words used can also have good or bad connotations [10]. Some diction that contains connotative

meanings are “perjalanan abadi” and “bintang gemintang” (*Masih Ada Waktu*). Diction “terguncang”, “bosan”, “bersahabat”, “rumput yang bergoyang” (*Berita Kepada Kawan*). Diction “bersih”, “cambuk kecil”, “menyapu bersih”, “banyak tangan”, (*Untuk Kita Renungkan*). Diction “kabut”, “pekat hitam”, “kelam”, “siramlah”, “diburu” (*Menjaring Matahari*). Diction “jeritan ilalang”, “jeritan di langit”, “luruh jatuh”, “basahi jiwa”, and “mencekam” (*Do'a Sepasang Petani Muda*). The use of the diction “bergoyang” (swaying in the lyrics of the song *Berita Kepada Kawan* “coba kita bertanya pada rumput yang bergoyang” contains connotative meaning, namely grass that is exposed to the wind and moves naturally. This connotes the law of nature that grass is a plant that cannot answer questions from humans, so humans cannot ask the grass what happened because those who can answer are themselves or other fellow humans. The diction “jeritan ilalang” (the cry of the weeds) in the lyrics of the song *Doa Sepasang Petani Muda* “kau dengar ada jeritan ilalang yang terbakar dan musnah” has a connotative meaning of the destruction of nature. The use of the diction “jeritan” (screams) connotes the non-acceptance of something, while the diction “ilalang” (weeds) describes one of the ecosystems that exist in nature. In this context, the diction “jeritan ilalang” (screams of weeds) abstracts the existence of a fire disaster.

Use of Diction that Contains Stylistic and Affective Meanings

The choice of words or diction that contains stylistic and affective meaning functions to give an effect or reaction to the reader [11]. This shows the use of language styles in songs. The use of stylistic and affective diction can make the song more beautiful than using ordinary words. Some of the diction used are “petik” and “bertemu matahari” (*Masih Ada Waktu*). Diction “dihempas”, “ditelan”, “bisu”, “bergoyang” (*Berita Kepada Kawan*). “menyapu bersih” (*Untuk Kita Renungkan*). Diction “kabut” (*Menjaring Matahari*). Diction “menjaga”,

and “jeritan” (*Doa Sepasang Petani Muda*). The choice of the word “dihempas” (slammed) in the lyrics of the song *Berita Kepada Kawan* “Tubuhku terguncang dihempas batu jalanan” contains stylistic and affective meanings, namely being deliberately thrown at something with the victim's weak condition. This can give the impression of a person's helplessness. The use of the diction “menyapu bersih” (wiped out) in the lyrics of the song *Untuk Kita Renungkan* “lahar dan badai menyapu bersih” has a stylistic meaning with the meaning of eradicating everything that exists. The diction contains a personification style or majas which animates something lifeless, namely lava and storms. This serves to provide an aesthetic effect in the song lyrics. The diction of “jeritan” (scream) in the lyrics of the song *Doa Sepasang Petani Muda* “kau dengar ada jeritan ilalang” shows the existence of a stylistic meaning in the form of personification majas, which gives an idea of the weeds that can scream.

Use of Reflective and Colloquial Diction

The use of diction that contains reflective and collocative meanings is used to provide a more detailed description related to the situation and conditions in the song [12]. The use of diction includes (“matahari” and “bintang gemintang”), (“tanah”, “bebatuan”), (“laut”, “karang”, “ombak”), (“langit”, “matahari”) in the lyrics of the song *Berita Kepada Kawan*. Diction (“anugrah”, “bencana”), (“asap”, “panas”, “lahar”, “badai”) in the lyrics of the song *Untuk Kita Renungkan*. Word choice (“kabut”, “pekat”, “hitam”, “kelam”), (“mendung”, “hujan”, “basah”, “deras”, “siram”) in the lyrics of *Menjaring Matahari*. Diction (“hujan”, “mendung”, “langit”), (“terbakar”, “musnah”), (“ladang”, “sawah”, “minum”, “kekeringan”, “kemarau”) in the lyrics of the song *Doa Sepasang Petani Muda*. The use of several dictionaries that contain reflective and collocative meanings are the sun and the stars. The two dictionaries are interconnected with each other and are in the same field of meaning, namely

celestial objects. The diction of “laut”, “karang”, and “ombak” contain reflective and collocative meanings with the same field of meaning, namely the ocean. The use of the diction of “asap”, “panas”, “lahar”, and “badai” contains reflective and collocative meanings that have the same field of meaning, namely the impact of volcanic eruptions. The word choices “mendung”, “hujan”, “basah”, “deras”, and “siram” contain reflective and collocative meanings that have the same field of meaning, namely water. The use of the diction of “ladang”, “sawah”, “kekeringan”, and “kemarau” have the same field of meaning, namely fields.

Use of Diction that Contains Thematic Meaning

Word choice or diction that contains thematic meaning is used to abstract the core content of the message that the author wants to convey [13]. The use of this diction usually involves diction that contains associative meaning, which is the meaning of using diction with circumstances outside the language. The diction used contains thematic meaning, namely religious and environmental themes. This can be seen in the words “batin”, “jiwa”, “hati”, “tulus”, “ikhlas”, “perjalanan abadi”, “hikmah”, “bersyukur”, “waktu”, “kasih-Nya”, “kehendak-Nya”, “catatan-Nya”, “bersujud” in the lyrics of the song *Masih Ada Waktu*. The use of diction “menyedihkan”, “menangis”, “sedih”, “mati”, “tuhan”, “dosa”, “tanah”, “kering”, “bebatuan”, “batu jalanan”, “kering rerumputan”, “gembala kecil”, “bencana”, “laut”, “karang”, “ombak”, “matahari”, “langit”, “alam”, “rumput” in the lyrics of the song *Berita Kepada Kawan*. The use of diction “bersih”, “suci”, “lahir”, “batin”, “debu”, “anugrah”, “bencana”, “cambuk kecil”, “sadar”, “asap”, “panas”, “lahar”, “badai”, “hukuman”, “isyarat”, “kekalutan”, “tega”, “nista”, “amal”, “dosa”, “kepada-Nya”, and “sujud” in the lyrics of the song *Untuk Kita Renungkan*. The use of the words “kabut”, “matahari”, “mendung”, “hujan”, “deras”, “basah”, “bumi”,

“siramilah”, “jiwa”, “kegalauan”, “terseret”, and “tertatih-tatih” in the lyrics of *Menjaring Matahari*. The diction of “hujan”, “pelataran”, “mendung”, “langit”, “ingkar”, “tegar”, “memohon”, “basahi”, “bumi”, “ilalang”, “terbakar”, “musnah”, “menangis”, “ladang”, “sawah”, “kekeringan”, “jiwa”, “putus asa”, “kemarau” in the lyrics of the song *Doa Sepasang Petani Muda*. In the five Ebiet G Ade songs that have been selected, it can be analyzed that each song contains environmental and religious themes. This shows the use of thematic meaning in word choice.

5 Conclusion

Based on the analysis above, it can be concluded that there the use of word choice or diction in Ebiet G Ade's environmental-themed Indonesian pop songs. Some diction that is often used are “tanah”, “rumput”, “batu”, “laut”, “mendung”, “hujan”, “matahari”, “ilalang”, “debu”, and “api” in five songs, namely *Masih Ada Waktu*, *Berita Kepada Kawan*, *Untuk Kita Renungkan*, *Menjaring Matahari*, and *Doa Sepasang Petani Muda*. Diction that contains conceptual meaning is used to describe the story contained in the song. Diction that contains connotative meaning is used to embellish expressions in song lyrics. Diction that contains stylistic and affective meaning is used to show the author's background. Diction that contains reflection meaning, collocative meaning, and associative meaning is used to abstract the situation and conditions in the story more deeply. The use of diction that contains thematic meaning is used to emphasize the message that the author wants to convey.

References

1. M. S. Hawari, *Analisis Pemilihan Kata pada Lirik Lagu dalam Album Aku Ingin Pulang Karya Ebiet G*, Sinastra Prosiding Seminar Nasional Bahasa, Seni, dan Sastra, 1

- (2022)
2. A. Chaer, *Linguistik umum edisi revisi cetakan keempat*, (Rineka Cipta Jakarta, 2014)
 3. K. Djojoseduroto, *Filsafat bahasa*, (Pustaka Book Publisher Yogyakarta, 2007)
 4. I. R. Julianto, *Diksi, Gaya Bahasa, Dan Citraan Lirik Lagu Para Pencari-Mu Karya Ungu (Kajian Stilistika)*, LINEA: Jurnal Bahasa, Sastra, dan Pengajaran 3(1), 56-63 (2023)
 5. G. Keraf, *Diksi dan gaya bahasa*, (PT Gramedia Pustaka Utama Jakarta, 2010)
 6. *KBBI (Kamus Besar Bahasa Indonesia) Edisi Keenam*. Online version of the dictionary, accessed on July 9, 2023, <https://kbbi.web.id/didik>
 7. G. Leech, *Prinsip-Prinsip pragmatik*. (Penerbit Universitas Indonesia Jakarta, 1997)
 8. Idham, *Makna Tematik dalam Lirik Lagu Karya Ebiat G Ade Sebuah Tinjauan Stilistika Widyabastra*, 8, 2 (2020)
 9. G. Nurhidayah, W. Tarmini, *Analisis Makna Asosiatif dalam Album Tutur Batin Karya Yunita Rachman*, Silampari Bisa: Jurnal Penelitian Pendidikan Bahasa Indonesia, Daerah, dan Asing 6(1), 176-187 (2023)
 10. Q. N. Cahyaningrum, S. Rejeki, *Makna Konotasi (Makna Afektif dan Asosiatif Slogan Kabupaten Bogor The City of Sport And Tourism*, Edutourism Journal Of Tourism Research, 3(02), 206–220 (2022)
 11. B. Tinambunan, *Lirik Lagu “Hanya Rindu” : Analisis Stilistika Dan Pemaknaannya*, Maret : Jurnal Pendidikan Kewarganegaraan dan Filsafat 1(1) (2023)
 12. S. Triastuti, *Ragam Makna Semantik pada Lirik Lagu Dunia Tipu-Tipu Karya Yura Yunita*, Lingua Rima: Jurnal Pendidikan Bahasa dan Sastra Indonesia 12(1) (2023).
 13. W. Nafrayuni, *Analisis Gaya Bahasa dan Makna dalam Lirik lagu Seven Oops*, e- Skripsi Universitas Andalas (2022).

Women and Nature: An Ecofeminism Study on The Practice of *Kawin Gantung* in Jrasah Village, Boyolali

Izmy Khumairoh¹, Salsabila Harinda Maharani¹

¹Department of Social Anthropology, Faculty of Humanities, Diponegoro University, Semarang, Indonesia

Abstract. Early marriage in Indonesia is still a phenomenon that has significant attention. Even though there have been changes in the rules of marriage regulations in Indonesia which make the requirements for marriage more rigid regarding the minimum age of marrying, early marriage still has a way to exist. It is maintained because marrying is seen as a way out of poverty. The case study in Boyolali District, Jrasah Village, shows a different variant of early marriage called "*kawin gantung*", how relationships are tied from a very young age to secure wealth in the future. From the research results, the urgency to have financial security from an early period was born because Jrasah Village is classified as an area with potential natural disasters (close to Mount Merapi). On the other hand, the issue of climate change is another factor in why early marriages are perpetuated because some of the people of Jrasah Village are dependent on tobacco products, whose harvest season is now increasingly unpredictable. In short, this research then provides a different picture of the Anthropocene era: not only environmental issues that are affected but also women's agency and the authority's right to control their lives.

¹ Corresponding author: izmy@lecturer.undip.ac.id

1 Introduction

Indonesian marriage has been regulated in the Law of the Republic of Indonesia No. 1 of 1974. In that article, *marriage* is defined as an emotional and physical relationship between a man and a woman who become husband and wife to create a family or household, and the minimum age for marriage is 16 for females and 19 for males. With the emergence of Marriage Law Number 16 of 2019, there was a revision of the minimum age requirement for marriage; both males and females are 19. Even so, early marriage in Indonesia still happens despite more strict regulations. It is documented in the research report of the Center for the Study and Advocacy of Protection and Quality of Life for Children (PUASKAPA), which collaborates with UNICEF, the Central Statistics Agency (BPS), and the National Development Planning Agency (Bappenas) in 2020, Indonesia is ranked 10th in the world with the highest number of child marriages world. The number of early marriages in Indonesia continues to increase; it is justified by the data from the Central Bureau of Statistics for 2020 shows that more than one million women aged 20-24 years have been married before 18, with a total of 1.2 million people.

On the other hand, there were also 61.3 thousand girls who had their first marriage before 15. In fact, according to the records of the religious court, in 2021, there were at least 65 thousand cases of requests for dispensation of child marriages, and in 2022, there were 55 thousand requests. Based on data from Komnas Perempuan, this dispensation has increased 7 times since 2016. Dispensation consistently used as an alibi for continuing to practice early marriage without looking at other impacts that might occur in the future. And the high number of dispensation, or the phenomenon of early marriage in Indonesia is, of course, not happen without reason. Various factors influence the high rate of early marriage in Indonesia, such as economic, cultural, and religious factors. Economic factors play a critical role in the

high rate of early marriage, especially in rural and isolated areas. According to Nurfaiza (2021), many cases of early marriage in rural Indonesia have occurred due to family economic factors that are no longer powerful enough to support the needs of their children, especially daughters. The easiest way the family can use to strengthen the economy is by marrying off their daughter. With the marriage, it was assumed that the burden on the family would be reduced because their daughter had become the husband's full responsibility. Most of these economic factors are also supported by local cultural factors, so the practice is continuously perpetuated.

In 2022, according to data compiled by the Head of the Boyolali Family Planning Population Control Service for Women's Empowerment and Child Protection (DP2KBP3A), 340 youths with Boyolali ID cards applied for dispensation to the Office of Religious Affairs (KUA) to marry. It is not a unique practice that this dispensation is manipulated for individuals who wish to get married but have not yet reached the minimum age for civil marriage. Boyolali is one of Indonesia's suspect areas with early marriage practices, especially among residents of the Jrahah area, one of the villages of Boyolali regency. It is located at the bottom of Mount Merbabu and directly across from Mount Merapi. Geographically, Jrahah Village can be categorized as the most isolated village compared to other villages in Boyolali Regency. In 2018, based on data reported by the KUA Selo, a subdistrict of Jrahah Village, out of 221 married women, 99 were married under 19. Early marriage, which still commonly found in Jrahah Village, is a custom known as *kawin gantung* (suspended marriage), a tradition of marrying off girls and boys who have yet to enter the age of puberty based on both parents' consent and is not valid in the eyes of state law. The purpose of *kawin gantung* initially is to preserve the reputation owned by both sides of the family, so they must have equal economic degrees, or one is higher than the other.

Kawin gantung tradition in Jarakah Village can be seen as an alternative practice to maintain social status. Besides its social function, *kawin gantung* is a coping strategy for the community to maintain wealth and natural disaster mitigation. It is supported by the geographical location of Jarakah Village, which is in the middle of Mount Merbabu and Mount Merapi, which are volcanic mountains. Also, due to global warming, which is increasingly impacting the environment, the knowledge of the Jarakah Village community about weather forecasts has been invalid for the last 5 years. Tobacco plantations, fields, and rice fields in Jarakah Village flooded due to irregular rainfall, significantly affecting their crops. In other words, their economic conditions became unstable. *This kawin gantung* research provides urgency and essential knowledge that other aspects contribute to Indonesia's high rate of early marriage practices, especially in isolated areas prone to natural disasters.

2 Result and Discussion

Early marriage in Indonesia has different forms and types in each region because it is heavily intervened by local culture and customs, including *kawin gantung*. According to a local informant, *kawin gantung* is a tradition that has existed since ancient times and functions to maintain social status. After matrimony, the two children will wait until they are about 15 years old before they are united and live a household life like any other married couple. Even though it looks like a traditional marriage, several things differentiate *kawin gantung* from other types of marriage. *Kawin gantung* depends on social needs rather than individuals, so it could be categorized as arranged marriage and early marriage because the bride and groom are underage and legally forbidden to marry. Nevertheless, the local community considers the practice of *kawin gantung* to be legal marriage even though

they did not register their marriage with the KUA and civil office.

However, the results of other examinations show that many did not register with the KUA after committing a *kawin gantung* because of their geographical location, which was very far from the center of government, including the KUA. Living precisely on Mount Merapi's slopes makes Jrasah Village the highest and farthest village in the Selo sub-district. As an implication, the people of Jrasah Village could not reach many public facilities due to distance, especially before 2000s. This isolated geographical location caused the people at that time not well educated about the urgency of registering in civil office as a legal resident of Indonesia with legal identity and marriage. Entering the early 2000s, the people of Jrasah Village began to embrace Islam, and the *kawin gantung* tradition slowly began to be abandoned. However, the practice of early marriage in Jrasah Village is still high because the Muslim community in Jrasah Village believes Islam does not provide a minimum age limit for marriage. If someone feels capable of marriage, they can marry at any age. However, if one is not old enough to marry according to Indonesian law, they will marry secretly and register their marriage with the KUA using dispensation. This phenomenon shows that even though *kawin gantung* is no longer performed at this time, early marriages still exist due to the support factor of the religion that was believed by the local community.

The look of *kawin gantung* today differs significantly from the *kawin gantung* years ago. However, the myth about the bad luck of refusing a proposal still makes the early marriage spirit very prominent. Amid the Jrasah Village community, if women get proposals, they must accept. According to a female local informant, there is a taboo for female rejecting proposals. If a girl or woman has been proposed to three times by the same or different threemen and all of the three proposals are rejected, then the girl or woman will forever be a spinster. Because of this myth, the Jrasah

female did not dare to refuse the proposals that came to them. These remains of tradition and knowledge are the reasons why early marriages still exist. Many predominantly female teenagers are getting married early, right after graduating from junior high school.

According to Kartika (2012), cultural factors are indeed an important determinant of the practice of child marriage in Javanese rural communities. Cultural and economic conditions also greatly influence the decisions women make to marry at a young age (Nobles & Buttenheim, 2008). Communities on the slopes of the mountains, including Jrasah village, have a different pattern of social life from the general society because they race against time and weather as an agrarian society in the mountains. They rely on nature through the agricultural sector, with the main commodities being tobacco and vegetables. As long as they live side by side with nature, the people of Jrasah Village always rely on the weather to carry out agricultural activities such as planting and harvesting. However, in the last 5 years, they can no longer predict the natural conditions and weather; for example, throughout 2017 – 2018, almost all of the rice fields in Jrasah Village flooded due to high rainfall, which impacted the farmers' tobacco yields. Throughout that time, very few farmers were able to harvest tobacco. Not only that, even after the flood incident, the farmers of Jrasah Village admitted that the unpredictable weather resulted in lower tobacco harvests from year to year.

Compared to the previous year, the harvest in 2022 there is a decrease of 0.8 per cent in tobacco output. It was caused by high rainfall and decreased interest of farmers because of the damage to natural conditions.

In addition to facing unpredictable weather, the people of Jrasah Village must also face geographical conditions across from the most active volcano in Indonesia, Mount Merapi. In the past year, Merapi has continued to show its eruptive activity, which has always worried the people near it, including

the Krakah Village community. As residents who live in natural disaster-prone areas, the people of Krakah Village certainly have various forms of natural disaster prevention and mitigation, and *kawin gantung* is one of them. In the 1930s, Krakah Village became one of the villages around Mount Merapi most badly affected by the eruption. Based on sources from esdm.go.id, this eruption caused the death toll to reach 1,370 people in around 13 villages around Mount Merapi. On the other hand, many livestock owned by residents also died due to the eruption of hot clouds from Mount Merapi. Historically, according to a local informant, the development of *kawin gantung* in Krakah Village also reached its highest rate in the early 1990s to early 2000s when Mount Merapi frequently erupted. Many families need additional people to manage their sources of income and wealth, especially in rice fields, and marriage can boost the availability of labour for agriculture and cultivation. The existence of this workforce provides guarantees for parents and provides psychological compatibility (Setiadi, 2021). Marriage then was used to maintain the regeneration of land ownership as the main source of income for families in Krakah Village. This reality shows that *kawin gantung* is used by the people of Krakah Village as a form of effort to maintain wealth and overcome unwanted conditions in the future.

The state's ignorance of the problem of early marriage in the Krakah Village has slowly opened the eyes of several people to pay attention to the issue of early marriage there, one of which is Mrs B and her daughter. Her daughter is one of the people who initiated rejecting marriage proposals because she wanted to stabilize her finances first. It was supported by her mother, Mrs B, who suggested her daughter work outside Boyolali regency to be free from the demands of accepting the proposals. At that time, the daughter was still very young and just graduated from junior high school but got proposed by a male friend from her school. After asking permission from her parents to refuse the proposal because she feels not ready and

she want to work out of the town, the daughter finally managed to escape and left Jrahah Village. This phenomenon shows that early marriage is no longer normalized and the emergence of agency from local women to overcome the stigma and culture that harms them.

3 Result

The practice of *kawin gantung* in Jrahah Village has already stuck and become a habit that will be difficult to change in society. It has been practised by the Jrahah community and used as a natural disaster mitigation because they know they are fragile. Not only are they prone to the Mount Merapi disaster, but they are also vulnerable to the impact of the environmental and climate crises considering that the livelihoods of the Jrahah Village community are farmers and their life depends on nature. This early marriage was used to overcome the economic problems that occurred in the Anthropocene era when human activities began to have a major impact on the earth's ecosystems. The government's attention should be present as a form of follow-up to the practice of early marriage in Jrahah Village, which is increasingly disturbing. With the formation of Srikandi Merapi, as has been initiated in other villages around Mount Merapi, education regarding marriage issues can trigger agency growth for women. Not only focusing on early marriage, the government can also provide other alternative livelihoods operated by the people of Jrahah Village so that current natural vulnerabilities that make them also natural disaster-prone communities can be minimized by having other forms of work.

References

Datilah, I., & Bastian, Z. (2022). Tradisi Kawin Gantung di Jawa Barat dalam Perspektif Perlindungan Hak Anak di

- Bawah Umur. *Journal of Law, Society, and Islamic Civilization*, 10(1), 33.
<https://doi.org/10.20961/jolsic.v10i1.57538>
- Daumpung, B. S. (2022). Pernikahan Dini Dalam Perspektif Pendidikan Islam (Studi Kasus Masyarakat Muslim Kecamatan Nuangan, Kabupaten Bolaang Mongondow Timur). *Journal of Islamic Education : The Teacher of Civilization*, 3(2), 1–19.
<https://doi.org/10.30984/jpai.v3i2.2079>
- Julijanto, M. (2021). Pernikahan Dini Dilereng Merapi Dan Sumbing. *Al-Ahwal: Jurnal Hukum Keluarga Islam*, 13(1), 1. <https://doi.org/10.14421/ahwal.2020.13101>
- Kumala Dewi, L. P. R., & Dartanto, T. (2019). Natural disasters and girls vulnerability: is child marriage a coping strategy of economic shocks in Indonesia? *Vulnerable Children and Youth Studies*, 14(1), 24–35.
<https://doi.org/10.1080/17450128.2018.1546025>
- Marwa, M. H. M. (2021). Mitigasi Bencana Perkawinan Anak Sebagai Upaya Mewujudkan Keluarga Sakinah: Perspektif Fikih Perlindungan Anak. *Veritas et Justitia*, 7(2), 349–379. <https://doi.org/10.25123/vej.v7i2.4314>
- Nur Hadi. (2019). Perkawinan Ekologis: Kearifan Lokal Mitigasi Bencana Pada Komunitas Tengger. *Talenta Conference Series: Local Wisdom, Social, and Arts (LWSA)*, 2(1), 1–8.
<https://doi.org/10.32734/lwsa.v2i1.617>
- Nurhadi, N. (2018). Undang-Undang No. 1 Tahun 1974 Tentang Pernikahan (Perkawinan) di Tinjau dari Maqashid Syariah. *UIR Law Review*, 2(2), 414.
[https://doi.org/10.25299/uirlrev.2018.vol2\(02\).1841](https://doi.org/10.25299/uirlrev.2018.vol2(02).1841)
- Oktarianita, O., Pratiwi, B. A., Febriawati, H., Padila, P., & Sartika, A. (2022). Tingkat Pengetahuan dengan Sikap

Remaja terhadap Pendewasaan Usia Perkawinan. *Jurnal Kesmas Asclepius*, 4(1), 19–25. <https://doi.org/10.31539/jka.v4i1.3706>

Setiadi, S. (2021). Getting Married is a Simple Matter: Early Marriage among Indonesian Muslim Girls in Rural Areas of Java. *JSW (Jurnal Sosiologi Walisongo)*, 5(2), 143–154. <https://doi.org/10.21580/jsw.2021.5.2.7970>

ECONOMY – TOURISM

Tourism Consumer Behaviour: Gion District, Japan

*Arsi Widiandari*¹⁶

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Tourism is one aspect that cannot be separated from human life. The popularity of a tourist spot is accompanied by an increase in the number of tourists, giving rise to the phenomenon of over tourism. Problems regarding tourism behaviour become one unit along with the emergence of the phenomenon of over tourism. This research aims to describe tourist behaviour as part of the problem of over tourism, by taking a case study in the Gion District, Kyoto, Japan. By taking the scope of time before and after the Covid-19 pandemic. The results of this study are expected to be useful for other communities that have similar problems so that they can think of preventive steps to be implemented next.

¹⁶ Corresponding author: arsi@lecturer.undip.ac.id

1 Introduction

In recent decades, the development and growth of tourism has shown a positive trend. Based on data published by (Statista, 2023) the growth trend in the number of international tourists shows positive developments since 1950. However, the Covid-19 pandemic that hit the world around 2020 – 2021 had quite an impact on the decline in the number of world tourists. On the other hand, with the lifting of the pandemic status by the WHO at the beginning of 2023, the number of tourists around the world has begun to increase.

The tourism sector has an important role in the economic movement of a region or country. Tourism provokes the growth of businesses driven by local hosts. International tourism can make a considerable contribution to the country's economy, improvement and development of infrastructure and infrastructure in accordance with international standards.

Globalization is one of the most instrumental aspects of international tourism. Although Europe is a favorite destination for international tourists, Asian region also has good tourism potential. Some tourist destinations in the Asian region include China, Thailand, Malaysia, and Japan.

As one of the leading tourist destinations in the Asian region, Japan has various potential tourism advantages. Japan has 25 properties that have been registered as World Heritage Sites, among which are cultural sites and nature sites. With the ease of mobilization and domestic infrastructure, many international tourists come to Japan.

Japan's tourism trends are experiencing a dynamic situation as it is happening in other countries. Some cities in Japan are favorite destinations for international tourists such as Tokyo, Kyoto, and Osaka. Each of these cities has its own characteristics that have become a magnet for international tourists. Along with the positive response received from the development of tourism, there are negative voices that also cannot be underestimated. Significant tourism development

allegedly can also bring negative consequences, one of which is overtourism.

1.1 Definition of Overtourism

To be able to recognize the condition of overtourism, it is necessary to introduce the definition of over tourism itself. Overtourism can be defined as "the impact of tourism on a destination, or parts thereof, that excessively influences perceived quality of life of citizens and/or quality of visitors' experiences in a negative way ('Overtourism'? Understanding and Managing Urban Tourism Growth beyond Perceptions, 2018). Over tourism is also found in several other tourist attractions. In short, over tourism is a condition where the number of tourists is too much in one destination. Consequently, the locals host feels that too many tourists come so that the living conditions of the local's host deteriorate.

In research conducted by Made explained about the condition of over tourism that occurs in the historical tourism area of Cirebon which results in reduced visitor comfort, environmental problems and discomfort felt by residents(Utami, 2023). In addition, criticism about over tourism and its relation to the environment was also raised by Wang who explained that tourism has an impact on climate change during 1979 to 2020(Wang, 2022).

The research of Lee (2021) resulted classification of cities in Japan which are favorite locations for foreign tourists. Overtourism status grouping is done by looking at the frequency of tweets related to the mention of the names of these cities through social media Twitter. Based on these findings it is known that Kyoto is the most popular city as a tourist destination followed by Tokyo (Lee, 2021). The rapid growth of tourists triggers conflicts between tourists and local hosts regarding comfort caused by cultural differences between tourists and local hosts. The problems that arise in tourism management are fundamental, cultural differences

between local hosts and tourists can trigger misunderstandings between tourists and local hosts.

1.2 Tourist Behaviour

To understand the behaviour of tourists, we need to understand the character of the tourists themselves. (COHEN, 1972) divides tourists into 4 classifications by looking at their characters.

- a. The organized mass tourist
This tourist type buys a package-tour and the itinerary is fixed and well-prepared. Tourist destinations are generally well-known tourist destinations.
- b. The individual mass tourist
Similar to the previous one, this type arranged by tourist agency, except that the tour is not entirely pre-planned, and the tourist still control over time and itinerary.
- c. The explorer
This type of tourist arranges his/her trip alone. They try to get off the track as much as possible, but still looks for comfortable accommodations and transportation. These types try to associate with local people and speak their language.
- d. The drifter
This type of tourist tends to make it wholly in his own, living with locals hosts and often taking jobs to keep himself going. This type of tourist has no fixed itinerary, budget, and timetable.

2 Result and Discussion

With the reopening of international tourism after the Covid-19 pandemic, Japan is starting to prepare for the arrival of international tourists. Kyoto is one of the cities visited by many tourists, both local and foreign. Based on the development of the number of tourists visiting Kyoto in 2009-2019 as stated in Arba's research (2022), the number of tourists arriving tends to increase. Although the number of

tourists had decreased in 2018 (Arba, 2022). This city, which has historical ties and was once the capital of Japan, is known for its many historical relics in the form of Shinto and Buddhist shrines. Some of the famous temples include Kinkakuji, Kiyomizudera and Fushimi Inari. On the other hand, Kyoto is also the city most visited by tourists who are facing a situation of overtourism. Overtourism raises problems, especially those felt by local hosts as well as among the tourists themselves.

Based on a survey published in Nikkei Asia, 7.4 million international tourists visited Kyoto in 2017. The number increased 5 times compared to 2012. When added to domestic tourists, the total reached 53.6 million tourists. This is a very large number when compared to the population of Kyoto, which is only 1.5 million (Nikkei Asia, 2019). Tourist density occurs in tourism centers such as famous temples in Kyoto and other strategic places such as bus stops, train stations and some of the city's economic centers.

Based on the news published in The Asahi Shinbun, even though the growth of tourists visiting Japan is increasing, a number of places refuse the arrival of non-Japanese group travelers, due to the issue of bad manners. In an interview published in the online news daily, a pub owner in Kyoto was disturbed by the presence of foreign groups of travelers visiting his place, because of some of the attitudes shown by foreign tourists. Although the Japanese government is constantly working to improve and promote tourism to the international community, instead of accepting groups of foreign tourists, pub owners will signal that the pub has full bookings when international tourist groups arrive at their pub (Miyano, 2019).

With the increasing popularity of Kyoto as a popular tourist destination, more and more tourists are coming to visit Kyoto. Lines of tour buses carrying groups of tourists have caused traffic jams in the city. Tourists are also seen crowding public facilities such as train stations and bus stops. Gion, a

famous district in Kyoto, is also experiencing problems due to the surge in tourists. Gion, which is well-known outside Japan after the film *Memoirs of Geisha*, implemented a ban on photography after several complaints from local hosts about the behavior of tourists coming to Gion.

Many of the tourists who come to Gion, try to take pictures of the geisha, causing discomfort to the geisha. The term *Maiko Paparacchi* became famous to describe the behavior of tourists trying to take Geisha/Maiko pictures. In 2019, a photography ban was implemented in the Gion area. The rule imposes a ban on taking pictures in a predetermined area. Those who disobey this rule will be subject to a penalty of 10,000 Yen.



Fig. 1. Geisha/Maiko Paparacchi (Maiko Paparazi)

<https://www.mbs.jp/news/feature/kansai/article/2023/05/094592.shtml>



Fig. 2. Photography Ban in Gion Street

Source

<https://www3.nhk.or.jp/nhkworld/en/news/backstories/741/>

With the lifting of the Covid-19 pandemic status, and the reopening of international borders for foreign visitors, the

number of people visiting Japan has also increased. Like other cities, Kyoto is also preparing to welcome tourists like pre-pandemic conditions. However, the limitations and regulations regarding the prohibition of photography that were enforced in Gion Kyoto seemed to be a challenge. This can be seen from the behavior of tourists who still take photos of Maiko or Geisha in the Gion district even though this rule has been enforced.

The regulation prohibiting photography applied in the Gion district was originally implemented to regulate tourist behavior due to the discomfort felt by Geisha/Maiko who are often found in Gion, Kyoto. Lack of information and cultural differences between tourists and the rules imposed by local hosts are one of the barriers and challenges faced by the increasing phenomenon of overtourism in Kyoto.

3 Conclusion

Tourism is an industry. Tourism has quite promising economic potential. The rapid increase in the number of tourists in tourist destination cities has had a negative impact that cannot be underestimated, behind the economic potential of the tourism industry. Kyoto is one of the favorite tourist destinations for both domestic and international tourists. The high number of tourists coming to Kyoto has led to a phenomenon called Overtourism. On the other hand, the high enthusiasm of tourists has a negative impact on local hosts. On the other hand, the high enthusiasm of tourists has a negative impact on local hosts. In this study, the negative impact was felt by Geisha/Maiko due to the behavior of tourists, both organized mass tourists and individuals who often take a picture of Geisha/Maiko without permission. Currently, Kyoto has implemented a no-photography rule for the Gion district. The regulation had a positive effect at the beginning of its implementation. However, after the borders reopened to tourism, and tourists flocked to Kyoto again, this behavior was rediscovered. Socialization about tourist behavior should

be explained properly. In addition, there is a need for punishment for tourists who disobey these rules.

References

- (2018). 'Overtourism'? *Understanding and Managing Urban Tourism Growth beyond Perceptions*. Madrid: World Tourism Organization.
- Arba, A. (2022, 08 19). *Statista*. Retrieved from Statista: <https://www.statista.com/statistics/1180945/japan-tourist-numbers-in-kyoto-prefecture/#:~:text=Number%20of%20tourists%20visiting%20Kyoto%20Prefecture%2C%20Japan%202009%2D2019&text=Kyoto%20Prefecture%20in%20Japan%20recorded,renown%20for%20its%20cultural%20>
- cohen, E. (1972). TOWARD A sociology of international tourism. *The Johns Hopkins University Press*, 164-182.
- Lee, S. (2021). Over Tourism Classification for Sightseeing Areas in Japan. *International Conference on Research in Social Sciences and Humanities* (pp. 16-23). London: ICRSH.
- Miyano, M. I. (2019, 03 05). *The Asahi Shinbun*. Retrieved from The Asahi Shinbun: <https://www.asahi.com/ajw/articles/13066990>
- Nikkei Asia*. (2019, 04 17). Retrieved from Nikkei Asia: <https://asia.nikkei.com/Spotlight/The-Big-Story/Japan-gets-more-than-it-bargained-for-with-tourist-boom>
- Statista*. (2023, 05 15). Retrieved from Statista: <https://www.statista.com/statistics/209334/total-number-of-international-tourist-arrivals/#:~:text=Despite%20the%20significant%20annual%20increase,approximately%20963%20million%20in%202022>.
- Utami, N. G. (2023). Analisis Tingkat OverTourism di Kawasan Wisata Sejarah Cirebon. *Journal of Mandalika Review*, 39-44.
- Wang, H. (2022). Climatology and trend of tourism climate index over China during 1979–2020. *Atmospheric Research*, 1-11.

Rural Women's Role in Economic Development: Case Study of Teluk Awur Village

*Marta Widyawati*¹

¹Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Women have a significant role in economic growth and social progress, especially in developing countries. This qualitative research examines the contribution of women in Teluk Awur village to local economic development using a gender approach. As a region that is economically transitioning due to the instability of the furniture industry and its tourist destinations, the progress of Teluk Awur cannot be successful without the role of women. Women can carry out financial management at the domestic and public levels. Most do not pursue higher education but are adaptable to survive amid uncertainty. Women have taken the initiative to manage the economy even in critical situations. The potential of these women needs to be further optimized by stakeholders so that they can support the development of the local tourism sector and increase economic welfare.

1 Introduction

Economic activities and the groups which grow up upon these interests are essential things that need to be studied in an analysis of social welfare. All societies encounter survival challenges, which is why economic activity has a significant place in them. Economic activity always involves individuals as actors who are often classified based on gender. Gender differences in the majority society will affect the economic patterns formed in a community group. Many traditions depict women as less important than men, less deserving of essential life support or fundamental rights that are highly correlated with quality of life, such as the right to work and political participation [1]. Furthermore, Nussbaum states that many women in developing countries experience acute capability failure [2]. This failure cannot be understood only through the general poverty index but also due to gender inequality.

Most regions in Indonesia still uphold patriarchy which has implications for unequal roles between women and men. However, even though most women carry out their domestic roles in several places, one of which is Teluk Awur, this does not apply strictly. Teluk Awur is a village in Tahunan District, Jepara Regency, Central Java Province. The area has a tourist destination called Teluk Awur Beach which was inaugurated in 2013 by the Jepara District Government [3]. Teluk Awur is currently in a period of development related to its tourist destinations. Previously, the area was known for its carving and furniture business, but over time, most carvers and businesspeople went bankrupt, so they switched to other professions. Even so, the work they are currently doing does not fully provide economic welfare for them.

In the course of economic ups and downs, the contribution of women in Teluk Awur becomes interesting to review. McVay stated, "Issues of gender roles, relations, and identities are present in all aspects of society where they are produced and reproduced" [4].

On the one hand, Teluk Awur's position as a rural area also has particular implications. Bock notes that definitions of 'rural' are traditionally hegemonic and serve to reinforce gendered power relations [5]. Despite this, the popular image of rural dwellers as a close-knit, caring community persists, and expectations of finding such a 'rural idyll' not only attract people to live in rural areas but also serve to shape their behavior while they live there [6]. Women's contribution to the economy is essential to study because women's productivity determines their status in society. Many studies have drawn correlations between women's function or role in production and their status in society [7].

Therefore, research on Teluk Awur women's role in the local community's economic development is essential. Specifically, this study aims to examine the potential of women in improving the welfare of the Teluk Awur community at the internal (family) and external (village) levels and analyze the inhibiting factors for developing these women's potential. Previous research discusses Teluk Awur women, namely Ningtyas' study (2013) on mixed marriages. However, the purpose of this research is different from this research because this research is more focused on the causes and effects of the marriages of women in Teluk Awur with foreign nationals [8]. This study is qualitative research. Data collection was done through interviews and group discussion forums (FGD). The respondents in this study were women (wives) and men (Husbands) in Teluk Awur, Tahunan, Jepara, Central Java. The results of this study were analyzed using the concepts of Gender Roles (McVay), Characteristics of Rural Communities (Little & Austin), and The relationship between productivity and identity (Whyte and Whyte).

2 Result and Discussion

2.1. Rural Women's Role in Family Welfare

Welfare at the family level is a necessary basis that can influence communal welfare. In this case, economic

management in the family affects the financial system of a community. Discussions related to economic management in the family certainly require an understanding of the pattern of relations between men (husbands) and women (wives) concerning the division of roles in the field of work. Based on findings in the field, most women in Teluk Awur also work to help support the family's economy. They work based on economic demands and their desire to be productive. In this case, the husband does not order or forbid the woman to work. Cooperation between husband and wife is very prominent in Teluk Awur. Teluk Awur women primarily work as entrepreneurs.

The majority of rural women do not pursue higher education. Their education stops at the elementary, middle and high school levels. Even so, this does not entirely limit their range of motion. The low level of education impacts the lack of jobs they can choose, so most of them have to live in the village, but in their daily lives, Teluk Awur women have the creative power to increase their income. A woman named ZD runs the banana chip business to help the family's economy. In addition, a woman with the initials SR also opened a shop at home to increase her family's income. Many Teluk Awur women try to open a selling business to support their family life. They open a shop in front of the house or sell on the beach in Teluk Awur.

The role of women in their relationship with men as husbands is vital to note. The opinion of women is considered essential by their husbands. This situation certainly shows signs of equality where there is no domination of thoughts between genders. "Any living culture contains plurality and argument; it contains relatively powerful voices, relatively silent voices, and voices that cannot speak at all in the public space"[1]. The woman's voice in the family is heard by the husband. In this case, women's thoughts and considerations contribute to efforts to improve the family economy. Based on the results of an interview with a man with the initials AR,

he stated that amidst the ups and downs of the carving business that he has been in for decades, he said that the key to the survival of his business lies in his wife who diligently accompanies him in his endeavors. The wife's motivation and acceptance in all situations make the husband get up and excited about maintaining his business.

A woman's loyalty to her husband and their creativity impact the family's survival. Concern as one of the fundamental characteristics of rural communities, as stated by Bock, seems to operate here. The low number of divorces in the local village is also strong evidence that women are trying to maintain their families even during economic turmoil. Loyalty to her husband is a form of rural women's strength that can sustain family resilience and harmony in Teluk Awur. On the one hand, when confirmed through FGDs regarding their satisfaction in living their life, they stated that they were satisfied with their current life. They even said that leaving their family due to economic difficulties was not the right thing to do. They go through it in two ways: acceptance and getting involved in efforts to improve the family economy.

2.2 Collaboration among Rural Women: Strategies and Challenges in Improving Village Economic Welfare

The women's contributions should be seen at the individual level and about their ability to contribute at the community level. Teluk Awur women try to stay productive by collaborating to create products. The women of Teluk Awur have worked with local women to establish a joint business. They once started a cracker business using sargassum and syrup. The product is sold at a kiosk on the coast of Teluk Awur called "Seaweed Kartini." The name of the stall represents seafood through the word "Seaweed" and women through the word "Kartini" (women heroes in Indonesia and Jepara in particular). Based on the results of the interviews, it is known that the women were initially very enthusiastic about building the business. Several women joined to take part in syrup-making training from KKN students. They have created

superior products in the form of sargassum crackers and syrup. But the effort lasted only between 3-4 months.

However, this business has decreased due to several factors. First, the products they produce have not yet reached the wider community. Upon further examination, the weakness lies in the quality of the food, in the form of tasteless and expensive crackers, as well as the syrup's shelf life that does not last long. As a result, it is difficult for women to bring their products to market. Additionally, ZD also explained that the packaging was less attractive and the sales method was still conventional, not using social media. The second factor that stopped them from continuing the business was the difficulty coordinating their members. The lack of profit makes members less enthusiastic about thinking about their business.

On the one hand, individuals cannot force other individuals. Volunteering makes it difficult for them to build a joint commitment to the progress of the business. The lack of profits due to the unstable business ultimately makes them withdraw from the joint venture and choose to establish a private business. Each institutional arrangement has its strengths and weakness. The possible contribution of community coordination mechanisms to development is ambiguous. The supply of local collective goods causes solidarity but is limited in the search for efficiency and innovation [9]

A conducive work culture among women has not yet been found. They find it challenging to adapt to the business world due to a lack of knowledge in business management. An ineffective or underdeveloped education system is one of the internal barriers that may block fundamental structural change and thus thwart economic growth and development [10]. Gillin and Gillin stated that several factors influence economic patterns, namely (1) natural resources, and environment, (2) the degree of technological advancement of the culture, and (3) The dominating interest of the culture

[11]. Natural resources that can be processed into commercial products are available through marine products. However, they do not yet have an adequate processing and marketing strategy, which makes it difficult for them to maintain the business they have built. The entire economy will increasingly depend on the efficiency and scope of education, training, and retraining [12]. Lamphere also stated that forming a work culture involves a complex set of relationships between cultural meanings or ideology on the one hand and behavioral strategies or practices on the other. It also includes management policies and worker responses to those tactics and strategies [13].

Even though the joint venture failed, what can be underlined is the local women's potential and willingness to learn even at a no longer young age. They are open to outsiders who want to impart skills and want to try. The adaptive attitude of the women of Teluk Awur can also be seen in their response to the presence of a trouser pocket sewing convection. There are entrepreneurs from outside the village who come and open the convection. The women who previously had no sewing skills started trying to sew so they could work in the convection. However, when the convection cannot continue because the owner has difficulty obtaining raw materials, the women cannot utilize their sewing skills in other business forms. The local women who at first could not sew finally wanted to learn to sew quickly. However, the business also stopped because business owners had difficulty finding raw materials. Apart from that, when pulled further, the people of Teluk Awur have experienced the heyday of the furniture and carving industry, where the contribution of women cannot be ignored. They were involved in carving, and some are still working on it. Teluk Awur women seem always open to every good opportunity that comes their way, but they do not yet have sufficient skills regarding business management principles.

3 Conclusion

The unstable economic situation of Teluk Awur, due to the not-yet-optimal income from tourism, the decline of the furniture and carving business, and the lack of jobs in the area, does not necessarily cause the women to leave the area. Instead, they try various initiatives to earn income and maintain their families. The initiative is taken at the family and local community level. The potential of women lies in their character, which is not easy to give up, creative, adaptable, with strong kinship ties, and open to newcomers who want to share knowledge. Teluk Awur women seem to be always open to any good opportunity that comes their way, but they do not yet have a sufficient understanding of business management principles. These characteristics make Teluk Awur women contribute to improving the economy, so they need to be further empowered by policymakers.

References

1. M.C.Nussbaum. Sex and Social Justice Oxford University Press, New York (1999)
2. M.C.Nussbaum. Women and Human Development: The Capabilities Approach. Cambridge University Press, New York (2000)
3. N.A. Zahra. Strategi Pengembangan Wisata Pantai Teluk Awur, Jepara, Jawa Tengah. Universitas Brawijaya (2019)
4. L.A.McVay. Rural Women in Leadership : Positive Factors in Leadership Development. CABI, UK (2013)
5. B.B.Bock, Rurality and gender identity: an overview. In Rural Gender Relations: Issues and Case Studies, 1st edn. CAB International, Wallingford, 279–287 (2006)
6. J.Little and P. Austin. Women and the rural idyll. Journal of Rural Studies, 12, 101–111 (1996)

7. R.O.Whyte and P. Whyte. *The Women Of Rural Asia*, Routledge, New York (2009)
8. Y.K.Ningtyas. *Kawin Campur di Kalangan Perempuan Teluk Awur (Studi Tentang Fenomena Pernikahan Campuran Perempuan Desa Teluk Awur Kecamatan Tahunan Kabupaten Jepara dengan Warga Negara Asing)*. Universitas Negeri Malang (2013)
9. R.Boyer. *Half a Century of Development Theories*. In *Economic development and social change: historical roots and modern perspectives*. (New York, Routledge, 2006)
10. James M. Cypher and James L.Dietz. *The Process of Economic Development*, New York.Routledge (2004)
11. J.L.Gillin and J.P.Gillin. *Cultural Sociology*, The Maximillan Company, New York (1948)
12. C.Freeman. *Income Inequality in Changing Techno-Economic Paradigms*, in *Globalization, Economic Development and Inequality*, Edward Elgar Publishing, Inc, Massachusetts (2004)
13. L.Lamphere. *Bringing the Family to Work: Women's Culture on the Shop Floor*, in *Feminist Anthropology*, Malden, Blackwell Publishing (2006)

The Impact of Global Trade on Jepara's Carving Industry Decoration

Yuta Tri Waskita¹, Sri Indrahti^{17}*

¹History Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Jepara's wood carving is an exceptional art form with a long and storied history. With roots dating back to the reign of Queen Kalinyamat, this craft represents the culture, traditions, and religion of the Jepara people. The intricate process of carving speaks to the community's values and way of life. In 1980, Jepara's carvings made their way into the global market, prompting changes in motifs to meet the demands of consumers. This shift enabled Jepara to showcase its artistry to a broader audience. This article will delve into the evolution of Jepara carving using literary sources such as newspapers, books, and related research. This article aims to present a descriptive and narrative account of the changes that have occurred while presenting the data and evidence.

¹⁷ Corresponding author: indrahti@gmail.com

1 Introduction

Jebara a city in Central Java is known as the City of Carving of the World. Its famous carvings have garnered interest from countries such as Saudi Arabia, Spain, Australia, France, and Hong Kong. Its export value has touched 100 billion US Dollars [1]. The history of carving in Jebara, can be seen until the time of the Queen [2]. The development of the Jebara carving slumped after Queen Kalinyamat died. After three centuries of experiencing a downturn, RA Kartini is here to redevelop the craft of carving in Jebara [4]. This movement began the development of the carving industry in Jebara. However, a new chapter in the existence of the Jebara craft industry occurred in the early 1980s [5].

Jebara carving is often associated with a significant Islamic influence in art. Its influence can be seen in the reliefs depicting animals, which are disguised [5]. Carving has become a representation of the local wisdom of the Jebara people; in its development, the art of carving is influenced by several cultures and religions, such as China, Hinduism, Christianity, Colonialism, and modern times, which are oriented towards international markets [9]. Carving in Jebara has its place in people's lives. This is a form of ancestral heritage that has raised and increased their standard of living [6]

The development of the carving industry in Jebara due to global trade has influenced craftsmen to continue to innovate following market orders. There has been a significant change in Jebara from being a cultural representation to a high-value export commodity. This causes the Jebara carving motifs to change. Carving motifs become more diverse and penetrate all forms of animals, plants, and humans, such as the last supper, carved furniture, etc.

What carving models are selling well in the international market, and how to keep increasing the Jebara carving competition? In this article, we will discuss these two things. Arranged in a descriptive narrative, the data for this article

were collected through the literature study method from Scopus-indexed international journals taken from SSO UNDIP, news from foreign newspapers obtained from Trove, and local journals from Google Scholar.

2 Result and Discussion

2.1 Jepara Carving Motif before the Global Trading

Jepara carving motifs can be classified into distinct periods based on historical events, including the Islamic period, R.A Kartini, and the formal school period. Each era boasts its unique carving characteristics, representing progress and advancement over time. During the Islamic period, carvings showcased flora and fauna, such as lotuses, leaves, coral hills, landscapes, lines, and birds, seamlessly integrated into the carving. Calligraphy carvings were also utilized as ventilation, with the gaps serving as an inlet and outlet for air.

The development of Jepara carving must be connected to the influence of R.A Kartini. During his lifetime, R.A. Kartini paid attention to local craftsmen trapped in poverty because of their small income [10]. At this time, Kartini developed motifs for *Wayang*, *Gayong gor senen*, *Macan Kurung*, and so on [11]

During the time of R.A Kartini, the Colonial government showed concern and interest in Jepara carving. Therefore, they provide special schools for craftsmen to study the latest techniques. *Openbare Ambachsschool* is a carving school in Jepara that the Colonial government founded. A formal school for craftsmen continued until Indonesia's independence, which changed its name to Technical School 3. To continue developing young carvers' skills, the Vocational High School of Jepara was founded in 1979. This school produces skilled workers considered more professional, whereas graduates are more skilled and have a definite scientific background compared to the *nyantrik* method. The educational process taught includes constructing furniture and carving decorative motifs in Indonesia [10].

2.2 Carving in the Era of Global Trading

The year of 1980 marked the entry of Jepara carvings to the international market. This is indicated by an order from Singapore of 500 carved doors every month [7]. Within a year, the number of carving craftsmen in Jepara increased dramatically. From 1979 to 1980, the carving industry in Jepara experienced an increase of nearly 200 entrepreneurs, and the number of artisans increased to 2000 [8]. This condition caused a change for Jepara carvings to become export commodities, not just cultural representations.

The entry of Jepara carvings into the international market has led to changes in carving designs which have caused the carvings to lose their Jepara characteristics. [3] Products that sell well in the international market include cabinets, tables, chairs, carved beds, carved doors, and many more. [12]. Typical carvings, such as the *Macan kurung* model, are less desirable because of the complexity of the process, and the price. As a result, craftsmen and the existence of *Macan kurung* are getting dimmer with time. Buyers of Jepara carvings prefer carvings that are practical, less complicated, and more modern [13]. Carving model that the buyers desire is model that influenced by the Europe. Three-dimensional carving motifs depicting wayang, humans, or animals were also a favorite at this time. One can be found in the village of Mulyoharjo, which was once famous for its *Macan kurung*. In this village, many carving craftsmen produce orders for three-dimensional carvings in various forms of living things [3]. Jepara furniture which more concise, both in terms of size and aesthetics are the most desirable furniture. The strength of Jepara carved furniture has shifted no longer to the complexity and beauty of the carvings but from shapes that tend to be plain or do not have many carved motifs. The high number of enthusiasts of this form of furniture is caused by urbanites who live in cities, where furniture with large shapes and too complicated will reduce the room's aesthetics [13]. In addition, rooms that tend to be minor, such as bedrooms,

bathrooms, or living rooms, are why minimalist furniture is preferred [13].

The new paradigm of carving was also accompanied by the acculturation of carving motifs between old motifs and market needs. This acculturation can be seen in the carving on the *gebyok* door. On this door, you can find many original Jepara carvings in the form of various flora [3]. This carving can be found in Blimbingrejo village, the center for *gebyok* carving. In addition to the village of Blimbingrejo, the development of traditional Jepara motifs can be seen in the village of Senenan, which is the center for relief carving. This village has developed many carvings for the Mantingan mosque motif, and from the time of R.A Kartini, such as *trubusan* leaves that come out of the niches and form fans which are developed with new techniques obtained from carving schools [15]

The development of Jepara carving designs must be connected to foreign investment and foreign furniture entrepreneurs who conduct their business activities in Jepara. Foreign entrepreneurs also make design modifications from familiar designs [14]. Although their presence jeopardize the local craftsmen, foreign investors has brought a competitive design and challenge the creativity of local craftsmen. Under this circumstances, various design innovations are needed to respond to competition with foreign investors, which meet market needs, as well as develop and present the characteristic of Jepara. Meanwhile, several craftsmen have made innovations such as the crab chair, which is very popular in China, the *ngluntung* credenza, and the *ndeso* chair, which won the National Jepara Furniture Design Award (NJFDA) [13]

3 Conclusion

Jepara carving and its motifs have undoubtedly been influenced by various eras, ranging from the classical period to the international market, Jepara carving has developed its motifs following the spirit of each era. The influence of global

trade has made carving an industry with high economic value and provides income for craftsmen. This has caused the carver to make a living from carving. Due to a shift in meaning, craftsmen must adapt to market needs to continue doing business and make ends meet. The craftsmen consciously absorb various elements of carving motifs, considering market needs.

This article is funded by 2023 DIPA fund Faculty of Humanities Diponegoro University.

References

1. RH Irawati, H.Purnomo, *Rainbow in the Land of Kartini: The Story of Jepara Furniture Actors Surviving and Moving Forward*. CIFOR Bogor, 8-14 (2012)
2. AP Pratiwia, KK Kenangb, UA Ruki, *Analysis of the Development of Carving Motifs in Jepara in the 16th to 17th Century*, *Kreasi.*, 2 , 8 (2017)
3. Muhajirin, *Estetic Expressions of Jepara Carving in Efforts to Deal With the Market Demands*. *CORAK Jurnal Seni Kriya*, 8, 60 (2018)
4. J. Taylor, *Educate the Javanese!*, Cornell University Press., 17, 38 (1974)
5. G.J. Schiller, *Civil society in Jepara; Fractious but inclusive*, in the book of the *Renegotiating Boundaries*, 327-335 (2007)
6. D. Prasetyan, *Dynamics of the Jepara Carving Craft Industry 1989-2008*, in Bachelor Thesis at Yogyakarta State University, Yogyakarta, (2017)
7. *Singapore Orders 500 Japanese Carved Doors Every Month*, 12 (*Kompas* August 27 1980)
8. *With Unlimited Credit: The Troso Weaving and Carving Furniture Industry Develops*, 8 (*Kompas* March 6 1980)

9. Alamsyah, A. Laksono, The Craft of Relief Carving Art and Its Impact on The 21st Century Jepara Craftsmen's Economic Life, E3S Web of Conferences 73, (2018)
10. S. Indrahti, Y.T. Waskita, Development Variety Decorate Industry Creative Craft Carving in Jepara and its Influence on Environment Culture Public Craftsman, E3S Web of Conferences 359, (2022)
11. Perjuangan Kartini Memajukan Ukiran Jepara (Kompas April 21 2022)
12. Of course you'll sleep well. This is the furniture of your dreams. 218 (Chicago Tribune Sun, Nov 3, 1996)
13. B.K Kurniawan, Widyastuti, Jepara, Ukiran, dan Perubahan Jaman, Productum: Jurnal Desain Produk 3, 93 (2018)
14. The Emergence of Foreign Entrepreneurs Unsettles Jepara Carving Craftsmen, 9 (Kompas, January 17 1989)
15. A. Setiawan, A.M Sulaiman, Pengembangan Desain Motif Ukir Untuk Aktualisasi Identitas Jepara Sebagai Kota Ukir, Andharupa, 3, 40 (2017)

The function of tomb rituals for business welfare of Teluk Awur Village Residents

Siti Komariya^{18}, Awaliani Muflichah¹*

¹Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Teluk Awur Village is one of the many areas in Jepara that still adheres to the tomb ritual tradition. Through tomb ritual activities, the people of Teluk Awur village try to maintain their culture and at the same time try to make other livelihoods, apart from the furniture and carving business. Thanks to residents from outside the village who come to perform tomb rituals with the intention of facilitating their business, the people of Teluk Awur village also get welfare in the form of economic improvements by selling objects or services related to tourism. For example, residents outside the village enjoy facilities in the form of lodging, enjoy entertainment on the beach, and some are even interested and buy several items related to carving and furniture. As is well known by the wider community, Jepara is one of the famous producers of carving and furniture. This research focuses on the role of tomb rituals that are often performed by local residents, especially by residents outside the Teluk Awur village and their impact on the economy of the Teluk Awur community. The targets of this research are Teluk Awur village leaders who preserve the tomb ritual activities and outsiders who perform the tomb rituals.

¹⁸ Corresponding author: sitikomariya@lecturer.undip.ac.id

1 Introduction

The Jepara community is a coastal society that has the following characteristics: strong belief in Islam; oriented towards entrepreneurial work such as trade and business rather than being an office employee [1]. Teluk Awur, which is a village in Jepara district, also has the same orientation. Teluk Awur Beach is located in the village of Teluk Awur, Tahunan District, 4 km from downtown Jepara. The number of mangrove trees characterize the beach and serve as a shade and an abrasion holder. Every year on this beach held a traditional ceremony of Lomban Festival. The beach has facilities such as Kano, Duck Buoy, Donuts Buoy, Room Rinse, Food Stalls, Hotel, and Home stay [2]. The location of Teluk Awur village has a lot of potential to be developed economically, especially in the tourism sector. Apart from having an exotic beach location as a means of tourism, Teluk Awur also has a producer of carving crafts which have the potential to improve the people's economy. Since long time ago, Jepara is one of the cities in Central Java which is famous, locally and globally, for its carved furniture industry [3]. However, unfortunately since the 2000s, carving in Teluk Awur is no longer an attractive shopping destination. Carving craftsmen are currently dominated by the older generation [4]. Moreover, Teluk Awur beach itself is also starting to lose its existence as a tourism destination even though around the area there is adequate access to accommodation. This is certainly a problem in itself, especially for the improvement of the people's economy.

One of the tourist destinations that is still carried out by regions such as Jondang village is religious tourism in the form of tomb rituals. The tomb ritual itself has actually been carried out by residents around Teluk Awur village. The tomb that is often visited is the tomb of Raden Ayu Roro Kemuning. This tomb is located in the area belonging to Diponegoro University, in the Marine Science Techno Park (MSTP) area which is located near the beach. There are many stories in

various versions regarding the existence of the Raden Ayu Roro Kemuning tomb. One version says that Raden Ayu Roro Kemuning was the queen who ascended the throne after Ki Joko Wongso took the throne.

This tomb ritual activity is certainly one of the livelihoods and economic improvements for the people of Teluk Awur. On certain days, such as Raden Ayu Roro Kemuning's haul which is held on the 1st of Muharram, residents from other villages, especially Jondang village, flock to perform the tomb ritual. There is a belief that if they perform the tomb ritual, at least once a year and it is carried out on the haul of Raden Ayu Roro Kemuning, then they will get blessings. Conceptions of belief and religion lead humans to rituals that they carry out at all times of their lives, including visiting graves and sacred places [5].

From an economic point of view, this can be studied through the existence of benefits for the residents of Teluk Awur village which are obtained from residents from outside villages who visit to perform tomb rituals. Activities that have commercial value, such as having a bazaar or Friday night market, the emergence of stalls selling food and drink, sellers of pilgrimage equipment, and various other merchandise [6].

The purpose of this study was to reveal the existence of business prosperity that the residents of Teluk Awur village obtained from the tomb ritual activities carried out by local residents and enlivened by residents from outside villages, especially by Jondang villagers who felt they had an attachment to Raden Ayu Roro Kemuning's tomb. This research method used interviews with the target residents around Teluk Awur, especially figures and tomb caretakers.

2 Result and Discussion

Geographically, Teluk Awur village is located along the north coast of Java. This village is directly adjacent to the beach so that it can be said that all activities in this village are not far from the beach. The main livelihoods of Teluk Awur

villagers are fishermen, farming and working in garment factories. Although Teluk Awur (which is part of Jepara) is famous for its carving arts, this livelihood does not get much attention because it is considered impractical to get money. The main problem for the people of Jepara, especially Teluk Awur, is their high consumptive attitude, so various ways have been taken to fulfill this consumptive power. Working in a garment factory is a solution for those whose life fulfillment is focused on this sense of prestige.

One way to fulfill the consumptive attitude of the residents is by selling at certain times, one of which is during the tomb ritual held during the Raden Ayu Roro Kemuning haul event on the 1st of Muharram every year. Raden Ayu Roro Kemuning is one of the figures who is exalted because of her life story. Ratu Raden Ayu Roro Kemuning is the wife of Sheikh Abdul Aziz who originally came from the village of Jondang. They are both students of Sunan Muria. Besides that, there is Ki Joko Wongso who is the king in the Teluk Awur area. The kingdom in Teluk Awur itself is under the Kalinyamat kingdom.

It is said that Sheikh Abdul Aziz loved his wife so much that he carried her picture everywhere. One day, the picture was blown by the wind and arrived at Ki Joko Wongso's hands. At that time, Ki Joko Wongso was immediately stunned by Raden Ayu Roro Kemuning's beauty, so he wanted to marry her. Raden Ayu Roro Kemuning, who did not want to be married, threw a condition at Ki Joko Wongso, namely to find clams that could dance on a plate. Ki Joko Wongso also agreed by taking off his royal robes and wearing normal clothes to swim to the bottom of the sea. Then, the robe was then given to Sheikh Abdul Aziz by Raden Ayu Roro Kemuning and then he ordered the soldiers and the people to hunt down foreigners who had just come from the sea. In the end, Ki Joko Wongso, who was the target of the residents' tantrums, was angry and cursed the residents of Teluk Awur village. When Ki Joko Wongso died, Raden Ayu Roro

Kemuning ascended the throne until the end of his life and was buried in the village of Teluk Awur.

This legend left a deep impression on the people so that Raden Ayu Roro Kemuning, known for his loyalty to Sheikh Abdul Aziz, was honored in the form of a haul celebration on the 1st of Muharram every year. The people of Teluk Awur village also received blessings in the form of selling goods which would sell well because there was a belief from Jondang village that when they visited Teluk Awur to perform a tomb ritual, they had to buy something and that was an obligation. There is a belief that their success in business depends on their respect for the people of Teluk Awur village, especially by buying anything from Teluk Awur.

This buying and selling activity certainly brings its own blessings in the form of business prosperity for the residents of Teluk Awur village through the existence of a tomb ritual which is held every year. Villagers usually sell trinkets related to tomb rituals, such as flowers, small yasin books, and even incense. Many villagers also sell food. In addition, the accommodation provider also benefits from this religious tourism. Beach tourism providers will also benefit because many residents come to enjoy Teluk Awur beach tourism.

From the story about Raden Ayu Roro Kemuning's loyalty to her husband, namely Sheikh Abdul Aziz, it is believed that the celebration of the tomb ritual will also bring blessings to those who are also loyal, both in terms of leading, being community leaders, in the family, and even loyal in their endeavors. Basically, the concept of loyalty adopted is what brings prosperity to the businesses of the residents, especially the residents of Teluk Awur village. Residents of Jondang village who also carry out the concept of loyalty in the form of 'obliging' themselves to carry out tomb rituals every year also bring prosperity to themselves. With this loyalty, the efforts made will continue to be pursued even though there are ups and downs. The acceptance of the Javanese people, especially the villagers, towards this loyalty also gave rise to

the term "nrimo ing pandum" which means that humans accept what I am given by God. His effort is to do work accompanied by tomb rituals, while his endeavors are in the form of praying individually or in congregation through tomb ritual events. The results of the process are accepted gracefully because there has been effort and endeavor and adhere to the phrase "effort will not betray results".

3 Conclusion

The residents of Teluk Awur village who perform the tomb ritual to commemorate the Raden Ayu Roro Kemuning haul get profits in the form of selling goods needed during the tomb ritual. However, several other sectors also benefit, such as accommodation providers such as hotels, providers of tourist attractions around the beach, and also providers of goods for souvenirs considering that the residents of Teluk Awur village are an area famous for its carving arts. Items related to tomb rituals can also be sold and generate economic improvements. Even though this event is only held once a year, the impact felt by the people of Teluk Awur is palpable. At least, in the midst of their seemingly normal economic turmoil due to the increasing lack of interest in carving, they still find another way through the tomb ritual activities.

References

1. M. Thohir. *Kehidupan Keagamaan Masyarakat Jawa Pesisir*. Dissertation Fisip UI. (2003)
2. "Desa Teluk Awur". TIC Jepara. 19 April 2017. <<https://ticjepara.com/index.php/kumpulan-berita/item/323-desa-teluk-awur>>. [Accessed July. 24, 2023].
3. B. Kurniawan; Widyastuti. "Jepara, Ukiran, dan Perubahan Jaman". In *Productum: Jurnal Desain Produk (Pengetahuan dan Perancangan Produk)*,**3(3)** (2018) p. 91-94

4. R. Saidah. Krisis Regenerasi Pengukir Muda dan Eksistensi Kearifan Budaya Ukir Jepara (Studi Kasus di Desa Mulyoharjo, Kabupaten Jepara). *Forum Ilmu Sosial* **44 (2)** (2017) pp. 107-115
5. E. Rujikartawi. D. Fitriani. Motif, Tujuan dan Relasi Ziarah Kubur: Refleksi atas Tradisi dan Budaya Masyarakat Banten. *Tsaqôfah: Jurnal Agama dan Budaya*, **20 (2)**, (2022)
6. Ashadi, et al. Kegiatan Ritual Ziarah Makam Habib Husein Alaydrus dan Pengaruhnya Terhadap Penggunaan Ruang Publik di Kampung Luar Batang. **17(1)** (2018). p.84

Conditions of carved furniture entrepreneurs in Telukawur Village, Jepara: between expectations and reality

Mudjahirin Thohir^{19*}

¹Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. The people of Teluk Awur Jepara actually benefit from some of their potential. Among other things, the location of this village has the campus of Diponegoro University, sea tourism, and the people are known as furniture (carving) craftsmen. However, these various potentials have not shown maximum utilization, especially in carving, so that there are still many furniture entrepreneurs who have gone out of business and changed other businesses. Such conditions, invite curiosity to be explored, what causes it? For this reason, this study is focused on gathering data through personal interviews and focus group discussions with carver craftsmen, to find problems and solutions that they have been pursuing, as well as what empowerment model is considered appropriate.

¹⁹Corresponding author: mudjahirinthohir@gmail.com

1 Introduction

In the 1990s, Jepara, including the village of Telukawur, was booming with the carved furniture business. In Teluk Awur village itself, in that era, there were hundreds of medium and small carving entrepreneurs. The average size of craftsmen has dozens of employees while the size of small craftsmen has about five employees. But today, the number of carving craftsmen in Teluk Awur Village is only in the tens. Even then in the small category. Many of them are out of business, changing jobs for various reasons. Such conditions are certainly interesting to study. Is it because of management errors in the business that there are more losses than profits; or because the business capital runs out so it is unable to produce; or because there are other, more profitable job options? What are the ways out to survive?

To obtain answers to these questions, field data was extracted by means of interviews and focus group discussions. The interviews were aimed at three categories of informants purposively, namely those who: (1) still continue to produce; (2) changing status from entrepreneur to employee; and (3) those who change businesses. From the results of the interviews, a cross-check was then carried out by means of a focus group discussion (FGD). FGD participants were individuals in the three categories, but not individuals who had been previously interviewed. The following two sources (interviews and focus groups) were analyzed qualitatively interpretatively (see Geertz, 1973; Creswell, 1984; Nicola, 2012).

2 Result and Discussion

2.1. The emergence and sinking of carved furniture

The boom in the carving business around the 1990s occurred for several reasons. First, consumer demand for Jepara carving products is very large. One of the reasons why Jepara carving products are known is the exhibition of Jepara carving

products in tourist cities such as Bali. Seeing that the demand for carved furniture was very high, a number of Jepara entrepreneurs began to recruit employees, Jepara people who already had expertise in carving. Even Jepara people who have migrated to big cities like Jakarta, who have also become furniture employees, are asked to return home and promised to be given higher wages. At that time, especially after the fall of President Suharto, there were many cases of teak logging, so that wood material was abundant at low prices. At the same time, many foreigners are ordering goods. They buy it for dollars, while furniture production costs for rupiah.

Jepara carved furniture products that were originally located in the city center (District Tahunan, Jepara) have rapidly expanded to various surrounding villages, including the village of Teluk Awur. (see Thohir, 2006). Prosperity in those years really felt by those engaged in carved furniture.

2.2. Social prestige

Work orientation for the general people of Jepara is to be self-employed, not to be a government employee. In their perception, being an entrepreneur is more prestigious than just being a government employee. They generally prove that the income earned as a private entrepreneur is far greater than the salary received by civil servants. This phenomenon presents two conditions in different spaces. For successful entrepreneurs, many are tempted to buy luxury goods that are considered to increase their social prestige, rather than saving money or developing furniture equipment for the advancement of their business. Meanwhile, for carved furniture employees, they are starting to be tempted to change status, from employees to entrepreneurs (compr. Thohir, 2006). In their view, apart from imagining the huge benefits of being a businessman, it also raises their social status at the same time. Employees are paid, while employers pay. Employees rule, employers rule.

Armed with carving skills and experience as carpenters, many made the decision "to open their own

carving furniture business". Such a decision is similar to the theory of the "actor based model", which is just imitating opening a business like a successful entrepreneur. (compare to Essen, Johan von. 2014)

The increasing number of entrepreneurs is not balanced with the ability to sell products. In fact, every employer must provide definite funds for employee salaries every Thursday. What happened? The price of the goods had to be sold as long as they were sold for employee salaries, even though it was a loss if calculated by production costs.

It can be predicted that conditions like this, sooner or later will collapse and even collapse. If it falls maybe it's just the leaves on the twigs, from a refreshing green color to dry brown. But if it falls, it means that its roots have been uprooted, so it will not survive or grow again. This is a brief description of why the number of carved furniture entrepreneurs, especially in Teluk Awur village, has changed and changed directions. From the beginning there were hundreds, today there are only tens

2.3. Self reflection

An informant, Abdurahim (a pseudonym) who has managed to keep his carving furniture business up to the present day, said that the reasons for surviving were because (1) maintaining product quality; (2) be patient to find buyers who are collectors who know the quality of goods so they dare to buy expensive ones; and (3) choose employees who are truly skilled and care about their employees. Another informant, Zawa (a pseudonym), admitted that it had been five years since he had changed direction, although his carving skills were still intact. Zawa is more interested in other trades with bigger profits than carving furniture. When Zawa told the case at the FGD forum, there was a spontaneous reaction from other participants, "if there were 1,000 Zawa in Jepara, then the carving activities in Jepara would only be a memory."

What about Nara (pseudonym) and other Nara-Nara? In boxing terms, it's been throwing the towel into the arena.

Give up lose. Some of the inmates currently work fishing on the sea coast of Teluk Awur, some have changed direction to become bicycle repairmen; and some choose freelance work.

2.4. There are many ways to go to Rome

There is nothing to regret about the narrative of failure or changing direction from carving furniture to other jobs – in a focus group discussion atmosphere – let alone lamenting about it. Complaining does not solve problems. The wheel of life goes according to pedaling feet. The important thing is to be happy, to be able to gather harmoniously with family.

Now, according to the agreement of the focus group participants, we live in the village where the Undip campus is located. The question? What can Undip contribute to the people of Teluk Awur?

4 Conclusion

Carving furniture business, read by them as a choice and past experience. There is no need to try to get back up like it was in its prime. Rational empowerment is how the local government of Jepara district works together with UNDIP and investors, to design Teluk Awur sea coast as a national level tourist destination. There are sea tours with various ethnic archipelago boats; some of the UNDIP campus buildings were converted into: workshop rooms; exhibition halls for Jepara's superior products, Jepara souvenir shops; art performance building; as well as home stay.

That way, the Teluk Awur village community can be involved according to their expertise. Meanwhile, in the short term, needs related to students studying at the UNDIP Teluk Awur campus, such as student dormitories, student food needs, and student needs - are prioritized to be handed over to Teluk Awur residents. For all these needs, need guidance and facilities that allow. Hopefully

Reference

- 1 Creswell, John W. 2014. *Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE. Publication.
- 2 Simpson, New York: The Free Press. First published 1893.
- 3 Geertz, Clifford. 1973. *The Interpretation of Cultures*, New York: Basic Books.
- 4 Essen, Johan von. 2014. *On the Meaning of Volunteering: A Study of Worldviews in Everyday Life*. Springer.
- 5 Nicola J. Petty. et. all. 2012. "Introducing the Philosophy of Qualitative Research". Journal homepage: www.elsevier.com/math
- 6 Sujatmiko, Edy 2022 *Overview and Socio-Cultural Conditions of Jepara Regency* (paper). Not published.
- 7 Thohir, Mujahirin. 2006. *Coastal Javanese Muslims*. Semarang: Fasindo

Prospects of the Bersukaria Walking Tours as Educative Tourism Activities in the Middle of Social Media Development

*Devita Savitri*²⁰, *Iriyanto Widisuseno*^{2*}

¹Social Anthropology Study Program, Faculty of Humanities, Diponegoro University, Indonesia

²Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Currently, the younger generation is confronted with the dynamics of social media development, which has various adverse outcomes, such as reduced social interaction, diminished moral values, and a restricted understanding of cultural and historical aspects. In this context, the Bersukaria Walking Tour emerges as a solution, offering an enjoyable learning experience while introducing cultural and historical heritage interactively and collaboratively. This research aims to assess the presence, prospects, and potential of the *Bersukaria* Walking Tour as a choice for educational tour activities for the younger generation. The research employed a mixed-methods approach, which involved collecting data through observations, interviews, surveys, and the analysis of documents. The gathered information was subsequently analyzed using a descriptive-qualitative approach. The findings indicate promising prospects for the *Bersukaria* Walking Tour among the younger generation, which can be categorized into two primary segments: students (62.80%) and young workers (65.70%). This clearly indicates the potential value of the *Bersukaria* Walking Tour as a beneficial educational tourism experience for them.

²⁰ Corresponding author: widisusenoiriyanto@yahoo.co.id

1 Introduction

The rapid advancement of technology and information caused the younger generation to experience transitions that have an impact on various aspects of their lives. This fact has granted them global access through the internet and social media, which makes them more open to external influences, widens their social network, and provides extensive access to information concerning education, cultural diversity, and the latest trends. (Untari, 2020: 988). Furthermore, the tourism sector has also experienced an increase in popularity through various tourist destinations with local wisdom that attract the attention of the younger generation. The phenomenon not only provides a recreational experience but also contributes to strengthening the cultural identity and preserving the local heritage.

Considering the current situation, the walking tour activity has emerged as a solution to address the diverse needs and preferences of the youth. In this context, there is one suitable walking tour, namely the Bersukaria Walking Tour. Within this particular context, one appropriate walking tour stands out, specifically the Bersukaria Walking Tour. The Bersukaria Walking Tour offers more than 'fun' recreational activities, it can also provide sustainable educational tourism with valuable activities and experiences. This can be accomplished by integrating worldwide knowledge with authentic local experiences, all while harmonizing with the positive advancements within the tourism sector. This is in line with the World Tourism Organization's statement that the implementation of walking tour activities can serve a dual role as a sustainable form of tourism, simultaneously boosting visitor numbers to specific tourist destinations, thereby generating employment opportunities and increasing revenue (WTO, 2019).

Studies on walking tour activities have been carried out on multiple occasions. As a comparison, the results of research conducted by Francesca Simeoni and Veronica De

Crescenzo indicate that through collective participation or crowdfunding mechanisms, walking tour activities hold promise as a powerful tool for preserving regional culture. While cultural preservation does fall within the purview of this study, noteworthy disparities exist in comparison to Francesca's research. This research places a stronger emphasis on the Bersukaria Walking Tour as an educational tourism activity, taking into account the proclivities and inclinations discernible among the demographic of the younger generation. Consequently, the outcomes of this study are anticipated to refine and bridge existing gaps in knowledge, ultimately enhancing comprehension of Walking Tour undertakings.

This comprehensive depiction subsequently generates a strong motivation for researchers to conduct a more exhaustive investigation about how The Bersukaria Walking Tour could provide additional benefits beyond simply an enjoyable recreational activity, which potentially can evolve into a sustainable form of tourism with an educational aspect for the younger generation. In this study, it is crucial to acknowledge certain limitations that require attention. To begin with, the sample size is restricted, encompassing students and young professionals from Semarang City, Indonesia. This implied that varying social, cultural, or economic conditions in other nations could yield disparate outcomes. Consequently, this research sought to investigate the present state of the Bersukaria Walking Tour, as well as the values and factors that could potentially transform it into an educational tourism experience that is suitable for the younger generation.

2 Result and Discussion

Before considering the potential of this activity in the future, it is crucial to gain prior knowledge about the current state of the Bersukaria Walking Tour. The Bersukaria Walking Tour began with an attentive evaluation of Semarang city,

Indonesian. The Bersukaria Walking Tour emerged from a genuine interest in and evaluation of Semarang, a city with significant tourism potential, which then evolved into an opportunity to enhance and sustainably utilize these circumstances, delivering a distinct and meaningful tourism experience set apart from conventional tours. The choice of the word 'Bersukaria' was made based on a snippet of the Gambang Semarang song's lyrics, which served as an indication of Bersukaria's origin in Semarang. Additionally, this selection aligns to bring happiness to all participant.

In recent times, the Bersukaria Walking Tour has also offer numerous routes based on determining aspects of the location or visit itinerary, grounded in cultural exploration, heritage appreciation, photography opportunities, places of interest, and shopping. This concept becomes more evident when we prioritize programs and routes. For example, the offerings encompass a wide range of experiences. Traditional and international culinary tours are available, as well as regular walking tours that delve into multicultural encounters and explore heritage buildings dating back to the Dutch, British, and Japanese colonial periods, including visits to Ereveld (the Tomb of Honor in Semarang). Furthermore, if prioritizing mental well-being, consider the Mindful Walk route, or opt for the horror-themed route that explores one of Semarang's abandoned buildings.

Through conducting interviews and administering questionnaires, the study found that the younger generation responded positively to this situation. In this research, the younger generation was categorized into two groups: students and young workers. The findings revealed that the majority (62.80%) of student participants strongly agreed with the enjoyment of the walking tour activities; the remaining 37.20% agreed. In the given statement, it was mentioned that the majority of college students (54.20%) strongly agreed that the Bersukaria Walking Tour represented the interest of the

younger generation, while the remaining 42.80% agreed, leaving a mere 3% in disagreement.

Based on the survey results, the positive response to the Bersukaria Walking Tour was influenced by several tendencies. These tendencies include students' desire to make the most of their ample free time by engaging in experiences beyond formal education. Additionally, group excursions also increase enthusiasm and hold the potential to foster interaction with peers while strengthening social networks. In addition to this, the presence of a tour guide of the same age as the participants contributes to a more familiar and engaging experience during the trip. Instead, their disapproval stems from alternative preferences for leisure or educational pursuits, such as sports, the arts, or volunteer activities, which they perceive as better aligned with the proclivities of their generation.

Meanwhile, the results from the young worker category indicated that the majority (65.70%) of participants in this group strongly agreed that the Bersukaria Walking Tour is an inspiring educational tourism activity, while 34.30% agreed. In the second statement of the survey, a significant majority of respondents, comprising 45.70%, expressed a strong consensus that the activities introduced by the Bersukaria Walking Tour effectively embodied the interests of the younger generation, while the remaining 54.30% just agreed with this assertion. The young workers in the younger generation category participated in the Bersukaria walking tour for interconnected reasons, as indicated by the predominantly positive feedback they provided.

According to the field research, this trend has emerged from a strong aspiration to expand their horizons and establish a broader network. This trend is further fuelled by Bersukaria Walking Tour's use of digital technology for booking and its engaging informational content. As for young workers, they also have greater budgetary flexibility and are more inclined to allocate funds to educational experiences, often in the form

of investing in paid tours. Furthermore, positive feedback from young workers concerning the alignment with their interests is on the rise, as the tour activities not only offer fresh insights and learning opportunities, but also furnish pragmatic solutions that applied to their everyday lives. To make it easier to comprehend, these findings can be presented in the following table:

Table 1. Participants' Assessment of the Existence of the *Bersukaria* Walking Tour as an Educational Tour.

Aspect	Presentation Results					
	College Students			Young Workers		
	Strongly Agree	Agree	Dis Agree	Strongly Agree	Agree	Dis Agree
<i>Bersukaria</i> Walking Tour as an Educational Tourism Activity	62,80%	37,20%	0%	65,70%	34,30%	0%
Representation of Interests of the Young Generation	54,20%	42,80%	3%	45,70%	54,30%	0%

Based on these findings, it appears that the majority of the younger generation, including both young workers and most students, have provided affirmative responses to the three statements. This response suggests that the younger generation is becoming more aware of the significance of cherishing their cultural and historical heritage, particularly in the digital age, where social media dominates as a tool that facilitates easy recognition of the environment and enhances knowledge. This shift also led the younger generations not only supporting the cause by participating in tours, but also driving demand for more diverse educational experiences. It also unwittingly positions them as agents of change.

Based on previous findings, the researchers proceed to explore the fundamental values that provide the essential foundation and strengthen this enriching educational journey.

This data was derived from interviews, observations, and document analysis, shedding light on the valuable advantages the Bersukaria Walking Tour offers to its youthful generations. The Bersukaria Walking Tour serves as a platform that provides younger generations with the opportunity to nurture empathy and foster mutual understanding about the realities and occurrences within local communities. Based on feedback from respondents, the majority of them confirmed that these travel routes effectively instill empathetic values.

These activities have unintentionally introduced an additional dimension of learning by promoting the understanding of proper walking etiquette and respect for pedestrian rights. This newfound knowledge has also contributed to enhancing participants' physical abilities and fostering a healthy lifestyle. This tour not only offers cycling but also provides budget-friendly cycling options courtesy of Bersukaria for exploring the city. The Bersukaria Walking Tour also endeavoured to introduce interactive learning methods, that is enabling the younger generation to engage in dialogue and share perspectives with their peers.

Regarding the tour visits, which encompass experiences like "Dusk at the Agung Giri Natha Temple," a visit to the "Tay Kak Sie Temple," and exploration of the "Catholic Church of St. Yusuf," participants are afforded a unique opportunity to enhance their comprehension of the religious diversity prevalent within society. Simultaneously, these visits facilitate the cultivation of values such as tolerance and respect for varying beliefs and religious practices. During the Walking Tour activities, participants also have the opportunity to observe, learn, and develop an appreciation for the distinctive architecture of buildings and urban planning inherent to a specific region.

Beyond its cultural heritage aspect, there is also an important value from this activity which triggers local tourism activities that are supported by the existence of various

accommodations, transportation, retail, new insertion programs, and the presence of souvenir centers (WTO, 2019). The Bersukaria Walking Tour also encompasses a multitude of values and pivotal attributes, rendering it embraced by the broader community as an alternative tourism venture for the younger generation. Consequently, these diverse routes serve as a space where younger generations can directly experience and gain a better understanding of the various social, economic, and cultural challenges encountered by society.

From this findings, significant practical implications emerge that emphasize the success of the Bersukaria Walking Tour activity in capturing students' interest in educational experiences beyond the confines of the academic curriculum. This revelation carries significant potential to inspire universities and other educational institutions to develop extracurricular educational programs or similar educational excursions.

3 Conclusion

In summary, the Bersukaria Walking Tour has bright prospects ahead, especially concerning the younger generation. This optimism was reinforced by the enthusiastic agreement of younger participants. In addition, the Bersukaria Walking Tour has also succeeded in becoming a model for inspiring educational tourism activities that not only see a tourist destination from its aesthetics and visualization but also have an impact related to providing learning about values that are beneficial to the younger generation. To achieve this, it is imperative to engage local government support in enhancing the management of regional tourist destinations with local significance. This will result in a broader array of tourist offerings, subsequently increasing participation in the Bersukaria Walking Tour. Additionally, storytellers and internal team members at Bersukaria Walking Tour play a crucial role in elevating their professionalism in oral and written communication skills as well as participant

engagement. Moreover, it is essential to involve the younger generation to further kindle their interest in various aspects of local history and culture.

References

1. B. Neuhofer, D. Buhalis, A. Ladkin. *Technology as a Catalyst of Change: Enablers and Barriers of The Tourist Experience and Their Consequences*. In Proceedings of The International Conference Ii Lugano, Switzerland, 3-6 February, 2015 (Pp. 789-802), *Springer International Publishing* (2015)
2. P. Benckendorff, G. Moscardo, D. Pendergast, *Tourism and Generation*, (Y Cabi, 2009)
3. W. Creswell, J. D. Creswell, *Research design : Qualitative, quantitative, and mixed methods approaches*, (Sage Publications, Los Angeles, 2018)
4. WTO, *Walking Tourism – Promoting Regional Development* (UNWTO, Madrid, 2019).
5. Simeoni F, De Crescenzo V. Walking Tourism: Opportunities and Threats for Sustainable Development. The Case of the ‘VA’SENTIERO’ Project. In XXII International Conference Excellence in Services 2019 (pp. 541-554).

Utilizing Mangrove Waste as Natural Colouring of Semarang Batik: A Tourism Commercial Product that Preserves Culture, Saves Environment, and Improves Economy

*Wiwiek Sundari*¹

¹Master Program in Linguistics, Faculty of Humanities. Universitas Diponegoro, Semarang Indonesia.

Abstract. Culture reflects human being civilization. Its practice gives them cultured, civilized, and prosperous live to live harmoniously with each other and the environment. Batik is Javanese culture reflecting the local wisdom of using natural resources which is beneficial and environmental-friendly. This research shows how Semarang people preserve their culture by making Batik Semarangan, save their environment by using Mangrove waste as natural coloring, and improve their economy by using the final product as tourism product. The data were collected through literature review, observation, and interview. It is analyzed by using folklore method to reveal the culture background of the batik and its benefit for the city's environment and economy. The result shows that the Javanese local wisdom is shown by Semarang people effort of keeping their batik, minimizing pollutants, and adding income from tourism sector.

1 Introduction

Culture is human being way of thinking and life to live well within society and can be passed from generation to generation. It is an evidence of human being civilization showing their cultured, civilized, and prosperous live. It is created by human being to live harmoniously with each other and with the nature. As a creation, culture can be self-created, inherited, and passed to the next generation with changes to adapt the recent situation. It can be learnt from other society or be modified to suit the latest condition. Yet, it can be abandoned when it is considered less adequate to fulfil human being need. Undesired culture can be shifted by other culture which is considered more beneficial or extinct when nobody is practicing it.

Javanese culture is created by and inherited from the ancient Javanese, and then passed to the Javanese next generation with various adaptations to suit the recent situation. It is preserved by Javanese ethnic by practicing and passing it into the young generation with a particular modification to suit the modern era like the use of Lurik traditional fabric for out of the day teenager outfit and its waste as merchandise for tourism industry [1].

Javanese people should realize that modernisation and globalisation can be serious threat for their culture. It replaces the old and traditional cultural item with the new and modern one that is potentially make their culture abandoned or extinct. Indonesian government must support their local culture maintenance because it is part of the nation cultural heritage and wealth to make the people live in cultured, civilized, and prosperous life. The next generation will maintain a positive attitude toward their culture by keep practicing it to live well like their ancestors. This research shows how Javanese people, especially Semarang City people, preserve their culture, save their environment, and improve their economy by utilizing Mangrove waste whose plants were purposively planted in Semarang City coastal areas to prevent flood and

abrasion, producing Batik Semarangan with natural colouring made of Mangrove waste, and promoting it as part of Semarang City merchandise in tourism industry.

2 Result and Discussion

Javanese cultural item is served as Javanese culture identity that must be preserved to keep it valuable for the next generation. Thus, they are willing to keep practicing it instead of abandoning or substituting it with other culture that is considered more valuable. As politic, economy, and social changes might reduce the value, the usage, and the respect of the culture [2], the local people along with the local and the central government must put an effort to preserve the culture. Although Javanese culture threat might be considered mild which is in line with what Pauwels [3] said about the mild threat on Javanese language since the diglossic or the multilingual situations is not actually present in the speaking community; not many Javanese people now understand Javanese language well. Not many of them know how to use the Javanese language politeness level and not many Javanese young generations speak the language except for those who live in the middle of Javanese speech community. The ones who live outside them might feel reluctant to show their cultural identity and choose to use more beneficial and 'high' language than theirs [4].

Javanese cultural item preservation is in line with Javanese language maintenance since there are Javanese people who still use the item. Javanese people wear batik although they also wear casual and modern outfit. Most of them wear it for formal situation since Indonesian people normally wear batik for formal situation. When Javanese language is used and maintained only by certain Javanese people, batik in fashion industry is a quite popular clothing to wear around the world. Batik is a popular example of Javanese traditional cloth, clothing, and cloth making technique that went global and worn not only by old people but also young generation with different style. However, the use of chemical colouring which is considered cheaper and easier to use creates water and soil pollutant. This research shows Semarang City people local wisdom of utilizing Mangrove waste as natural colouring for

Batik Semarangan as part of their effort of preserving their Javanese cultural item as their culture identity as Javanese and saving their water and soil from being polluted.

This descriptive and qualitative research is done by using folklore research method from Dundes in Bronner [5] in two steps, Identification and Interpretation. The data were collected by holding Library Research, Observation, and Interview along with giving Questionnaire [6]. The Library Research is done to figure out the history and the folklore behind batik as cultural item, while the Observation is done to document how the people produce it. Meanwhile, the Interview and the Questionnaire is used to show how and why they maintain their cultural item. The data were selected using Purposive Sampling Technique [7] to see which owner produce the cultural item, how they use Mangrove waste as natural colouring, how they promote it as tourism commercial product, and how it is beneficial for their workers to get more income for their low-class family. The data were analysed using seven elements of culture [8] and Language Maintenance Theory [2, 3, 4] as part of culture maintenance to know how and why the people preserve Batik Semarangan as cultural item.

Result

Batik is defined as a specific Indonesian traditional technique of wax-resist dyeing and *canting* (batik drawing tool) drawing on cloth from Java. The word *batik* comes from two Javanese words *amba* or 'wide' and *tik* or 'dot', resulted in *ambatik* word or 'cloth (wide fabric) with dots motive on it'. Batik motives that served as standard batik motive or *pakem* were coming from Surakarta and Yogyakarta batik, while different or new motives were commonly created by *batik pesisiran* which is found along the northern coast of Java Island as well as the new batik which is found around the nation.

Batik Semarang was firstly developed in Semarang Batik Kampoong as batik artisans' settlement who ran their business in 1970s [8]. Batik Semarang reign its supremacy in the early of the 20th Century. It is reflected from the Dutch Colonial financial report showing the high number of businesses from batik industry. Batik Semarang rose again after the Batik Kampoong is creatively developed as modern tourism industry by the local people which is supported by the local government and Semarang low and high education institutions through research and community service.

Only limited Batik Semarang artisans use Mangrove waste as natural colouring and promotes it as tourism commercial product. The research shows how the owner gets the idea of using Mangrove waste as natural colouring, how to get raw material and process it into natural colouring, how to use natural colouring for Batik Semarang, and how to promote Batik Semarang with natural colouring as valuable collectible item in tourism industry. It is done to show how the local people preserve their culture by keeping Batik Semarang, saving their environment by minimizing water pollutant (Mangrove waste on sea water and chemical batik colouring on clear water), and improving their economy by running business involving housewives from the low-class family as part time workers and supporting tourism industry to get income for the local government from the tourism industry.

Discussion

Batik was proposed as the world heritage item to UNESCO on January 9th, 2009. It was listed first in The UNESCO's Representative List of Human Heritage Intangible Culture on September 30th, 2009. On October 2nd, 2009, by President Decision Number 33 Year 2009, Indonesian Batik was finally established as The World's Intangible Cultural Heritage, marking the day as Indonesian Batik Day [9]. Batik becomes

a cultural heritage because it is worn and used by Indonesian people in their daily life. Batik is rich with hope and praying which is represented by its motives that symbolize Javane seculture and philosophy.

Although batik making technique was introduced by Indian or Srilankan fabric makers in the 6th or 7th Century [10], Java Island are famous of batik as it was being introduced in the island since the era of Majapahit Kingdom. Surakarta and Yogyakarta are famous of its *pakem* motives with *parang* as the oldest Javanese batik motive, Lasem is famous of its maroon natural colour, and cities along Java Island northern coastal areas like Cirebon and Pekalongan are famous of their *batik pesisiran* (coastal/maritime batik) with bright colour and natural motive. Other cities, provinces, islands in Indonesia also create batik, such as Semarang Batik, Papua Batik, Madura Batik, etc.

Batik Semarangan is less popular than the standard batik from Surakarta or Yogyakarta, the unique coloured batik from Lasem, and the *pesisiran* batik from Cirebon and Pekalongan. Yet, it is known for its unique characteristics. It has common bright colour like any other *pesisiran* batik reflecting the colourful coastal ecosystem. It also has different motives with Surakarta and Yogyakarta standard motives. Like Mega Mendung batik motive from Cirebon and Jlamprang batik motive from Pekalongan; Batik Semarangan motives reflects the city's ecosystem and landscape.

The natural-realistic motives of Batik Semarangan reflect the natural resources and the acculturation of Javanese, Chinese and Arabic ethnics [11]. There are six out of fifty-nine motives of Batik Semarangan, documented by Mrs. Oosterom and Mrs. Von Franquemont in the 19th Century, were still popular now. Tugu Muda Kekiteran Sulus (youth monument surrounded with vines) motives symbolizes the local people fight against the Japan colonial in five days battle on October 15th-20th, 1945. Lawang Sewu Kekiteran Asem (thousand doors building surrounded with tamarind

trees) motive reflects of the Dutch colonial building preservation as cultural heritage. Ceng Ho Neng Klenteng (Ceng Ho in Klenteng) motive symbolizes the acculturation of Javanese and Chinese ethnics as Admiral Ceng Ho, who was converted into Islam, built Klenteng (Chinese praying house) in Semarang. Warak Ngendog motive (a mythical creature that is exhibited and paraded in *dugderan*, an Islamic celebration to mark the beginning of Ramadhan Islamic month) symbolizes the acculturation of Javanese, Chinese, Arabic ethnics as it has dragon head representing Chinese ethnic, *buraq* body representing Arabic ethnics, and goat legs representing Javanese ethnic. Asem Arang (tamarind trees) and Blekok Sronдол (birds living on tamarind trees along Setia Budi street, Sronдол area) motives reflects the city natural resources of flora and fauna symbolizing the city's naming, that is, an area with *wit asem* or tamarind tree that is *arang-arang* or rarely found, or Sem-arang.

One of limited Batik Semarangan artisans who use Mangrove waste as natural colour is Batik Ngesti Pandawa. The use of natural colouring is initiated after they were informed by the scholars about the use of Mangrove waste as environment-friendly natural colouring for fabric, taught how to process the waste into natural colouring, and suggested to use the natural colouring to colour Batik Semarangan in the scholars' community service. The community service is done based on the scholars' research of how to save clear water from hazardous batik chemical colouring, how to minimize Mangrove waste from sea water, and how to utilize Mangrove waste as natural colouring for batik to save environment. Since then, they started to build good network with Mangrove farmers and people who collect and sell Mangrove waste to get the raw material that will be processed as natural colouring.

To process Mangrove waste into natural colouring; the unused root, trunk, bark, leaf, and bud of Mangrove were

selectively collected, thoroughly washed, and carefully sun dried before they were boiled for 2-3 hours to produce brown to reddish brown colour. The colour is ranging from light to dark brown colour depending on the amount and the quality of the raw material. This natural colouring is ready to be used to colour cloth like batik [12].

Batik Semarang shows the seven characteristics of culture because it is involved in the local people religious/spiritual ceremony, social system and organization, knowledge system, language, art, living system, as well as technology and tools system [8]. Producing Batik Semarang as the local people cultural identity shows their effort of maintaining their culture as Javanese who are familiar with the cultural item symbolized in the motives that were easily found around the city along with its meaning and philosophy.

Batik Semarang also served as monitoring tool for culture maintenance. The changing or missing motive reflects the environment change, such as the changing function of Dutch colonial building as cultural heritage from cultural and historical functions into economical and industrial. The decreasing number of Blekok birds nesting on Asem trees along Setia Budi Street in Srandol area. Thus, the local people and the local government can initiate an effort to restore the cultural items to ensure its existence and maintenance.

The use of Mangrove waste as natural colouring for batik helps the city to preserve its coastal environment from tidal flood, abrasion, and sea water pollutant. The farmers' effort in purposively cultivating it to minimize tidal flood and abrasion is indirectly supported by batik industry. The use of natural colouring for batik also preserves the city water environment from clear water pollutant because it has the least negative side effect than artificial or chemical batik colouring that has been alerted by environmentalist.

The use of Mangrove waste as natural colouring for Batik Semarang is beneficial for the Mangrove farmers who can

have an economic value of the plant waste than can be sold as raw material of batik natural colouring. It opens a business opportunity for the people who collect and sell the waste as raw material or the people who process the waste into and sell it as natural colouring. Batik artisans who use it as natural colouring also get economic benefit as it is popular among tourists so that their business can run well and giving benefit for their workers who are mostly housewives from low-class family as part time workers. Batik Semarangan surely has additional art, cultural, and economical value. Tourists choose this product as the city cultural identity with local wisdom of using abundant but wasted item as valuable material for aesthetic, cultured, and high valued merchandise in tourism industry that preserves the city culture, save the city environment, and improve the city economy.

3 Conclusion

The whole explanation shows Semarang City local wisdom as Javanese in utilizing unused natural resource which is hazardous for their environment for their benefit. It reflects the city effort to preserve their culture as Javanese, to save their environment as coastal city, and to improve their economy by running business. Similar research has been done to show Javanese effort in different areas of Java Island to maintain their culture [13, 14]. It shows that Javanese people as the culture owners were responsible for maintaining their culture so that it will not be abandoned, substituted, or extinct

References

- 1 Sundari, W. Sundari, W. *Utilizing Lurik Waste for Handicraft Home Industry to Improve Low Class Family Income*. Article on 7th ICENIS International Proceeding. Semarang: August 9th-10th, 2022. Semarang: Indonesia (2022)

- 2 Holmes, J. *An Introduction to Sociolinguistics*. New York: Longman (1992)
- 3 Pauwels, A. *Language Maintenance and Shift*. Cambridge: Cambridge University Press. (2016)
- 4 Fasold, R. *Sociolinguistics of Language*. Oxford: Blackwell (1994)
- 5 Bronner, S.J. Ed. *The Meaning of Folklore: The Analytical Essays of Alan Dundes*. Logan, Utah: Utah State University Press (2007)
- 6 Sugiyono. *Metode Penelitian Kualitatif dan R&D*. Bandung: CV Alfabeta (2010)
- 7 Sudaryanto. *Metode dan Aneka Teknik Analisis Bahasa. (Pengantar Penelitian Wacana Kebudayaan secara Linguistik)*. Yogyakarta: Duta Wacana (1993)
- 8 Koentjaraningrat. *Pengantar Ilmu Antropologi*. RinekaCipta. Jakarta (2000)
- 9 Fuji, R. *Asal-Usul Hari Batik Nasional yang Diperingati 2 Oktober*. detik.com. Minggu, 02 Oktober 2022. 09.05 WIB.
- 10 Luciana, A. *Hari Batik Nasional: Betulkah Teknik Membatik Berasal dari India?* tempo.com. Selasa, 02 Oktober 2018. 05.30 WIB.
- 11 Suliyati, T. dan Yulianti, D. *Pengembangan Motif Batik Semarang untuk Penguatan Identitas Budaya Semarang*. Jurnal Sejarah Citra Lekha Vol. 4., No. 1., Hal. 61-73, Maret 2019.
- 12 Dewi, L.F., Pringgenis, D., dan Ridla, A. *Pemanfaatan Mangrove Rhizophora Mucronata sebagai Pewarna Alami Kain Katun*. Journal of Marine Research, Vol. 7., No. 2., Hal. 79-99. Mei 2018.
- 13 Sundari, W. *Javanese Culture Maintenance at Dhopleng Traditional Culinary Market, Wonogiri, to Support Plasticless Society*. Article on 5th ICENIS International Proceeding. Semarang: August 12th-13th, 2020. Semarang: Indonesia (2020)
- 14 Sundari, W. Sundari, W. *Javanese Culture Maintenance through The Tradition of Cutting Natural Dreadlock Hair of Dieng's Children*. Article on 6th ICENIS International

Proceeding. Semarang: August4th-5th, 2021. Semarang:
Indonesia (2021)

Potential Innovation of Cultural Tourism Destination at Gedongsongo Temple

Muhamad Hermintoyo¹ Mahendra Laksana Jati²

Department of Indonesian Literature, Diponegoro University,
Semarang, Indonesia

Abstract. One of the natural and cultural tourist destinations is Gedongsongo Temple. Apart from nature and beautiful temple buildings, enjoy the history and myths of the Ramayana story. Existing history and myths need innovation to be known and attract both local and foreign tourists. Structuring, renovation and innovation have been carried out on natural tourism, while for cultural tourism it has not been carried out. The purpose of this study is to describe the potential for cultural tourism to be transformed into literary and artistic tourism, such as making dances, ballet, art festivals, storytelling competitions, carnivals, making films and so on so that it can boost tourist arrivals, employment, artist creativity, increase regional income. The problem has been thought of towards this innovation by preparing creative artists, the attention of the tourism manager at Gedongsongo Temple and the tourism office. The research method uses a qualitativequantitative descriptive technique of observation, interviews, questionnaires and literature. The results obtained based on informant data: 54.7% nature trips, 13.2% self- self; know the legend 66.9% through books, 15.1% school lessons; do not know the function of the temple 97%; knowing cultural acculturation 67%; know the story of Ramayana 88.7%; not knowing the myths 63.3%; did not see the show 88.7 %; didn't hear the Gentongsongo theme/background song 90%.

^{a)}muhamadhermintoyoundip@gmail.com ^{b)}laksonojatimahendra@gmail.com

1 Introduction

Indonesia is a rich in folklore both from native regional stories and the results of cultural cultivation. Folklore is a collective tradition of an area which is spread in oral or motion form so that it remains sustainable from generation to generation¹. One form of folklore is oral stories that are still alive in society, such as the legend of Mount Tangkuban Perahu in West Java, Malin Kundang in West Sumatra, Banyuwangi in East Java, Prambanan in Yogya, and Gedongsongo Temple in Semarang Regency. In the legend there is also a myth that is recognized by the local community. These places are usually visited by many people as tourist destinations in the form of natural and cultural tourism. This is because a) Literature and tourism have a reciprocal relationship, meaning that many literary works are inspired by tourism and vice versa; b) the natural and cultural wealth of each region provides a place for recreation and appreciation and preservation of nature and culture; c) tourism literature allows it to be developed in a variety of products; d) tourism literature can be used as a study². Literature Tourism does not only enjoy nature but can also provide literary products, for example how to introduce local legends in the form of ecranization³, or transitions⁴: ballet, cinema; art products: sculptures, reliefs, paintings, replicas. Besides that, you can take advantage of natural resources, as well as products typical of the local community.

Opportunities for literary tourism destinations like this should be seized by the Regional Government of Semarang Regency as a tourist destination with interesting innovations. One such tour is a tour at Gedongsongo Temple. The potential for innovation needs to be done so that it becomes an attraction for tourists to visit.

To support the Central Java visit program, the Central Java Culture and Tourism Office continues to make efforts to improve coordination among tourist object managers in the form of joint promotions and also carry out several stages of

improvement, such as: 1) diversifying types of tourist attractions; 2) improving and maintaining access to tourist sites; 3) improvement of tourism supporting facilities and infrastructure; 4) creation of various activities in the tourist destination area; 5) implementation of tourism awareness campaigns ⁵.

By holding this research, it is hoped that it can support tourism in Semarang Regency to boost Semarang Regency Regional Original Income. This research is in accordance with the UNDIP Strategic Research Field Plan for the Social Humanities-Education-Arts and Culture sector, namely Management and development of tourism, namely building inclusive, safe, durable and sustainable cities and settlements, namely supporting inclusive and sustainable economic growth, full and productive employment and decent work for all ⁶. The target of this research is to produce scientific articles especially those related to literary tourism which in turn will be followed up with educational and preparation efforts towards cities as tourist destinations.

From a scientific standpoint, tourism cannot be said to be an independent scientific discipline. By using a comprehensive approach, tourism demands the support of various scientific disciplines so that it is multidisciplinary ⁷.

Method

This research uses a mixed method, which combines two methods, namely quantitative research methods and qualitative research methods. This aims to complement each other's description of the results of studies on tourism potential and opportunities related to tourism destinations descriptively and the numbers as supporters (6). This study aims to describe the potential and opportunities for literary tourism in Semarang Regency with innovation and potentially of cultural tourism. The instrument used was a questionnaire whose distribution was aimed at tourists, and tourist managers, the community by random sampling. The distribution of the questionnaire was carried out via on-line,

given the conditions it felt very effective. The results of the questionnaire will be tabulated and analyzed using an interactive model of data reduction, data presentation, and drawing conclusions/verification which will then be combined with interviews, observation, and document study then set forth in a narrative. Furthermore, the results are discussed in the team and then compiled in the form of a scientific report. Apart from observation, the questionnaire as a complete data was taken from the literature Results and Discussion.

2 Discussion

Gedongsongo Tourism is a temple complex of nine temples in Candi Village, Semarang Regency, under the slopes of Mount Ungaran. Based on the Central Bureau of Statistics for Semarang Regency, the number of visitors to recreational areas in Semarang Regency in 2020 was 1,294,955 domestic tourists; Foreign tourists 833 total 1,295,788 with various tourist attractions.

Whereas for visitors to the Gedongsongo temple in 2023 there are 112,722 domestic tourists, no foreign tourists at all. This is due to the influence of the covid-19 pandemic. At least domestic tourists will still come to Gedongsongo Temple after it is opened for visits.

Thus it needs to be promoted even better by providing facilities and infrastructure services; make the most of its potential. Tourist attraction as a development and increase in tourism can take advantage of the potential of nature, flora, fauna, human creations, and culture ⁸. Based on research, 35.8% of respondents knew about Gedongsongo temple tourism through friends, 34% through relatives, 30.2% through online media. Came to the location 37% with family, 34% with friends, 15.1% with a group, 13.2% with girlfriend

Natural Tourism Potential

Rows of pine forests and green valleys create a cool atmosphere, fog often appears and the possibility of rain will fall. The arrangement of parks and buildings supports the beauty around Gedongsongo Temple. For those who are healthy, it would be better if the climb from temples one to eight is done on foot if they are not strong enough to do it on horseback. The weather and location that people take advantage of to rent umbrellas and horses. This beautiful location is used by tourists for selfies and pre-wedding. Based on observations, the Gedongsongo temple tourism manager is improving with innovative facilities and infrastructure so that tourists feel at home and become an attraction for other tourists to come to Gedongsongo temple tourism. Those who like hiking and camping can take advantage of the potential provided. Based on research by tourists visiting 54.7% for natural tourism purposes, 13.2% selfie and pre-wedding, 9.4% camping, 7.5% horse riding.

Potential for Cultural Tourism

Legend and Myth

People who come to visit Gedongsongo Temple do not just enjoy the natural scenery, take selfies or see the temples, but also want to see the place and the impression they want to get from school lessons about the establishment of this Hindu temple. However, there is a Ramayana legend that is still believed by local people. Which is known as tourism literature. Stories or narrative texts will be important because through narrative texts, readers can find out about events that happened at sites or places that later became or will be popular among tourists⁹. Myths in Gedongsaongo Temple: 1) Anyone who sees the 9th temple will not live long, because the 9th temple is mysteriously appearing, 2) If someone comes to dating at Gedongsongo Temple, he seduces himself and will break up before he reaches the altar, 3) if he is sick, then bathes in warm sulfur water, he will recover, 4) Ravana, who has the

Roworontek charm, is buried alive under two hills, the incarnation of Ravana's twin children who were killed as a trick so that Shinta wanted to be married because his face was like Rama and Laksamana, and Hanuman waited and kept Ravana from getting up 5) The figure of Patih Kumbokarna, Rahwana's younger brother also died near Gedongsongo, located in Suwmowono Village. Based on research, 54.7% did not know the legend of Gedongsongo Temple, 45.3 did. As cultural acculturation from Hinduism 67.9 know, 32.1% do not know. 88.7% know the story of Ramayana, 11.3 do not know

Human Resource Potential

The ideal tourism is able to generate community participation and generate income, especially local revenue. Based on interviews at the location, artists/artists have not taken advantage of participating in the development of cultural tourism.

The research results showed: 88.7% had never seen the staging of the establishment of the Gedongsongo temple, 11.3% saw it on Youtube or Google; 86.8% have never seen a performance of the Ramayana story in the form of ballet, drama, film at Gedongsongo temple, 13.2% said they have, and even then because they saw on Youtube with performances at Gedongsongo temple performing gamelan music, the singers wearing costumes of characters in Ramayana ¹⁰, and several songs "Gedongsongo"^{11,12}. This shows the potential for cultural tourism has not been considered. Craftsmen can be used to make a replica of the Gedongsongo temple, make wayang golek wayang kulit with Ramayana figures

It is necessary to involve artists and art connoisseurs of fairy tales, dance, comics, animation, ketoprak, drama, soap operas and films to be creative and given the facilities and infrastructure. It is necessary to hold competitions and art

festivals, carnivals, and even compose a song that tells about experiences at the Gedongsongo Temple location.

Typical Culinary Tourism potential

Based on observations, stalls have been made for small traders with Javanese dishes, of course, there are pecel rice, round wedang, coffee, tofu brew, and soy milk. For souvenirs all kinds of souvenirs have been prepared, one of the highlights is tomato dates made from tomatoes which taste like dates. Based on research, 83% never buy souvenirs, 17% buy. Various respondents buy food, drinks and snacks at tourist sites.

Potential for Religious Tourism

The purpose of the construction of Gedongsongo temple is as a place of meditation and worship of Hindus. The potential for the existence of the temple must be seriously developed so that it is not only done at certain times by people from outside the Gedongsongo Temple area. This is because the people in Candi Village are mostly Muslim. Based on research, 79.2% did not know the function of Gedongsongo temple, 20.8% did.

3 Conclusion

The tourist destination of Gedongsongo Temple is quite attractive for domestic tourists. Tourism that is popular is nature tourism, and temples. Nature tourism has been improved with parks and infrastructure. As cultural tourism has not been touched. Acculturation of culture as a literary tourism destination requires attention by innovating through icranisation or transfer. Ideal tourism can provide employment opportunities, artist creativity as well as regional income input. Based on research, it is still necessary to promote Gedongsongo temple tourism through innovations according to the existing potential in order to increase visitors.

References

- James Dananjaya. *Folklor Indonesia*. Jakarta: Grafiti Press.(1994)
- Novi Anoegrajekti dkk. (Ed.). *Sastra Pariwisata*. Yogyakarta: PT Kanisius.(2020)
- Panusuk Eneste. *Novel dan Film*. Yogyakarta: Kanisius (1991)
- Sapardi Djoko Damono. *Sastra Bandingan*. Semarang: Editum.(2013) 5. [http//dh.semarangkota.go.id/ini-dia-keindahan](http://dh.semarangkota.go.id/ini-dia-keindahan). Diunduh Kamis,7 Juli 2022.
- M. Hermintoyo and Rian Destianto N. “The Legend of Rawa Pening as a Potencial Literary Tourism”. ICENIS 2022 Undip Semarang (2022)
- I Gede Ardika. *Kepariwisata Berkelanjutan*. Jakarta: Kompas (2018)
- Badan Pusat Statistik Kabupaten Semarang (2020)
- A.J. Mulyadi dan Andri Warman. *Kepariwisata dan Perjalanan*. Jakarta: Radjawali Press.
- Tribunnews.com Music Gamelan
- Rani Rahayu. YoutubeEkomanto. Official. Youtube

EDUCATION

Initiating the Concept of SDGs–Based Inclusion Services in Libraries

*Roro Isyawati Permata Ganggi*²¹

Library Sciences Study Program, Faculty of Humanities. Diponegoro University, Indonesia

Abstract. Sustainable Development Goals (SDGs) are a collective agreement on sustainable development with a universal, inclusive, and integrity spirit. Libraries can adopt this spirit in providing open access and inclusion services. SDGs consist of 17 goals, of which not all goals can be the basis for the formation of the concept of library inclusion services. The concept of SDGs based on library services is based on social pillars, and four concepts emerge, namely: (1) Opening access to useful information for free to the community as an effort to alleviate poverty; (2) Cooperating with other parties to build healthy lifestyle centers in the community; (3) Repackage information so that information can be accessed anywhere and anytime for free; (4) Women's empowerment through community-based programs by libraries.

²¹ Corresponding author: r.isya.ganggi@live.undip.ac.id

1 Introduction

The library is a public institution providing information services to users. Inclusion-based library services aim to meet the information needs of users without exception. Unfortunately, in the field, there are often obstacles to accessing information in libraries; existing obstacles include poverty, making it difficult for users to access information, access to people with disabilities, and access difficulties due to gender and other conditions. The variety of conditions from users causes the accessibility to be different.

The development of the times and technology has transformed libraries in improving the quality of service and the welfare of users. The transformation carried out by the library is with the existence of library inclusion services. The existence of library inclusion services allows libraries to provide the same services to all users so that all users get full rights.

A library is a place of lifelong learning that provides services regardless of the physical, economic, racial or gender conditions of its users. Library inclusion services are provided to users with physical and mental limitations so that they can still have the potential to develop [1]. Wiyono [2] define social inclusion-based library services as library services whose access is open to meet the information needs of all levels of society.

The library's information can help develop library users' potential. All library information and services should be easily known and accessed by all users [3]. The existence of inclusion-based library services owned by libraries can provide wider access to information for users with disabilities. Inclusion services in libraries are aligned with the United Nations program in the form of Sustainable Development Goals (SDGs). SDGs are a sustainable development agreement until 2030 to ensure no one is left behind. The main spirit of SDGs is universal inclusion and integration [4]. The concept of SDGs has been applied in almost all government

and education agencies in Indonesia. This article combines the concept of SDGs as the basis for developing inclusion services in libraries because it is felt that these two things have similarities in providing equal access for all parties.

2 Research Methods

The method used in writing this article is a traditional literature review. The traditional literature review method is chosen because this article aims to provide ideas in the form of SDGs-based inclusion service concepts in libraries, where research related to concept development is more appropriate if using traditional literature review [5]. Traditional methods of literature review require at least four processes in data processing. First, conduct the research design by determining research objectives and then detailing research questions to achieve research objectives. The challenge in traditional literature review is the large number of literature resources that may be found [6], so the author does some restrictions, namely time, language and access. Researchers only use articles published within the last five years, namely 2018 to 2023, to maintain the update of its information. Researchers carry out access restrictions by only using articles that can be accessed in full by researchers. In addition, researchers also use language restrictions to understand and give meaning to the articles used, and researchers only use articles in English or Indonesian. In the second process, the researcher reviews the article to find out whether the article found can answer the research question; if the article can answer the research question, then the researcher proceeds to the next process, namely analysis. The third process is the analysis process, where researchers analyze several articles to find saturated answers to research questions. The last stage is to write a narrative based on the findings obtained.

3 Result and Discussion

Providing library services that are easily accessible to all users is a big job for librarians. An inclusion service strategy is needed that follows the needs of services for students with disabilities to realize this. The library inclusion service strategy is a method that has been planned by librarians in providing inclusion services so that they can achieve the goals that have been set. The digital era, like today, certainly demands the presence of inclusion services through current technological developments. Access to technology owned by libraries also contributes to the 2030 UN agenda or commonly known as Sustainable Development Goals (SDGs). In addition to following the development of existing technology, it must also understand the users served. Librarians must analyze the users' characteristics, the needs of the users served, practical perceptions of the services provided, and approach the users served [7].

Building good communication between librarians and users with disabilities is key to understanding services that suit user needs. Good communication between librarians and users can make librarians feel accepted by users and will make users come back to the library [8]. The survey conducted by IFLA was conducted to get an overview of policies, assistance, and support access to information, especially through technology for people with disabilities [9]. Access to information through technology is increasingly important because, as a driver of development, to achieve this, libraries can provide space, support, and trust to users.

The SDGs have 17 Goals which are reduced to 169 targets [4]. Of the 17 Goals, not all goals can be adopted into library inclusion services. Library inclusion services can adopt goals that become social pillars, namely goals 1, 3, 4 and 5. The Concept of SDGs – Based Inclusion Services offered are:

3. 1 Opening access to useful information for free to the public as an effort to alleviate poverty

Poverty alleviation is goal 1 of the SDGs. It is undeniable that poverty has become a crucial problem in several countries, especially after the Covid-19 outbreak [10]. The trend is that areas with high poverty rates struggle to access adequate education. Difficulties occur due to several factors, 1) geographical location that does not allow people to access proper education due to the absence of transportation [11], (2) the absence of facilities and infrastructure supporting access to information, reportedly some areas are not supported by electricity or internet signals [12], or even the absence of funds to buy devices to access information. So far, the library is considered an institution that stays in place and users who will come to the library, but to be able to provide inclusion services based on SDGs, it is necessary to have a moving service where the library visits users so that users who experience economic difficulties, can still take advantage of library services. Equitable access to information is expected to raise people's living standards to reduce poverty by increasing income in the community.

3. 2 Cooperate with others to build healthy lifestyle centres in the community

It is reported by the UN that there has been a decrease in the rate of expansion of life globally, and there has been an increase in the prevalence of anxiety and depression [4]. The library has been known only as a centre for books and information, but actually, the library can transform into a centre for a healthy lifestyle. Librarians can invite users to do activities in the library by holding joint sports movements or providing routine health check-up services. Libraries can also contribute to being a centre for a healthy lifestyle by providing reading materials that can relax people to avoid anxiety and depression. In library and information science, bibliotherapy and bibliocounseling, this can be raised again to reduce the prevalence of anxiety and depression [13]. In addition, libraries can provide useful infographics related to health and

clarify hoax news, misinformation and disinformation. It is because, based on research, hoaxes and misinformation are one of the causes of anxiety and depression in society [14]. The library's efforts to become a centre for a healthy group style in the community align with goal 3 of SDGs.

3.3 Repack information so that information can be accessed anywhere and anytime for free

So far, libraries are believed only to be able to contribute to goal 4 SDGs, namely goals in the field of education. The contribution of libraries to the SDGs goals has been found in many articles. It is necessary to repackage information to maximize existing contributions. The spirit brought by library inclusion services is the spirit of universal and integration [15]. For example, suppose a library only has a collection of printed books while some users experience visual disabilities. In that case, the library needs to repackage the book into an audiobook so that users with disabilities can use the book. Repackaging can be adjusted to the needs of users in the library [16]; in addition to paying attention to user needs, repackaging also needs to pay attention to the media used [17]; whether users can access repackaging products with devices that they have also need to be considered.

3. 4 Woman empowerment through community-based programs in libraries

Women are often perceived as physically and financially helpless. There is still much assumption that women will only be housewives, so they do not need higher education. Because of being homemakers, there is an assumption that women are financially lacking [18]. Libraries can take a role in women's empowerment by providing craft training that can have economic value based on books in libraries. The library can also provide a special corner to display the training results so that if other users are interested, they can buy the product directly. Not only can it provide support for economic empowerment. Libraries can also support strengthening education for women by providing books and information according to user needs, such as books related to Women's Health, parenting, financial literacy, household management and others. The existence of this role is in line with SDGs goal 5, related to gender equality.

4 Conclusion

The common spirit of libraries and SDGs allows the creation of inclusion services based on SDGs. In SDGs, there are pillars of social formation that can be adopted by inclusion services in libraries to increase access and as a form of support for library contributions to sustainable development. So far, libraries are considered only to be able to contribute to goal 4 of the SDGs, which does focus on education; after further study, it turns out that libraries are flexible institutions that can participate in other SDGs goals. The concept of SDGs-based college library inclusion services adopts Goal 1 (End poverty in all its forms everywhere), Goal 3 (Ensure healthy lives and promote well-being for all at all ages), Goal 4 (Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all) and Goal 5

(Achieve gender equality and empower all women and girls) of the SDGs.

References

1. A. M. Cruz, *J. of Ac. Lib.* 45 220 – 227 (2019)
2. E. Wiyono, *Library transformation based on social inclusion in accelerated covid-19 pandemic treatment*, in Proceedings of the 2nd International Conference on Administration Science 2020 (ICAS 2020)
3. A. Afthanorhan, Z. Awang, N. Rashid, H. Foziah, P. L. Ghazali, *Man. Sci. Lett.* 9 (2019)
4. United Nations, *The Sustainable Development Agenda*
5. J. Paul, M. Barari, *Psy & Mark* 39 1099-1115 (2022)
6. S. Li, H. Wang, *Traditional literature review and research synthesis* (Springer, 2018)
7. G. D. Shin, K. Jeon, H. Lee, *Lib. & Inf. Sci. Rch.* 44 (2022)
8. E. N. Decker, *J. of Acc. Srv.* 18 77-90 (2019)
9. L. Cooke, IFLA (2019)
10. E. Blanco, A. Baier, F. Holzmeister, T. Jaber-Lopez, N. Struwe, *Front. Psychol.* 12 (2021)
11. P. T. Febrianto, S. Mas'udah, L. A. Megasari, *Int. J. of Lea. Tea. and Edu. Rch.* 19 (2020)
12. C. G. Reddick, R. Enriquez, R. J. Harris, B. Sharma, *Cities* 106 (2020)
13. N. S. Z. Abidin, N. Shaifuddin, W. S. W. M. Saman, *Pub. Lib. Qua.* 42 124 – 140 (2023)
14. R. I. P. Ganggi, *Information anxieties and information distrust: the effects of overload information about COVID-19*, in Proceedings of The 5th International Conference on Energy, Environmental and Information System (ICENIS 2020)

15. V. M. Patrick, C. R. Hollenbeck, *J. of Cs. Psy.* 31 360 – 381 (2021)
16. A. Tella, *Lib. Hi Tech News* 37 (2020)
17. M. E. Echem, E. P. Lulu-Pokubo, *Examining the impact of industry 4.0 on academic libraries* (Emerald Publishing Limited, Bingley, 2021)
18. D. Docka-Filipek, L. B. Stone, *Gend. Work & Org.* 28 (2021)

Librarian as Change Agents: A life of Wisnu, Dewi, and Ayu

Gani Nur Pramudyo^{22*}, *Alvia Wanda Ayu Romdona*¹

¹Library Sciences Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. The Librarian profession is less familiar in Indonesia and is considered a bookkeeper. Whereas, a tendency and potential for a new generation of young people to become librarians. Librarians can act as teachers, information consultants, knowledge managers, and subject specialists. Librarians have several roles that can be developed, not only for institutions but also for society. The aim of the study is to reveal the meaning of the librarian's role as a change agent according to Wisnu's, Dewi's, and Ayu's life and their contribution as a librarian. The study used a qualitative approach with a life history analysis. The selected informants have strong optimism, such as the achievements in their fields, the monumental works, and their impact on society. Data were collected through in-depth interviews, observation, and documentation. The findings can be used as a guide for librarians to act and contribute to society, through their role as change agents.

²² Corresponding author: gani@live.undip.ac.id

1 Introduction

Librarians are less familiar in Indonesia (Wahyuni, 2018), and considered as the bookkeeper. Furthermore, there is also a tendency and potential for the younger generation to become librarians (Fitriani, 2019). Librarians are civil servants who give full duties, responsibilities, and authority to carry out library management and services in a standardized system to meet users' educational, research, preservation, information, and recreation needs (Peraturan Menteri Pendayagunaan Aparatur Negara dan Reformasi Birokrasi Republik Indonesia Nomor 55 Tahun 2022 Tentang Jabatan Fungsional Pustakawan). The professionalism of librarians can be seen from their characteristics, namely upholding the librarian ethics code, having knowledge and expertise, being independent, collaborating and cooperating, and forward-oriented (Mustika, 2017).

Librarians can act as teachers (Vassilakaki & Moniarou-Papaconstantinou, 2015), influencer (Pramudyo & Laksmi, 2021), hoax antidote (Nashihuddin, 2017), and giving a thought (Pramudyo & Laksmi, 2021). Librarians have several roles not only for institutions but also for society. Librarian's role in the community is referred to as an agent of change.

Change agents are individuals who influence user innovation decisions in the direction deemed desired by the change agent. Change agents are agents or people who drive change in people's lives (Wahyuni, 2018). Rogers suggested the characteristics of change agents, namely: hemophilia, empathy, involvement, closeness, ability, openness, synergy, and the organizational structure in which the agent works (Rogers, 2003).

Librarians as change agents are librarians who have innovation in increasing the value of information and its resources continuously, proactively, and creatively (Syahril, 2019). Librarians as change agents not only carry out their responsibilities and routines as librarians but also have an obligation to contribute their society. Librarians have to

enhance transformation in society through ideas and innovation based on their knowledge, expertise, and experience.

The aim of study is to reveal meaning of librarian roles as change agents based on Wisnu's, Dewi's, and Ayu's lives and their contributions. This study used a qualitative approach with life history analysis. Life history as a technique to reveal the meaning behind the person life experiences (Campbell, 1999). The selected person reflect: being successful in their field, having monumental works, having an impact on society, and being recognized by society (Shodiq, 2014). The collecting data was carried out through in-depth interviews and document analysis.

2 Result and Discussion

2.1 Wisnu's, Dewi's, and Ayu's life as Librarians

Wisnu, Dewi, and Ayu are the three librarian figures who chose to tell their lives as librarians. They actively contribute to society, science, and their profession.

Having a penchant for reading books, Wisnu has chosen to continue his study in Library Science major at the University of Indonesia. He worked at the Daniel S Lev Law Library, which made him more critical of librarianship organizations. Legal documentation is important, not just as evidence but as a record of legal developments. His environment makes Wisnu active in organizing. He encouraged librarians not to be inferior to other professions and mobilized the younger generation to be actively involved in it.

Choosing a career as a librarian is Dewi's wish as a graduate of library science. She was just the school librarian but her life changed when she continued on magister at UIN Sunan Kalijaga Yogyakarta. Getting studies, sharing knowledge, learning together, and meeting professional friends makes him more confident. She realized, her role was

more than a bookkeeper. She shows that being a librarian at the Muhammadiyah University of Magelang, being active in organizations, and participating in scientific forums.

Initially, Ayu wanted to become a lecturer. She realized her dream through her role as a librarian at Muhammadiyah University of Yogyakarta. Not just a librarian, but also teaches, conducts research, and contributes to society. She is active in conducting research related to library promotion media, information behavior, and mass media.

2.2 Strategy of change

2.2.1 Giving a teach

The librarian's role as a teacher can be seen from the actions taken by Wisnu, Dewi, and Ayu. Wisnu teaches a legal documentation course at the University of Indonesia. Meanwhile, Dewi and Ayu teach research methodology courses at Universitas Terbuka. Giving a teach provides valuable experience for librarians in interacting with students from various backgrounds and regions. Teaching requires a different approach due to students being spread all over Indonesia. They also try to find ways to make students more involved and enthusiastic in learning. In addition, they also provide information literacy training for users.

Educating the younger generation and providing literacy for the community is an important thing that librarians need to do. The approach that can be taken is based on an equal position, openness, closeness, and mutual trust.

2.2.2 Giving a thought

The librarian expresses their ideas through the writing they make. Wisnu, Dewi, and Ayu actively contributed their thoughts through scientific writing. Dewi succeeded in raising her name and institution at the International Federation of Library Associations (IFLA) conference in Kuala Lumpur in 2018. Meanwhile, Ayu became a representative for the 2022 Congress of Southeast Asian Librarians (CONSAL). Wisnu

often writes book chapters and is an editor and reviewer of national books in his field.

They use their master's educational background and experience as a librarian to conduct writing. This credibility allows the results of his research to be useful input for science and society.

2.2.3 Mobilizing the community

To move the community, Wisnu, Dewi, and Ayu are actively involved in organizing in the scientific and professional fields. Wisnu is actively involved in giving his thoughts on the Forum of Indonesian Special Libraries (FPKI), Association of Library and Information Science Graduate (ISIPII), DKI Jakarta Scout Movement, Hipprada, Gugus Depan 05-205, and the Ruang Pustaka community as the supervisory board, chairman and member. Meanwhile, Dewi contributed to the Forum of Muhammadiyah Aisyiyah Higher Education Library (FPPTMA), ISIPII, Indonesian Higher Education Library Forum (FPPTI), and the Indonesian Librarian Association (IPI). Ayu also contributed to initiating FPPTMA and is active in IPI.

Librarians utilize their knowledge and experience to build relationships and networks between institutions. As a caretaker, he is hemophilic, empathetic, open, and always maintains good and trusting relationships (Fatma & Laksmi, 2019).

2.3 Analysis librarian role as a change agent

The librarian's role as change agents is reflected in their actions to contribute to society. This can be seen from the activities carried out by Wisnu, Dewi, and Ayu. Librarians not only do technical work, confined within their institutions but are also required to build networks. Librarians can act as librarians as teachers, thinkers, and community mobilizers.

As teachers, Wisnu, Dewi, and Ayu carry out teaching activities and provide literacy training. They share their knowledge with the younger generation and the community. As thinkers, they make work that is presented in international scientific forums. As community movers, they actively network and organize within the scientific sphere and outside the fields.

3 Conclusion

The librarian is not just a bookkeeper, but also plays an important role as a change agent. The three librarians have different educational backgrounds and experiences, but all of them have high enthusiasm and dedication to librarianship and community information literacy. As an initiator, they lead the library in a progressive direction, to become a dynamic information center, capable of providing equitable and innovative access to information. They have proven that their role as change agents is to create a librarianship environment that is more advanced and has an impact on society. Their contributions can be an inspiration for us to keep innovating to achieve better goals in the world of libraries.

References

- Campbell, M. S. (1999). *Using a life history approach to explore the identity of a woman diagnosed with Alzheimer's disease: The life of Mary* [Virginia Tech]. <https://vtechworks.lib.vt.edu/bitstream/handle/10919/33599/SEAN3.PDF?sequence=1>
- Fatma, R., & Laksmi. (2019). The Strategy of Agent of Change in the Diffusion of Storytelling Innovation among Indonesian Youths. *Proceeding of The 13th International Conference on Malaysia-Indonesia Relations (PAHMI)*, 93–98. <https://doi.org/10.2478/9783110680003-018>
- Fitriani, D. N. (2019). *Studi Life History Blasius Sudarsono. April*.
- Mustika, P. (2017). Profesionalisme Pustakawan. *Buletin Perpustakaan*, 57, 27–35.

- Nashihuddin, W. (2017). Pustakawan, Penangkal Informasi Hoax di Masyarakat. *Perpustakaan Dan Informasi*, 2016, 10.
- Pramudyo, G. N., & Laksmi. (2021). Life history studies on librarian role as the change agent. *4th I-LISS International Conference - IIC 2021*, 305–309.
- Republik Indonesia. (2022). *Peraturan Menteri Pendayagunaan Aparatur Negara dan Reformasi Birokrasi Republik Indonesia Nomor 55 Tahun 2022 Tentang Jabatan Fungsional Pustakawan*.
- Rogers, E. M. (2003). *Diffusion of Innovations*. Free Press.
- Shodiq, J. (2014). *Studi Tokoh dalam Penelitian Kualitatif*. https://www.academia.edu/8753718/Studi_Tokoh_dalam_Penelitian_Kualitatif
- Syahril. (2019). Innovation Librarian as A Agent of Change in Developing Library in Era Information. *Al Maktabah*, 4(2), 135–141.
- Vassilakaki, E., & Moniarou-Papaconstantinou, V. (2015). A systematic literature review informing library and information professionals' emerging roles. *New Library World*.
- Wahyuni, S. (2018). Peran pustakawan sebagai agent of change dalam memberikan layanan kepada pemustaka. *LIBRIA*, 10(2), 1–9.

Library Date in the Concept of “Library As A Place” To Optimize User’s Experience

Zahra Fadhillah Husna^{1*}, Yanuar Yoga Prasetyawan¹

¹Library Sciences Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Along with the development of science and technology that influences trends in information,

education, and recreation needs, libraries should continue to transform into libraries that are more flexible and modern. As a place, the library has the potential to be used for various activities, one of which is library dating. This literature study aims to find out: a) communication strategies that can be carried out by libraries in informing their multifunctionality, b) aspects of libraries as a place in implementing library dates, and c) the provision of adequate library facilities for the sake of user convenience. The results obtained show that to promote the multifunctionality of libraries, one of the strategies that can be implemented is to optimize the communication of information on social media. This is done to avoid and to overcome the public misconception that the library is only a place to read books. One of the advantages possessed by the library is that it can fulfill the library as a place aspect in implementing library dates. However, to ensure the comfort of users who use the library for various purposes and needs, there needs to be concern from the library in terms of providing adequate library facilities.

¹ Corresponding author: themostzahra@gmail.com

1 Introduction

The library is known as an institution that has a role in collecting, managing, and disseminating information that is used to meet community needs related to information aspects. However, along with the development of science and technology, people's lifestyles have also experienced a shift. This affects trends in the need for information, education, and recreation among the public. Facing the changes that are happening, the library, to carry out its roles and functions, should continue to transform into a library that is more flexible and modern [1].

A flexible library means paying more attention to trends in society to be part of the library development. One of them is the increasingly widespread and massive use of social media. Based on reports on the use of social media released by the We Are Social platform in 2022, show that internet users in Indonesia in 2021 will reach 204.7 million people [2].

The high use of social media has affected the rate of change in trends in society, which is increasing rapidly. This is due to the massive dissemination of information carried out on social media. By uploading photos on Instagram, tweeting opinions on Twitter, flashbacking to moments on TikTok, and uploading stories on Facebook. One of the topics related to libraries that have been widely discussed on social media is library dates, or dating in the library. According to the research on reading dating, which was carried to foster interest in reading among librarians; it is stated that reading dates are steps taken using an extensive reading approach and a sociocultural approach [3].

The concept of library dates emerged due to trends in social media. On the Instagram platform, people tend to love uploads that display visual aesthetics and have deep meaning. The concept of a library date is often visualized by mixing and matching photos with partners or friends that depict togetherness against a beautiful library interior background. This kind of trend also inspired the terms “date” or dating in certain places, such as library dates or museum dates. However, due to the obsolete conception of the library as a place for learning in silence, the library date is not a public’s common preference. One of the protests against the library date concept is reflected in a tweet regarding the response of a Twitter user to the library concept as a venue for conducting library dates.



Fig. 1. Tweets protested by an internet user (netizen) regarding the library date concept

The protest is one manifestation of the old notion that the library is just a place to read books. The library now has various facilities, services, and programs aimed at renewing the library as an information institution that is synergistic with the trend of information needs among the public. However, not a few people have realized the multifunctionality of the library. The following is one of the replies to the tweet above, which illustrates this awareness.



Fig. 2. Tweets from a netizen representing awareness of the multifunctionality of today's libraries

Seeing the high public interest in library dates, the library can use it as an opportunity to promote library services and reach out to the wider community to increase the intensity of visits to the library. This must be accompanied by the readiness of the library to provide optimal services to users both psychologically and physically. Psychologically, the library can provide special navigation for all librarians and staff to be friendly, and provide various services needed by the community at their convenience. Physically, the library should also prepare the best possible place to display it massively, by optimizing the availability of facilities and infrastructure as well as the interior appearance of the library.

2 Result and Discussion

Library Promotion Through Information Communication on Social Media

Technological developments in line with the presence of communication media that are increasingly sophisticated and make human life easier have an impact on the increasing use of the internet. Users increased from the second quarter of

2020 to 196.7 million, or 73.7 percent of the total population [4]. This impact is also felt in the realm of libraries, which are institutions that provide information services. To carry out its duties properly toward users, the library should have various ways of communicating in the context of information dissemination. The rapid pace of technological development can be addressed as a challenge as well as an opportunity for libraries to create innovations in implementing their services.

The innovation aspect of information communication is a fundamental thing that has become the duty of the library so that it can always meet the information needs of users by aligning steps with the information behavior of the community. Initially, the library can ensure that its main human resources, namely librarians, have the capabilities required in order to meet the challenges of information communication innovation. The soft skills that librarians must possess to increase their professionalism of librarians in the era of Society 5.0 include listening skills, communications skills, and public relations skills. In order to establish an intense relationship with users, the library should align its steps with trends in community information behavior [4]. Currently, social media can be used to digitally communicate library information to users. Based on the “Digital 2022: Indonesia” survey released by We Are Social, Instagram, Facebook, TikTok, and Twitter are the top five most favorite social media (non-messaging applications) and are the most widely used by Indonesian people [2]. Based on these data, social media platforms should be considered by libraries in order to develop information communication innovations based on digital platforms. This is intended so that information can be widely disseminated more easily, efficiently, and attractively to the wider community.

The distribution of this information is an aspect of changes in the paradigm of libraries in the past one or two decades [5]. In the past, the distribution of library information was constrained by physical forms and transportation, but now

digital technology has been able to overcome these problems. Information has been easily disseminated without knowing the boundaries of space and time by utilizing digital media to carry out distribution in the form of information communication. This communication is carried out to re-socialize the public regarding the various functions of the library, and in general, it can be used by anyone in the community who has educational, informational, and recreational needs. So, today, the library is not only a place to study and stay silent in a room full of books. However, users who want to focus and be calm in carrying out their activities are also facilitated and given a separate room from users who need a place to discuss and retrieve content in the library.

“Library Date” in the Library

Before the term library date appeared, museum date activities were popular and initiated the emergence of other contemporary terms. Mongeau & Kendall suggest that dating activities are dyadic activities or activities that occur between two individuals that provide opportunities to interact and get to know each other through conversation and a positive and fun activity environment [6]. The indicator that distinguishes dating from other activities is when there are plans for two or more people to participate together in an intimate and intensive activity, one of which is a library date.

The concept of a library date in Indonesia previously was carried out as an effort to foster interest in reading among library administrators [3]. The Reading Date, which is formulated with an extensive reading approach to sociocultural prayer, aims to make reading a fun activity without demands and as a means to discuss with friends. It also can be applied to a library date by adopting sociocultural and extensive reading values. Extensive reading is represented by an interest in visiting the library voluntarily, freely, and without any coercion. The library is expected to be a fun, interactive, and flexible place so that everyone who visits it can feel pleasure and happiness. If the library place is

well designed, users will be happy to visit even without any obligations in the library. In the sociocultural approach, the aspects that are implemented have a deeper connection to the psychological condition of an individual and his social environment.

According to Vygotsky, sociocultural theory means that human learning is a social process where the origin of human intelligence is in society or culture [7]. Social interaction plays a major role in developing cognitive abilities due to the stimulation from the environment that affects an individual's thinking ability. Furthermore, sociocultural knowledge helps individuals measure their role in society and their responsibilities towards groups. In simple terms, sociocultural refers to all community activities related to social and cultural life [8]. The application of the sociocultural aspect is in the community's encouragement to visit the library in order to carry out library-related activities. Dating in the library also refers to positive things that are usually done in the library, such as reading books, accessing audio-visual collections, discussing, doing assignments, and participating in agendas facilitated by the library.

“Library as a place” for library date

Apart from the reading date program, library date activities are often carried out unofficially by the community with other terms, such as study dates, which refer to joint study activities with their partners. Of course, there are specific things that should differentiate activities between library dates and study dates. Study dates are interpreted as an activity that focuses on couples who carry out study activities together, while library dates have the potential for more diverse activities, considering the variety of services, facilities, and programs provided by the library. In addition, the library interiors that are designed attractively and interactively can provide a memorable experience for users. This has the potential to lead to the dissemination of information about the library as a

friendly and comfortable place to visit so that more and more people are interested in and enliven the library.

The library date trend can be said to have existed even before the term appeared and is much in demand by the general public. One way to illustrate this trend is the library, which often serves as the backdrop for scenes in movies or music videos. One example of a popular film that takes place in the library is “Matilda (1996)”. In the film, the main character, a little girl named Matilda, likes to go to the library in the middle of town alone and spends all day reading all the books in the library. The setting in the film shows a comfortable library and friendly librarians, so Matilda feels at home in the library even though she was alone. Shows produced by overseas media have previously shown the use of the library as a comfortable and flexible place to be optimally used in positive activities.

3 Conclusion

To promote the multifunctionality of libraries, one of the strategies that can be implemented is to optimize information communication on social media. This is done to avoid and, at the same time, overcome the public misconception that the library is only a place to read books and not for other leisure activities such as library dates. The library date itself refers to all activities carried out in the library intensely with your partner or closest person. One of the advantages possessed by the library is that it can design spaces attractively and flexibly so that it can fulfill the library as a place aspect in implementing library dates. However, to ensure the comfort of users who use the library for various purposes and needs, there needs to be concern from the library in terms of providing adequate library facilities.

To improve this article, it is necessary to have further user studies that refer to case studies in certain libraries with credible points of view from informants who have active or passive experience regarding library dates. In addition, it is hoped that more similar research will be carried out in order

to examine the public's interest in visiting the library according to trends in information needs. should be centered and numbered with the number on the right-hand side.

References

1. Ishak and E. Rabita, "Transformasi Perpustakaan di Era Big Data," *Talent. Conf. Ser. Local Wisdom, Soc. Arts*, 2, 3 (2019)
2. S. Kemp, "Digital 2022: Indonesia," *Data Reportal - Global Data Insights*, Feb. 15, (2022). <https://datareportal.com/reports/digital-2022-indonesia>
3. E. Puspitasari and M. Sorohiti, "Meningkatkan Peran Pengurus Perpustakaan Sebagai Agen Baca Masyarakat Melalui Kencan Baca," in *Prosiding Seminar Nasional Program Pengabdian Masyarakat*, Yogyakarta (2021) pp. 63–75.
4. L. R. Fitriyani, "Media Online, Si Bungsu Serba Cepat," in *Esai Pengalaman: Merangkai Asa untuk Media Massa*, F. Kusumastuti, L. R. Rahmiaji, S. Amihardja, and T. D. Wulandari, Eds., Batu.: Tiga Serenada, 2021, pp. 154–161
5. P. M. Yusup, *Ilmu Informasi, Komunikasi, dan Kepustakaan: Edisi Kedua*, 2nd ed. Jakarta: Bumi Aksara (2016)
6. T. Farasabila and J. Gunawijaya, "Tren Museum-Date: Perilaku Pemanfaatan Ruang Sosial Dalam Perspektif Antropologi Museum-Date Trends: Social Scope Utilization Behavior In Anthropological Perspective," *Anthr. J. Antropol. Sos. dan Budaya*, 8, 2, pp. 105–120 (2023)
7. N. P. D. U. Dewi, "Pendekatan Sosio Kultural Dalam Pelatihan 'English For Guiding' Bagi Kelompok Sadar Wisata Di Desa Wisata Les," *J. Pengabd. Kpd. Masy.*, 2, 1, pp. 53–62 (2022)
8. S. Riza, "Pengembangan Bahan Ajar Pendidikan Agama Islam Melalui Pendekatan Sosiokultural pada SMAN

Aceh Besar,” UIN Ar-Raniry, Banda Aceh (2021)

Strengthening of Character for the Young Generation through Walking Tours in Tourism Destinations of Semarang City

Iriyanto Widisuseno^{23*}, Devita Savitri²

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

²Social Anthropology Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Strengthening character for the younger generation today has become an issue that is widely discussed in society after various reports spread about social problems that arise in society, such as acts of violence, intolerance, and other crimes committed by the younger generation. This study aims to determine the effectiveness of the Walking Tour as a medium and educational solution in strengthening the character of the younger generation. This study used a qualitative approach with a qualitative descriptive analysis method. Data collection through observation, interviews, documents, and literature. The results of the study show that walking tours in tourist destinations in the city of Semarang can be an effective innovation in strengthening the character of the younger generation with a variety of activities that are not just adventurous, but with learning about historical values and local cultural heritage which are integrated with non-traditional learning approaches with a fun and interactive formal. In addition, it also increases a sense of nationalism, social awareness, pride in local products, and empathy for local indigenous cultures.

²³ Corresponding author: irhandayaningsih@gmail.com

1 Introduction

The younger generation has a very strategic position, apart from being a productive human resource asset for development, as well as being the holder of the nation's leadership succession in the future. Moreover, in 2020 -2030, Indonesia will enter a demographic bonus, which is a condition where the productive population or workforce (ages 15-64 years) is greater than the unproductive population (under 5 years and above 64 years). Indonesia needs to prepare a young generation who understands the problems of its future. However, currently the younger generation in the era of advances in digital technology is facing various challenges, both disruptive, competitive and destructive. All of these challenges require the readiness of quality human resources (HR) who have personal figures with strong characters, and are adaptive to deal with rapid changes. Meanwhile, the problem of strengthening character for the younger generation is currently an issue that is widely discussed in the community after various reports spread about social problems that arise in society, such as acts of violence, intolerance, and other crimes committed by the younger generation (Iriyanto Widisuseno, 2020: 14).

UNICEF data for 2016 shows that violence against fellow adolescents in Indonesia is estimated at 50 percent. In addition, from data from the Indonesian Ministry of Health for 2017, there were 3.8 percent of students who stated that they had abused narcotics and dangerous drugs (FKKMK-UGM, 2020). The data illustrates that there is a situation that is still concerning among Indonesia's younger generation, especially regarding the problem of character crisis which until now has not been completely resolved by the government. Although various ways through education have been carried out by the government to overcome this, it seems that they have not been effective.

It is necessary to find alternative ways of character education for the younger generation that are more effective

in the current Tourism 4.0 era. One of the efforts that can be made to achieve this goal can be done by utilizing the role of tourism as an alternative learning media for the younger generation as a more meaningful form of character strengthening. One of the effective educational tours to strengthen the character of the younger generation is through tourism activities with the Walking Tour. Like what was done by the Happy Walking Tour Agency group in Semarang. The Walking Tour here is not just an ordinary tourist trip carried out by a group of people, but a tourist experience that is packaged interactively to strengthen the critical sides of the younger generation through learning history, culture and locality as well as developing a sense of social attachment. Walking Tour or Walking Tour, since the pandemic has become an increasing trend among tourists, both domestic and foreign. According to one walking tour operator in Indonesia, he concluded that tourists now want a more in-depth experience, away from conventional tourist spots and try something more authentic. Walking tours are the answer. By joining the walking tour, participants can experience the daily life of local residents, explore hidden corners of tourist destinations, and gain deeper insight into local culture. Moreover, walking tour operators such as Jakarta Good Guide and Bandung Good Guide promote themselves in a modern way through Instagram and TikTok channels with viral content. The trend of walking tourism is increasing and is in great demand in Indonesia (Source: Ariyo, Reasons to take a Walking Tour, <https://bandungwalkingtour.id/7-alasan-kenapa-harus-ikut-walking-tour/>).

This study aims to examine the effectiveness of Rejoicing Walking Tour in Semarang City tourist destinations as a media and educational solution to strengthen the character of the younger generation. The target of the research object is the young generation in the city of Semarang with the status of employees and students who actively participate in the Walking Tour. They are assumed to have knowledge and

ideals of the future of life. In addition, they are synonymous with the digital generation, which is always close to various information. This research method uses a mixed method, namely a combination of quantitative and qualitative methods using qualitative descriptive analysis. This is done so that researchers in studying quantitative data can explore the reasons (reasons) or social meanings hidden behind the quantified actions. Qualitative methods allow researchers to understand people personally and view them as they express their world views (Robert Bodgan and Teven J. Taylor, 19930: 30). In addition, with qualitative methods, researchers can find reasons (reasons) hidden behind the actions of actors of social action or find the social meaning (social meaning) of a social phenomenon. For data collection through observation, interviews, documentation, and literature study. The collected data is carried out by a qualitative descriptive analysis process, namely describing the situation or status of the phenomenon with words or sentences. The aim is to find out and describe certain social phenomena and try to analyze them in accordance with reality based on the data obtained. The results of this study are expected to prove that the Walking Tour Rejoicing model in Semarang City tourist destinations is an effective innovation for strengthening the character of the younger generation in Semarang City through various activities tour. This tourism activity is not just an adventure, but with learning about historical values and local cultural heritage which is integrated with fun and interactive non-formal and non-conventional learning approaches. In addition, it also increases a sense of nationalism, social awareness, pride in local products, and empathy for local indigenous cultures.

2 Results and Discussion

2.2 The Phenomenon of the Development of the Walking Tour

Walking tour is a new way to vacation in the city through tourism activities on foot to explore certain areas. This kind of tour activity is guided by a tour guide or tour guide. The aim is that the tour participants can understand various knowledge and historical information contained on their travel routes. During the tour, participants are not only invited to know the tourist destinations, but also to understand various things about the roads, areas, and buildings that are passed. The trip will be carried out accompanied by a tour guide or tour guide who conveys information about visiting points. There are several interesting things that can be obtained from the walking tour. In general, walking tour rates are more affordable than other types of vacations. In addition, the duration of the walking tour is quite short, which is a few hours. The next interesting thing is that tourists do not only walk and see, but also know and know more about the ins and outs of a city or an area. Tourists can also find out the history and cultural values of a destination. One more interesting thing that can be obtained is physical fitness. Walking a few kilometers for several hours will make the body move as if it were exercising. Through walking tours, tourists can enjoy the atmosphere, views, stories, history, and various things related to an area. The trip will make tourists feel closer to certain places. Based on the survey, there are already several walking tour options in various cities.

2.2.1 Jogja Good Guide

Jogja Good Guide offers itineraries on weekdays and weekends. This walking tour route is approximately 1-3 kilometers with a travel duration of 2-3 hours. Some of the Jogja Good Guide walking tour routes are Malioboro, Kotabaru, Kotagede, Pakualaman, and Jaba Beteng.

2.2.2 Yogya Walking Tour

If we want a walking tour with a focus on tourism and history, Jogja Walking Tour can be the answer. This walking tour agency is managed by a community of historical activists, namely the Museum Malam Community. Jogja Walking Tour uses a pay as you wish payment system, which is a payment system that is adjusted to the participants' satisfaction with the services of tour guides or tour guides. Several routes that can be taken are North Square, Kotabaru, Sambisari Temple, Ketandan Village, and South Square.

2.2.3 Jakarta Good Guide

This includes a popular walking tour agency in Jakarta. The agency also uses a pay as you wish payment system. Jakarta Good Guide offers 2 types of routes, namely regular routes (on weekdays) and weekend routes. Each route will be completed within 2-3 hours. The number of participants in one trip is between 1 and 15 people. You can also book a walking tour for a group. The routes offered include Old Town, Chinatown, Menteng, Pasar Baru, and Tanah Abang.

2.2.4 Have fun Walking Tour Semarang

Bersukaria Walking Tour offers walking tours to explore Semarang City. The implementation schedule is weekends, Saturday and Sunday. The agency offers regular routes and special routes, such as the Heroes' Cemetery on National

Hero's Day. Apart from that, there are also mini-trekking, cycling tours, and walking tours while culinary tours (like snacks). The walking tour routes offered by Bersukaria Walking Tour Semarang include Chinatown, Spoorweg, Kota Lama, Pleburan, and Radja Gula. The payment system is a booking fee (for regular routes) and pay as you wish as a tip to the tour guide. (Source: ERA.id - Walking. <https://era.id/travel/116886/walking-tour-adalah>).

2.2 Benefits of Walking Tour

The walking tour itself has various benefits that can be obtained for the culprit. The benefits of this activity are as follows:

2.2.1 Get to Know More History

On a walking tour, you will usually be invited to visit locations that have historical value. Thus, you can have the opportunity to get to know more about the culture and stories of the past involving tourist objects on this tour.

2.2.2 Encounter Various Hidden Gems

Not only limited to knowing the history related to tourist objects, walking tour activities are a means that can bring tourists together with hidden gems. In this case, hidden gems are places that many people don't know about and would be a shame to miss. In general, these places have aesthetic value and benefits that can be felt by visitors. Therefore, if tourists try this tour, make sure to carefully observe all the areas that are traversed.

2.2.3 Healthy Body

Of course, a walking tour requires you and those closest to you to actively move while traveling. Therefore, this kind of vacation can nourish the body. You can get various benefits

from walking, such as burning calories, increasing thigh and calf muscle strength, and even lowering blood sugar levels. In addition, while outside, tourists will be exposed to enough sunlight so that the need for vitamin D can be fulfilled. Vitamin D is very beneficial for blood cells, bones, and the immune system (Source: <https://www.sehataqua.co.id/walking-tour/>)

2.3 Contextualization of the Walking Tour by Strengthening the Character of the Young Generation

Research on strengthening the character of the younger generation through the Joyful Walking Tour in Semarang City has high relevance in the context of education and tourism in the digital and globalization era. This is evident from the majority of respondents who answered that they were very interested in participating. Where in this fast-paced and complex era of change, young people often find it difficult to strengthen their character in empathy, courage, and independence. Therefore, this research can provide educational solutions that are effective and innovative in strengthening the character of the younger generation through educational tourism activities, so as to help them deal with rapid social and environmental changes. In addition to relevance, this research also has high significance in the form of a contribution to the development of tourism education and programs with an educative, innovative and interactive approach. Bersukaria Walking Tour carries a collaboration between interesting and fun non-conventional tourism and learning activities, so that the younger generation can learn about local culture and the surrounding environment, as well as increase their understanding and appreciation of the uniqueness and diversity of the region. In addition, this research also shows that the development of tourism based on local culture through the media Bersukaria Walking Tour in Semarang City can have a positive social impact and increase

the economy for the local community, so that it can open opportunities for increasingly optimal welfare for the parties involved. The results of this study also have the potential to show and change perceptions that tourist tours can also be an alternative means of tourism programs to improve the welfare of local communities and have a positive impact on the development of tourism and education development in the city of Semarang.

2.4 Educative Principles in Building a Walking Tour as an Alternative Solution to Strengthening the Character of the Young Generation

In an effort to strengthen the character of the younger generation through the Walking Tour, it is important to understand that there are aspects that must be considered in character education. The intended aspects are knowledge (cognitive), feeling (feeling), and action (action) which must be integrated in a balanced way so that character education can run effectively and succeed in strengthening the character of students (Lickona, 2003: 2). These three character components are needed so that children are able to understand, feel and at the same time practice virtue values (Iriyato, Widisuseno, 2023: 7). In addition, character strengthening can also be implemented by implementing the five main values listed in the book *Concepts and Guidelines for Strengthening Character Education*, including religion, nationalism, independence, mutual cooperation, and integrity (KEMENDIKBUD, 2018: 45). Integration of these important aspects is expected to be able to make the younger generation as individuals who are qualified and resilient, build a better nation, ready to face challenges in the future. In addition, it also achieves the vision of realizing a noble, moral, ethical, cultured and civilized society based on the Pancasila philosophy (Sutiyono, 2018: 56) One of the efforts that can be made to achieve this goal can be done by utilizing the role of

tourism as an alternative learning medium. for the younger generation as a more meaningful form of character strengthening. One of the effective educational tours to strengthen the character of the younger generation is through tourism activities with the Bersukaria Walking Tour. Enjoying the Walking Tour is not just an ordinary tourist trip, but an experience that is packaged interactively to strengthen the critical sides of the younger generation through learning history, culture and locality as well as developing a sense and attachment

2.5 The Effectiveness of the Joyful Walking Tour as an Educative Tour for the Young Generation

Indicators of the effectiveness of the Rejoicing Walking Tour as an educative tourism medium for the younger generation are measured from a number of elements of character building attitudes, namely character strengthening is felt to be important for the future, interested in Rejoicing Walking Tour as an educational tour, can get to know the history and culture of the Walking Tour, improve impersonal skills, more confident, helps increase empathy, increases creativity, improves English skills, improves leadership skills, is willing to recommend to other friends. The results obtained from the research show that from all respondents (70 people) the majority answered strongly agree and agree that the Berlikarial Walking Tour as an educative tourism activity for the younger generation is able to foster a number of elements of character-building attitudes: character strengthening is felt to be important for the future, interested in Rejoicing Walking Tour as a educational tour, get to know history and culture from the Walking Tour, improve impersonal skills, have more self-confidence, help increase empathy, increase creativity, improve English skills, improve leadership skills, willing to recommend to other friends. The data from this research shows that the Joyful Walking Tour as an educational tourism

activity is effective for strengthening the character of the younger generation. Other evidence from the results of the research found the following facts.

2.5.1 The Walking Tour factors into a Fun Activity

Interactive learning method and not boring. Add friends and relations from different backgrounds or have common interests and backgrounds in history, archeology, art, or other social science fields. Visit directly the location and destination of objects of interest. Can communicate and exchange perspectives with others so as to foster critical and collaborative thinking. His journey is interspersed with humor and interesting facts that have been validated by truth (not just word of mouth). The object visited also has aesthetic value to be studied or just photographed. Access to bookings is easy and the price of payment is affordable. An atmosphere of adventure and excitement that is inspiring and different from conventional tours. Fun, skilled, and communicative guides or storytellers.

2.5.2 The Fun Walking Tour activities strengthen the character of the younger generation

When visiting the Dutch Ereveld tomb, you can study and stop by and read information related to the object. If you're lucky, you can join the flower-laying and candle-giving event. A visit to the Mandala museum, which is complete with dioramas and relics as a form of real visualization of the storyteller's explanation. Routes related to heroism also provide a lot of exemplary values, train communication and critical thinking. Walking activities during the tour have also formed individuals who can drive and walk well on the streets. Visits or old city routes where many sellers are elderly, we usually meet and can buy them as a form of empathy. Raise awareness about social, historical, or environmental issues. When the activity is related to cultural visits or unique traditional things, it causes the development of a sense of

connectedness and pride in local cultural identity. When the route is related to ethnic and cultural diversity in the city of Semarang (Chinatown, Kampung Melayu, Kauman), apparently it can increase understanding of pluralism, tolerance and cultural diversity. The choice of various types of tours is not only concentrated in the city. Flexible activity time and increasingly interactive explanations. The more flexible for ordering, the more diverse and inspiring social media educational content.

3 Conclusion

Enjoying a Walking Tour in a tourist destination in the city of Semarang can be an effective travel innovation for strengthening the character of the younger generation, through a variety of tourism activities that are not just adventurous, but also by learning about historical values, local cultural heritage which is integrated with a learning approach. fun and interactive non-formal and non-conventional. Thus a sense of nationalism, social awareness, pride in local products, and empathy for local indigenous culture will grow. On the other hand, Enjoying the Walking Tour in the tourist destination of Semarang City will encourage regional economic growth in the tourism sector.

4 Recommendations

The Walking Tour Agency needs to undertake a more extensive and active marketing campaign to increase public awareness. Offers special packages and discounts for students and students. Establish partnerships with local cultural institutions, such as museums and art galleries, to integrate walking tours as part of their learning experience. Collaborating with local communities and non-governmental organizations that focus on preserving cultural heritage. Using technology or digital things such as augmented reality, louder speakers, and applications on mobile phones that provide additional information, stories, or activities that involve

participants directly. Involve influencers or public figures who are popular among the younger generation to expand marketing reach. The government must facilitate facilities and infrastructure for regional tourism objects.

References

- Ariyo, 2023. *Alasan harus mengikuti Walking Tour*, <https://bandungwalkingtour.id/7-alasan-kenapa-harus-ikut-walking-tour/>
- ERA.id 2023. *Walking Tour Adalah Cara Baru Liburan di Kota*, <https://era.id/travel/116886/walking-tour-adalah>
- FKKMK-UGM, 2020. *Kekerasan Remaja Indonesia*, UGM, Yogyakarta
- Lickona, T., 2013. *Education for Character: Mendidik untuk Membentuk Karakter*. Jakarta, Bumi Aksara.
- Lickona, T., 2013. *Education for Character: Mendidik untuk Membentuk Karakter*. Jakarta, Bumi Aksara.
- Lickona, 1991. *Educating for Character: How Our School Can Teach Respect and Responsibility*, Bantam books. New York, Toronto, London, Sydney, Aucland.
- Muhammad Iqbal, M.Pd, *Fenomena Sarjana Pengangguran di Indonesia*: <https://waspada.id/opini/fenomena-sarjana-pengangguran-di-indonesia/>).
- Robert Bodgan dan Teven J. Taylor,19930. *Penelitian Kualitatif*, Aksara, Jakarta
- Samami, Muchlas. 2016. *Konsep dan Model Pendidikan Karakter*. Bandung: Remaja Rosdakarya.
- Widiuseno, Iriyanto, 2023, *Profil Karakter Lulusan Universitas Diponegoro di Era Revolusi Industri 4.0*, Jurnal Humanika, UNDIP, Edisi Juli-Desember.

Optimization of Weleri City Park as an Educative and Recreative City Park as an Educative Public Facility

Arjunnaja Thaariq Azizi^{24}, Tari Purwanti¹*

¹ Social Anthropology Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. City Park is a public green open space with complex activities. City parks as city public spaces meet quality if they achieve things that follow criteria such as user service, level of activity, level of importance, and ease of access. Weleri City has Weleri City Park with different numbers of visitors. The perception of the use of city parks is one way of optimizing city parks as public facilities. This project aims to determine the quality of a city park as a public space in Weleri City based on user or community perceptions. The method used in this project is a qualitative and descriptive approach. Based on the criteria for city parks, Weleri City Park is the object of study along with SGD as material for the project to be implemented. The results of the analysis of urban park elements with conditions, namely activity level, user service, meaningfulness, and ease of access based on user perceptions, namely Optimization of Weleri City Park as an Educative. Based on the theory, problems, and results of an analysis of city parks from the things that are implemented and implemented and related to the SGDs program where this correlates with sustainable infrastructure development, fostering and making cities inclusive and sustainable.

²⁴ Corresponding author: Arjunnajathaariq11@gmail.com

1 Introduction

Urban Green Open Space or RTH is an element of several open spaces or open spaces in urban areas that are filled with plants to support ecological, and socio-cultural benefits and can be related to economic benefits for people's welfare. The quality of city parks for public spaces must meet the criteria to be said to be feasible, namely the functional, visual, and environmental aspects. Humans and public space are two interrelated elements where there must be an interaction between users of urban parks which will give a place meaning to the space according to its function and needs. The existence of urban parks has a necessary urgency in terms of operation related to ecological elements and as a means of public space for interaction for urban communities in their social life.

City Parks as educational and recreational facilities can be projected because they are in the SDGs which are sustainable programs where they can be correlated with sustainable infrastructure development, fostering innovation and making cities into inclusive and sustainable settlements contained in points nine and eleven of a total of seventeen goals regarding SGDs in sustainable development. The public's perception of the use of the city park is an aspect to determine the quality of the Weleri City Park which can be optimized in terms of its function and output. The purpose of this study was to determine the quality of the city park as a public space in Weleri City based on public perceptions and the optimization that will be carried out. City park as public space shares space where people carry out their social activities functionally and culturally which are carried out based on community relations as an open thing. Public space is a place for people to carry out personal and group activities. Green open space in Weleri City Park can traditionally be applied openly and publicly. In the current era, urban planning is related to green open space which is a public place at the will of the community from the process of social life interaction. Urban park green open space is a picture as well

as a character that visually shows the existence of life and things that are in it, naturally or man-made.

1.1 City Park as Public Space

Regulation of the Minister of Public Works Number 05/PRT/M/2008 states that Green Open Spaces or RTH as public services or city residents as part of urban areas. City park green open space can be applied by the community with social activities where there are sports facilities, playgrounds, recreational facilities, open parks, and learning facilities for children and all of these facilities are open to the public. Activities such as festivals and sports activities within the scope of the city area can be implemented as activities that are beneficial to the community. City parks that will be used as educational and recreational facilities should be filled with various kinds of activities as well as facilities to support the functioning of city parks as educational and recreational public spaces. From the theory used regarding urban parks, it can be interpreted that parks are objects of study in development projects where there are community activities as a social system in them.

1.2 Elements of City Park Quality

The existence and application of elements in public spaces, namely city parks, can influence existing interactions [1]. Landscape elements in the city park area are divided into two parts, namely hard and soft elements (Kustianingrum, 2013). The hard element consists of the layout and access roads. Soft elements are the biological parts that are in it, such as plants. Then the supporting elements of the landscape are seats, toilets, trash cans, notice boards, garden lights, educational places for learning, playgrounds or recreation, and statues as a symbolic form of park identity.

The quality of parks as public spaces according to Carr [1] in the book *Public Space* regarding aspects that shape the

quality of public spaces includes aspects of needs or rights, aspects of rights or meaning. Aspects of needs or needs include comfort, relaxation, positive and active contribution, comfort, relaxation. Aspects of rights or rights include accessibility and affordability of places, freedom of movement, activities carried out, and claims to places. Aspects of meaning include things that are easily recognized or read and relevant, and complex correlations between individuals, groups, and society.

2 Result and Discussion

This research is discussed based on the quality components of Weleri City Park based on community perceptions. Then at the end of the discussion, it will be explained regarding the relationship between community perceptions and the project to be carried out and what kind of projects are to answer existing issues and problems.

2.1 The Quality of City Parks as Educational and Recreational Public Facilities Based on User Perceptions

User service variables, level of significance, and ease of access. Elements of the park in terms of the quality of trash cans, safety, the presence of all genders and ages, diverse activities, clarity of place, sociability, and bus stops are still lacking in service activities where there are still few trash cans added to the people who care less about waste than there is no separate waste based on type. The existing convenience is also inadequate where the layout is not conducive such as the number of street vendors who use pedestrian access to sell, illegal bus parking, inadequate lighting, slum environment, and the absence of educational and recreational social activities for all age groups.

City parks that are difficult to access for all ages and genders mean that there are no forms of education or recreation that can be used by the community, while the location and function of city parks as public facilities are not

properly applied. The urban park quality component regarding meaningfulness also has a deficiency in terms of directions and sociability or ease of interaction. Damaged road access and irregular spatial planning make it difficult for the quality component of urban parks in terms of meaningful contributions. With regard to supporting facilities regarding toilets or MCK, it is also lacking in terms of quantity and quality where toilets are facilities that are often used by the community, but in urban parks, these are still far from the word hygiene standards. The lack of officers as well as the absence of a mechanism for managing public spaces in the old city has led to irregularities in terms of fulfilling needs which will later be related to the health aspect.

2.2 Quality of Weleri City Park as a Public Space

Based on user perceptions, the completeness of the supporting elements of city parks is still lacking in terms of quality and quantity. Some elements such as toilets and bus stops have deficiencies where the cleanliness of the city park environment and user comfort while bus stops and pedestrian access are easy access for users. This element is still not visible from the toilet, more than four are still squatting and not equipped with a sink. Then regarding the bus stop, it is still not comfortable because the road is damaged and the pedestrian access used for selling closes the pedestrian access road in terms of using public space access. This quality is of course an element that can be seen from the quality regarding operational feasibility and in quantity the number of existing facilities and infrastructure.

2.3 Weleri Berkarya City Park Program

This program is a program where there is a connection with green open space when the function of the park can be applied properly then the park can be applied as a place for the community to express their skills and talents in work festivals in Weleri. This activity requires the involvement of the local community. The development of each park sector is based on

the criteria described above which depend on the needs of city parks. Weleri Berkarya City Park activities can be carried out once a month where there is an art stage which will later become a place to channel expressions from the existing community.

Music festivals can work together with local activities or the Weleri people often know them as Sunday Music Fun. In addition to music activities, educational activities can be implemented especially for children when the festival takes place, children and even artists are involved in Weleri Berkarya City Park activities. Small activities such as a reading garden or routine activities such as playing music, painting, drawing, and dancing can become routine activities that can later be involved in Weleri Berkarya City Park activities.

2.4 Revitalization of Weleri City Park

One of the RTH that has started work is Weleri City Park which was marked by the laying of the first stone by Regent Dico M Ganinduto and Deputy Regent of Kendal Windu Suko Basuki on June 8, 2021. Acting Head of the Environment Agency or DLH Kendal Sudaryanto said that Weleri City Park will be equipped with a multipurpose field, children's playground, innovative tribune, and also a jogging track. In addition, space will be provided for street vendors and places of worship. Weleri City Park is estimated to require a budget of IDR 1.8 billion involving several companies and banks. The revitalization is expected to be able to overcome the problems that exist in Weleri City Park, as stated by the Regent of Kendal, Dico M Ganinduto, that green open space is a place for green trees to grow because its main function is air conditioning but needs to be managed so that it can be used optimally. The rearrangement of green open space is also intended to provide a new color for the community with the construction of thematic parks whose purpose is for the

educational side, regional landmarks, sports arenas, and other supporting public facilities.

3 Conclusion

Complexly, the quality of Weleri City Park is based on the perception of the user community where the community understands the reality. Aspects of needs, aspects of rights, and aspects of meaning are the main orientation in terms of this research besides the need for involvement from the surrounding community and the contribution of the government as a policy maker which can later provide benefits to the community in terms of Optimizing Weleri City Park as an Educative and Recreative Public Space where this is related to SGDs where there is infrastructure development and fostering innovation and making the city an inclusive settlement. Weleri City Park from the lack of facilities and infrastructure which will later be related to existing interactions and even improve the quality of health and later be able to increase income for the community as a means of art appreciation or art stage. Improving the quality of city parks must be increased as an effort to overcome problems that in the perception of the community are already familiar with the existing elements.

When there is harmony between the community and the development of perceptions about the quality of Weleri City Park with their understanding and involvement from the government, it will have a good impact on the continuity of the city park and efforts are still being carried out by the government with revitalization. The involvement of all parties can later form a good structure and system which is formed where in this research one of the recommendations that can be submitted is for the local government regarding the quality of Weleri City Park, all of its components must be improved and assessed based on the perceptions of users. From this research, several indicators can be identified and for further research, it is expected to be able to discuss urban parks in a complex

manner regarding the social dynamics of the community with increased stakeholder involvement.

References

1. Carr, Stephen, Mark Francis, Leane G. Rivlin and Andrew M. Store. (1992). *Public Space*. Australia: Press Syndicate of University of Cambridge
2. Hakim dan Utomo. (2008). *Komponen Desain Arsitektur Lansekap*. Jakarta: Bumi Aksara.
3. Mulyani.T.H. (2006). *Arsitektur Ekologis*. Kanisus, Yogyakarta
4. Azzaki. (2013). *Persepsi Masyarakat Terhadap Ruang Terbuka Publik di Lapangan Pancasila Simpang Lima Semarang*. Universitas Diponegoro
5. Darmawan, Edy. (2007), *Peranan Ruang Publik Dalam Perancangan Kota. Pidato Pengukuhan Guru Besar Dalam Ilmu Arsitektur, Fakultas Teknik Universitas Diponegoro*.
6. Dwiyanto. (2009). *Kuantitas dan Kualitas Ruang Terbuka Hijau di Lingkungan Perkotaan*.
7. Jateng, O. D. (2018). *Open Data Provinsi Jawa Tengah*. Retrieved from Open Data Provinsi Jawa Tengah Web site: <http://data.jatengprov.go.id/id/dataset/data-rthper-satuan-luas-wilayah-2017/resource/cffc7e-f037-4a32-aec0-ded18b8b69a5>.
[diakses pada 14 Desember 2022]
8. Metro, R. J. (2016). *Redaksi Metro Jateng*. Retrieved from Metro Jateng: <https://metrojateng.com/bangun-hutan-kota-pemkot-kendal-siapkan-6-ribuhektar-tanah/>
[diakses pada 12 Desember 2020]

Investigating Steps and Usage of Idioms in Linguistics and Sociology Research Articles

Prihantoro Prihantoro^{25*}, *Mudeng Hadassah Yael Leonard*¹, *Rahmah Aisyah Tiara*¹

¹Linguistic Department, Faculty Humanities, Universitas Diponegoro, Semarang, Indonesia

Abstract. In academic writing, as a background, a vast number of lexico grammatical patterns and idioms may be used. An issue for learners of academic writing, particularly beginners, is identification and usage. There might also be some differences between patterns and idioms used in one domain and another. Thus, we aim to identify and compare lexicogrammatical patterns and idioms used in English research articles in the MICUSP corpus, focusing on two fields: linguistics and sociology. As for the methods, we adopt Morley's (2014) academic phrasebank to identify lexicogrammatical patterns as it categorises patterns following their academic writing functions, which we refer to as 'steps' such as establishing context, presenting an issue, stating the purpose, etc. In addition to several idioms databases, we use our introspection to recognize idioms used in the corresponding steps. As for the results, we discover that linguistics is superior in the frequency of step C3 (methods), which may be due to the need to explain several new techniques in more detail. However, sociology excels in using idioms whose reasons might need further investigation. This study has at least two implications, 1) new lexicogrammatical patterns and idioms can be incorporated into Morley's phrasebank, and 2) students can instantly replicate them.

²⁵ Corresponding author: prihantoro@live.undip.ac.id

1 Introduction

1.1 Background of study

To maintain pace with and improve the quality of education, education must likewise evolve with the passage of time. The creation of instructional materials can provide information that encourages the growth of linguistic knowledge and comprehension, supports contextual learning, and improves a person's writing and research skills. Additionally, the creation of instructional materials may acquaint students with vocabulary use and idiomatic phrases, allowing them to strengthen their expressive talents as non-native English speakers and get closer to native speaker ability. This can help students increase their vocabulary's specificity and increase their understanding of colloquial terms used in academic contexts. Idioms are one of the characteristics shared by all languages [1], and are seen to be an essential component of human communication. Additionally, they greatly perplex early learners. Non-native speakers may experience language, cultural, and technological issues as a result, which might severely impact communication. Idioms are necessary for effective communication in all forms, including speaking, reading, writing, and listening [11]. The correct and proper use of idioms is a distinguishing characteristic of native-level command of the language, and it is a reliable indicator of the ability of foreign learners [10]. Idioms are frequently seen by language instructors and students as being too casual to be used in academic English [7]. Idioms should thus be avoided in academic English by researchers and students who speak English as a second language. However, idioms serve a variety of purposes in academic communication, including subject switching, emphasis, paraphrasing, building a feeling of group identification, and characterising and assessing. Therefore, the deliberate omission of idioms from writing may indicate a lack of phraseological competency, which

might reveal a writer as being unfamiliar with the discourse community's customs [9].

This study aims to look up steps and usage of idioms used in English research articles. However, this paper will collect the data especially from The Michigan Corpus of Upper-level Student Papers (MICUSP), which was developed at the English Language Institute. Advanced student articles are included in MICUSP, and they are largely categorised by text types and disciplines [3,4]. This study is going to focus on two fields: linguistics and sociology. This study is going to use Academic Phrasebank as a tool to analyse that is a useful resource for writers reporting research work. The academic phrasebank offers generic and content-neutral terms for non-native English speakers, encouraging innovation and adaptation. It has six categories, a conclusion, and words that serve as examples [5].

2 Methodology

There are five stages in doing this research. First, researchers began to collect data, namely 15 articles from the MICUSP corpus. This step is to gain an initial understanding of the data and the framework needed to analyse it. In the second stage, after finding out about the steps used in linguistic and sociology research articles in MICUSP, the researcher looks for idioms used in the 15 MICUSP research articles. It aims to analyse what idioms are used in the linguistic and in the sociology domain. In the third stage, the researcher began to examine the idioms used in each paper using the idiomatic phrases listed [7] in their paper. In the fourth stage, the researcher looks for the function of each idiom used, then examines at which step the idioms are found.

3 Result and Discussion

Fifteen articles from MICUSP are being data for this research which includes seven articles in the linguistics domain and eight articles in the sociology domain . The steps in the paper are denoted by the C1–C6 notation. The 'steps' are introducing work, referencing sources, explaining methodology, reporting results, discussing findings, and writing conclusions in that order from C1 to C6. These actions were done in accordance with Academic Phrasebank and use the idiomatic expressions mentioned in his article[7], analysing the idioms employed in each paper.

3.1 The Steps Used in Research Articles

The results of the analysis of the steps used in each paper are as follows:

Table 1. the distribution of each step from sociology articles

	<i>SOC</i>	<i>SOC</i>	<i>SOC</i>	<i>SOC</i>	<i>SOC</i>	<i>SOC</i>	<i>SOC</i>	<i>SOC</i>	TOT AL
	<i>G00</i> 22	<i>G00</i> 31	<i>G01</i> 11	<i>G11</i> 05	<i>G30</i> 41	<i>G30</i> 52	<i>G30</i> 71	<i>G30</i> 81	
C1	3	6	8	2	6	11	8	12	56
C2	8	6	0	0	8	6	4	19	51
C3	2	0	0	16	2	10	9	5	44
C4	15	7	7	9	8	18	5	19	88
C5	32	32	11	2	12	15	1	32	137
C6	6	3	8	3	7	26	8	2	63
TOT AL	66	54	34	32	43	86	35	89	439

Table 2. the distribution of each step from linguistics articles

	<i>LIN</i>	<i>LIN</i>	<i>LIN</i>	<i>LIN</i>	<i>LIN</i>	<i>LIN</i>	<i>LIN</i>	TOTA L
	<i>G101</i> 3	<i>G101</i> 4	<i>G101</i> 5	<i>G105</i> 1	<i>G106</i> 1	<i>G203</i> 1	<i>G302</i> 1	
C1	5	2	8	4	4	8	3	34
C2	0	0	0	3	2	2	4	11
C3	8	9	8	6	3	2	3	39
C4	11	12	4	28	5	5	4	69
C5	10	13	11	14	13	8	5	74

C6	7	7	13	1	6	5	3	42
TOTAL	41	43	44	56	33	30	22	269

The table 1 and 2 shows that most of the articles from the sociology and linguistics domains carry out each step from C1 to C6. It can be seen also that both the sociology and linguistics domain performs more at stages C5, C4 and C6 based on the category on academic phrasebank. In total, the sociology domain has shown more steps than the linguistics domain.

Table 3. The comparison of the average use of steps from sociolinguistics and linguistics articles

MICUSP	SOC	LIN	Range
C1	7,0	4,9	2,1
C2	6,4	1,6	4,8
C3	5,5	5,6	-0,1
C4	11,0	9,9	1,1
C5	17,1	10,6	6,6
C6	7,9	6,0	1,9

Table 3 shows that sociology performs more steps than linguistics, particularly at stages C5, C2, C1, C6, and C4. The linguistic field is marginally better in C3, though. It could be because paper linguistics often use procedures with more thorough justifications. They do, after all, include specific theories and methods for studying language and communication. Consequently, unknown to the broader public. Examples include explanations that make use of certain tools like corpora, language analysis techniques, and other specialised equipment. In contrast, sociologists frequently utilise procedures that are common in social contexts, including surveys, interviews, participant observation, document analysis, content analysis, statistics, and others.

3.2 Frequency and types of idioms used in research articles

Out of all sociology articles, six of eight sociology articles use idioms, whereas none in the linguistic domain and table 4 shows the frequency of each paper using the idioms.

Table 4. the idiom frequency distribution in the sociology articles

IDIO M	SOC G00 31	SOC G01 11	SOC G11 05	SOC G30 52	SOC G30 71	SOC G30 81	
Across	-	1	1	1	4	-	(7)
Beg the questi on	-	1	-	-	-	-	(1)
Drivin g force	2	-	-	-	-	-	(2)
On the one hand	-	-	-	-	-	1	(1)
On the other hand	-	-	-	-	-	8	(8)
Take for grante d	-	-	-	-	-	2	(2)
The lines in the sand	-	-	-	1	-	-	(1)
The other side of the coin	1	-	-	-	-	-	(1)
TOTA L	3	2	1	2	4	11	(23)

From the table above, the sociology domain just uses the idioms once up to eight times that are found in the articles. It differs from the linguistics domain, the researchers don't find any idioms used in their papers so it cannot be explained more.

3.3 The functions of idioms in the context of academic writing

Table 4 displays idioms used in sociology articles. These idioms convey different meanings and locations in different contexts and usage. the table below will provide the usage of idiom in sociology articles:

Table 5. the usage of the idiom in the sociology articles

PAPER ID	SENTENCE	SECTION	ANALYSIS	USAGE
SOCG0031	On <u>the other side of the coin</u> are sociologists who believe that individuals have considerable power in shaping their world and perceptions.	Literature Review	C1S06	argument presentations with contrasting points
	Later, in the discussion section, I will support my conclusions	Method	C3S02	nouns

	<p>by citing and integrating the above scholarship to provide a complete picture of the <u>driving forces</u> behind tendency toward suicidal behavior.</p>			
SOCG0111	<p>More than a medical option (though not a consistently legal medical option <u>across</u> the States), abortion is an issue involving widespread disagreement over its appropriate level of legislation.</p>	Intro	C1S01	multiple transitions

SOCG11 05	Table 1 presents the summary statistics of key variables of interest in the study and Table 2 demonstrates the distributions of attitudes toward unhappy marriages across different demographic and socioeconomic variables.	Results	C4S02	multiple transitions
SOCG30 52	Greater racial/ethnic diversity was represented in this project than across the campus at large.	Data & Method	C3S10	multiple transitions

SOCG30 71	Social (dis)advantage is thus a cumulative process of tracking experienced across many transitions (Breen and Goldthorpe 1997).	Intro	C2S06	multiple transitions
SOCG30 81	On the other hand , the analyses of femininity are grounded in Butler's notion of performativity.	PF	C2S14	argument presentations with contrasting points

Despite the potential for entertainment and intrigue, writers frequently refrain from employing colloquial terms in research articles due to poor English language skills or insufficient English knowledge.

4 Conclusion

The data shows that linguistics and sociology articles use all steps from C1 to C6. The result shows that linguistics articles have more steps in C3 and sociology articles have more steps in C1, C2, C4, C5 and C6. This result shows that both of the articles have more steps in different C sections. Academic Phrasebank is one of the helpful methods for

academic writing functions, which we refer to as ‘steps’ such as establishing context, presenting an issue, stating the purpose, etc which learners are able to apply in their academic writing articles instantly and easily. However, in the use of the idioms, only sociology articles are found.

References

- [1] M. A. Thawabteh , “Linguistic, Cultural and Technical Problems in English-Arabic Subtitling,” *Journal of Translation and Interpretation*, **5**, 24–44, (2011)
- [2] U. Roemer and S. Wulff, “Applying corpus methods to written academic texts: Explorations of MICUSP,” *Journal of Writing Research*, **2**, 99–127, (2010)
- [3] U. Römer and M. B. O’Donnell, “From student hard drive to web corpus (part 1): The design, compilation and genre classification of the Michigan Corpus of upper-level student articles (MICUSP),” *Corpora*, **6**, 159–177, (2011)
- [4] M. B. O’Donnell and U. Römer, “From student hard drive to web corpus (part 2): The Annotation and online distribution of the Michigan Corpus of upper-level student articles (MICUSP),” *Corpora*, **7**, 1–18, (2012)
- [5] J. Morley, *Academic Phrasebank a Compendium of Commonly Used Phrasal Elements in Academic English*. Manchester: University of Manchester, (2021)
- [6] R. Moon, *Fixed Expressions and Idioms in English: A Corpus-Based Approach*. Oxford: Clarendon Press, (2003)
- [7] J. Miller, “The bottom line: Are idioms used in English academic speech and writing?,” *Journal of English for Academic Purposes*, **43**, (2020)
- [8] D. Liu, *Idioms Description, Comprehension, Acquisition, and Pedagogy*. New York: Routledge (2008)
- [9] J. Li and N. Schmitt, “The acquisition of lexical phrases in academic writing: A longitudinal case study,” *Journal of Second Language Writing*, **18**, 85–102, (2009)
- [10] A. P. Cowie, R. Mackin, and I. R. McCaig, *Oxford Dictionary of Current Idiomatic English. Phrase, Clause and Sentence Idioms*. London. Oxford University Press, (1979)

[11] R. J. Dixon, *Essential Idioms in English*. Englewood Cliffs, NJ: Regents/Prentice Hall, (1994)

FOREIGN CULTURE

Contribution of *Wagashi* Philosophy to the Realization of Responsible Consumption and Production Goals

*Nazwa Maulida*²⁶ and Nisia Nur Dwi Agusta¹

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Having a respect for nature has become one of the philosophies value adopted by the most of Japanese society. One of the implementation can be found in *wagashi*, a traditional Japanese sweets that usually brings a representation of nature based on its appearance and the raw materials it is made of. Utilizing raw materials that exist in the environment, this is seen as embodiment of balanced consumption and production efforts. Since most of the raw materials used in *wagashi* are natural resources which do depend on the season, this study explains how the philosophical practice of *wagashi* can encourage the responsible consumption and production goals of SDGs. The method used in this study is a qualitative descriptive method. The results of this study indicate that Japanese traditional culinary culture can have a big role in encouraging the realization of one of the SDGs values.

²⁶Corresponding author: nazwa27mlda@gmail.com

1 Introduction

Japan is one of the countries in the world that culinary culture is influenced by belief that develop in the society. One of which is *Shinto*.

An ancient belief in Japan that known to worship *Kami* (神) as the symbolisms of the almighty. The Japanese believe that *Kami* is a spirits that can be found in particular place or natural forces like wind, rivers, and mountain

[1]. This is one of the backgrounds of the good deeds of *Shinto*, to have a respect for nature that implemented on a daily of Japanese society.

One form of representation can be found in the culinary aspect, in this case *wagashi*.

Wagashi, is the Japanese term for traditional Japanese cakes and sweets. These traditional cake dishes usually have an appearance, taste, to raw materials it is made of that reflects the characteristics of each season in Japan; *Haru* (春)、*natsu* (夏)、*aki* (秋)、and *fuyu* (冬) as a representations of this *Shinto* philosophy value for the nature [2]. The Japanese believe that every ongoing season they go through, there will be always the existence of natural resources which they understand by “*What they really need from nature*”. For the example when autumn season last from September until November, this season is essential for the growth of one of the main autumn *wagashi*'s ingredients, chestnut [3]. From this explanation, every season has a big role in the production of Japan's natural resources and the people always try to use it properly as a basic ingredient for their food for each seasons as a form of respect what has been given by nature.

The author sees this as an interesting matter if this philosophy value is linked to SDGs point number 12. “Responsible Consumption and Production Goals” by managing natural resources efficiently [4].

This research uses Cultural Ecology Theory by Julian Steward which can be understood that adaptation of humans to the environment intended to meet the needs based on the culture of society and this research is using a qualitative descriptive method and the data in this research using a relevant literature and books as secondary data sources.

2 Result and Discussion

As the implementation of *Shinto* philosophy to have a respect for nature, Japanese always adopt things they really need in every season. One of the implementation can be found in every main ingredients of *wagashi* for each season. The Japanese always adjusting the basic ingredients of *wagashi* in each season according to their needs [5]. They consider this very helpful for them in processing natural resources efficiently. In 1568

during the Azuchi Momoyama period, for the first time there was an emphasis on cooking themes that depended on the ongoing seasons in Japan. This was coined by a tea banquet expert named Sen no Rikyu who is called *chakaseki ryouri*. According to Sen no Rikyu, everything (humans) must be as cold as possible in summer and must be as warm as possible when winter arrives as a form of natural balances [6].

2.1 Wagashi For Each Seasons in Japan

2.1.1 Spring

In this season, the surrounding environment in Japan is usually filled with situations where flowers with various beautiful colours will bloom. *Wagashi* in this season has a variety of colours and shape variants compared to *wagashi* in other seasons. In this season, there are lots of *wagashi* which are made from rice flour and made by *ねりきり* a Japanese traditional dough forming method. For example, there are *dangos*.



Fig. 1. *Dango* (Source: Frema, 2022) (Accessed: July, 23 2023)

2.1.2 Summer

The *wagashi* that are available this season are usually of the *namagashi* type. It is one type of *wagashi* with the highest water content. One of the *wagashi* raw materials that is characteristic of summer in Japan is *kanten*. One type of processed Japanese traditional jelly. The texture of the *kanten* tends to be light and fresh and the filling is usually accompanied by fresh or Japanese summer fruits.



Fig. 2. *Kanten* (Source: Karinasaki, 2015) (Accessed: July, 23 2023)

2.1.3 Autumn

One of the natural resources that is characteristic of spring is chestnut or *kuri* types of nuts. The popularity of *kuri* as a representation of the symbol of autumn is contained in one of its *wagashi* called *Kuri Kinton*. It is processed chestnuts that are mashed, steamed, and combined with powdered sugar.



Fig. 3. *Kuri Kinton* (Source: Promo_link, 2019) (Accessed: July, 23 2023)

2.1.4 Winter

In winter, Japanese people tend to look for foods that can certainly warm their bodies. One of the popular *wagashi*'s ingredients in this season is of *azuki* beans. An example is *Shiruko*. The dish is boiled and ground sweet *azuki* bean porridge served in a bowl with *mochi* [7]



Fig. 4. *Shiruko* (Source: masa44, 2022) (Accessed: July, 23 2023)

2.2 *Wagashi* Contribution to The Realization of Responsible Consumption and Production Goals by Managing Natural Resources Efficiently

From the fact that Japanese prioritize the efficiency of processing natural resources in *wagashi* in each season, this is considered to be a factor that contribute to the realization of responsible consumption and production. The existence of several main ingredients to each season proves that the implementation of the *Shinto* philosophy in *wagashi* places great emphasis on efficiency in processing natural resources [8]. This teaches the Japanese to always maximize the resources in their environment such as the use of rice flour in spring, *kanten* in summer, *kuri* in autumn, and *azuki* beans in winter as the main ingredients to make

wagashi.

This was agreed upon by one of the *wagashi* shop owners in Kyoto named Kiyoaki Maegawa in an interview with Insider Business. As a *wagashi* maker he is more focused on innovating to make new products with ingredients that already exist in each season [9]. On the other hand, the tendency of Japanese people to always display food according to the season also makes the implementation of this philosophy very strong.

The concept of “*Mottanai!*” that exists in Japanese society in their food is also one of the driving factors for the implementation of this philosophy. *Mottanai* can be translated as “what a waste” or “don’t be wasteful”. Is a concept for Japanese people not to waste food which is the result of nature’s gift to humans [10]. This concept strongly encourages Japanese people to make the most of natural resources as efficiently as possible in this context this concept is implemented in *wagashi*.

3 Conclusion

Based on the research, it can be concluded that efforts to embody the philosophy of having a respect for nature in *wagashi* can be one of the driving factors to support the efficiency of processing natural resources to the realization of SDGs point number 12: “Responsible Consumption and Production” Goals. This is supported by the habit of the Japanese to always use materials that already exist in the environment every season to make *wagashi* and the encouragement to apply depictions of nature to food in the *wagashi* philosophy also motivates the Japanese to always strive for efficient production and consumption of their natural resources. This *wagashi* philosophy also supports a concept of *mottanai!*. is the advice not to waste food and maximize what nature has given as best as possible.

References

1. H. Hardacre, *Shinto: A History*, Oxford University Press (2016)
2. N. Lestari, *Wagashi sebagai Cerminan Empat Musim di Jepang: Analisis Semiotika Charles Sanders Peirce*, (2021). [Online]. Available: *Wagashi sebagai Cerminan Empat Musim di Jepang: Analisis Semiotika Charles Sanders Peirce*. [Accessed 10 July 2023].
3. M. Ashkenazi, *Food Culture in Japan*, Greenwood Publishing Group Inc. (2003)
4. J. Gunawan, P. Permatasari and C. Tilt, *Sustainable development goal disclosures: Do they support responsible consumption and production?*, *Journal of Cleaner Production*, no. 246, (2019)
5. A. A. I. Candrawati, W. Nurita and A. A. A. D. Andriyanti, *Gaya Hidup Orang Jepang Yang Dipengaruhi Oleh Ajaran Zen*, *Jurnal*

- Daruma, vol. 1, 2021.
6. A. R. Puspita, *Kyougashi Ohanami Sebagai Bentuk Penghargaan Orang Jepang Terhadap Alam*, (2012). [Online]. Available: <https://lib.ui.ac.id/detail.jsp?id=20302070#>. [Accessed 20 July 2023].
 7. *About Wagashi*, Tokyo Wagashi Association (2019). [Online]. Available: <https://www.wagashi.or.jp/japanesesweets-wagashi/en/about/>. [Accessed 20 July 2023].
 8. D. K. Wulandari, *Seni Penyajian Masakan Jepang Berdasarkan Musim*, (2006). [Online]. Available: <http://repository.unsada.ac.id/5281/>. [Accessed 10 July 2023].
 9. I. Business, Interviewee, *Only The Wealthy Could Eat This Intricate Japanese Sweet. Now It's A National Delicacy*. [Interview]. (2023)
 10. N. Sirola, U.-M. Sutinen, E. Nervanen, N. Mesirenta and M. Mattila, *Mottainai!- A Practice Theoretical Analysis of Japanese Consumers Food Waste Reduction, Sustainability*, (2019)

Art of Cheers for Fisherman: “Comparison between Indonesia’s Tarek Pukat and Japan’s *Soran Bushī*”

Rizky Miftha Angdani²⁷, Dian Annisa Nur Ridha¹

¹Japanese Language and Culture Study Program, Faculty of Humanities,
Diponegoro University, Indonesia

Abstract. This paper aims to describe the similarities and differences in cultural elements between two folk dance, Indonesian folk dance Tarek Pukat and Japanese folk dance *Soran Bushi*. Tarek Pukat is formed of cultural thoughts of coastal communities of Aceh, Indonesia. It originated in the fishing villages as a way to express mutual cooperation and unity in the community. The dance incorporates rhythmic movements inspired by the fishing activities, with dancers imitating the pulling of nets, rowing of boats, and the vibrant energy of the sea. In contrast, *Soran Bushi* is a popular Japanese work-folk dance hailing from Hokkaido. It was historically performed by fishermen to boost morale during strenuous work at sea. *Soran Bushi* showcases dynamic movements embodying the physical strength required for fishing. While Tarek Pukat and *Soran Bushi* both emerged from fishing communities and share a connection to the sea, they exhibit distinct characteristics that reflect their respective cultures. This comparative analysis sheds light on the cultural diversity and richness inherent in traditional folk dances. Examining the distinct features of Tarek Pukat and *Soran Bushi* provides a deeper understanding of the traditions and values of these

²⁷ Corresponding author: rangdani99@gmail.com

dances, contributing to the cultural identity of Indonesia and Japan.

1 Introduction

Indonesia and Japan are two countries known for their deep connection to marine culture. Both nations have a rich history and strong reliance on the ocean, which has shaped their traditions, economies, and way of life. Indonesia and Japan are also two countries known for their rich cultural heritage, including a wide variety of traditional folk dances. Being marine cultural nations, Indonesian and Japanese folk dances have a strong connection to the ocean. The movements and rhythms of these dances often mimic the waves of the sea and draw on stories of fish and fishermen. Example of these folk dance is Tarek Pukat from coastal Aceh and *Soran Bushi* from Hokkaido.

Tarek Pukat, deeply rooted in the coastal communities of Indonesia, is a celebratory folk dance that finds its origins in the livelihood of fishermen. The sea is the source of life for the people of coastal Aceh as they depend on the sea to fulfill their lives and needs. Tarek Pukat is a portrayal of coastal community activities with a sense of beauty (aesthetics) borne out of movement, poetry and music. Meanwhile, *Soran Bushi* originally developed as a work song by the fishermen of Hokkaido in the late of 19th. In this time, migrant workers work for herring fishing industries and *Soran Bushi* serves as moral booster during labour.

Both countries have evolved significantly over time, and folk dances have changed accordingly. There is a development in each dimension because they have different emergence origins. Despite this, they remain a popular part of the culture, enjoyed both by locals and tourists, since folk dances also describe the socio-cultural life where communities grow, exist, and evolve [1]. They help to keep traditions alive and also bring people from different backgrounds together.

This research paper aims to provide a qualitative comparative analysis between two variables [2]. The variables used are the traditional Indonesian dance Tarek Pukat, and the Japanese folk dance *Soran Bushi*. By employing the qualitative comparative method, this study seeks to identify similarities and differences in terms of cultural significance, historical background, and choreography. The research uses semiotic theory, a study of sign whatever their substances and limits, by Roland Barthes. Barthes divide semiotic theory into two stages consists of denotation and connotation [3]. Denotation is a meaning that has a direct character and is a description for a sign, meanwhile connotation is a word that has another meaning behind it. A message from the extension of connotation is myth.

The findings will contribute to a better understanding of the unique characteristics of these cultural dances and offer insights into the cultural heritage of Indonesia and Japan.

2 Result and Discussion

2.1 The Origin

1.1.1 Origin of Tarek Pukat

Originally from Aceh, Tarek Pukat originated in Indonesia's coastal regions. According to history, Tarek Pukat dance was inspired by the tradition of *menarek pukat* or the tradition of pulling nets done by the people of Aceh [4]. This is especially the people in coastal areas who mostly work as fishermen. The dance is a representation of this tradition and shows the movements of pulling nets, throwing nets, and catching fish accompanied by the melody of *serune kala* as well as *Gendrang* and *Rapa'i* beats as traditional as Acehnese culture [5].

Due to the nature of fishermen who work on the sea, the image of the tough fisherman also influences those who live

in harsh societies in terms of attitudes and conduct. Acehnese who speaks loudly and roughly are often equated with the behavior of *awakmeupukat /awakmeulaot* which means that people gone fishing or sea-faring [6]. For the Acehnese, Tarek Pukat functions as a form of appreciation for the culture and traditions of the coastal people, especially when catching fish at sea.

1.1.2 *Origin of Soran Bushi*

In Japan, herring have been fished for mainly on the coast of Hokkaido since before the fifteenth century. Following that, this fishery was steadily enlarged, and as a result, the landing volumes also rose, ushering in a golden period at the end of the nineteenth century. Herring fishing has been bringing thousands of migrant laborers to Hokkaido's west coast every spring for almost a century [7]. The fisherman would work for hours in afternoon till night, singing along fishing for herring.

Each step of the herring fishing process was accompanied by a specific song, including rowing, hauling up the large set net, dumping the fish into another net attached to a large seagoing boat, transferring the catch from that net to smaller taxi-boats for rowing to shore, beating the fish roe off the nets, and so on. The laborers divided up the heavy lifting, and when they weren't working, they sang a lot and beat the gunwales with sticks to keep the beat. *Soran Bushi* was sung to accompany fishermen's work distributing the fish to smaller boat and later on the song evolved to unique Hokkaido style. The song's major repeated vocable, *sozan*, inspired the name "*Soran Bushi*," where *bushi* is for 'melody'.

However, in 1958, herring just dissappeared from ocean of Hokkaido, leaving the collapes of herring fishing at the time [8]. Therefore, folk song or *min'yo* of Soran Bushi only existed as a working Hokkaido labor song for a brief period of time, but then the group of Preservation Society or *honzonkai* keeping them alive as cherished local culture. With adjustment through time and remakes to modern version,

Soran Bushi become much widely known and brought to stage, being a hit after Ito Takio arrangement, which is became the popular version of *Soran Bushi* until today.

1.2 Movement

1.2.1 The Movement of Tarek Pukat

Tarek Pukat features vigorous and dynamic movements that depict the actions of fishermen during their daily activities. Tarek Pukat dance is usually performed by 7-9 female dancers and 4-5 male dancers. Basically, this dance consists of female dancers sitting while stringing ropes into fishing nets, meanwhile male dancers behind the female dancers demonstrate rowing and fishing movements. The movements in Tarek Pukat dance consists of: *surak* or shouting, *meulinggang* or waltzing, *meukayoh* or rowing, *peugotpukat* or making nets, and *tarekpukat* or pulling fishing nets [6].

One of the interesting things in the dance is that at the end of the dance, when finished hooking the ropes to each other, the dancer will pull the rope. This will become a chain of nets. This is done to symbolize the strength of a community, and the idea that by joining together, people can create something more powerful than they could have alone. The rope is also believed to represent the connection between generations, and the dancer's pulling of the rope is meant to show that the community is strong and will endure.

Denotation	Connotation
Surak	Symbolizes the enthusiasm of fishermen to look for fish in the sea
Meulinggang	Portrays the excitement and joy of Aceh's coastal communities in the activity of making trawls (pukat).

Meukayoh	A sign of the people of Aceh always try and never give up to pass the waves of the ocean.
Peugot Pukat	Illustrating cooperation in making tools for the coastal aceh community's livelihoods
Tarek Pukat	Symbolizes togetherness in gaining the result of fish caught in the trawl (pukat)

Tarek Pukat connotation's myth is through the symbols in the dance movement, people have the ability to know the process of making a trawl which is a tool for the livelihood of coastal Acehnese people. Tarek Pukat illustrates the process of making trawls or nets and reflects of mutual cooperation to make fishing tools. It establishes communication between people and make social values in the community.

1.2.2 *The Movement of Soran Bushi*

Meanwhile, the movements of the *Soran Bushi* depend on the song used to lead the dance. There are currently about ten variations of *Soran Bushi*, each of them has their own uniqueness. The current modern *Soran Bushi* using Ito Tokio's arrangement gives the impression of a dance full with burning passion, while the *min'yo Soran Bushi* gives the traditional flavor of old-time herring fishing. Modern *Soran Bushi* features energetic and lively movements, reflecting the strength and unity of the fishing community. The dancers perform synchronized steps, jumps, and arm movements, resembling the hardworking fisherman along with shouting repeatable chants [9].

Although they may look different, both types of *Soran Bushi* have similar movements consists by the actions of pulling ropes, lifting heavy nets, and rowing boats. Dancers also use their bodies to mimic the waves of the sea, creating a

sense of fluidity and rhythm. The dance requires coordination, precision, and physical stamina, making it a challenging and captivating performance to watch.

Denotation	Connotation
Pulling ropes	Portrays fishermen pulling in their nets after throwing it into the sea
Gathering nets	Shows the fishermen pulling and collecting nets filled with fish, then throwing them behind the body.
Breaking sweat	Symbolizing the fishermen who have worked hard all day catching fish.

The myth after analysis *Soran Bushi* dance is the dance originally created by migrant workers who work in Hokkaido during the busy herring fishing season. The fisherman would sing this song while transferring herring from nets to small boats. The worker would work for days without sleep and they would sing sea shanties, *Soran Bushi*, to stay awake. In most cases, the lyrics are improvised, based on what is on the fishermen's minds at the time.

1.3 Cultural Significance

Tarek Pukat holds immense cultural significance within Indonesian society. It serves as a medium for preserving and promoting Indonesian cultural heritage, passing down traditions from one generation to the next. The dance form not only entertains but also educates the audience about the values and beliefs of Acehese. One of the key aspects of Tarek Pukat is its ability to foster a sense of community and togetherness. The dance is often performed in groups, symbolizing the unity and cooperation among individuals. This communal spirit is an integral part of Indonesian culture and is reflected in various aspects of daily life. Through Tarek Pukat dance, Acehese have the ability to figure out the process of making tool for the survive in coastal environment. The dance describes how the process of making pukat or nets

and reflects the nature of mutual cooperation or mutual cooperation to make fishing tools. These can establish communication between people and make social values within the community.

Soran Bushi is deeply rooted in Japanese culture, highlighting the values of spirits, hard work, and resilience. Despite the history of the herring fishing tradition that the dance show has faded away, *Soran Bushi* has become a Hokkaido culture that remains alive today along with the hit popularities around the world. The dance is nowadays performed during festivals, celebrations, and cultural events to showcase the enduring spirit of the fishing community.

3 Conclusion

Both Indonesian Tarek Pukat and Japanese *Soran Bushi* are traditional dance forms that celebrate the fishing heritage of their respective countries. While Tarek Pukat focuses on the fishing activities of Indonesian fishermen, *Soran Bushi* represents the strength and unity of Japanese fishermen. Through their unique origin, movements, and cultural significance, these dances provide a rich insight into the traditions and values of Indonesia and Japan. These traditional dances are not only a source of entertainment but also an important part of each culture's identity. They represent a shared history and serve as a reminder of the importance of preserving traditional arts.

References

- [1] B.T. Jill, *Dancing from Past to Present : Nation, Culture, Identities*. Wisconsin: The University of Wisconsin Press (2007)
- [2] Sugiyono, *Metode Penelitian Kuantitatif, Kualitatif dan R&D*. Bandung: Alfabeta CV (2013)
- [3] D. Bintariana, "Representasi Perempuan Dan Alam Dalam Film *Moana Karya Sutradara Ron Climents Dan John Musker*," *Jurnal Sapala*, vol. 5, (2018)

- [4] F. Hartono, and Triyanto, “*Tarek Pukat Dance Aceh : the Form of Expression of Aceh Coastal Area Society Life,*” 2018. [Online]. Available: <http://journal.unnes.ac.id/sju/index.php/catharsis>
- [5] P. Hildayani, T. Narawati, and T. Nugraheni, “*Study of Instilling the Social Values of Hadih Maja in Tarek Pukat Dance,*” in Proceedings of the International Conference on Arts and Design Education (ICADE 2018), 2019. doi: 10.2991/icade-18.2019.65.
- [6] F. Fitriani, “*Nelayan Sebagai Ide Penciptaan Tari Tarek Pukat Dalam Kajian Interaksi Simbolik,*” *Imaji*, vol. 15, no. 2, 179–188, (2017), doi: 10.21831/imaji.v15i2.18294.
- [7] D. W. Hughes, “*‘Sorani Bushi’: the many lives of a Japanese folk song,*” 2000.
- [8] S. Hamada, “*A Review of Japan’s Herring Cultural History.*” [Online]. Available: <http://ramat.ram.ne.jp/ainu/outline/area.htm>
- [9] Y. T. Khairunnisa, E. T. Rahayu, and M. Kadafi, “*Struktur dan Makna Tarian Yosakoi,*” *Jurnal SAKURA : Sastra, Bahasa, Kebudayaan dan Pranata Jepang*, vol. 4, no. 1, p. 118, (2022), doi: 10.24843/js.2022.v04.i01.p10.

Reflection of Ainu Tribe's Culture in Anime *Golden Kamuy*

Achmad Fajar Ori Kharisma²⁸, Yuliani Rahmah¹

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. In the world, Japan is regarded as a homogeneous nation with distinct racial, ethnic, religious, and cultural identities. In contrast, there are minority groups in Japan, such as the Ainu tribe in Hokkaido and the Ryukyu tribe in Okinawa. The Ainu tribe is a native Japanese ethnicity that is not highlighted and even discriminated against by Japanese society. Nowadays, there are many efforts to eliminate this discrimination, including introducing the Ainu tribe through various media, especially anime. The anime entitled *Golden Kamuy* introduces the culture and existence of the Ainu tribe to the world. This study aims to analyze how the *Golden Kamuy* anime reflects the culture of the Ainu tribe. The research method used is the sociology of literature method using a cultural anthropology approach focusing on universal culture to identify and analyze the elements of Ainu culture in the *Golden Kamuy* anime season 1. Of the seven universal cultural elements, the author takes three cultural elements, including belief, social system, and livelihood, because these three cultural elements are clearly reflected in the *Golden Kamuy* season 1 anime. As analysis results, the author finds that the *Golden Kamuy* anime can accurately reflect the Ainu culture. All elements of Ainu culture shown in this anime have the same meaning and understanding as those of Ainu culture in the real world.

1 Introduction

²⁸ Corresponding author: achmadfajar767@gmail.com

Every nation has elements that make up its culture, known as universal cultural elements. There are seven elements of culture found in all world nations: belief, social system, knowledge system, language, art, livelihood, and technology [1].

The world perceives Japan as homogeneous, with uniform racial, ethnic, religious, and cultural identities. Behind this uniformity is a minority group in Japan, namely the Ainu tribe in Hokkaido, which is in the world's spotlight. The Ainu tribe is an indigenous Japanese tribe living in the Hokkaido region of Japan. According to Batchelor, the Ainu are the Japanese version of Aborigines [2]. The Ainu were considered a "Mysterious Proto-Caucasian Group" unrelated to the Japanese. However, DNA research revealed that the Ainu are direct descendants of the Jomon people, who created the first culture in Japan and one of the world's oldest surviving pottery cultures. Therefore, the Ainu and the current Japanese people are biologically related [3]. The Ainu have various cultures passed down from their ancestors. However, due to the absence of laws and regulations that protect the existence and culture of the Ainu, there is not only discrimination experienced by the Ainu people but also their culture is slowly being forgotten and even unrecognized by the younger generation of Japan. Some examples of discrimination experienced by the Ainu, for instance, during the Meiji period, the Ainu were prohibited from speaking their language or practicing some of their cultural rituals. So in later times, many Ainu people hid their identity to avoid discrimination in crucial aspects such as education or the opportunity to get a decent job [4]. In 2014, mangaka Satoru Hoda created a manga called *Golden Kamuy* to preserve and introduce the existence and culture of the Ainu tribe; in 2018, the manga was adapted into an anime by Geno Studio and directed by Hitoshi Nanba.

The *Golden Kamuy* anime tells the story of a former soldier named Saichi Sugimoto who is looking for a golden

treasure believed to be hidden by the Ainu tribe in the Hokkaido region, Japan, during the Meiji Restoration. Saichi meets an Ainu girl named Asirpa, and together they explore the Hokkaido region and face various conflicts and difficulties to find the treasure. The Ainu tribe itself is considered an essential element in this anime story. In addition to telling the story of adventure and treasure search, the *Golden Kamuy* anime also features many elements of Ainu culture and traditions, such as their belief, social system, and livelihood. Since there are various representations of the Ainu culture in the *Golden Kamuy* anime, the researcher would like to delve deeper into the Ainu culture to understand the cultural values of the Ainu tribe reflected in the *Golden Kamuy* anime. This research was conducted based on the illustrations of the culture of the Ainu people contained in the *Golden Kamuy* anime. The illustrations form the background for this research, which focuses on the reflection of Ainu culture.

This research applies a literary sociology approach that connects events or occurrences in literary works with events that occur in the real world. This approach is a scientific discipline that involves sociology as a tool for understanding and analyzing literary works. Ratna suggests that there are three different models of literary sociology, namely, 1) Extrinsic aspects of literary works that refer to the process of analyzing social issues in literary works and connecting them to the real-world context, 2) Dialectical approach in analyzing social issues contained in literary works by involving the search for relationships between the structures that exist in it, and 3) Analyzing literary works to obtain specific information [5].

Based on this explanation, the reflection of the Ainu culture in the *Golden Kamuy* anime can be categorized as an example of the first analysis model and then supported by Koentjaraningrat's universal culture theory to analyze the Ainu culture contained in the *Golden Kamuy* anime season 1. The data in this research is obtained through literature study

using relevant literature to analyze the problem being studied. In addition, other books are also used as secondary data sources. The results of data analysis are presented using the descriptive method.

2 Result and Discussion

2.1 Reflection of Ainu Tribe's Culture in *Golden Kamuy* Anime

2.1.1 *Belief*

Beliefs are about metaphysical or non-material things held by individuals or groups. It can be a belief in the spirits of ancestors, gods, goddesses, or other supernatural beings. Beliefs not only explain complex natural phenomena but also strengthen identity and solidarity in society [6]. The Ainu adhere to animism, which believes that every object on earth has a spirit. Despite living in modern times, the Ainu still maintain animism. In the Ainu language, they refer to gods as *Kamuy*, which can be animals, plants, minerals, or natural phenomena. The Ainu believe that divine powers surround them and often help humans [7].

In the *Golden Kamuy* anime, Asirpa explains Ainu's beliefs to Saichi, including the concept of *Kamuy*, in conversation:

アシリパ : 私たちは身の回りの役立つ物、力の及ばない物、全てをカムイ、神としてお使い、感謝の儀礼お当して良い関係を持ってきた。飼料を生業として
いる私たちにとって、動物のカムイは重要な神様、動物たちは神の国では人間の姿をしていて、私たちの世界
例えば動物の皮と肉を持って遊びに行きている。

(*Golden Kamuy*, Season 1, Episode 3, 17:24-17:52) [10]

Asirpa : We care for everything around us that helps us or anything beyond our control, like *Kamuy* or God. The rituals we perform are to maintain a good relationship with them. We live by hunting, so *Kamuy* animals are essential

deities. In the land of the gods, they have a human form. They travel to our world, bringing us animal skins and meat.

The dialogue above is Asirpa's explanation to Saichi about *Kamuy*, a figure of God for the Ainu tribe. The Ainu people care for everything around them because they think it is *Kamuy*. They also believe that *Kamuy* animals have a human form in the land of gods.

2.1.2 Social System

A social system is a social order involving relationships between individuals, groups, and social institutions. It is formed through complex social processes with various factors such as values, norms, social status, and social structure. It involves interactions, relationships, and associations between people over time, based on patterns of behaviour established by custom [6].

The Ainu live in groups, most of whom inhabit the northern island of Hokkaido [8]. They live in their village. Ainu villages are called *kotan*, which means village in the Ainu language. Each *kotan* or village is an independent community. Within the *kotan* are the houses of the villagers called *chise*. Ainu settlements are usually located near coasts, estuaries, and rivers. *Kotan* can also be located in the forest so that the Ainu can utilize the natural resources of the forest [7].



Fig. 1. Kotan is made from nature resources and located in the middle of the forest near the foot of the mountain (Episode 3, 12.43) [10]

In the *Golden Kamuy* anime, the Ainu live in a *kotan* with some *chise*. The *kotan* is located in the middle of a forest near the foot of a mountain. In it, groups of several families live near each other and help each other daily.

2.1.3 Livelihood

Livelihood is an activity or work carried out by humans to earn a living and fulfill economic needs. Livelihood is essential to human life because livelihoods allow humans to survive and develop their culture. Livelihoods are also a manifestation of culture and social structure in society. Livelihoods can reflect differences in social status, gender roles, and patterns of social relations in society [6].

Most Ainu people live by hunting and fishing. Besides hunting on land, the Ainu hunt at sea or become fishermen. At sea, they catch whales, seals, sea lions, and other animals [7]. The Ainu catch whales using a heavy harpoon called a toggling harpoon, whose cutting edge has been dipped in aconite poison [9].



Fig. 2. Asirpa skinning a bear that has been hunted (Episode 1, 20.04) [10]



Fig. 3. Asirpa is casting a toggling harpoon for whale hunting (Episode 9, 10.43) [10]

In the picture above, Asirpa is shown skinning the bear he hunted, and Asirpa is hunting whales at sea. This shows the livelihood of the Ainu tribe in the *Golden Kamuy* anime.

Thus, the overall results of the analysis of the universal cultural elements of the Ainu tribe above prove that the three cultural elements contained in the anime *Golden Kamuy* season 1 are reflected based on the Ainu tribe in the real world.

3 Conclusion

The following results were obtained after analyzing the *Golden Kamuy* anime season 1. Of the seven cultural elements mentioned in Koentjaraningrat's theory of universal cultural elements, three cultural elements are clearly reflected in the *Golden Kamuy* season 1 anime. The three elements include beliefs, social systems, and livelihoods.

In the element of belief, the Ainu tribe in the *Golden Kamuy* anime believes that everything around them has a God figure. God for the Ainu is called *Kamuy*. They believe that *Kamuy* animals have a human form in the land of gods. In the social system element, the Ainu are described as a group of people who live in *kotan*, the name of the village for the Ainu. In the village, there are some *chise*, which is the name of the house for the Ainu. *Kotan* is located in the middle of the forest near the foot of the mountain. In this anime, the element of

the Ainu tribe's livelihood is hunting, both hunting on land and at sea.

Based on the analysis of cultural elements in the *Golden Kamuy* anime season 1, the anime can accurately reflect the culture of the Ainu tribe. All elements of Ainu culture that appear in this anime have the same meaning or understanding as those of Ainu culture in the real world. It can be concluded that the purpose of the *Golden Kamuy* anime to preserve and introduce the Ainu culture to the world has been achieved.

References

1. Y. Rahmah, *Unsur Budaya Masyarakat Jepang Dalam Sanmai No Ofuda*, Izumi, 1(1), 4 (2013)
2. I G. N. A. T. Dharma, N. P. L. Wedayanti, I. A. L. Sari, *Alat- Alat Produksi Masyarakat Ainu Dalam Manga Golden Kamui Karya Satoru Noda*, Sakura. 2(1), 2 (2020)
3. Irwan, *Nilai-Nilai Kearifan Lokal Masyarakat Ainu pada Anime 'Golden Kamuy'*, TALENTA Conference Series: Local Wisdom, Social, and Arts (LWSA), 5(2), 78 (2022)
4. A. Bukh, *Ainu identity and Japan's identity: the struggle for subjectivity*, The Copenhagen Journal of Asian Studies, 28(2), 35-53 (2010)
5. R.N. Kutha, *Teori Metode, dan Teknik Penelitian Sastra*, Yogyakarta: Pustaka Pelajar, Yogyakarta (2008)
6. Koentjaraningrat, *Pengantar Ilmu Antropologi*, Jakarta: Aksara Baru (1985)
7. W. W. Fitzhugh, C. O. Dubreuil, *Ainu: Spirit of a Northern People* Washington: Arctic Studies Center (1999)
8. K. Sjoberg, *The Return of the Ainu*, Oxfordshire: Routledge (2013)
9. S. M. Strong, *Ainu Spirits Singing*, Honolulu: University of Hawai'i Press, (2011)
10. Bstation, (February-July 2023), Retrieved from <https://www.bilibili.tv/id/play/1007761>

Discourse Analysis of Japanese Language Tales *Saru to Kani, Ten no Hagoromo, and Inaba no Shirousagi*

Leli Aryani²⁹, Elizabeth IHAN Rini¹

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This study discusses the cohesion marker contained in Japanese fairy tales. The purpose of this research is to identify the cohesiveness of the form of fairy tale discourse in the form of cohesive marker contained in the fairy tale "*Saru to Kani, Ten no Hagoromo, and Inaba no Shiro Usagi*". This research is qualitative descriptive research. The method used in data collection is the listening method with basic tapping techniques, followed by note-taking techniques. Data analysis was carried out using the equivalent method with the basic technique of Sorting Determining Elements (PUP). The results are presented using an informal descriptive method. Based on the results of the analysis, grammatical cohesion markers have been found in fairy tales, namely references, substitutions, ellipsis, and conjunctions. In addition, lexical cohesion markers were also found, namely repetition, synonyms, antonyms, and collocations. The endophoric references in the anaphoric category are the most frequently found marker of grammatical cohesion, while ellipsis is the fewest. In the lexical cohesion marker, the most repetition is found, while the least is synonyms.

²⁹Corresponding author: leliaryani2001@gmail.com

1 Introduction

Discourse is the highest and most complete grammatical unit. Discourse in Japanese is called *danwa*, while discourse analysis is called *danwa bunseki*. A good discourse must be cohesive and coherent. This is reinforced by Chaer that the condition for good discourse is cohesive [1]. Chaer also added, if a discourse is cohesive it will create coherence [1]. Moeliono also said that the requirement for good and complete discourse is to have cohesive sentences in a cohesive form [2]. According to Mulyana, cohesion is a combination of forms that structurally form syntactic bonds [3]. Halliday and Hasan divide cohesion into two types namely grammatical and lexical cohesion [3]. Grammatical cohesion consists of reference markers, substitutions, ellipsis, and conjunctions. Lexical cohesion consists of repetition markers, synonyms, antonyms, and hyponyms. Meanwhile, according to Keraf, coherence is the harmony of reciprocal relationships between elements in sentences and the cohesiveness of relationships between sentences in discourse [2]. Coherence is divided into two types, namely marked coherence and non-signified coherence. Marked coherence is a semantic relationship between parts of discourse whose expression is marked by conjunctions. On the other hand, non-signified coherence is a semantic link whose disclosure is not marked by conjunction but can be understood from the relationship of its elements [4].

According to Nitta reference or *shiji* is a linguistic expression used to indicate the appearance of people, places and times [5]. According to the context, references are divided into two, namely endophoric references and exophoric references. Endophoric references are references that refer to something contained in the text. If the referenced element is in front, it is called anaphora or *zenpoushouou*. Conversely, if the referenced element is behind it, it is called a kataphora or *kouhoushouou*. Exophoric references are references that refer to something outside the text. According to its form,

references are divided into two, namely demonstrative pronoun references or *shiji daimeishi* and personal pronoun references or *ninshou daimeishi*. Substitution or *daiyou* is the substitution of a certain lingual unit (the lingual unit already mentioned) with another lingual unit. The ellipsis or *shouryaku* is the escape of certain elements that have been mentioned. Conjunctions or *setsuzoku hyougen* are linguistic elements that connect one element to another [5].

In addition to grammatical cohesion markers, there are also lexical cohesion markers. Repetition or *kurikaeshi* is the repetition of the same word with the same reference. Synonyms or *dougi kankei* are the use of language forms whose meaning is the same as other forms. Hyponym is a relationship that shows the inclusion of the meaning of certain lexical elements. Antonym or *hangi kankei* is a unit of words that has a meaning contrary to other words. Collocations are markers that show the same field.

There is previous research that is relevant to this research, namely research with the title "Cohesion and Coherence in Three Japanese Folktales with Spring Themes" [3]. This study aims to describe the cohesion and coherence contained in three Japanese folk tales. The theory used in this research is the theory of Halliday and Hasan in Sumarlam and Mulyana. This research and this research both use Japanese fairy tales as research objects. However, there are some differences between this research and this research. This research focuses more on the cohesion markers contained in Japanese fairy tales. In addition to using Halliday and Hasan's theory, this study also uses Nitta's theory to complement one of the markers contained in lexical cohesion, namely collocation markers.

This research is qualitative descriptive research. The method used in data collection is the listening method with basic tapping techniques, followed by note-taking techniques. First of all, the writer reads and understands the Japanese fairy tales which are used as research objects. Then, the writer

records the words, phrases, or sentences that contain grammatical and lexical cohesion markers on the data cards and immediately classifies them. Data analysis was carried out using the equivalent method with the basic technique of sorting out determinants (PUP). The researcher will sort out the grammatical and lexical cohesion markers for analysis. Then, the markers of cohesion are analyzed according to the formulation of the problem to identify whether the discourse contained in the three Japanese tales is coherent or cohesive. The results of data analysis are presented using an informal descriptive method. According to Sudaryanto, the method of informal descriptive presentation is a formulation with words [6].

Based on this background, this study aims to identify the cohesion of fairy tale discourse forms in the form of cohesion markers contained in the fairy tale "*Saru to Kani, Ten no Hagoromo, and Inaba no Shirousagi*".

2 Result and Discussion

2.1 Grammatical Cohesion

In the tale "*Saru to Kani, Ten no Hagoromo, and Inaba no Shirousagi*" there are markers of grammatical cohesion namely references, substitutions, ellipsis and conjunctions.

2.1.1 Tale 1 (Saru to Kani)

In fairy tale 1, seventeen data were found with details of eight reference marker data, four ellipsis marker data, and five conjunction marker data. The most frequent markers of grammatical cohesion are references in the form of endophores in the anaphora category. In contrast, the ellipsis is the marker of grammatical cohesion with the fewest occurrences. In fairy tale 1 there is no substitution marker. The following is an example of the analysis.

Data 1

「よしよし、おいしそうな柿がたくさんできたね。カニさんちょっと待ってて。いま木に登って◯取ってきてあげるよ。」 [7]

"Wow, you have planted a lot of persimmons that look delicious. Mr. Crab wait a moment. Now I will climb a tree and Ø get some for you"

In data 1, there is a marker of grammatical cohesion, namely an ellipsis or omission marked with a zero replacement sign Ø. The missing word in this sentence is *kaki* (柿) which means "persimmon". There is no need to add a foot word before the phrase *totte kite ageru yo*, because even without adding the word the reader will know that the Monkey will fetch persimmons for Mr. Crab. The use of ellipsis in the sentence aims to avoid repeating the same word.

2.1.2 Tale 2 (*Ten no Hagoromo*)

In fairy tale 2, 35 data were found with details of 22 reference marker data, 2 substitution marker data, 2 ellipsis marker data, and 9 conjunction marker data. References in the form of endophores with the category of anaphora are the most frequently found markers of grammatical cohesion. In contrast, substitution and ellipsis are markers of grammatical cohesion with the fewest occurrences. Here is a sample analysis.

Data 2

「おまえさん、これは天女の私の羽衣です。どうして隠していたりしていたのです？お前さんがとても私を大事にしてくれていたのだから私は本当に楽しかったうれしかったけれど、羽衣を隠していたからにはもう一緒に入られません。」 [8]

"Husband, **this** is my shawl. Why did you hide it? I am very happy because you take care of me so well, but because you have hidden my shawl, I can't be with you anymore".

In data 2 there is an exophoric reference marker, namely the word *kore*. According to its shape, this reference marker is included in the demonstrative pronoun reference with the category *genba bunmyaku shiji* (現場文脈指示). This is because the word *kore* refers to an item that is seen by

speakers and listeners. The word *kore* in the data refers to the shawl found by his wife.

2.1.3 Tale 3 (*Inaba no Shirousagi*)

In fairy tale 3, 33 data were found with details of 17 reference marker data, 6 substitution marker data, 3 ellipsis marker data, and 7 conjunction marker data. The endophoric reference with the anaphoric category is the most frequently found marker of grammatical cohesion, while the ellipsis is the marker with the fewest occurrences. All markers of grammatical cohesion are found in this fairy tale. Here is a sample analysis.

Data 3

「やーい、だまされたな。比べっこんなんてうそだよ。お人好しのサメくん。ぼくはこっちに渡りたかっただけなのさ」

それを聞いたサメは怒ってウサギを捕まえると、ウサギの皮をはいでしまいました。[9]

"Hey, I'm just tricking you. Comparing like this is a lie. O good-natured shark, I just want to cross here". When the shark heard **that**, he got angry and caught the rabbit and removed the rabbit's skin.

Based on these data, there is an endophoric reference marker in the form of the demonstrative pronoun *sore* which means "that". This reference belongs to the category of anaphora or *zenpoushouou* (前方照応), which refers to the element in front. In that sentence, the word *sore* refers to the previous sentence, namely "*yaai, damasaretana. Kurabekkonante uso da yo. Ohitoyoshi no same kun. Boku wa kochi ni wataritakatta dake na no sa*". The word *sore* refers to the rabbit's statement saying that he had deceived the shark and only intended to cross.

2.2 Lexical Cohesion

In the fairy tale *Saru to Kani*, *Ten no Hagoromo*, and *Inaba no Shirousagi* there are also markers of lexical cohesion namely repetition, synonyms, hyponyms, antonyms, and collocations.

2.2.1 Tale 1 (*Saru to Kani*)

In fairy tale 1, 14 lexical cohesion marker data were found with details of 10 repetition marker data, 1 synonym marker data, 1 antonym marker data, and 1 collocation marker data. The most frequent markers are repetitions. In contrast, synonyms and antonyms are markers of lexical cohesion with the fewest occurrences. In fairy tale 1 there is no hyponym marker found. The following is a sample of the lexical cohesion markers found in the tale of *Saru to Kani*.

Data 4

「あちちちち、いたたたた。」

さるはあわてて、水の入ったおけのところに行きました。すると今度は、はちが飛び出しさるの肩をさしました。

「いたたたた。これはたまらん」

さるは水がめのところに走ると、今度は、カニたちが下から出てきてさるの体によじ登り、はさみで毛やはだや耳をつかみました。

「。いたたたた」 [7]

"Oh, it hurts"

The monkey rushed and went to the bucket filled with water.

Then, the bee jumped and touched the monkey's shoulder.

"It hurts. This is unbearable".

When the monkey ran to the water, the crab came out from under it and climbed onto the monkey's body and grabbed its hair, skin and ears with its pincers.

"It hurts"

In this data, there is a marker of lexical cohesion, namely repetition. Repetition is seen in the word *itatata* which means "pain". Repetition serves to emphasize words or sentences that are considered important. In these data, the word *itatata* shows that the monkey is experiencing pain.

2.2.2 Tale 2 (*Ten no Hagoromo*)

In fairy tale 2, 9 lexical cohesion marker data were found with details of 2 repetition marker data, 2 synonym marker data, 3 antonym marker data, and 2 collocation marker data. The most frequent markers are antonyms. In contrast, repetition, synonyms, and collocations are markers of lexical cohesion with the fewest occurrences. In fairy tale 2, there is also no hyponym marker. Here is a sample analysis.

Data 5

ある朝、男はいつもよりも早く目がさめたので、仕事をしに**浜辺**へ出かけていくと、その日は、とても良い天気だったので、浜は朝誰もいないときなどは静かで**波**も穏やかで朝日がきらきらと**水面**に輝いて**白い砂**と**緑の松の木**がとても美しいところでした。[8]

One morning, the boy woke up earlier than usual. When he went to the **beach** to work, because the weather that day was very sunny, the beach was deserted because there was no one, the **waves** were calm, the morning sun shining on the **water's surface** and the **white sand** and **green pine trees**, it was a very beautiful sight.

In data 5 there are markers of lexical cohesion in the form of collocations, namely markers that show the same field. In the data, five words have colloquialisms with the beach, namely *hamabe* which means "beach or seashore", *nami* which means "waves", *suimin* which means "water surface", *shiroi suna* which means "white sand", and *midori no matsu no ki* which means "green pine tree".

2.2.3 Tale 3 (*Inaba no Shirousagi*)

In fairy tale 3, 6 lexical cohesion marker data were found with details of 3 repetition marker data, 1 synonym marker data, and 2 collocation marker data. The most frequently found marker is repetition, while the least synonyms. In fairy tale 3 there are no hyponym and antonym markers. Here is a sample analysis.

Data 6

ウサギは毎日**浜辺**に出ては、海の向こうに見える大きな陸地に行きたいと思っていました。ある日の事、良い事を思いついた白ウサギは、海のサメに言いました。「サメくん、ぼくの仲間と君の仲間と、どちらが多いか比べっこをしよう。君たちは**向こう岸まで**海の上を並んでくれ。ぼくはその上を数えながら飛んで行くから」[9]

The rabbit every day wants to go to the **beach** and intends to reach the vast land across the sea. One day, the white rabbit came up with a great idea and said to the shark.

"Sharks, let's compare who has the most numbers, whether my group or your group. You march on the sea to the **shore**, and I will jump over you while counting".

In data 6 there is a marker of lexical cohesion, namely synonyms. Synonyms in this sentence are found in the words *hamabe* and *mukougishi* which both mean "seashore". The use of synonyms in the sentence aims to show the variation of the word used.

3 Conclusion

In the tales of *Saru to Kani*, *Ten no Hagoromo*, and *Inaba no Shirousagi* there are 115 data with details of 86 grammatical cohesion data and 29 lexical cohesion data. Endophoric references in the anaphoric category are the most frequently found data on grammatical cohesion, namely 47 data. On the other hand, the ellipsis is a marker of grammatical cohesion with the least occurrence of 10 data. The reason for the use of ellipsis is not too prominent in the three fairy tales because the fairy tales are intended for children. Where children can understand more about these fairy tales if the use of ellipsis or omissions is not raised too much. In lexical cohesion, it can be concluded that repetition is the marker with the most number, namely 15 data. While synonyms are markers with the least occurrence, namely 4 data. In the three

tales, there was no marker of lexical cohesion, namely hyponym.

The discourse on the tales of *Saru to Kani*, *Ten no Hagoromo*, and *Inaba no Shirousagi* can be said to be unified or cohesive. This is because most of the markers of grammatical cohesion and lexical cohesion are found in the three tales. The large number of endophoric references to the anaphoric category further strengthens the level of cohesiveness of the three fairy tales because one sentence refers to the previous sentence. In addition, it is followed by conjunctions that appear 17 times adding the cohesiveness factor of the three fairy tales. As the use of conjunctions is to connect one element with another element. The number of repetitions that appear in the three fairy tales also indicates that the three fairy tales are unified or cohesive.

References

1. A. Chaer, *Linguistik Umum*, (2014)
2. W. Hanafiah, *Analisis Kohesi Dan Koherensi Pada Wacana Buletin Jumat*, *Epigram*, **11**(2), 135-152 (2014)
3. H. Syamsyar. H & Mintarsih, *Kohesi Dan Koherensi Dalam Tiga Cerita Rakyat Jepang Dengan Tema Musim Semi*, *Hikari*, **05**(02), 757–770 (2021)
4. A. Nesi & Sarwoyo. V, *ANALISIS WACANA*, (2012)
5. N. Yoshio, *Gendai Nihongo Bunpou* 7, (2009)
6. Sudaryanto, *Metode dan Aneka Teknik Analisis Bahasa*, (1985)
7. https://www.douwa-douyou.jp/contents/html/douwastory/douwastory1_07.shtml
8. https://www.douwa-douyou.jp/contents/html/douwastory/douwastory1_21.shtml
9. <http://hukumusume.com/douwa/pc/jap/02/01.htm>

Conceptual and Language Representations in American Gobblewonker Monster as Loch-Ness Monster Mythology in Hirsch's Animated Series Gravity Falls

Ahmad Azril Fadhilah¹, Hadiyanto Hadiyanto^{30*}

¹English Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. The research thesis discusses the Gobblewonker monster character in fictional America of animated series *Gravity Falls* as the representation of real-life Loch Ness monster mythology. The Gobblewonker is a lake monster shown in the animated series as mysterious beast surrounding Lake Gravity Falls in Oregon, United States that resembles real-life Loch Ness monster mythology. The purpose of this study is to analyze the conceptual map and language representations based on Hall's representation theory on *Gravity Falls*' Gobblewonker that refers to real-life Loch Ness. The writer uses cultural approach paired with representation theory from Stuart Hall as a main analysis model. The results of the research show two main findings; conceptual maps and language representations of the Gobblewonker that refer to Loch Ness monster mythology. The conceptual map representation covers the monster and mythology concepts of Gobblewonker that refer to Loch Ness conceptual map aspects in real-life. The language representation covers the iconic sign and indexical sign of Gobblewonker that refer to Loch Ness language signs in real-life.

³⁰ Corresponding author: hadiyanto_smg@yahoo.co.id

1 Introduction

The fiction is a product of author's creative ideas or external inspirations. The era of massive information has broadened the source of inspirations, resulting in reshape of ideas into new existences; one of which is what Stuart Hall defined as representation. American TV series Gravity Falls is example of cultural representation in modern literature. Alex Hirsch infuses cultural inspirations from real mythology creatures, including Gobblewonker, an American monster in Gravity Falls that reflects similarities to Loch Ness myth from Scottish lore. The writer finds the interest to understand how fiction is impacted by real-life inspirations through the means of representation and how it reflects the reality through the scope of fiction.

The research problems of this research are focusing on two points; what are the conceptual representations and language representations of Gobblewonker monster as Loch Ness mythology in Alex Hirsch's Gravity Falls, as the purpose of research is to analyse the two points of representations to examine the correlation between the fictional representer and its real-life represented.

2 Theory and method

2.1 Intrinsic theories

Gobblewonker is a mysterious lake monster appears in *Gravity Falls*. the monster, despite being a particular mindless beast, contains the aspect of character and characterization. Hence in elaborating the framework of its character, Bergstrand's definition of character and Abrams' definitions of showing and telling characterization are used [1-3]. In addition, the character of Gobblewonker takes the establishment of settings for it to be able to exist in the story, hence Smith's definition of place, time and social settings are taken into accounts.

2.2 Extrinsic theories

Hall's representation theory becomes the main framework to analyze the correlations between Gobblewonker to its real-life counterparts; that is a Loch-Ness monster, through its conceptual and language representational aspects. Hall's definition of representation is where the meaning is produced, conveyed and exchanged using languages to depict things through portrayal [9]. The theory consists of two systems; conceptual map representation and language representation, with each sub-systems; concept and meanings, and iconic sign and indexical sign contained respectively. The representation theory can be viewed through three distinctive approaches; reflective, intentional, and constructionist. American Gobblewonker as a representation of Loch-Ness monster is falling into the category of cultural reflection in which fiction is dependent on its source of inspiration from real cultural object (in this case, European mythological creature), therefore the reflective approach fits into the problems this research presents.

Additionally, the Gobblewonker being a mythological monster also requires the complementary theories for conceptual representations to work; the monster theory and the mythology theory. Sauchelli's definition of monster refers to abnormal and threatening beings with two proposed types of monsters; supernatural monster and moral monster [14]. In relation to this research, Gobblewonker is classified as supernatural monster that possesses abnormality and threatening behaviours towards *Gravity Falls* characters. The mythology theory refers to Douglas's definition; an illusion, a legendary tales, or a representation of fictional truth taken by common beliefs to illustrate figure/story [5]. These key characteristics are placed to elaborate what the mythological monster is in relation to Gobblewonker, complementing the conceptual representation analysis to reflect the meanings and.

2.3 Research methods

Cultural approach is chosen as the most fitting to complement representation theory with. Woods stated that cultural approach aims to understand social phenomenon that emphasize on the existence of norms and meanings in unconsciously structured behaviour in society. [16] One of the fields of cultural approaches is myth criticism. Myth criticism is a concentration of study that myths, as cultural products, are distinguished and proposed as a structural part and unconscious aspect of the object which acknowledges and retells the myths to reveal its form and composition by analysing the pattern structure given by the myth itself. [11]

For the source materials analysis, the library research as method of data collection is also added. The library research is defined as research inquiry that is structured in investigation from the start to finish with technique, rule, and tool specified by user. [6] The data is then divided by two sources: primary source and secondary source.

3 Discussion

3.1 Intrinsic elements

Before looking at the representation analysis, the understanding of the research object must be taken into consideration. Gobblewonker is an American monster character created by Alex Hirsch that is featured as main antagonist in the Episode 2: Tales of the Gobblewonker in the first season of the show. [12] It is depicted as a mysterious water monster which has long neck and a wrinkly skin that inhabits the Lake Gravity Falls and a legend that haunts the lake inhabitants as mythical monster renowned in Oregon, United States.

Through showing and telling characterization, the writer has found the key concepts that secures Gobblewonker as a distinct character. Showing characterization analysis shows the Gobblewonker as a creature that possesses giant stature towering high among the trees, the amphibious species able to live both aquatic and terrestrial area, and a dangerous beast capable of hurting and threatening the lives of characters. Telling characterization analysis on other hand shows one particular trait of Gobblewonker as mysterious creature that lives its life as a rumour surrounding Lake Gravity Falls.

3.2 Conceptual representations

Conceptual representations of Gobblewonker as Loch-Ness base the key points on two types of conceptual maps; monster conceptual maps and mythology conceptual maps. Monster conceptual map that refers to Loch-Ness monster covers the abnormal figure and dangerous creature. Gobblewonker's abnormal figure comes from its depiction as a giant monster resembling giant water creature with four flippers, glowing eyes, sharp giant teeth, and long neck. Therefore, an abnormal figure; uncanny look and unnatural size as uncommon species compared to other animals in Gravity Falls. This correlates to real-life Loch Ness mythology through Cray report in 1959,

stating it to have 50-foot long size, four flippers, humpy back and long neck creature; a set of uncommon appearances of what is deemed to be extinct species of plesiosaurs. [4] Gobblewonker is also depicted as dangerous monster that is threatening to Gravity Fall's characters; shown with sharp giant teeth, aggression tendency, and strong body that could destroy trees, give arise to concept of dangerous beast from Gobblewonker that bares universal characteristic of what is deemed as dangerous. This dangerous creature correlates to Loch Ness myth based on old scripture of St. Columba's biographer that he encountered the burial ceremony of an alleged victim of 'lake monster' that has been bitten to death whilst arriving at Loch bank. [7]

As for Gobblewonker's mythology conceptual maps that refers to Loch-Ness monster, it covers the key points as mysterious figure, local tale and legend, false truth. Gobblewonker's mysterious figure comes from the main investigation for main characters due to its mysterious whereabouts and skepticism of its existence, hence the investigation is conducted by protagonist to uncover the truth. This prompts the universal concept of a mysterious figure in Gobblewonker that correlates to real-life Loch Ness lore from reports of a monster inhabiting Loch Ness date back to ancient times. Notably, local stone carvings by Pict depict a mysterious beast with flippers. [16] Gobblewonker's local tale and legend comes from its whereabouts that is spread by Old Man McGucket to local people including his son in which whom react in skepticism, indicating that Gobblewonker is nothing, but a tale or legend spread by McGucket. The Gobblewonker's rumor and local skepticism produce the meaning that connect Gobblewonker and concept of local legend inside Gravity Falls' towns people's minds. Then we have Gobblewonker as false truth, in which it has finally been revealed to be a robot designed by Old Man McGucket himself to get him the attentions. This occasion makes Gobblewonker possess universal characteristic as the concept

of fake, hoax, and false creature. This correlates to real-life Loch Ness myth based on several scientific tests in the past which disproved the Loch Ness existence. These includes the experiment on sonar wave scanning that is proven to be unsuccessful in revealing Loch Ness existence. [7]




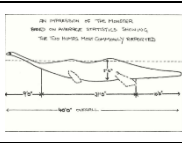

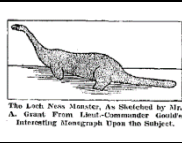
3.3 Language representations

The language representations of Gobblewonker as Loch-Ness refer to the signs that carries the meanings between the representing and the represented, essentially build the bridge of representation. In Hall’s theory, Gobblewonker’s language representation is divided into two signs; iconic signs referring to its visual depictions referring to Loch-Ness, and indexical signs referring to its indirect signs that conveys the meanings of the object.

Iconic signs of the Gobblewonker are taken directly from source material’s depiction, in this case, the frames of the episode, that correlates to its real-life counterparts in Loch-Ness. The findings are Gobblewonker’s long neck that refers to Loch-Ness long neck photograph (the surgeon photograph), four flippers that refers to Loch-Ness flippers statue in Dores, gigantic size that refers to Loch-Ness size consensus as sketched by Gowler, and amphibious species that refers to Loch-Ness terrestrial sketch made by Grant. [7,8] The iconic sign findings are presented into the following table:

Table 1. Gobblewonker iconic signs referring to Loch-Ness.

Iconic signs	Gobblewonker	Loch-Ness
Long neck		

Four flippers		
Gigantic size		
Amphibian		

Then we come to the last language category; the indexical signs. This sign is the appearing indirect signs of Gobblewonker that convey its meaning without direct depictions / visualizations and refer to Loch-Ness monster with similar correlating signs. In this case, it takes form in textual reports and environmental signature such as footsteps / water ripples. In relation to Gobblewonker, the indexical signs are divided into dialogues and non-dialogues. The dialogues highlight the lake dwellers report, especially McGucket, about the whereabouts of Gobblewonker monster without directly depicting its visualization on the frame. This refers to the similar reports reported in newspaper regarding the local news of Loch-Ness whereabouts / sighting. [4] The non-dialogues also indirectly refer to Gobblewonker through indirect visualization such as the destroyed boat, in which despite not directly depicting Gobblewonker, it refers the meaning that Gobblewonker exists and caused it. This destroyed boat refers to Loch-Ness similar indexical sign in which takes form in a footprint taken by Marmaduke Whetherell for allegedly belongs to monster.

4 Conclusion

Conceptual map representation discussion covers the Gobblewonker's monster and mythology conceptual map

elements that refer to real-life Loch Ness monster mythology as work of representation. The monster conceptual representation discusses the Gobblewonker as an abnormal and dangerous creature based on monster definition that refers to Loch Ness monster lore as work of representation. The mythology conceptual map representation discusses the Gobblewonker as mysterious figure, local tale and legend of Gravity Falls, and false truth based on mythology definition that refer to Loch Ness mythology as work of representation. The language representation discussion covers the Gobblewonker's iconic sign and indexical sign elements that refer to real-life Loch Ness monster mythology as work of representation. The iconic sign representation discusses the Gobblewonker 's visual sign that shows long neck, four flippers, gigantic size and amphibian signs which qualified as iconic signs that refer to Loch Ness monster mythology visual depictions in real-life as work of representation. The indexical sign representation discusses the Gobblewonker's indirect reference of its existence which covers the dialogue and non-dialogue aspects that exist in Gravity Falls as indexical signs that refer to real-life Loch Ness' indirect references as work of representation.

References

1. Abrams, M. H., & Harpham, G. G. *A Glossary of Literary Terms* (ninth ed.). USA: Wadsworth Cengage Learning. (1999)
2. Abrams, M.H.,& Harpam, G.G. *A Glossary of Literary Terms* (tenth ed.). Boston: Wadsworth Cengage Learning. (2009)
3. Bergstrand, K., & Jasper, J. M. (2018) "Villains, victims, and heroes in character theory and affect control theory." *Social Psychology Quarterly*, 81, 228–247.
4. Cray, E. "Loch Ness Monster." *Western Folklore*, 18, 258–259 (1959)

5. Douglas, W. W. "The Meanings of "Myth" in Modern Criticism." *Modern Philology*, 50, 232–242 (1953)
6. George, Mary. *The Elements of Library Research: What Every Student Needs to Know*. (2008)
7. Gowler, D. G. "THE LOCH NESS MONSTER." *The Commonwealth Forestry Review*, 50, 64–68 (1971)
8. Grant, A. *Sketch of the Arthur Grant sighting*. (1934)
9. Hall, S. (Ed.). *Representation: Cultural representations and signifying practices*. Sage Publications, Inc; Open University Press. (1997)
10. Herd, E. W. "Myth Criticism: Limitations and Possibilities." *Mosaic: A Journal for the Interdisciplinary Study of Literature*, 2, 69–77 (1969)
11. Hirsch, A., Ritter, J., Hirsch, A., Schaal, K., & Cardellini, L. *Gravity Falls*. IMDb. (2012)
12. Krystek, L. *The Surgeon's Hoax*. UNMuseum. (2019)
13. Sauchelli, A. "HORROR AND MOOD." *American Philosophical Quarterly*, 51, 39–50 (2014)
14. Tikkanen, A. Loch Ness monster. Encyclopedia Britannica. (2023, February 15)
15. Woods, E. T. "A Cultural Approach to a Canadian Tragedy: The Indian Residential Schools as a Sacred Enterprise." *International Journal of Politics, Culture, and Society*, 26, 173–187 (2013)

GENDER

The Existence of Women in Sunao Katabuchi's Anime *Kono Sekai no Katasumi ni*

Zaki Ainul Fadli³¹

Japanese Language and Culture Study Program, Faculty of Humanities,
Diponegoro University, Indonesia.

Abstract. The patriarchal culture that constructs society causes the position of women to be considered low. During World War II, the position of women began to change. Women not only play a role in the domestic sphere, but also in the social sphere of society. This study aims to reveal the female positioning and self-existence of the character Urano Suzu as a woman during World War II in Japan in the anime *Kono Sekai no Katasumi ni*. This research uses Simone De Beauvoir's theory of existentialist feminism which includes the self and the other, the myth of women, women's existence (existence-for-self and existence-for-others). The research method uses analysis of story content by looking at sentences and images in anime related to women's existence issues. The results showed that there are two types of positioning of female characters in the anime *Kono Sekai no Katasumi ni*, namely being required to look according to male ideal standards, and being required to obey the concept of *Ryousaikenbo*. Therefore, Suzu redefined the role and position that she had previously only as an object (the other) who was confined to the domestic environment and turned into a subject role (the self) as a member of society who actively contributed to society, namely *Kaminaganoki Rinpohan* and *Dai Nippon Fujinkai*.

³¹Corresponding author: zakiyf@live.undip.ac.id

1 Introduction

In literary works, including in films, the existence of women is often raised as a complex and profound main theme. Several films have successfully depicted women's struggles in the face of various challenges, stereotypes, and social barriers. These films become a powerful medium in reinforcing women's narratives and inspiring audiences to appreciate the role and contribution of women in various aspects of life. Thus, the existence of women in literary works, especially in films, can be an important reflection of women's struggle and resilience in facing challenges and realizing their potential in the midst of a changing society.

Research on the existence of women in film has been done a lot¹⁻⁴, but research on this matter is still interesting to do in other literary works. *Kono Sekai no Katasumi ni* (この世界の片隅に/ *In This Corner of The World*)⁵ is an anime adapted from the *manga* of the same name and directed by Sunao Katabuchi and became one of the best anime in 2016. The *manga* version, written by Fumiyo Kouno, tells not only about Suzu's life, but also her comrades-in-arms, life and habits of the people at that time. While the *anime* version focuses on Suzu's life as a motivational and patriotic female figure shown by her struggle and participation as a woman who lived during World War II in Japan.

Kono Sekai no Katasumi is interesting to examine in a feminist perspective because it tells the life struggle of a girl named Urano Suzu to continue to survive in her limitations as a woman. The time set in this anime is around 1933-1946. At the beginning of the story, Suzu's simple life is told in rural Eba, Hiroshima. Suzu is an innocent girl who is good at painting. Around 1943, when he was only 18 years old, she was required to move to Kaminaganoki Village, Kure because she was proposed by a young man named Houjou Shuusaku whom he did not know at all. Even so, Suzu already has the figure of the young man she already loves. But she was forced to let go and accept the proposal to help his family's economic

crisis because the nori (seaweed) cultivation business went bankrupt. From here Suzu's daily life will experience many things that make Suzu feel tired, stressed, and hopeless. Even so, Suzu remains strong and continues to strive to be a useful person for her husband and new family. Based on this, the anime *Kono Sekai no Katasumi ni* shows an inspirational figure for Japan at that time. Patience and also the persistence of women's efforts are sometimes not visible, but Suzu's figure still tries to show patriotic affection for those around her.

Feminism is an organizational activity that fights for the rights and interests of women. If women are equal to men, then they have the right to determine themselves as men have always been. In other words, feminism is a movement of women to obtain territory or freedom of self-determination. Regarding the feminism movement, Tong mentioned that there are several currents in the feminist movement, one of which is existentialist feminism⁶. Existentialist feminism is the thought of feminism developed by Simone de Beauvoir in her book entitled *The Second Sex*. Beauvoir⁷ suggests that "men" are called the *self*, while "women" are called *the other*. Viewing himself as a subject capable of risking his life in battle, men view women as objects capable only of taking care of household matters. With existentialist feminism thinking, showing the freedom of her existence, women must be able to make their life choices alone to live them with a sense of responsibility, both for themselves and others.

In *Kono Sekai no Katasumi ni*, Urano Suzu shows her existence as a woman who does not give up easily under any circumstances and is able to make choices for her own life with responsibility. Therefore, this study aims to uncover the positioning of women and their existence in anime.

2 Result and Discussion

In this section, the myth and positioning of women are presented due to the view of men who are always looking for

the ideal female figure so that society then makes the culture that women must be ideal as desired by men. Second, it will be explained about the existence of the main female character in facing the limitations faced by women in patriarchal Japanese society in this anime.

2.1 Myths and Female Positioning

In this anime, several depictions of myths and female positioning are found as follows.

1. Appearance should match male idealism

One of feminism's main criticisms of women's appearance is objectification, where women are often seen as sexual objects or entertainment for men. This objectification can have an impact on women's self-image and self-esteem, as they feel compelled to meet social expectations regarding physical appearance in order to gain attention or recognition. Interestingly, in this anime, the perpetrators of objectification are actually carried out by women. In the minute duration anime 26:64 - 28:16, Suzu is being scolded by her sister-in-law for her appearance. While Suzu was cleaning the charcoal in the cooking stove, suddenly Suzu's sister-in-law named Keiko returned to the Houjou family house and saw Suzu who was shabby and her pants patched. Keiko scolds Suzu for changing her clothes, but because Suzu doesn't have another change of clothes, she has to modify her own kimono into a fashionable monpe (work pants for women) in Western style.

Monpe is one of the women's clothing made to facilitate women because the use of kimono makes it difficult for women to move or when carrying out activities with more active movements that will make it difficult to move and protect themselves during World War II. Beauvoir mentions two myths of men towards women, namely fulfilling what men want and quiet like the calm of nature. Of these two things, the ideal woman is described from her appearance that must be beautiful to fulfill the wishes of men. In this scene as spoken by Keiko, Suzu's appearance is very shabby and impolite for a wife to use when in the house even when

cleaning the stove so Keiko calls Suzu has no self-awareness as a woman. This shows that there is a myth that women as wives are required to look beautiful and ideal to be able to please their husbands.

In addition, at minutes from 58:17 to 58:20, Suzu was scolded by her sister-in-law for her appearance of going to her husband to deliver the notebook left at home to her husband's office in Kure City. When going to leave, Keiko scolds her for not dressing up and wearing shabby clothes when going away. Finally, Keiko told her to put on makeup and change into a western-style kimono. This scene also shows that women are positioned as beings who are seen and judged by men, so they are required to be ideal and beautiful in the perception created by men. This is in accordance with the view of Wolf (2002: 10-11) that myths about beauty are one of the tools of women's feminism that can encourage women to validate themselves. In society, when women do not meet the ideal beauty accepted by society, they are considered ugly and unattractive in the eyes of men so that there will be a sense of insecurity. As a result of this, women seem to be supposed to beautify their appearance to match the ideal view that exists in society.

1. Required to obey the concept of *Ryousaikenbo*

At 01:00:56-01:01:26, Suzu received special treatment from Houjou's family when she was rumored to be pregnant and changed when she found out that she was diagnosed as not pregnant. In September 19, 1994, Suzu delivered a notebook left at home to her husband's office in Kure City. At night during the conversation, her husband commented that he looked thinner, but Suzu denied that his appetite had been growing lately. The two were shocked and assumed that Suzu was pregnant because her appetite was bigger than usual. The rest of the family was happy to hear the news and her sister-in-law increased the food ration for Suzu, but after knowing the results of the doctor's examination that Suzu was not

pregnant, the treatment of family members returned to the previous disciplined and strict treatment towards Suzu.

From this, it shows the myth of the ideal woman in patriarchal society, namely giving birth to children or producing offspring so that they can fulfill the role of women as mothers. Beauvoir mentions two myths of men towards women, namely fulfilling what men want and quiet like the calm of nature. From these two things, women are idealized as figures who will produce male lineages, especially Japanese society which has the concept that the child clan will use the husband's surname. If women cannot fulfill motherhood, women are considered imperfect and blamed rather than men for their view that women's bodies can conceive and give birth so that women should fulfill and do what men want.

In Japanese society from the Meiji period to the beginning of Showa, education in women refers to the teachings of "good wife and wise mother" or *Ryousaikenbo* (良妻賢母)⁸. The ideal female construction in Japan that is still inherent today is that women should be able to take care of the household and take care of children.

2.2 The Existence of the Main Female Character

2.1.1 Being For Itself

In accordance with Beauvoir's theory of existentialist feminism, *being-for-itself* is the awareness of the existence that exists in human beings, both women and men. As human beings, women must be aware of their existence in order to be a subject (*it self*). The author finds several images in scenes from this film that show that women are able to realize and interpret their existence or *being-for-itself* during World War II, as follows:

1. The desire to fight in the war
At 01:29:08-01:30:44, Suzu extinguishes a firebomb that fell into her house in Kure. In the 20th year of Showa, Allied aircraft attacked Kure City with firebombs that burned many

houses. Suzu and her family rushed to find a *bunker*, but when she was about to leave she saw a firebomb that fell on the floor of her house. He became reminded of all the bad events that happened to him, namely the loss of loved ones and also the arm of his right hand that had to be amputated due to the bomb blast. Suzu finally realizes that she must not be constantly silent and feel desperate in the face of enemy attacks. Then he fought bravely and confidently in order to save the victims of war. Suzu shows her existence then she has *being-for-itself*, that is, awareness of existence or existence as a subject (*the self*). Suzu kept her life to put out the fire even though she was still sick and had only one arm. This shows that Suzu is aware of her existence as a subject (*the self*).

2. The desire to move forward and rise from the slump in grief

At 01:54:05-01:55:04, Suzu decides to rise from the slump of losing Harumi and Mizuhara, her loved ones. On October 6 of the 20th Showa year, Suzu was on her way after exchanging clothes for groceries for war victims. Suzu saw someone like Mizuhara who was smiling looking at Aoba's ship, which had fallen with her and Fraumi's laughing voice. Suzu seemed to see the happiness of Mizuhara and Harumi. Suzu then felt that she had to quickly rise from the slump, no longer crying and blaming herself for their departure. When women want to show their existence, they have *being-for-itself*, which is the awareness of existence or existence as a subject (*the self*). Suzu finally got up and didn't blame herself for not being able to save the people she loved. This shows that Suzu wants to no longer be negated as an object (*the other*) and accept its existence as a subject (*the self*).

2.1.2 *Being-for-others*

According to Beauvoir's theory of existentialist feminism, being-for-other is a consciousness that arises because of the existence of other subjects in the world so that it will maintain its subjectivity. This can be found in the following scene.

1. Active in community associations

At 00:23:55-00:24:45, Suzu who participated in the *Kaminaganoki Rinpohan* association was assigned to distribute foodstuffs on February 24 of Showa's 19th year with Chita and Kariya. In the association, Chita and Kariya are depicted as characters who always have different opinions. Suzu is a member who is adept at helping and mediating between the two colleagues. When a woman wants to show her existence, she must have *being-for-others*, that is, awareness of the existence of other subjects. Humans are basically social creatures who need others, without others humans cannot realize their existence. Suzu in this scene shows her existence as an active person by contributing to *Kaminaganoki Rinpohan* (Kaminaganoki Village Neighbors Association).

2. Create new food recipes when there is a shortage of food ingredients

At 00:38:20-00:41:13, Suzu made a modification of the food recipe using natural ingredients she found around the house to prevent hunger due to food scarcity. Suzu collects natural ingredients to create Kusunoki-inspired recipes and saves on ingredients. When a woman wants to show her existence, she must have *being-for-others*, that is, awareness of the existence of other subjects. Humans are basically social creatures who need others, without others humans cannot realize their existence. This is shown when Suzu is free to be creative in making innovative food because of the scarcity of foodstuffs.

3 Conclusion

The conclusion of the writing is that the female character in the anime *Kono Sekai no Katasumi ni* is positioned as a character who must heed the concept of *Ryousaikenbo* for Japanese women. However, on the other hand, Urano Suzu's character transcends herself from her limiting circumstances by carrying out the following strategy: working to achieve social transformation. Suzu redefines the role and position she had previously only as an object (the other) confined in the

domestic environment and turned into the role of the subject (the self) as a member of society who actively contributes to society, namely *Kaminaganoki Rinpohan* (Kaminaganoki Village Neighbors Association) and *Dai Nippon Fujinkai* (All-Japan Women's Association).

References

1. F. Kusumasari & others. *Eksistensi Perempuan dalam Film (Analisis Semiotika terhadap Film Athirah, Salawaku, dan Aisyah Biarkan Kami Bersaudara)*. (2020).
2. W. Adhi, *Eksistensi Perempuan Batak Dalam Film Demi Ucoc Karya Sammaria Simanjuntak (Kajian Feminisme Eksistensial)*. Universitas Diponegoro (2019)
3. N. Ajib, *Analisis Semiotika dan Dekonstruksi Derrida Atas Representasi Pernikahan dan Eksistensi Perempuan Dalam Film Eliana Eliana*. Universitas Gadjah Mada (2010)
4. M.A. Habibullah & others. *Perjuangan dan Eksistensi Perempuan Pasca Kolonial di Indonesia (Studi Analisis Teks Film Pada Film "Sang Penari")*. Universitas Airlangga (2016)
5. S. Katabuchi, *In This Corner of the World*. MAPPA Co., Ltd., (2016)
6. R. Tong, *Feminist Thought*. West View Press (2014)
7. S. D. Beauvoir, *The Second Sex*. Vintage Books (2011)
8. K. Fujimura-Fanselow, *The Japanese Ideology of 'Good Wives and Wise Mothers': Trends in Contemporary Research*. *Gend Hist* **3**, 345–349 (1991)

The Division of Work Culture System Based on Gender and Inequalities Experienced by Woman as Fisherman in Kandang Panjang Coast, Pekalongan, Central Java

*Vania P. Hanjani*¹, *Dhinie A. Ryhilda*¹

¹Social Anthropology Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Indonesia is a maritime country with a large territorial of sea. This is the reason that Indonesian population has a livelihood as a fisherman. Fisherman themselves have many fields of work so that it becomes a work culture system. Therefore, finally the work of fisherman is divided into many parts. In fact, this divisions has unique and unequal diversity. The man as fisherman will go to sea at night until dawn. Then they will rest themselves or first, they will repair the damage of the ship's engine (if any). Meanwhile the woman as fisherman have some tasks to sorting the fish when the catch arrives. Not only sorting fishes, they have to process and sell it. On the other hand, they have to balance themselves to become a housewife who has to provide her their family's needs. Through in-depth interviews and participant observation, we are very aware that woman have a strong dominance in the economic cycle of fisherman. But on the other hand, through Foucault's point of view, we are aware of the powerlessness of woman as fisherman. They have to work without knowing about the time, but often they become subordinate who are considered to have no contribution. Because the works of processing and selling fishes is considered as a domestic job. Therefore, we highlight this inequality. The woman as fisherman seem to be the part who is fully responsible for the wheels of the fisherman's economic condition, but they are still become the one who are underestimated. In fact, on several occasions, they are the one to blame if the (fishes) caught do not sell well, or the wheels of the family economic has decreased.

1 Introduction: Woman and Coast

We never expected to go through streets that were filled with tidal water or sea tides that fulfilled the streets of Pekalongan city. It was a hot afternoon, followed by pollution arising from motorized vehicles. However, the tidal water did not decrease. Reduced also only a few inches because of the evaporation by the sun. They have local residents who live in this area, so we wondered, how do they survive? This tidal flood has filled many corners, even in residents' settlements. Do you know what tidal flood is? They usually call tidal flood as ROB. Reporting from Shidiq, et al (2019) tidal floods are when the sea level overflows and reaches residents' areas, which often causes environmental problems. Moreover, sea water has a high salt content, so it has potential to damage all objects belonging to residents due to erosion. So, we looked again, what about their motorized vehicles? Certainly the damage effects of tidal flood will be very detrimental to the residents here. But again, we raise our heads to see the case that we want to deepen in this research that we are still studying. We immediately focused on going to the Fish Auction Place or what they call TPI Kandang Panjang.

TPI Kandang Panjang was relatively quiet that afternoon (maybe because we came at noon). It can be seen that the place is relatively clean, there are several women cleaning the place, there are also those who are lifting processed salted fish. "Ma'am, can we join?" We told one of the women who was drying her salted fish. She smiled then nodded. Mrs. Mariam (pseudonym) is her name, she is 56 years old, has a petite stature and wears a traditional hat. In the end we helped her as much as we could. Through Mrs. Mariam, we received information regarding the problems that they have,

"It used to be very crowded, but lots of 'alang-alang' running around. They like to steal our fish, we end up losing money. The effect is that many fish supply vessels have moved to another TPI. Only our husband's ships and several large ships remained. Our husband's ship doesn't catch too much because

the ship is small. Finally, people started processing fish on their own house. But fisherman who don't have enough space to dry their fish like my husband and I, like it or not, have to stay on the TPI and keep our fishes away from the 'alang-alang'." (Mrs. Mariam, July 8th 2023).

'Alang-alang', that's what they call the fish thieves. Usually these 'alang-alang' are a group of small children or adults trapped in structural poverty in the community. They are powerless for their family's economy condition. So stealing the fishes is their solution. But that's not what we're looking for here, 'alang-alang' might be interesting to discuss, but let's try for another chance, or it could be a new research topic recommendation. Finally, we continued to talk and Mrs. Mariam told us to come early in the morning around 4a.m. to watch step by step of lowering the fish from ship until it was finally auctioned or processed. She said from that process, we would be better to understand the division of labor between men and women in the fisheries and maritime sectors. Therefore, we finally decided to go home.

So far, we see that the women are very 'close' to the edge of the coast, especially at TPI. They become the humans who are most familiar with the fish that will be processed and traded. In particular, they are the first line in processing these fish and trading them in the market later. At that time, we had a brief hypothesis that woman as fisherman were not individuals who would simply sail to the sea directly to catch fish, but they still did the domestic work. The meaning of domestic in our context, they will receive the catch and process it in such a way. Therefore, even though they are in the fisheries sector, they are still the one who take care of the fish their husband's catch. They are classed into subtle occupations.

2 Result and Discussion: Race Horses and the Spearhead of the Economy

We admit, we are not a morning person. But with all our efforts, we pushed ourselves towards TPI. Our eyes were not yet fully open, but we can see the fisherman freshly preparing for the next catch. Although dominated by man, there are also many woman there. They watched the open sea, waiting for their husbands to come with the ship full of catch. Then a middle-aged woman spoke to the another woman next to her, "What breakfast did you make for your husband? I made him an omelette, fried tempeh and spinach. Hopefully he won't protest with the same food all the time." She said while smoking on a nearly-finished cigarette. "I cooked stir-fried tempeh and leftover fish yesterday. If he gets annoyed with the fish, I will throw the fish to the cats." Said other woman. We didn't know who they are, but the conversation became meaningful data for us. Two women discussing about their cooking menu for their husbands who will return from the sea, accompanied by predictions of the expressions of 'protest' from their husband. We think this has often happened in their daily lives.

We returned our focus to looking at the ocean. Of course Mrs. Mariam was beside us, also looking at the sea while carrying a towel. Finally the time came, a ship came with a light sign, followed by other ships. However, there are also ships that are larger than the others. "Oy!" shouted the people, both on the ship and on the wharf, without realizing it, the sun was also starting to appear. Finally when the ship docked, the man who are waiting at the pier helped to pull the ropes that were thrown from the ship to the pier, then they would unload the catch together. While the woman immediately scattered on their own duties.

"Which one is for salted fish? Bring it to me!" said one woman, followed by others, asking for their fishes for other parts such as buying and selling raw fish to the market. What's unique is that there is a bargaining process that occurs between woman and man from large boats. "Faster please? I don't want any 'alang-alang' grabbing my catch." Said the

woman from large boats when the bargaining process was very tough. We see the empowerment of woman in this case. They have control over the buying and selling process, and they even pioneer to get the best price. We love to see that, in a sense, woman have power right? Yes, they have power for this sector on TPI.

But on the other hand, we saw a small 'debate' that occurred between a husband and wife fisherman, "why are you cooked me tempeh again? Is there no money to buy chickens? I haven't eaten chicken for a long time." Said the husband with a slightly annoyed tone. The wife sighed of course, "Yes indeed (no money). Where's the money coming from? How big the profits from these fishes? TPI is not as crowded as it used to be, and there's a lot of that annoying 'alang-alang'. If you want more, at least we have to buy a house outside the TPI area, let me have a large yard for drying fish." Said his wife no less annoyed. The position that we understand here is that there are domestic and economic demands imposed on woman. This became our provisional hypothesis.

Back again, we observed other jobs, there was another husband and wife couple who argued a bit about his wife's buying and selling income, "why are fish sales decreasing? We still owe the ship yesterday." Said the husband, but the wife could only sigh, as if she was tired of her husband's words and chose to be silent. We started to think, why are the woman as a fisherman become targeted for some criticism if the sales are dropping? What if in reality, the sales are not as good as usual? Moreover, if we draw the line to the previous paragraph, woman still have domestic burdens to fulfil family needs, such as cooking for their husbands. However, we will not only look at it from the perspective of the woman, let's also look at the perspective of the man.

His name is Mr. Adam (pseudonym) he is quite old, 64 years to be exact. But he is still strong enough to straighten up through the waves for chasing some fishes. We met Mr. Adam

when he was busy fixing the ship's engine after a cruise. We could see that he was tired, sweat dripping down on his brown skin, with the traditional hat that covered his head. Some oil stains were on his shirt, proof that he worked hard to repair his not-so-big boat. His wife also sighed while carrying a bowl of food, she looked at the oil stains on Mr. Adam's shirt, "look! It won't fade. You will look shabby if you wear that." Said his wife.

Mr. Adam did not respond much, he was only focused on us watching him repairing the ship's engine, "yes, this is it. I should have been able to rest after going out to sea, but the ship's engine broke down. Such a waste time!" Said Mr. Adam. Then he said,

"We went to sea at 11 p.m. we were ready. We went to the dock then started the engine and departed. No special equipment, we just looked at the stars and wind direction. Sometimes we can get a lot of fish, or not. While waiting, we can also take turns sleeping. After that we will return to the coast. What's annoying is because sometimes there are bigger ships with bigger nets, yes we lose to them. Not to mention the catch didn't sell well. Again, we lost the competition. Then after we return to the dock, if the boat's engine isn't broken, after tidying up and making sure the ship is parked properly, we go home, shower and eat, then we'll rest and sleep. Let my wife take care of the house and children, she doesn't work like me." (Mr. Adam, July 9th 2023).

Through his narrative, we understand that the man are more focused on hunting activities and repairing engine damage. On the other hand, we also sees that man are tasked with lowering the catch and distributing it to other work sectors. Then, with our curiosity, we finally asked them about the work of woman as fisherman. Let's call him Faisal (pseudonym), 34 years old, younger than Mr. Adam, but Faisal is no less tenacious than him.

"*Ah...* woman's job isn't that hard. They only have to process the fish and sell it. It's not like I have to go to sea. They just

need to do that. Then prepare for my needs and my 4 children. It's not difficult either."

"...after all, preparing fish means cooking, right? Like splitting fish, giving salt, drying in the sun, then done, right? It's like cooking. That's a woman's job right? It's their duty as a woman." (Faisal, July 9th 2023).

We looked each other then nodded, we thought that there was an specific point of view for the division of tasks, in which woman were still very closely related to housework. The work is like cooking, washing and fulfilling the needs of their children and husband. This means that woman as fisherman are still in the shadow that man are in power. We couldn't just conclude from these words, then we came back to Mrs. Mariam, who at that time was hanging out with Mrs. Annisa (pseudonym), Mrs. Diah (pseudonym), and Mrs. Utami (pseudonym). We asked questions related to the work by woman as fisherman. Together they were peeling the scales of the fish, their keen eyes scanned surroundings, afraid that the 'alang-alang' would take their fish.

"Everything is a woman's work. Sometimes I get annoyed when they say that being a housewife is not a job, even though we have to work 24 hours a day. Taking care of the house, educating children, serving husbands, and take care of family's economy. If we take a wrong step, our children may not eat, our husbands will be angry, he will say that we are not good at managing finances. In a word, if the catch doesn't sell well, then it's also our fault." (Mrs. Utami, July 9th 2023).

"... if we (woman) weren't there, how about our family's needs? It's like we are the wheel of life for our own family. You see, when our husbands finish fishing, they will take a shower, wear the clothes we have prepared, eat the food we have cooked, then sleep all day long. Then before going to sea, they will eat again, then hanging out together with other husbands. While us? Opening our eyes, we have to cook food for them after going to sea, prepare their change of clothes, welcome them at the dock and start doing our work. After that,

we returned home to cook and prepare for our children's needs, cooked again, prepared for our husbands' needs for going out to sea at night. After that we process the fish again. Even in the middle of the night, we have to get up and take our husbands to work, preparing meal for them. Look? Our work is non-stop, if we can sleep its is a *alhamdulillah* (gratefulness)." (Mrs. Annisa, July 9th 2023).

"We're race horses you know?! *Ha ha ha*. We have to run as fast as possible with our back constantly being beaten with a stick. If we don't reach the finish line first, we're dead!" (Mrs. Diah, July 9th 2023).

Through these conversations, we realized that woman are still in the shadows of jobs that are not seen clearly. In this case, woman become subordinates who are in the shadow of man. Man become the first shield in field work, so they are considered as literal working parts, while woman are still in the domestic shadow. People (although not all) still view domestic work such as food processing, cooking, and babysitting, is not a job like they see man who work in the external sector. This means that woman are still in the shadow of domination by man who are always seen as the dominant parts in work. This is not something surprising, Karen J. Warren (in Arvia, 2006: 381) says that Indonesian society is formed by a system of values, beliefs, education, behavior, which departs from a patriarchal framework that justifies relations of domination and sub-ordination, it can be said that this means the oppression of woman by man. The suppression can be said as follows:

- a. Ways of thinking with hierarchical values, namely such as the classification of the upper and lower parts, the way of thinking in placing values, prestige status as the "top" and the others are at the "bottom";
- b. Dualism values such as oppositional attitudes rather than complementarity, exclusive (not inclusive) attitudes, status and prestige are the basis of this dualism. This dualism places

high value on 'reason', 'ratio', 'man' and not on 'body', 'emotion' and 'woman';

- c. There is an emphasis on logic and domination, for example in the argumentation structure that justifies the labeling of subordination.

Likewise, Foucault (1979) said that specifically, woman's bodies are observed and controlled indirectly through strict normative regulations, because the body is seen as a more effective means of production. So if we take it broadly, woman as fisherman do not realize (or even some, have realized) that they are an interest in fulfilling demands and interests of outside the realm of their desires. They become the axis of economic rotation but they are still in the shadow of man domination as workers (whose productivity is seen more). In fact, woman are the center of all the economic needs of fisherman and while this is being done, they continue to carry out domestic activities in the household realm. Children's education is also their daily obligation, so it can be said that woman's work does not have a limited time vulnerability. Serving family needs and fulfilling domestic needs is actually a tough job, especially in this case, (most) husbands prefer to take advantage of the time to rest, while woman as a fisherman must continue to carry out their domestic obligations and their role as fisherman. If their role as housewives cannot run well, the family's needs will be hampered and threaten the stability of family life. On the other hand, when they are unable to optimize the sale of fish catches (both raw sales, processed sales or others), the wheels of the fishermen's economy will decrease, so they will be trapped in low income.

3 Conclusion

We cannot immediately say that there are some peoples who want to prioritize their benefits, but what we can convey in this ongoing research is that woman as fisherman are still in the confines of domination of work that is not looked upon.

There are even some woman as a fisherman who say and admit themselves (innocently) that they don't work, they only help their husbands to sell their catch. For ourselves, this has become a job, because in fact woman still have the self-toughness to keep pushing their brain to make money, in order to fulfil their family's economic needs. But once again, they are still in the sub-ordination prison. Therefore, woman as a fisherman need to have more recognition and need to be seen as more empowered. They have an extraordinary double burden in their daily lives, so that woman are the ones who are trapped in the shadow of domesticity but still have the strong side. The strength they have deserves to be recognized as a job that is as valuable as public sector work. It is possible that the community (in this case) still views the work of woman as a fisherman as not a literal job, because their work tends not to penetrate the public market (meet face-to-face with other people, and have extensive interaction). They still see that work in the house, such as processing fish, selling it, and doing domestic fulfilment, is not something that is considered a job, as they see a man's job as a fisherman as a real job.

References

1. Andersen, Margaret L. 1983. *Thinking About Women: Sociological and Feminist Perspectives*. New York: Macmillan Publishing Co., Inc.
2. Fetterman, D. (1989). *Ethnography: Step by Step*. London: The International Professional Publishers.
3. Foucault. 1979. *Discipline and Punish: The Birth of The Prison*. New York: Vintage Books.
4. Friedl, E. (1975). *Women and Men: An Anthropology View*. New York: Basic Anthropology Units.
5. Kusnadi, dkk., 2006. *Perempuan Pesisir*. Yogyakarta: LKiS.

6. Lianawati, E. (2020). *Ada Serigala Betina dalam Diri Setiap Perempuan: Psikologi Feminis untuk Merentas Patriarki*. Yogyakarta: Buku Mojok Grup.
7. Shidik, A., dkk. (2019). Analisis Faktor Penyebab Banjir Rob dan Strategi Penanggulangannya dengan Pembangunan Breakwater di Wilayah Semarang Utara, Jawa Tengah, Indonesia. *Prosiding Seminar Nasional Kebumihan ke-12. Universitas Gajah Mada D026UNO*: 559-575.
8. Susilo dan Kodir. 2015. Politik Tubuh Perempuan: Bumi, Kuasa dan Perlawanan. *Jurnal Politik* 1(5): 317-329.

The Existence of Ainu Tribe's Women in Japanese Patriarchal Society (Study of Feminism in *Golden Kamuy* Anime)

Yuliani Rahmah³²

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. *Golden Kamuy* anime is one attempt by the Japanese government to introduce the Ainu as a minority tribe to young Japanese people. As a literary work popular with the young generation, the story in *Golden Kamuy* anime is full of Ainu life and cultural elements. It reflects the existence of the main character of the Ainu tribe's female named Asirpa. As a representation of Ainu women, the character Asirpa is described as an Ainu woman who is determined to fight for her people. This is an interesting element considering that the Ainu is a tribe that adheres to traditional principles as a patriarchal society which is also a characteristic of Japanese society. By using the research methods of literary sociology and feminist studies as the main theories, this research examines the *Golden Kamuy* anime as its material object. The efforts made by the figure Asirpa in the Ainu patriarchal society were analyzed with qualitative research. As a result, it will be known what efforts were made by the character Asirpa to show her existence as a tough woman in her community. Based on the result, the *Golden Kamuy* anime story shows that the spirit of feminism can emerge even in traditional societies such as the Ainu tribe.

³²Corresponding author: yuliani.rahmah@live.undip.ac.id

1 Introduction

1.1 The Ainu Tribe Amid Japanese Society

Japan is a homogeneous society that upholds togetherness and homogeneity in culture, race and ethnicity. However, on Hokkaido island, there is an ethnic minority known as the Ainu. According to Choongwoo, The Ainu people are an indigenous population of Hokkaido, a northern island in the Japanese archipelago, and the southern part of the Sakhalin islands [1]. As a minority ethnic group, the Ainu had been discriminated since the Meiji era when the Japanese government imposed various rules that limited the Ainu's daily activities. The Meiji era rules not only impacted the life of the Ainu themselves but resulted in the lack of recognition of this tribe among Japanese people, especially the younger generation. Discrimination, restrictions on Ainu life and rules that further marginalized the Ainu continued until the world's attention emerged to this tribe.

In June 2008, before the G8 summit in Hokkaido, twenty-one indigenous groups from all over the world gathered for the first Indigenous Peoples Summit. There, they discussed the gaps in policy-making, education, environment and economics and submitted a declaration to the participating nations of the G8 asking to be heard. This summit and many other efforts led to the Japanese government's 2008 recognition of the Ainu as an indigenous people for the first time in history and the passage of a resolution to create a new law to help them recover their status, regain their culture, and rebuild relationships between Ainu and non-Ainu people in Japan [2].

Since then, the Japanese government has made many efforts to introduce the existence of the Ainu tribe to Japanese society and the world. They introduce Ainu life and culture through various media that can reach all levels of society. One of them is through literary works favoured by the younger

generation. One of the literary works is the anime entitled “*Golden Kamuy*”.

1.2 Anime *Golden Kamuy* as The Ainu Tribe Introduction Media

Anime *Golden Kamuy* is the work of Hitoshi Nanba, and it is an adaptation version of the manga with the same title. *Golden Kamuy* has many objects and events closely related to Japan’s history in the Meiji era, such as the Russian-Japanese war in 1904-1905 and the *Mukden* battle in 1905. Both war is the essential historical setting in this anime. Besides the historical setting, *Golden Kamuy* introduces many Hokkaido Ainu culture, from Ainu language terms to traditional ceremonies [3]. *Golden Kamuy* is the story of the journey of a Russian-Japanese war veteran named Saichi Sugimoto in his search for Ainu gold which a group of people has hidden. On his way, Sugimoto met an Ainu girl named Asirpa, whose father was also involved in the search for Ainu gold. Although they have their purpose, finally, they agree to work together on the journey. This is where Sugimoto and Asirpa’s adventure begins.

The story of the anime *Golden Kamuy* is dominated by conflicts and battles between male characters. However, the exciting thing is that in the world of Japanese patriarchy, this anime presents a young female character as a medium to share information about the life and culture of the Ainu tribe. Through the behaviour and events experienced by the Asirpa character in this anime, *Golden Kamuy* viewers get a clear picture of the Ainu tribe. The formidable figure of Asirpa amid the battles and disputes of the patriarchy shows the critical role of Ainu women in their society. This is the author's interest in examining the existence of the Asirpa character in Japanese society, which is thick with a patriarchal system. However, until now, the anime of the *Golden Kamuy* season is still ongoing. In this study, the researcher only

observes the existence of Asirpa in the anime *Golden Kamuy* season 1, episodes 1 to 12.

2 Result and Discussion

The existence of a female character in the anime *Golden Kamuy* who is tough amid battles and conflict in which male dominates encourages researchers to find out more clearly about the existence of the Asirpa character in the patriarchal domination of Japanese society. For this purpose, in this study, the researcher will use the sociology of literature as a research method to recognize the community described in the anime *Golden Kamuy* story. According to Ratna (2004), the sociology of literature analyzes literary works about society. The analysis model includes three types, (1) analyzing social problems in the literary work, then connecting them with the facts in the community, (2) analyzing social problems in literary works by finding the relationship between their structures; and (3) analyzing the literary work with specific purposes to obtain certain information, by particular approach [4]. Before discussing the result of this research, there is an explanation of the theory that will be used in analyzing the existence of female characters in a literary work. To analyze Asirpa's character in anime *Golden Kamuy*, the researcher uses the theory of Feminism.

In Rahmah (2015; 58), Sugihastuti explains that the study of feminist literature is looking at a literary work with the awareness that there are gender differences related to culture and literature in our lives [5]. This difference influences the content of literary works on both the author, the reader, and the character in literary work. This is intended to obtain a clear picture of the existence of woman characters from a feminist perspective. Since this research will examine the existence of female figures in a patriarchal society, the feminism theory that will be used is Simone de Beauvoir's Existentialist Feminism theory.

2.1 Simone de Beauvoir's Existentialist Feminism

Simone de Beauvoir is a French philosopher known as one of the figures of feminism. Through his book entitled *The Second Sex*, Beauvoir discussed the status and position of women in society. Simone de Beauvoir developed Sartre's epistemology of existentialism in which the concept resides *Etre en soi* and *Etre pour soi*. *Etre en soi* means that anything has no consciousness and is unable to set its own goals in life can be considered as an inanimate object. Meanwhile, *Etre pour soi* has the opposite meaning: everything consciousness is the human being himself. Both of these concepts are about existentialist feminism. An existentialist feminism is a form of confirmation for the absurd life and the absence of humans as a 'desire of futility'. It means that their desire is something impossible. Therefore, women are only as *Etre pour les autres* (exist for other people). They are only as "other" for men [6].

Biological data shows many facts about women who are weaker than men, smaller muscles that allow women to lift heavier weights or women who cannot keep up with men's strength in fights. But there is no significance because muscle strength is not the basis for domination. According to Beauvoir, biological science is not enough to provide answers for the states that the problem of women as "the other"[7].

2.2 The Existence of Asirpa Character in The Anime *Golden Kamuy*

In the real world, the Ainu people occupy most of Hokkaido island. They are a group of people with their own life and cultural characteristics. In Anime *Golden Kamuy*, the Ainu land is depicted as a snowy place surrounded by forest with traditional thatched houses. The Ainu, also known as the Aborigines of Japan, are described as a group dominated by men. This confirmation is shown by depicting the men of the Ainu tribe, who are dressed in traditional clothing against the

background of the houses of the tribe's inhabitants. The following picture is interpreted as a symbol of a traditional community under men's leadership. Pictures of Ainu village men with Ainu appearance clearly show the presence of a patriarchal system in the community.



Fig. 1. The Ainu Patriarchal Society [8]

Asirpa's character is described as a teenage girl. She has a petite stature typical of Ainu women. The clothes worn by Asirpa are filled with symbols and shapes of Ainu characteristics. She is described as a tough woman who can use various weapons for self-protection and as a hunting tool. The picture below shows Asirpa's existence as an Ainu woman tough enough to exist in a man's environment. In the anime *Golden Kamuy*, the picture below shows Asirpa's first meeting with Sugimoto. The firm, brave and robust image can be seen from the hardened expression on Asirpa's face and the firmness in his standing while holding the arrow. The courage of Asirpa's figure is supported by the background of the place depicted behind Asirpa's figure. The colour of darkness seemed to show that Asirpa was not like ordinary women. She stood bravely, holding a bow and arrows, which men usually own.



Fig. 2. The figure of Asirpa

Besides the physical description of a tough woman, Asirpa's courageous existence can also be seen in several scenes in the anime, illustrating how she fearlessly confronts people who underestimate her existence. One of the scenes is when she confronts the male innkeeper.



Fig. 3. Big man showing his dominance in front of women

The figure below is the scene which shows Asirpa's existence. It was seen when she fought against the big man who intimidated her. In this incident, Asirpa showed that her trim physique, considered weak, could provide her resistance which the man could not avoid, and she screamed in pain.



Fig. 4. Asirpa's resistance to domination and intimidation

As a physically challenging woman, Asirpa is also described as intelligent and has good communication skills. This ability make her goals can be adequately achieved. This can be seen in several scenes that illustrate Asirpa's persistence and business intelligence when convincing the men around him to help achieve her goals.



Fig. 5. Asirpa can convince Shiraishi to work together to reach her goal

3 Conclusion

As a result of the analyze, it can be concluded thatas a female figure of the Ainu tribe, Asirpacan prove her existence amid the men's domination. With her hard work, strength and intelligence, Asirpa shows that the existence of women is not

only an “other” for men. Asirpa's character proved that women biologically claimed to be weak creatures is not right. Their intelligence and courage can show their existence as individuals who can compete and stand equal with men. Asirpa also can convince her community that her existence as a woman brought good changes to her tribe.

References

1. J.Choongwon, S.Nakagome, A. Rienzo, *Deep History of East Asian Populations Revealed Through Genetic Analysis of the Ainu* (2016)
2. O. M. Vincent, *The Plight of Ainu, Indigenous People of Japan* *Journal of Indigenous Social Development* 1, Issue 1 (2012)
3. E.D.Bimo, *Refleksi Historis Era Meiji dalam Anime Golden Kamuy Karya Sutradara Hitoshi Namba. (Kajian Sosiologi Sastra)* (2023)
4. K. Ratna, *Teori, Metode, dan Tehnik Penelitian Sastra* (2004).
5. Y. Rahmah, *Cerpen “Koroshiya Desu no Yo. Sebuah Kajian Feminisme.* *Izumi Journal* 4,2 (2015)
6. M.P.Ni Putu Laksmi, B. N. Wahyu, S.M. Ni Made Anggita. *Feminisme Eksistensial Simone de Beauvoir: Perjuangan Perempuan di Ranah Domestik.* *kemdikbud.go.id*, 5. (2019).
7. J.A. Clarissa, *Budaya Patriarki dalam Lingkup Masyarakat Menengah ke Bawah dalam Pandangan Feminisme Eksistensial Simone de Beauvoir.* *Gunung Djati Conference Series*, 822, 24 (2023)
8. <https://www.bilibili.tv/id/play/1007761>
9. <https://www.idntimes.com/science/discovery/mikhaangel-o-fabialdi-nurhapy/fakta-unik-suku-ainu?page=all>
10. <https://www.bbc.com/indonesia/vert-tra-55513175>

The Displeasing Character Development of the Weak Patriarchal Figure in “The Apple Tree” by Daphne du Maurier

*Ratna Asmarani*³³, *Amalia Nurul Khusnah*¹

¹Linguistic Department, Faculty Humanities, Universitas Diponegoro, Semarang, Indonesia

Abstract. The aim of this paper is to analyze the patriarchal figure in the long short story entitled “The Apple Tree” written by Daphne du Maurier. The focus of analysis is on the development of the patriarchal figure before and after the death of his wife. The analysis is supported by several concepts; namely, the concepts of character and conflicts, as well as the concepts of patriarchy and patriarchal characteristics. The methods used are qualitative research, library research, and contextual research. The results show that the patriarchal figure develops from the ignorant patriarchal husband into an awkward patriarchal figure after the death of his wife. As an ignorant husband, he always finds fault with his wife’s actions in handling the household. As an awkward patriarchal figure, his craving for control results in the bad relationship with the house helpers. He gets attention and admiration in the local pub after giving the lady owner the logs of apple tree that he chop down by himself as firewood in the dead of the winter. However, his desire to prolong the exciting feeling of being a hero result in a disaster in which he has to face a slow and lonely death.

³³ Corresponding author: ratnaasmarani@lecturer.undip.ac.id

1 Introduction

The long short story entitled “The Apple Tree” written by Daphne du Maurier [1] talks about a patriarchal figure, Buzz the husband of Midge, who wanted to show his power in the domestic and public sphere. Buzz tended to be ignorant about his wife and the domestic affairs. It was after the death of his wife that he began to notice a thin old apple tree. A combination of an intense dislike to the old apple tree, a desire to be considered as a hero, and a craving for control triggered the patriarchal Buzz to cut the old apple tree by himself and gave the logs for firewood to the lady owner of the local pub who needed firewood in the dead of winter. However, the ending is so unexpected for the exhausted Buzz. Based on the brief summary, the aim of this article is to analyse the displeasing character development of the weak patriarchal husband who is silently craving for power.

A relevant concept to support the analysis is the concept of patriarchy. A concise definition of patriarchy is stated by Guy-Evans as follows: “Patriarchy is a social system in which men are thought to hold the positions of power in both the public and private sphere” [2]. In line with Guy-Evans, Gilligan & Snider [3] stated that “Patriarchy is a social system that elevates some men over other men and all men over women” [4]. It can be summed up that patriarchy especially positions men over women and competes men with other men to fight for the position of power whether in public or domestic area. Gray (n.d) mentioned four characteristics of patriarchy; namely, “Male Domination, Male Identification, Male Centeredness, and Obsession with Control” [5]. In short, Johnson [6] stated “Patriarchy encourages men to seek security, status, and other rewards through control” [7]. To support the academic analysis, several research methods are used in combination. Library research method is used to

gather relevant data [8]. To select the relevant data, the library research method is supported by close reading technique [9]. Qualitative research method [10] is used as the general analysis of the data. Meanwhile, a contextual research method is applied for the literary analysis [11].

2 Result and Discussion

The analysis will focus on Buzz, the husband of Midge, who represents the patriarchal figure. To follow his development as the patriarchal figure, the analysis is divided into two part, Buzz before the death of his wife and Buzz after the death of his wife.

2.1 Buzz as an Ignorant Patriarchal Figure when his Wife is still Alive

Buzz and Midge has married for a long time, around 25 years, and the story begins when Buzz has retired from his job. Being at home much of the time, Buzz does not realize that domestic chores are endless daily activities that must be handled. He is not aware that his wife expects him to help a little to show mutual participation even in the domestic area. Buzz feels that his wife criticizes him unreasonably and it makes him uncomfortable [1]. Another Buzz's ignorance is that instead of helping his wife carrying the heavy tray holding the dirty dishes of their breakfast, Buzz only open the door [1] while thinking that they have paid a maid to do that. His action can be easily understood because he has a patriarchal perspective in which he thinks that as a man he has no responsibility to help trivial domestic work such as helping to clear the breakfast table. To ease his uncomfortable feeling, Buzz tries to scavenge a shred of control in the limited area called a study room [1].

Another sign of Buzz's ignorance is his inability to understand the thorough house cleaning done by his wife and maid regularly [1]. Buzz's insensitiveness to the domestic work is also reflected in his response to his wife's question hiding her annoyance of his being relaxed in the study room or enjoying the sunshine doing nothing whereas there are so many things to do [1]. Egoistically, Buzz thinks that his free time is his right to be spent in whatever ways he wants. He never thinks that his wife also wants to relax in the garden

doing nothing just enjoying the sun and fresh. To avoid the situation that he considers unpleasant, Buzz makes excuses of going to London again and again to settle trivial things that seem important [1].

Buzz's ignorance to his wife is also indicated when he does not pay any attention to what his wife silently wants. It happens when they are still newlywed and invited to a party thrown for them by their close friends. After the party, the wife is still influenced by the happy and romantic atmosphere and want to continue the romanticism at home [1]. The wife's subtle invitation of a romantic action is, sadly, not realized by the ignorant husband. Buzz also has a fleeting affair with the temporary young female helper during the war that forces him to help with the farm work during the weekends [1]. Although his wife does not see the kissing, the unexpected intimacy between her husband and the farm girl is detected by her. His wife does not say anything, however, unconsciously Buzz is comparing his wife with the young girl.

On "a bitter December day" [1], Buzz escapes to London all day doing nothing important not realizing that the furnace is broken down so the house is so freezing cold. Buzz discovers that his wife "began to cough, and as she did so winced with pain" [1]. The sad thing is that the cough leads to pneumonia and after five days in the hospital she passes away [1]. Midge, Buzz's wife does not exist anymore in Buzz's life.

2.2 Buzz as an Awkward Patriarchal Figure after the Death of his Wife

For a period of time, Buzz enjoys his being the only master in the house. After the death of his wife, Buzz decides to take long holidays. What is so specific in Buzz's holiday is his relationship with other holiday takers he meets at the hotel. Buzz, again, tends to keep his distance from other holiday takers [1]. Buzz does not want to socialize because he wants to feel that he is in charge of everything. If he opens his small

world by doing socialization, there is a big possibility that he cannot be in charge anymore.

Identifying himself as the master of the house, Buzz cannot build a nice relationship with the servants like what his wife did. His awkward relationship with the cook eventually leads to the cook's decision to resign [1]. The cook feels that now she is just considered as a cook who does her job and paid for it. This incidence implies that Buzz is an awkward master due to his patriarchal perspective in which he unconsciously wants to show that he is the dominant person in the house that can behave and comments as he pleases without considering the feeling of others, especially those he pays for to do the housework. Feeling bothered and also annoyed by the cook's decision to resign, Buzz then justifies the story of a white male living in the East who has a native wife for convenience [1]. Buzz's opinion clearly indicates his patriarchal perspective focusing on his own comfort. Buzz's preference on such kind of relationship in the marriage also indicates his obsession with control as a patriarchal person. Buzz's patriarchal attitude is also reflected in his hierarchical relationship with the gardener concerning a certain apple tree in the garden that in his perspective, resembles his late wife [1]. All the features reflected by the apple tree, such as, emaciated, sacrificial, drab, and exhausted are all like his wife's accusing attitudes directed to him. Buzz orders Willis, the gardener to cut it. The master's order is rejected outright by the gardener who has shown to Buzz that the apple tree which usually looks barren and hopeless suddenly has produced lots of buds [1].

However, Buzz never gives up his purpose of showing who has the power to be obeyed in the house. He orders the gardener to cut as many branches as he wants when the gardener says that the broken branch of that apple tree smells so nice. However, again the gardener refuses Buzz's idea [1]. Buzz still harbors the idea to get rid of the apple tree that is now bearing an over-abundance of fruits that he detests so

much. Not only does he dislike the taste, but he also hates the sight of the apple fruits almost covering the thin and stooping apple tree. Thus, he awkwardly orders the gardener to pick all the fruits, ripe or not although the gardener is reluctant to do that [1]. In this case Buzz clearly represents the characteristic of patriarchal obsession with control. Buzz's craving for control is emphasized by the following quotation: "As for Willis being upset about the apples, what infernal impudence. Hadn't he a right to do what he liked with his own tree?" [1]. He underestimates Willis, the gardener, because in his eyes, the gardener is just a paid person who has to follow his order without questions all the more rejection.

Not only does Buzz awkwardly crave for control in his own house, but he also tries to expand his control outside the house. The new domain where he feels he has comfortable position is in the near local old pub called "the Green Man" [1]. As an awkward person he likes to be in the crowd without being involved in the conversation: "Nobody bothered him there. He would sit in a corner, having said good evening to genial Mrs. Hill, the proprietress" [1]. He does not want to be alone but he does not want to have a real socialization. However, deep in his heart Buzz still wants to have control outside the house.

The chance to be appreciated emerges when Buzz accidentally hears Mrs. Hill's talking on the phone about the firewood she needs so much that now in the dead of winter becomes very expensive. Buzz quickly snatches the opportunity by offering her the much needed firewood [1]. In this occasion, Buzz feels like he is killing two birds with one stone. He can realize his plan to get rid of the old apple tree that he hates so much and at the same he can get grateful appreciation from the owner of the Green Man. Buzz in his excitement prolongs his being noticed and appreciated by telling her that his firewood is not just a common firewood [1]. Buzz knows that people like the smell of firewood from the apple tree. As expected, Mrs. Hill is so surprised and

grateful. In his awkwardness in the social life, Buzz feels that there is a secret camaraderie between him and Mrs. Hill. The awkward Buzz enjoys so much what he feels a secret closeness and he is so enthusiastic to do what he considered as the secret task.

The awkward Buzz prepares his going to cut the old apple tree, the next day. However, his imagination about himself is so funnily awkward: “As he shouldered his tools and walked back to the front garden he laughed to himself thinking that he must resemble an executioner of old days, setting forth to behead some wretched victim in the Tower [1]. Buzz feels like a powerful but terrifying figure, an assassin, and he enjoys his self-constructed image. He really identifies the old apple tree with his late wife. Buzz’s imagination of “beheading” implies his deep hatred, cruelty, and craving for power. Awkward hunger for control is deeply represented by Buzz. At the same time, Buzz also represents the “male identification” in which what he is going to do clearly depicts the male identities of being strong, confident, and decisive.

Buzz tries to justify his plan to cut down the old apple tree as his generous action for the miserable apple tree [1]. In Buzz’s perspective, the old tree like, his late wife, is useless, lifeless, and unsightly that has the potential to destroy the beautiful garden he owns. As an awkward and less sociable male who wants to exert control, Buzz feels that now he is in control and can do whatever he wants to the things he owns. Again, Buzz’s hidden cruelty triggered by such a strong abhorrence is clearly reflected in his words directed at the old apple tree that he has succeeded to chop down with great difficulty.

However, Buzz thinks that all the difficulties that he has faced during his cutting the tree are worth the deep satisfaction he gets from Mrs. Hill and all the pub goers [1]. Proudly, Buzz informs, loud and clear, to Mrs. Hill about the firewood from the apple tree he has chopped down by himself as he promises before. The reactions of all the people in the

Green Man are as he is expected. Amazement, admiration, and salute are like nectars to his hunger for attention. He feels so proud of himself and he enjoys every second of it.

The proud but awkward Buzz does not want to lose the highest moment in his life when he becomes the center of admiration in the Green Man:

"this is my party. Rounds one and two to me. Come on, you chaps."

It was festive, warm, jolly, and good-luck to them all, he kept saying, good luck to Mrs. Hill, and to himself, and to the whole world [1].

This situation is what he dreams of all along his life, that is, he becomes the "hero". The hero for Mrs. Hill, the old lady in distress due to the scarcity of firewood in the dead of winter. He also indirectly becomes the hero for all the pub goers because he can keep the place warm with the firewood from the old apple tree that he chops down by himself. In Buzz's mind, this heroism must be celebrated with great fanfare. This clearly indicate Buzz's strong desire for domination and control as a patriarchal male.

2.3 The End of the Development of Buzz, the Patriarchal Figure

In the high festive spirit, something mars Buzz's happiness. His sudden memory of the female helper he has kissed once triggers him to ask the people in the Green Man local pub about her existence [1]. The unexpected information shakes Buzz's sociable life that has just started: "He was on his own again, silent, in his corner. Dead. That poor, pretty girl was dead" [1]. Buzz's awkwardness returns, he is like a turtle hiding in its shell again. He has no common topic to talk with the people in the Green Man pub anymore.

Deciding to return home, Buzz begins to feel the loneliness that he does not realize before:

This was the moment when there should be someone waiting, some-one to come running through from the living-room to the hall, opening the front-door, flooding the hall with light. "Are you all right, darling? I was getting anxious" [1].

Unconsciously, he misses his late wife who is always at home, always waiting for his return. Buzz never lets himself acknowledge that his late wife's presence in his life is significant because he always takes for granted her presence.

Buzz mistakenly interprets the longing for somebody in his life as the longing for the dead young female helper that he identifies as the young apple tree standing next to the old tree he has cut previously.

He wanted to stand beside the little tree and touch the branches, to make certain she was still alive, that the snow had not harmed her, so that in the spring she would blossom once again.

She was almost within his reach when he stumbled and fell, his foot twisted underneath him, caught in some obstacle hidden by the snow. He tried to move his foot but it was jammed, and he knew suddenly, by the sharpness of the pain biting his ankle, that what had trapped him was the jagged split stump of the old apple-tree he had felled that afternoon [1].

In his confused thinking, Buzz longs to be near his idealized representation of the late young female helper; namely, the young apple tree. It is the last thing that he cares, that he feels he is close to, the young apple tree, the representation of his fleeting passionate love that he longs for so much. Buzz puts so many hopes to the young apple tree and he wants to make sure that this young apple tree is safe and sound in the long winter. However, when he physically wants to be close and to touch the young apple tree, unexpected event occurs to him. Buzz does not realize that under the thick pile of snow there is the remnant of his previous action he considers heroic: the apple tree stump which is spiky, cracked, and serrated. He

accidentally steps on this abandoned stump and cannot release his entrapped foot from it. Alone, dark, and cold, Buzz is waiting for the end of his life since it seems that nobody will realize his present helplessness in the dead of winter soon.

3 Conclusion

Buzz, the male patriarchal figure in the long short story entitled “The Apple Tree” by Daphne du Maurier, basically craves for the patriarchal characteristics of “Male Domination, Male Identification, Male Centeredness, and Obsession with Control” (Gray, n.d.) whether while his wife is still alive or after her death. As an ignorant patriarchal husband, he almost has no power in the house which he resents so much after his retirement. Without realizing his wife skillfulness in handling the household while working side by side harmoniously with the helpers without degrading her position as the hostess, Buzz continues his patriarchal ignorance in the domestic areas after the death of his wife. The awkwardness in his relation to helpers can be seen in the resignation of the cook and the strong objection of the gardener to follow his orders. Buzz awkwardness is also portrayed in his aloofness in his holiday and in the local pub after the death of his wife. His craving for patriarchal power and admiration is realized in his action of chopping down the old apple tree that he detests so much by himself and offers the logs as firewood to the lady owner of the local pub. Becoming the center of attention and admiration in the local pub, Buzz feels like a hero and he enjoys this situation so much. However, when he wants to prolong this sense of being important and in control, by acting as the protector of the young tree apple, his feet is entrapped in the remains of the felled stump of the apple tree hidden by the thick snow resulting in the apparent slow and lonely death. Thus, it can be concluded that acting as a dominant patriarchal figure who is in control of everything, is not easy even for a male figure

as represented by Buzz. Wanting for more will result in personal disaster. It means that patriarchal characteristics must be realized properly and measured in suitable context to yield good benefit for males and females.

References

1. Maurier, D. du. *Apple Tree: a short novel and several long stories*. (n.d.).
2. Guy-Evans, O. "Patriarchal Ideology Explained." (2022). <https://simplysociology.com/patriarchal-ideology.html>
3. Gilligan, C. & Snider, N. *Why does patriarchy persist?* Polity Press. (2018).
4. Petrucelli, Jean; Schoen, Sarah; and Snider, N. (Ed.). *Patriarchy and Its Discontents*. Routledge. (2023).
5. Gray, J. "Overview and Examples of a Patriarchal System." (n.d.). Retrieved February 11, 2023, from <https://study.com/learn/lesson/patriarchy-overview-examples-system.html#:~:text=The patriarchal culture has four,centeredness%2C and obsession with control>.
6. Johnson, A. G. "The Gender Knot: Unraveling Our Patriarchal Legacy." *Temple*, 3(23). (1997).
7. Becker, M. "Patriarchy and Inequality: Towards a Substantive Feminism." *University of Chicago Legal Forum*, 1(3). (1999).
8. George, M. W. *The Elements of Library Research. What Every Student Needs To Know*. Princeton University Press. (2008).
9. Phelan, J. W. *Literature and Understanding. The Value of a Close Reading of Literary Texts*. Routledge. (2021).
10. Creswell, J. W. *Research design: Qualitative, quantitative, and mixed methods approaches*. SAGE Publications. Inc. (2009).

11. Beard, A. *Texts and Contexts. Introducing literature and language study*. Routledge. (2004).

Japanese Women's Daily Vlog as an Alternative Media for Learning Japanese Culture

*Dewi Saraswati Sakariah*³⁴

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This study aims to discover what cultural elements students can learn from Japanese women's (Tina's Life) daily vlog on YouTube channel who live in urban and what messages can be understood from their daily vlogs. This qualitative descriptive study used content observations on her channel and student opinion surveys as primary data. The results of this study are 1) Tina daily videos are effective as an alternative learning media for understanding Japanese cultural elements for students of Japanese culture, sequentially contains the following elements knowledge system (96,6%), system of technology and equipment (68,5%), language (64%), arts (23,6%), social systems and organizations (13,5%), livelihood systems (7,9%), and religion (2,2%). 2) Students are able to catch the message that Tina wants to convey as a content creator even though the content she has uploaded is of the silent daily vlog type.

³⁴Corresponding author: sarasdewiq@gmail.com

1 Introduction

Learning and understanding Japanese culture for students learning Japanese is important. Because language itself is part of culture. Likewise, the Japanese language is undoubtedly a cultural product that was developed with the Japanese people itself. According to Lafamane, on the other hand, language is the most important element to explore the deepest awareness contained in a culture. Without language, culture cannot be understood by its subtle elements.¹ In Japanese, culture is translated by the word '*bunka*' which can be defined as a set of things that are learned and transmitted as members of a group. Culture consists of a set of thoughts, feelings, clothing, food, housing, machines, institutions, and so on whose constituent elements are roughly divided into four areas: language, values, society, and technology². As Susanto concludes in his book that culture is everything that is produced by the human mind with the aim of managing its place of residence and producing works to meet the needs of life³. From such definitions then culture is a representation of the things that humans do in their daily lives.³

For Vocational Schools' students with a concentration in foreign languages (English and Japanese), simply learning Japanese without exploring the culture is not enough to master the use of the language itself. For example, certain expressions and terms used in certain cultural situations, the use of language that reflects certain respect and etiquette, and so on. In addition, studying and understanding Japanese culture not only enriches knowledge about Japan itself, but also helps in the development of intercultural awareness more generally. Japanese language students will learn to recognize the differences and similarities between their own culture and Japanese culture, and understand how cultural values influence human perception and behavior. This will help in cross-cultural communication in the future.

This research is based on a trial by researchers using daily video blogs (vlogs) on the YouTube channel as an

alternative learning media that is more real for students in class in learning Japanese culture directly from the Japanese themselves.

Some research results regarding video as a learning media such as research by Hartanti⁴ et al (2017), Pangestika and Yanuar⁵ (2020), Sablic et al⁶ (2021), and Hendriyani et al⁷ (2022) state that learning videos meet the criteria of high validity, practicality, and attractiveness. Video is very appropriate to be used as a supplement to learning about cultural diversity, providing flexibility and new insights in studying art from various backgrounds, can add to the quality of the classroom experience and improve students' creative thinking skills. So in this study, 89 students with a concentration in Japanese who took the Japanese Culture course in their first year (August 2022) were given initial material about culture according to Koentjaraningrat's theory, especially cultural elements. Then, they were given several vlogs from the Tina's Life YouTube channel to finding and analyzing cultural elements in it and what messages were understood of the video content. The Tina's Life channel has been chosen as an alternative media for learning Japanese culture due to several factors; 1) Tina's Life channel has many subscribers with positive comments from all its viewers, 2) the type of content is silent daily vlogs, and 3) presenting the life of urban youth in Tokyo. The results of watching, finding, and analyzing elements of Japanese culture and the messages obtained are written on the Google form.

2 Result and Discussion

Based on the results obtained from the answers of 89 students, all stated that they benefited from watching the daily vlogs uploaded by Tina to her YouTube channel. They have found 7 cultural elements based on Koentjaraningrat's cultural theory (with various percentages) and they have understood the message that the content creator wants to convey to her viewers.

2.1 Culture's Elements

Koentjaraningrat defines culture as a system of ideas possessed by humans by learning. According to Meinarno et.al, in Koentjaraningrat's view, culture has three components (material, social, and mental) which include 7 universal elements namely; a) religious systems and religious ceremonies, b) social systems and organizations, c) knowledge systems, d) languages, e) arts, f) livelihood systems, and g) systems of technology and equipment⁸.

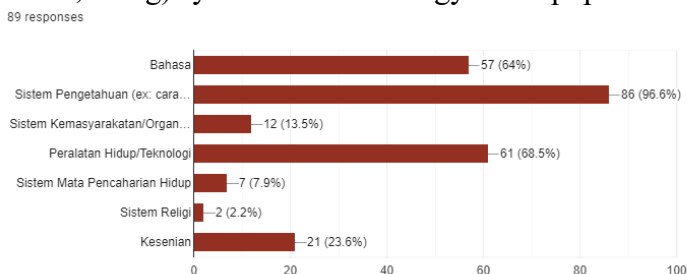


Fig. 1. Cultural elements that have been explored by students

Figure 1 shows the cultural elements found by students after watching some of Tina's Life vlogs. The students' answers show that the content of Tina's Life contains 7 elements which are sequentially as follows; knowledge system (96,6%), system of technology and equipment (68,5%), language (64%), arts (23,6%), social systems and organizations (13,5%), livelihood systems (7,9%), and religion (2,2%).

2.1.1 Knowledge Systems

The cultural element found with the largest percentage (96,6%) is the knowledge system. Tina's Life content shows everyday life which naturally can make students discover a lot of new knowledge about Japanese people's habits, especially how to process food, Japanese spices, and food consumed according to the season. Tina also showed that as a Japanese person she does not only consume Japanese food (*washoku*), but also consumes non-Japanese food (*youshoku*). She also

shows her audience some good restaurants and how to order and enjoy them.

2.1.2 Systems of technology and equipment

Tina is a woman who lives alone and works in Tokyo, which is known as a metropolitan city where residents are used to the convenience of living using technology. Tina describes her practical and easy life even though she lives alone. After watching Tina's videos, students found many cultural elements of technology and living equipment (68.5%). In her content, Tina shows her personal high-tech equipment, such as cooking utensils, coffee makers, washing machines, and hair straighteners. He also demonstrated the modern and practical transportation system in Japan and the use of vending machines.

2.1.3 Language

Language is the third most common cultural element found by students (64%). Even though the vlog doesn't contain Tina's voice, she provides Japanese subtitles which can help her viewers understand what she wants to convey at certain moments. With subtitles that are simple and not too long, Japanese learners are able to find familiar vocabulary in the right context and add new Japanese vocabulary from Tina's vlog content.

2.1.4 Arts

Art has a deep connection with Japanese society and has played an important role in the development of their culture for centuries. This art is learned, preserved, and valued by Japanese society which then influences their lifestyle. Aesthetic concepts such as *wabi-sabi* (beauty in imperfection) and Japanese minimalism influence interior design, architecture, fashion, and even everyday habits. The artistic elements in Tina's vlog content can be seen in the arrangement of the apartment she lives in which is aesthetically pleasing and minimalist, but still looks modern. He also collects art objects such as bowls, plates, glasses, *hashioki* with beautiful patterns, makes tablecloths and pillowcases from used clothes

so they have a new value. As a working woman in Tokyo, she also likes to collect branded items such as Prada, Furla, Barneys, and so on.

2.1.5 Social systems and organizations

This cultural element is not very visible in Tina's vlog content (13.5%). The social and organizational systems that students are able to understand in Tina's content are the interactions that occur between Tina and her friends when carrying out barbeque activities and order in public areas such as obeying the rules of standing in line on the street and using public transportation.

2.1.6 Livelihood systems

Elements of the livelihood system that students have found in Tina's content include the type of work or profession carried out by individuals or groups in society. Tina as a content creator is a female office worker in Tokyo who goes to the office in the morning and returns home in the afternoon. The content also shows several jobs such as snack traders, game stall owners, and restaurant businesses as part of the Japanese people's livelihood.

2.1.7 Religious systems and religious ceremonies

Cultural elements religious systems and religious ceremonies that students found in Tina's content are places that have religious values in Japanese society, such as the Taishakuten temple (Buddhist temple) and traditional Japanese houses inspired by Zen Buddhist teachings. Tina also visits famous film locations where statues of movie characters are believed to bring good luck. Tina also invites the audience to watch *Hanabi* which is a symbol of unity and celebration. In some traditions, *hanabi* is used to honor ancestors or nature spirits. Thus, *hanabi* reflects the spiritual, symbolic dimensions, unity, and respect in culture.

2.2 Messages

Someone certainly has a specific goal when doing something like Tina, the creator of the Tina's Life channel, who regularly uploads her daily vlogs. After showing several

vlogs on Tina's YouTube channel, I asked students what message they got from Tina's content. Of course, every student has a different interpretation of the content, but the messages that they already understand can be mapped out as follows: 1) The content creator wants to show the daily routines of Japanese people who live alone in Tokyo in order to motivate the audience to stay enjoy life in the midst of busyness. 2) Tina promotes Japanese culture, especially Japanese daily cooking, in her own way, by inviting the audience to participate in the preparation, processing, serving, and enjoying the dish, as well as introducing Japanese in a simple way.

3 Conclusion

This research found that Tina's Life's daily vlog content can be a more real alternative learning media in studying Japanese culture. By watching and having an understanding of Japanese cultural elements beforehand, students can find and differentiate cultural elements in content created by Tina and are able to understand what kind of messages Tina as a content creator wants to give to her viewers.

References

1. F. Lafamane, *Hubungan Budaya dan Pengajaran Bahasa*. 24 (2018).
2. S. Jiro, *bunka*. <https://kotobank.jp/word>.
3. S. Aw, *Komunikasi Sosial Budaya*. Graha Ilmu (2010).
4. E. Hartanti, E.T. Djatmika, & P. Setyosari, *Pengembangan Media Video Klip sebagai Suplemen Pembelajaran Materi Keberagaman Budaya Bangsa*. *Jurnal Pendidikan: Teori, Penelitian, dan Pengembangan* **2**, 818–825 (2017).
5. F.Y. Pangestika, & S. Yanuartuti, *Pembelajaran Mandiri Seni Tari Melalui Konten Youtube sebagai Inovasi Pembelajaran Masa Kini*. *Gondang: Jurnal Seni dan Budaya* **4**, 144–151 (2020).
6. M. Sablić, A. Miroslavljević, & A. Škugor, *Video-Based Learning (VBL)—Past, Present and Future: an Overview of the Research Published from 2008 to 2019*. *Tech Know Learn* **26**, 1061–1077 (2021).
7. M.E. Hendriyani, I. Rifqiawati, & D. Lestari, *Online learning videos to develop creative thinking skills of students*. *Research and Development in Education (RaDEn)* **2**, 67–75 (2022).
8. E.A.W. Meinarno, R. Bambang, Halida. *Manusia dalam kebudayaan dan masyarakat: Pandangan antropologi dan sosiologi*. Penerbit Salemba Humanika (2011).

Discourses of Good Motherhood among Rural Women in Teluk Awur

*Marta Widyawati*³⁵, *Anita Dewi Astuti*²

^{1,2} Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Becoming a mother is a phase that most women in Indonesia must carry out. Opportunities for higher education and careers cannot make women leave motherhood easily. Many women feel pressured to execute their role as mothers, especially during economic problems. The situation surrounding women has a significant effect on motherhood discourse. This qualitative research examines the life experience of becoming a mother among women in Teluk Awur village. As a society facing economic uncertainty, women's choices to become mothers and their perceptions of the role of mothers are important to observe. The results of this study indicate that women in Teluk Awur village perceive motherhood as a positive thing even during life's difficulties. Becoming a mother makes them feel they have a second chance to improve their lives by giving proper direction to their children.

³⁵ Corresponding author: martawidyawati@lecturer.undip.ac.id

1 Introduction

Most Indonesian women act as mothers. Open access to education, politics, and the economy does not only allow them to leave their role as mothers. Nussbaum stated that no one would understand women's choices and limitations without knowing how they are placed socially, especially concerning where the women live. Moreover, regarding the position of women, Nussbaum concluded that the assessment of inequality that occurs in women in developing countries cannot be compared with women in developed countries. It can be said that we need local wisdom to understand women's problems.[1]. Women's opportunities and challenges in developing and developed regions are undoubtedly different. Rural areas have particular implications for women's perspectives and the opportunities they receive, where rural women generally have more significant access limitations than urban women. The perspective of rural women is essential to study, primarily related to motherhood. The complexity of the discourse on motherhood among urban women is usual, along with the high pressure they face as career women. The discourse regarding how rural women view the role of motherhood cannot be ignored because they face complex problems related to the economy. Therefore, this study examines women's perspectives regarding motherhood in Teluk Awur, Tahunan, Jepara, Central Java, Indonesia. Motherhood is a word sociologists use to refer to the social expectations, experiences, and structures associated with being a mother. Adrienne Rich found two overlapping meanings of motherhood. The term "motherhood" is more institutional, which refers to an oppressive patriarchal system. Motherhood is the word that sociologists tend to use to refer to the social expectations, experiences, and structures associated with being a mother. Adrienne Rich devised two superimposing meanings of motherhood. The term "motherhood" is more institutionalist that refers to the oppressive patriarchal system. In contrast, the term

"mothering" is an experience that refers to a female's experience of mothering and is more empowering because it is female-defined and centered [2]. Motherhood is a site of power wherein mothers can perform the essential and crucial work of empowering children [3]. Feminist studies have long centered on women's writing about mothers in fiction and life writing [4]. Over the last three decades, almost without our noticing, there has been a revolution in our idea of motherhood. This revolution was silent, prompting no outcry or debate, even though its goal was momentous: to put motherhood squarely back at the heart of women's lives [5].

Several studies related to motherhood have been conducted. Among them, Stone shows that even though a mother has career responsibilities or responsibilities as a mother at an early age, her role does not diminish [6]. Research with the theory of motherhood was also found in Yulianingsih and Masykur's research, which explained that children are one of the factors supporting the life of young single mothers. One of the main factors that cause adolescents to become single mothers is early marriage, economic conditions, and low education [7].

Furthermore, Hollay's research shows that professional, upper middle class and highly educated women have difficulty adjusting to the demands of being a 'mother' that they experience [8]. The relationship between the role of women as mothers has an enormous influence, especially in attention and health, in line that the correlation between nutritional status and psychosocial stimulation with toddler cognitive development is influenced by the mother's career status (working or housewife)[9]. The difference between the author's research and previous research is the emphasis on the role of women as mothers in Teluk Awur. This study specifically had a few intentions: 1) to identify the double burden of women in Teluk Awur, and 2) to identify women's perceptions in Teluk Awur regarding the role of being a mother in the middle of the double burden. This qualitative

study utilized the technics of data collection by interviewing and Focus Group Discussions with women and children in Teluk Awur.

2 Result and Discussion

2.1 The Double Burden Faced by Women in Teluk Awur

The division of roles between men and women in the Teluk Awur community had begun to fluid. Even though women are burdened with responsibilities in the domestic sphere, they are involved in work. Even so, women's involvement in working to support the family economy cannot be seen as complete freedom. In this case, a woman's burden is increasing and affecting her role as a mother. Especially for working women, work achievements and household (domestic) affairs require full attention [10]. Based on the results of interviews and FGDs, several young women in Teluk Awur work in the garment sector.

Meanwhile, most older people are self-employed by opening grocery stores, food stalls, and home-based businesses. A job in a garment does provide more guarantees than in entrepreneurship. However, the consequences also follow in the form of activity levels and internal conflicts because the salary of a wife who works in garments is higher than that of her husband. Even so, this did not end in divorce; the wife tried to compromise and maintain her role as a responsible wife and mother.

Furthermore, in the field of entrepreneurship, Teluk Awur women have attempted to create new economic opportunities for their families and local communities, but both have faced challenges. At the private business level, most Teluk Awur women ran businesses at home. The woman with the initials ZN has been running the business for five years, but this has also experienced ups and downs due to the instability of raw materials. The income earned is also low

and is used up for daily needs. ZN works to help her husband (a gardener at an institution). Teluk Awur women faced challenges in surviving amidst economic uncertainty. Based on the results of interviews, most women experience economic constraints in building a business, and their husband's income is mediocre.

Apart from opening a home business, many Teluk Awur women sell things around the beach, as it is known that Teluk Awur is famous for its beach area as a tourist destination. Even so, the intensity of visitors who are not booming and the number of competitors makes the stalls also less successful. Even so, they try to survive selling. Based on the data collected, it can be mapped that most Teluk Awur women struggled in the economic field. They faced economic instability that forced them to work hard to support their families.

Nonetheless, most of them have children based on their wishes. Childfree is not a trend in this society, including the younger generation. Peter L. Berger inferred that humans live in an objective reality, which brings leverage from their places, and this influence becomes a habituation form [11]. Therefore, people are married, and children have the habitualization that refers to reproduction. This argument is proven and linear that childfree supposedly be a choice. Still, the habitualization that grows within our society says that after we get married, we must have children. Indonesia is a country that is pro-natalist. Hence, childfree is still a taboo topic to be discussed.

Moreover, the mindset that infers from the tagline "*the more children you had, the more fortune you could earn*" has been rooted and has become common knowledge in our society. The practices that occur to be habituation still occupy a meaning that becomes its characteristic. However, the meaning is rooted within it only as a thing to be a habit in common knowledge. The child-free quote does not apply to women in the lower middle class or rural areas. After all the

challenges women face have been explored, their perceptions of the role of motherhood will be examined.

2.2 Woman's Perception in Teluk Awur Regarding Motherhood

Women's perceptions of their role as mothers are essential to analyze, primarily when associated with all the burdens they face. The intensity of the conflict is increasingly mushrooming as a woman's maternal instincts progress. Even so, the role of being a mother can never be separated from a woman. According to cultural views, the birth of a baby and the gentle care of a mother signifies a good transition in life. It also happened to the Teluk Awur community. Based on the mindset of loyalty to their husbands, they assumed that all burdens that occurred in the family were a shared responsibility. The wife's acceptance of the situation she is experiencing made the husband also not prohibit women from working. In this case, the man does not force his wife to work. Based on the mindset of the importance of loyalty and cooperation, women carried out this double burden voluntarily. They still chose the role of mother, and they are eager to change the fate of their children to be better than them both in education and economically.

SR (respondent) stated that although she did not have a tertiary education, she tried to send her two daughters to the tertiary level. They didn't want their children to be ignored and thus face hardships in the future. Most women view tertiary education as necessary for their children, even though this goes back to their economic capabilities. Women direct their children to attend college and attend Islamic boarding schools. United Nations held a Summit Conference in 1997 – 2006 about mitigating poverty through education with the topic *"Eradicating Poverty is an urgent, ethical, social, political and economic task of humanity."* According to Jeffrey Sachs, one of the ways to mitigate poverty is to

develop human capital, especially education and health[12]. Educational quote as a step for women to improve the quality of life of their children. Women also did not have the trauma of their role as mothers in economic shocks. They always tried to maintain their authority as mothers during conflicts they experienced with their husbands, including those related to low-income and economic problems.

Another piece of evidence that Teluk Awur women carried out their role as mothers optimally are by looking at their children's responses. Referred to Afiyanti's research, it is known that a good mother is perceived as a mother who: (1) is patient in caring for children (2) has the responsibility to care for her own child, (3) is able to manage her time well, and (4) prioritizes her child's needs over her own needs Alone [13]. Based on the results of the FGDs with the children, they know the role of the mother as something positive and admirable in their eyes. It means that mothers in Teluk Awur accepted their role and tried to do it as best they could so their children could feel that love. A child with the initials DK stated that his mother could manage all matters in the family well. Mothers gave their children direction but did not make them chase their mother's dreams. They are indeed seeking education for children without depriving children of the right to determine their goals.

3 Conclusion

Women in Teluk Awur interpreted their role as mothers positively. Their economic difficulties did not dampen their spirit to be the best mother for their children. In economic pressure, the women of Teluk Awur did not make their children dependent or shortcuts to get them out of poverty. They try their best to give their children opportunities in education, an option they didn't get before. They believe that education is one way that can improve individual life. Women see the role of the mother as a means to bring a better life.

They tried to direct their children in a better direction without taking away the children's right to determine their life.

References

1. Nassbaum , C.*Sex and Social Justice*, Oxford University Press, New York (1999)
2. M. Jiao. Resistance Narratives from Mothers of Married Daughters
In Singapore, in *Motherhood: Power and Oppression*, Women's Press, Toronto, (2023)
3. A.O'Reilly, (Mis)Conceptions: The Paradox of Maternal Power and Loss in Toni Morrison's *The Bluest Eye* and *Paradise*, in *Motherhood: Power and Oppression*, Women's Press, Toronto (2023)
4. H. W. Henriksson et al. (eds.), *Narratives of Motherhood and Mothering in Fiction and Life Writing*, Palgrave Macmillan, Switzerland (2023)
5. E.Badinter. *The Conflict: How Modern Motherhood Undermines the Status of Women*. (New York: Metropolitan Books,2011)
6. A.Stone. Conflicts of Motherhood, Then and Now. *Studies in the Maternal*, 13, 1–8. (2020)
7. A.D. Yulianingsih., and Masykur. Pengalaman Remaja sebagai Single Mother (Studi Fenomenologi pada Perempuan yang Mengalami Married by Accident).*Jurnal Empati*, 8, 200-211 (2019)
8. W. Hollway. *Gender and Maternal Identities*. *Studies in the Maternal*, 13,4.(2020)
9. Purwanti., dkk. Maternal Status, Nutritional Status, And Psychosocial Stimulation as Determinant Factors of Cognitive Development Among Childern Under Five. *Jurnal Psikologi* **19**, 246-256,(2020)

10. Gadzali. Ganda Perempuan Bekerja: Studi Pendahuluan Manajer Perempuan Bank BUMN Di Provinsi Jawa Barat. *Jurnal Administrasi Bisnis*, **10**, 57-64, (2021).
11. P. L. Berger and Luckmann. *Social Reality Theory*.(1996)
12. D.D. Usmana. *Peranan Pendidikan Dalam Pengentasan Kemiskinan*. Dialogue JIAKP.(2009)
13. Y. Afiyanti. Persepsi menjadi ibu yang baik: Suatu pengalaman wanita pedesaan pertama kali menjadi seorang ibu. *Jurnal Keperawatan Indonesia*, **7**, 54-60, (2003)

LOCAL CULTURE

Audio Visual Documentation of The Profile and Role Of Kalinyamat Queen As Historical Virtual Tourism Media at Faculty of Humanities Undip

*Alamsyah*¹, *Siti Maziyah*¹, *Fajrul Falah*²

¹Department of History, Faculty of Humanities, Diponegoro University, Semarang

²Department of Literature, Faculty of Humanities, Diponegoro University, Semarang

Abstract. Kalinyamat Queen was a female figure in the 16th century. She was the daughter of Sultan Trenggana, King of the Demak Kingdom. After the death of her husband, Sultan Hadirin, Ratu Kalinyamat became the ruler of Jepara around 1549. After the death of the ruler of Demak, Sunan Prawata, who was her biological brother, Kalinyamat Queen was the central figure in the kingdom of Demak. Demak figures such as Pamanahan, Hadiwijoyo, and Panjawi asked for advice regarding the existence of Demak after the death of Sultan Prawata. Kalinyamat Queen also looked after several of her nephews, including Prince Arya, who was the son of Hanasudin from Banten. Kalinyamat Queen was ruler of Jepara from 1549 to 1579. During her reign, she assisted Johor, Aceh, and Hitu in attacking the Portuguese in Malacca (1551, 1568, and 1571), and in Maluku (1564). Kalinyamat Queen's profile and actions will be documented through audio visuals as a virtual historical tourism media that can be accessed online.

1 Introduction

Kalinyamat Queen as a 16th century female figure played an important role in the embryo of Indonesian nationalism. As the ruler of Jepara, he had actually developed his territory enough to become a prosperous and rapidly developing area. However, this does not apply to Kalinyamat Queen. As Queen in Jepara in the period 1549 to 1579, Kalinyamat Queen did a lot from social, political, economic and religious aspects (Tim YDBL, 2022; Chusnul Hayati, dkk, 2007).

From a social aspect, internally he has built quite good relationships with his siblings and as a caregiver for his nephew. Externally, as a trading city, social relations are built with various traders, both interinsular and international. From an economic aspect, Jepara was an important trading city. With its strategic location, many traders carry out economic activities at Jepara port. In Jepara there was a trade product that is in great demand, namely rice. Rice is a leading commodity in local and interinsular markets. The price of rice in Jepara was relatively cheaper compared to the price of rice in other areas. From a political aspect, Jepara, through Ratu Kalinyamat, built a political coalition with Aceh, Johor and Hitu against the Portuguese in Malacca and Maluku. From a religious aspect, Ratu Kalinyamat contributed to the spread of Islam on the North Coast of Java, especially in Jepara. This marked the establishment of the Mantingan Mosque in 1559. The mosque was a symbol of the spread of Islam in Java and the archipelago (JJ Ras, 1987, YDBL, 2022; Chusnul Hayati, 2007; Hartojo & A. Budiman, 1982)

On this basis, there is a need for audio-visual documentation of the profile and activities of Ratu Kalimat. Through this documentation, the character of Kalinyamat Queen will be described in more detail. This documentation will become a virtual historical tourism medium that can be

accessed on the Faculty of Cultural Sciences website. Therefore, in this article we will explain the profile and progress of Ratu Kalinyamat, as well as the chronological documentation process in various regions, both in Demak and Jepara, based on primary sources and secondary sources.

2 Methods

As historical research, the research will carry out Audio Visual documentation of the Profile and Role of Ratu Kalinyamat as a Historical Visual Tourism Media at the Faculty of Cultural Sciences, Diponegoro University using historical methods consisting of heuristics, criticism, interpretation and historiography. The aim is to produce historiography related to the profile and role of Kalinyamat Queen (Garraghan, 1946: 34; Gottschalk, 1986: 32; Herlina, 2008: 15). Source searches are carried out to find and find primary sources and secondary sources. Primary sources are carried out through archival studies as material for writing about an event based on the methods used by historians (Garraghan, 1957; Gottschalk, 1956; Herlina, 2008). The main primary source is based on travel records of the Portuguese when Kalinyamat Queen was in power. Secondary sources come from traditional historiography, both chronicles and fiber. Secondary sources are also obtained from various books and journals accessed offline and online. The primary and secondary sources that have been obtained are then criticized, interpreted and reconstructed to form a series of historical writings that are chronological, systematic and critical.

After the reconstruction of Ratu Kalinyamat has been completed, the next stage is to carry out an audio-visual documentation process based on available sources. Documentation was carried out in Demak and Jepara. Demak is the birthplace of Kalinyamat Queen and Jepara is the location where Kalinyamat Queen ruled. The results of this

documentation become a virtual tour about Ratu Kalinyamat which will be displayed on the Faculty of Humanities website.

3 Discussion

Profile Kalinyamat Queen

Kalinyamat Queen was a descendant of the ruler of Demak. Ratu Kalinyamat, the third child of Sultan Trenggana, was the grandson of Raden Patah, the founder of the Demak Sultanate. According to Babad Tanah Jawi, Sultan Trenggana had several children including first, a daughter who married Prince Sampang, Prince Prawata, second, a daughter who married Prince Hadiri, third, a daughter who married Prince Cirebon, fourth, a daughter who married Jaka Tingkir, and five sons named Pangeran Timur (JJ Ras, 1987).

here are also other versions, namely according to the Babad Demak I and Babad Demak 2, Serat Kandhaning Ringgit Purwa, and according to the genealogy at the Mantingan Jepara Tomb. From various traditional sources, it can be explained that all of them refer to Kalinyamat Queen as the daughter of Sultan Trenggana, whether they are the first child or the second child or the third child. However, what is certain and beyond doubt is that these sources all say that Kalinyamat Queen was the daughter of Sultan Trenggana (Atmodarminto, 1955; JJ Ras, 1987; De Graaf, H.J. & T.H.G. Pigeaud, 1974)

The Role of Kalinyamat Queen

Kalinyamat Queen sent troops to Melaka and Maluku against the Portuguese 4 (four) times. The first was the struggle against Portuguese colonialism in Melaka in 1551. This struggle was invited by the Sultan of Johor to expel the Portuguese in Malacca. Ratu Kalinyamat also formed an alliance with Perak, Pahang, and Beruas (Manuel Faria e Sousa, 1674; Tim YDBL, 2022; Suara Baru, 2023). In this attack the alliance led by Johor sent 200 ships. Meanwhile,

Jepara sent 40 ships carrying 4,000 to 5,000 armed soldiers. The Jepara troops were led by a person who had the title of adipati (Couto, 1626-75; Tim YDBL, 2022; Suara Baru, 2022). In this attack the Jepara troops suffered defeat.

Second, the struggle against Portuguese colonialism in defending the Hitu nation in Maluku 1564-1565. At that time, the Tanah Hitu Sultanate was led by the Four Primes, one of whom was Perdana Jamilu. Perdana Jamilu has a child named Pati Tuban. At that time, Hitu became an important political entity in Maluku waters. The Hikayat Tanah Hitu by Imam Rijali informs about the relations between Java and Hitu. When Hitu wanted to expel the Portuguese, Jepara sent its fleet to help Hitu during the period 1564-1565 in an effort to fight the Portuguese in Hitu and Maluku (Tim YDBL, 2022; Graaf, 1974:129; Manusama, 1977:163-4).

Third, the struggle against Portuguese colonialism in Melaka in 1568 was carried out by Kalinyamat Queen in coalition with the ruler of Aceh. In 1538, the ruler of Aceh was Sultan Alauddin Al-Kahar. He replaced Sultan Salehuddin (1530–1538) who was considered less capable. Sultan Alauddin Al-Kahar ruled from 1538 to 1568. During his reign, Sultan Alauddin expanded his kingdom to the west and east of Sumatra. Diogo do Couto's chronicle describes that Sultan Alauddin launched an invasion to conquer Melaka in 1568. Aceh also depended on limited aid coming from Gujarat, Calicut, Demak, Camorim, and Masulipatnam. Aceh also sent its ambassador to ask Kalinyamat Queen for help (Couto, 1626-75; Tim YDBL, 2022).

Fourth, Kalinyamat Queen's struggle against Portuguese colonialism in Melaka in 1574. Manuel Faria e Sousa explained that Kalinyamat Queen's troops at that time were led by General Quiadaman or Admiral Kyai Demang. The admiral led 15,000 troops with 80 large ships and more than 220 boats complete with ammunition (Faria e Sousa, 1674; Tim YDBL, 2022). Manuel Faria e Sousa's statement was also supported by Jorge de Lemos. Lemos said that Kalinyamat

Queen sent 300 boats including 70-80 junks with 15,000 soldiers under the command of Admiral Kyai Demang. The Jepara fleet landed in Malacca 5 October 1574 (Lemos, 1585; Tim YDBL, 2022). The Kalinyamat attack carried out in 1574 also failed.

Documentation Process and Results

The documentation process was carried out in two places, namely in Demak and in Jepara. Documentation in Demak was carried out first around the location suspected to be the palace of the Demak Kingdom, secondly, around the mosque and the grave of the king of Demak. Documentation at the location suspected of being the Demak palace is a sign that Ratu Kalinyamat is in Demak because he is the son of Sultan Trenggana. Documentation in Demak mosques and tombs shows that in the family tree, Kalinyamat Queen comes from a noble lineage who played an important role in the spread of Islam in Java, especially on the North Coast.

The documentation process in Jepara was carried out in several locations that had a correlation with the work and struggle of Ratu Kalinyamat. First at the location suspected to be the Kalinyamat Palace. This palace is located around Kriyan Village, Kalinyamatan District. The palace was the place where Kalinyamat Queen reigned when she was ruler of Jepara from 1549 to 1579. Second, at the Mantingan mosque. The mosque, which was built in 1559, is seen as Kalinyamat Queen's contribution to the spread of Islam in Jepara. On the walls of the mosque there was also Jepara carvings. The existence of the carvings marks the contribution of Ratu Kalinyamat together with Sungging Badar Duwur in introducing and developing carving crafts in Jepara. Third, the tomb complex of Sultan Hadirin and Kalinyamat Queen's grave in Mantinga. Kalinyamat Queen's husband, Sultan Hadirin, who died in 1549, was then buried in the tomb complex. In the tomb there is also a Sungging Badar Duwung meal. Fourth, documentation was carried out at a location suspected to be the Jepara port. Jepara Port drives export and import activities internationally and internationally, was a place for trade and shipping activities, a residential place for traders, a place for ships to dock, and a place for sending war fleets to Malacca and Hitu. Fifth, Documentation was carried out at the fort which is now known as the VOC Fortress. This

fort is thought to be the embryo of Kalinyamat Queen's bull which was used as a defense against Arya Penangsang. Sixth, documentation at the location thought to be the symbol of Ratu Kalinyamat's topo wudo, namely Donorojo Hill. In this place, Kalinyamat Queen also received guests from her relatives from the Kingdom of Demak.

From documenting the places where Kalinyamat Queen played an important role in Jepara, results will be obtained. The results of this documentation are in the form of visual documentation regarding the profile and achievements of Kalinyamat Queen which will be used as virtual tourism media on the Undip Faculty of Humanities website.

4 Conclusion

Kalinyamat Queen deserves to be a figure featured in a historical virtual tour. This is because Kalinyamat Queen is a woman who has an important role in the embryo of Indonesian nationalism. His work can be proven through primary sources in the form of Portuguese notes written during the reign of Kalinyamat Queen. Three times, through her coalition with Johor and Aceh, Ratu Kalinyamat attacked the Portuguese in Malacca. Portugal for the Indonesian people is a colonial country in the archipelago. The presence of the Portuguese could disrupt the regional and economic stability of the archipelago.

Internally, Ratu Kalinyamat also has an important role in the development of Jepara and Demak. In the hands of Kalinyamat Queen, Jepara port developed rapidly and became an international port visited by local, long-distance and international traders. Its economic progress can also be seen in the development of carving crafts which can now be felt by the community.

References

- Atmodarminto. 1955. *Babad Demak*. Ngajogyakarta: Jajasan Penerbitan Pesat.
- Couto, D.D. (1626-75). *Nona (Nove) Decada Da Asia*. Lisboa: Regia Officina Typografica
- Couto, D.D. (1626-75). *Sexta Parte Segunda, Decada Da Asia*. Lisboa: Regia Officina Typografica
- Couto, D.D. (1626-75). *Nona (Nove) Decada Da Asia*. Lisboa: Regia Officina Typografica.
- De Graaf, H.J. & T.H.G. Pigeaud. (1974). *Kerajaan-Kerajaan Islam di Jawa: Peralihan dari Majapahit ke Mataram*. Jakarta: Grafiti Pers.
- Garraghan, Gilbert J. 1947. *A Guide to Historical Method*. New York: Fordham University Press.
- Gottschalk, Louis. 1975. *Mengerti Sejarah*. Terjemahan Nugroho Notosusanto. Jakarta: Yayasan Penerbit Universitas Indonesia
- Hayati, Chusnul. *et al.* 2007. *Ratu Kalinyamat : Biografi Tokoh Wanita Abad XVI dari Jepara*. Jepara: Pemda Jepara-Puslit Sosbud UNDIP.
- Hartojo & A. Budiman. (1982). *Kompleks Makam Ratu Kalinyamat dan Makam Keramat di Mantingan Jepara: Segi-segi Sejarah dan Arsitektur*. Semarang: Proyek Pengembangan Permuseuman Jawa Tengah.
- Herlina, Nina. 2008. *Metode Sejarah*. Bandung: Satya Historika.
- <https://suarabaru.id/2023/11/10/tokoh-lokal-ke-pentas-nasional-ratu-kalinyamat-pahlawan-nasional-dari-jepara>
- Lemos, J.D. (1585). *Hystoria dos cercos que em tempo de Antonio Monis Barreto governador que foi dos estados da India, os Achens & Iaos puserão à fortaleza de Malaca, sendo Tristão Vaz da Veiga capitão della*. Lisboa: Casa de Manoel Lyra.
- Manusama, Z.J. (Ed) (1977). *Hikayat Tanah Hitu: Historie en sociale structuur van de Ambonse eilanden in het algemeen en van Uli Hitu in het*

bijzonder tot het midden der zeventiende eeuw.
Disertasi Doktoral di Universitas Leiden
Ras, J.J., (1987). Babad Tanah Djawi De Prozaversie van
Ngabehi Kertapraja vor het Eerst Uitgegeven door
JJ Meinsma en Getranscribeerd doo WL Olthof.
Ledien: KITLV.
Sousa, M.F. (1674). Asia Portuguesa. Lisboa: La Officina
de Antonio Craesbeec
Tim YSBL, 2022, *Ratu Kalinyamat Perempuan Anti
Kolonialisme 1549-1579*. Jakarta: YSBL

Potential Acculturation Culture and Myth for Tourist Destination in Candi Gedongsongo

Anisya Putri Mahardika(1), Muhamad Hermintoyo(2)

¹Department of Indonesian Literature, Diponegoro University, Semarang, Indonesia

Abstract. There are many destinations for tourists in Semarang City, one of the natural and cultural tourism is Gedongsongo Temple. Tourists who visit there can enjoy the natural scenery and cultural of the temple buildings and their myths. Myth is an oral story of acculturation from India, based on the Ramayana story. The characters in the Ramayana story such as Ravana, the mythical Kumbokarno die around Gedongsongo, and Hanoman who are always waiting for Ravana to be considered immortal. The purpose of this study is to describe the myth as a literary for tourists' destinations.

Anisyaputrimahardika16@gmail.com

The problem of this study is whether the myths are still believed by people or not. This study uses a descriptive qualitative method with observations, interviews, questionnaires, and literature techniques. The myths obtained are still believed by them as the results. Based on the data, 88.7% of people know the story of the Ramayana as cultural acculturation, 67.9% of people know the story as a myth, and 62.3% of people do not know the story. They who do not know the story just visited Gedongsongo Temple to enjoy nature and see the temple. This myth can be developed for tourism literature of dance, ballet, performances, and a storytelling about the Ramayana story at Gedongsongo. It is even used as a festival to boost tourists, develop creativity, and increase regional income.

1 Introduction

Travel from one place to another is carried out by individuals or groups to seek temporary balance and happiness which is called tourism. The goal is to get pleasure, to seek satisfaction, to know something, to improve health, to exercise, to rest, to fulfill tasks and so on. The purpose of tourism is related to the attractiveness of the desired tourist object (1) In the Tourism Law No. 10 of 2009 Article 1 paragraph 5 it states that tourist attraction is anything that has uniqueness, beauty and value in the form of diversity of natural, cultural and man-made wealth and is the target or tourist visit (2)

Tourism can be divided into natural tourism and cultural tourism. Natural tourism includes mountains, forests, waterfalls, lakes and so on, cultural tourism includes buildings, customs, culinary, literature and so on (3).

Fairy tales as works of oral literature grow in the archipelago from word of mouth as folklore which is very familiar to Indonesian society, such as Sangkuriang, Angling Darma, Banyuwangi and so on. There are also tales that are acculturated from foreign cultures, for example Loro

Jonggrang (Prambanan Temple), Ramayana (Gedongsongo Temple). This shows that literary works have the potential to become literary tourism destinations. Tourism has a positive impact on the environment both from environmental management, human resources, opportunities that can be developed, as well as business and the economy.(1)

At the end of the 1990s, the notion that travel contributed to improving the quality of human life emerged. This has the effect of shifting the concept of tourism to a more comprehensive and holistic direction. Tourism is then not only seen from the economic side, but also from all aspects of life in an integrated manner, namely: ideology, politics, economy, socio-culture, and defense and security (4). To support the Central Java visit program, the Central Java Culture and Tourism Office continues to make efforts to increase the sense of unity/coordination among tourist object managers in the form of joint promotions and also carry out several stages of improvement, such as: 1) diversification of types of tourist attractions; 2) improvement and maintenance of access to tourist sites; 3) improvement of tourism supporting facilities and infrastructure; 4) creation of various activities in the tourist destination area; 5) implementation of tourism awareness campaigns by holding this research, it is hoped that it can support tourism in Semarang Regency to boost Semarang Regency Regional.

Original Income. This research is in accordance with the UNDIP Strategic Research Sector Plan for the Social Humanities-Education-Arts and Culture sector, namely Management and development of tourism, namely Building inclusive, safe, durable and sustainable cities and settlements, namely supporting inclusive and sustainable economic growth, full and productive employment and decent work for all. The target of this research is to produce scientific articles, especially those related to literary tourism which in turn will be followed up with educational and preparation efforts towards the city as a tourist destination.

From a scientific standpoint, tourism cannot be said to be an independent scientific discipline. By using a comprehensive approach, tourism requires the support of various scientific disciplines so that it is multidisciplinary (3)

2 Method

This research uses a mixed method method, which combines two methods, namely quantitative research methods and qualitative research methods. This aims to complement each other's description of the results of studies on tourism potential and opportunities related to tourism destinations descriptively and the numbers as supporters (6). This study aims to describe the potential and opportunities for literary tourism in Semarang Regency with narratives. The instrument used was a questionnaire whose distribution was aimed at tourists, and tourist managers, the community by random sampling. The distribution of the questionnaire was carried out via on-line, given the conditions it felt very effective. The results of the questionnaire will be tabulated and analyzed using an interactive model of data reduction, data presentation, and drawing conclusions/verification which will then be combined with interviews, observation, and document study then set forth in a narrative. Furthermore, the results are discussed in the team and then compiled in the form of a scientific report. Apart from observation, the questionnaire as a complete data was taken from the literature Results and Discussion.

3 Discussion

Gedongsongo Temple Tourist Locations

Gedongsongo Temple is the name of a complex of Hindu heritage temple buildings located in Darum Hamlet, Candi Village, Bandungan District, Semarang Regency, Central Java. The temple is on the slopes of Mount Ungaran ((7). The

position of the temple is at an altitude of 1,200 m above sea level, the air temperature is quite cold and it often rains. Gedongsongo Temple is interrupted On Youtube there is a song with the theme of the object/background of Gedongsongo, the title "Gedongsongo Temple" Rani Rahayu.(17), Gedong Songo" Eko Mamik.(18).

Gedongsongo Temple is interrupted in as a natural tourist destination as well as a cultural tourism destination. Supportive nature with pine forests, valleys with various plants, as well as sulfur and clearwater. The temple building as a tourist destination is a place for selfies and admiration for unique and religious works. The myth is that the temple is the place where Dewi Uma (8) meditates. Even though the building is Hindu, the residents around are not Hindus but Muslims. The temple building is still handled by outsiders who are Hindus on certain days to meditate or perform religious ceremonies.

The presence of Hinduism gave birth to cultural acculturation in the oral story of the Ramayana from India which local people believe in the location around the Gedongsongo temple to be the patilasan (place) of

Ravana's murder, Kumbakarno. Meanwhile in that place there is a statue of Hanoman who is believed to keep Ravana from living again/his anger, because Ravana has the aji Roworontek/Pancasona which cannot die. The myth is that Ravana in battle was defeated by Rama with arrows that always chased him, every time he fell on the ground alive again because of Roworontek's aji, Ravana took refuge between two hills on Mount Ungaran (it was known that the two hills were the incarnations of the heads of his twin children who were beheaded to trick Sinta into wanting to be married) while Hanoman entered deeper and was squashed by the two hills incarnations of his son. Another myth is that eight temples can be seen while the other one is invisible because it is mysterious, anyone who sees the ninth temple doesn't live long. If you are dating at the tourist site of

Gedongsongo Temple and then make flattery, you will break up your relationship (9). In the temple between the third and fourth temples there is a mountain kepunden as a hot spring with a high enough sulfur water content which is believed to cure several diseases. Meanwhile, the rumbling inside the kepunden is considered to be Ravana's breath because it cannot die. tormented life.

Tourists who come to visit here do not just want to know the legend, but also want to see the place and the impression they want to get. Legend stories that are used as tourist attractions are known as tourism literature (10) Stories or narrative texts will be important because through narrative texts readers, listeners can find out about events that occurred at sites or places which later became or will be popular among tourists (1).

Visitors

Based on the Central Bureau of Statistics of Semarang Regency (11). the number of visitors to recreational areas in Semarang Regency in 2020 Domestic tourists 1,294,955; Foreign tourists 833 total 1,295,788 with various tourist attractions.

Whereas for visitors to Gedongsongo Temple in 2023 there were 112,722 domestic tourists, no foreign tourists at all. This was due to the fact that 19 foreign tourists did not travel to Gedongsongo Temple. According to the results of interviews and questionnaires, it was found that 99% claimed to have known the Gedongsongo tourist destination. Based on the questionnaire knowing the tourist destinations of Gedongsongo Temple 35.8% from friends, 34% from relatives, 30.2 from online. Tourists visit 34% with friends, 37% with family, 15.1 with groups (campus/school/organization), 13.2% with girlfriends. Tourist destinations to Gedongsongo Temple: 54.7% nature tourism, 13.2% selfies, 9.4 camping, 7.5% horse riding.

Thus it needs to be promoted even better by providing facilities and infrastructure services; make the most of its potential. Tourist attraction as a development and improvement of tourism can take advantage of the potential of nature, flora, fauna, human creations, and culture (12).

Transfer

The capital for literary tourism destinations at Gedongsongo temple is sufficient both in terms of nature and culture. The Ramayana story as a literary tourism destination provides a more interesting opportunity to be developed not only as a fairy tale but can be developed further to be translated/ecranized into other forms of art (13). Various literary tourism activities are always related to the power of fairy tales; inspires memory and has bargaining power for visitors (14), (15), such as storytelling with props (beber tales, fairy tales, shadow puppets, golek, suket etc.), ballet, wayang orang drama, soap operas, and films that can be introduced at the recreation area of Gedongsongo Temple. Near the entrance gate of the temple can be used for attractions/staging the story of the Ramayana, or the legend on the construction of Gedongsongo Temple. So far, there has never been an innovation from oral storytelling to be transformed into other forms of art in that location.

Based on research, those who have seen performances at Gedongsongo tours about the story of Ramayana 88.7% have never, 11.3% have, for example performing gamelan music with singers dressed in the style of Ramayana (16) Transliteration in the form of song objects with temple themes/backgrounds (Gedongsongo: 90.6% said they had never heard of them, 9.4% yes.

Opportunities for Artist Creativity

Ideal tourism is one that can provide opportunities for its human resources to work and make a source of income. (1) At tourist sites, Gedongsongo temple can provide opportunities

for local artists, or other artists to join in to excite existing potential, for example, sculpture artists, sculptors can be creative in making replicas of Gedongsongo temple, performances by puppeteers performing wayang (beber, golek, kulit, wayang orang) with Ramayana plays, festivals, competitions for the transfer of Ramayana stories or making stories about the establishment of Gedongsongo temple in pen filed and filmed.

Acculturation of Culture and Myths of Ramayana

Tourism will develop and be interesting if innovation is held as a prerequisite for the sustainability of tourism destinations, especially in the effort to innovate in developing cultural tourism products from creative human resources.(19). Local cultural heritage is not merely a matter of pride but needs to be revitalized in order to increase economic benefits and be sustainable. To achieve the target number of tourists, it is necessary to provide a mainstay object. For this reason, managers or owners of cultural heritage need to make efforts to innovate products such as packaging oral traditions, legends in the form of transfers. If innovation and revitalization are successful, the impact of cultural tourism will be better, economically profitable and can contribute to the sustainability of local culture.

Based on the results of research showing that the acculturation of the Ramayana story and the figure of Ravana, 67.9% know as cultural acculturation, 32.1% do not know. In general, 88.7% of respondents understood the Ramayana story, 11.3% did not know. Figures of Ramayana: Ravana, Kumbokarno, Hanuman, Ravana's twins 79.2% know, 20.8 do not know. Respondents who know that the myth of Ravana drowned in the Gedongsongo hill in the flank of the mountain of his twins: 62.3% do not know, 37.7 know. The figures of Ravana, Kumbokarno, Hanuman are still known to the younger generation through shadow puppet performances, but the myth that the setting of the war is believed to be around

the Gedongsongo Temple tour is really impossible because the story of Ramayana was made in India.

Diactive Elements in Three Figures (Ravana, Kumbokarno, Hanoman)

The figure of Ravana, who is angry, seizes Rama's wife in various ways. As a fatal result there was a big war between the Kingdom of Alengka and the Kingdom of Kiskenda, the people became victims, all the family died, except for Wibisana, Rahwana's younger brother. The torture he got from Roworontek's supernatural powers caused Ravana to not be able to die forever.

Kumbokarno's figure, the knight Patih Alengka, as a victim of war, he is willing to die for his country not to defend Ravana's insolence. His body was dismembered but the pieces could make victims of his enemies. This character teaches the right attitude of defense.

Hanoman, a sacred figure trusted by Rama who could end the war by inserting Ravana's body in two hills, the incarnation of Ravana's twins. There is no negative eternal force and will be terminated by a positive force.

3 Conclusion

Cultural acculturation in the tourist destination of Gedongsongo Temple is in the form of nine Hindu temples and the myth of the Ramayana story that is still believed. This myth can be developed further in the form of transfers or icranisation at tourist sites so that they become entertainment and attract tourists. The cultural acculturation of the Ramayana story can be utilized by art creators and provides jobs and increases regional income.

Reference

1. Shahnaz Azzahra and M. Hermintoyo. Transfer Ride of The Legend of Rowo Pening. ICENIS 2022 Undip Semarang (2022)

2. Rimsky K. J Judisseno. *Branding Destinasi dan Promosi Pariwisata*. Jakarta: Gramedia (2019)
3. M. Hermintoyo, Nur Fauzan, Alvina Maghfiroh. "Potential and Implementation of Halal Tourism During The Covid 19 Pandemic in Semarang Ciity: ICENIS 2021 Undip Semarang. (2021)
4. I Gede Ardika. *Kepariwisataan Berkelanjutan*. Jakarta: Kompas (2018).
5. Joko Suprpto. "Pengembangan Pariwisata Jateng: Apa dan Harus Bagaimana".Jurnal Dewan Berbasis Riset Daerah Jawa Tengah *Suar*. Vol. x, No.1 Desember (2014)
6. Nur Fauzan Ahmad, Muhamad Hermintoyo, Alvina Maghfiroh. Challenges of Halal Tourism During The Covid-19 Pendemic Semarang City. Artikel ICENIS 2021 Undip.Semarang (2021)
7. <http://dpad.jogjaprovo.go.id/coe/article/candi-gedongsong>
8. <http://www.evindrawanto.com>
9. Kumparan comSastri Sunarti. "Pemberdayaan Cerita Rakyat untuk Pengembangan Destinasi Wisata yang berbasis Kekayaan Budaya Indonesia"
10. *Sastra Pariwisata* (Ed.) Novi Anoeграjети dkk. Yogyakarta: PT Kanisius (2019)
11. Badan Pusat Statistik Kabupaten Semarang. <https://semarangkab.bps.go.id/16/488/jumlah/-pengunjung-bukit-cinta-rawa-pening>. Diunduh Jumat, 8 Juli 2022.
12. AJ Mulyadi dan Andi Warman. *Kepariwisataan dan Perjalanan*. Jakarta: PT RajaGrafindo Persada(2019)
13. Sapardi Djoko Damono. *Sastra Bandingan*. Semarang: Editum (2013).
14. Panusuk Eneste. *Novel dan Film*. Yogyakarta: Kanisius (1991)
15. Sapardi Djoko Damono. "Mengemas Dongeng". *Sastra Pariwisata* (Ed). Novi Anoeграjетки. Yogyakarta: PT Kanisius (2019)

16. Tribun.com.musik gamelan
17. Rani Youtube
18. Eko Mamik Official Youtube
19. Suwardi Endaswara. “Membangun Narasi yang Menginspirasi”. *Sastra Pariwisata* (Ed.) Novi Anoeграjekti. Yogyakarta: PT Kanisius (2019)

Influenced *Shōmikigen* on Japanese Consumer Behaviour

*Nisia Nur Dwi Agusta*¹

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia.

Abstract. Food date labelling is an essential concern for Japanese society which results in a culture of homogeneous and homogeneous consumption behaviour in Japan. This culture of consumption behaviour is analysed using a food ethics approach, which is inseparable from the role of social actors and institutions in society, in this case, government. This article used qualitative methods with literature studies, showing that high literacy skills make it easier for Japanese people to have the same food ethics beliefs that You should leave 8 mm of space above the abstract and 10 mm after the eventually become entrenched. However, on the other hand, it creates another problem called food waste.

1 Introduction

The Japanese government is very concerned about the appropriateness of the food consumed by every citizen. The suitability of the food consumed includes nutrition, the quality of fresh products, and the production process. The Japanese government, which has a big hand in regulating people's consumption, influences food producers to produce products that meet government standards. Those who sell food also pay attention to the quality of the products so they remain fresh and do not exceed the expiry date. According to Japan Intercultural Consulting, this happens because in Japan, the customer is considered a god "*kyakusama wa kamisama*." So, customer satisfaction becomes essential, and rejecting what the buyer wants is difficult. Every effort made for customer satisfaction; many Japanese suppliers are more concerned with customer satisfaction than business profit and loss. Japanese supermarkets tend to throw away food deemed unfit for consumption. Examples include fruit that has changed color, processed instant salads that are available in supermarkets, eggs and bread eggs, and bread that have exceeded the eligibility limit for consumption, even though the shape and color still look good, will be thrown away, and not be sold by the seller.

Food that is thrown away can cause food waste, affecting the high level of food waste in Japan (food waste). Food waste (including beverages) and other waste cannot separate from human life, such as factories, supermarkets selling food/groceries, places selling food, and households[1]. The main core of the food waste issue is policies and regulations such as quality standards, management regulations, bad environmental conditions, and consumer behavior. Examples of consumer behaviour contributing to high food waste in a country are excessive purchases, lack of planning, and misunderstanding between the expiration date and a suitable date for consuming a food product. The behaviour of consumers who choose products based on the date label of a

product is the main topic of this article. Consumer behavior can be motivated by cultural considerations or technical reasons. Culture is dynamic, original and cannot directly be observed with the naked eye, but that does not mean we can search its background. This article aims to explain the role of culture in the behavior of Japanese consumers who are very concerned about food date labels. This article will also discuss factors behind the culture that influence the behaviour of Japanese consumers in choosing a product based on the date label using the concept of Food Ethics.

2 Result and Discussion

Culture is often understood as a system of values, norms, patterns of behaviour, which are spread by members of society so that culture has an effect on directing people's behavior. Culture is a product; of history, containing ideas, patterns, selected values, learned, based on symbols, and are abstractions from behaviour [2]. Apart from culture, consumer behaviour is also directed by state actors, in this case Japan. Japan builds narratives and products that influence people's consumption behaviour. Together with advances in technology, industry, and development, it affects mindsets and rationality in choosing a product that has an impact on people's consumption behaviour. Modernization and industrialization may sound clichéd, but these two things influence the culture of Japanese society's consumption behaviour socialized by state actors.

Japan's unique socio-cultural factors in terms of population, homogeneity, and community organization systems are external individual factors that influence the culture of Japanese society's consumption behaviour. Another Japanese uniqueness that has an impact on the culture of consumption behaviour in Japanese society is seen in every society that has the resources, education and access to technology and prioritizes beauty, quality, impression and mass of a product. Japan's economic miracle is at the heart of the development of a new culture of consumer behaviour because, at this time, the ability of Japanese people to buy a product is relatively high. The peak of societal affluence created, so in the 1960s and early 1970s, Japan's mass market increased rapidly. Japan's consumer society developed relatively recently, starting in the 1960s, and it is characterized by a shift from need to want.

Indeed, this transition is a fundamental shift in Japanese society; in general, Japanese people are categorized as consumers who are "literate" about a product. Values, customs, attitudes, opinions, motivations, and perceptions

give rise to culture. Historically, the Confucian culture exerted its influence. Another thing that is synonymous with Japan is that it is a homogeneous country, having one language, cultural heritage, and the same ancestral myths. Likewise, with the culture of consumption behaviour, people tend to have similarities because they share the same values and beliefs about a product. Japanese consumers, who mostly come from middle-income groups, certainly influence their choices.

Individual social awareness tends to be relatively uniform. Conformance with group norms is an essential characteristic of collectivist cultures. Japan's conformity has been traced to historical factors such as strict laws imposed during the Tokugawa shogunate, militarism before WWII, and campaigns for frugal living after the atomic bombing of Hiroshima on Nagasaki. *Nihonjinron* characterizes Japan as a homogeneous nation built on a harmonious set of collectivist and social values, unlike any other culture [3].

Aesthetic values are highly emphasized in all aspects of Japanese socio-culture, seeking perfection in presentation, packaging, and other aspects of life. The product's aesthetic appearance is a critical point and a vital offer to get consumers' attention. Japanese consumers are more concerned with aesthetics for food and tools than consumers from China. [4] Jargon *mottainai* is a concept that expresses regret for throwing away a valuable item. Culture contributes to food waste, and food is a need closely connected with culture because there are habits, values, and routines. Culture, on the one hand, must be seen as a lens through which an individual views various phenomenon and, on the other hand, traces of human behaviour. [5]

Historically, consumption patterns can be traced to when Japan first started importing food goods. Japan became an industrialist and modern country in 1960 with the start of an economic miracle [6]. Food imports are why the Japanese government issued date labelling regulations to see the

feasibility of consumption. There are two date labels in Japan, namely 賞味期限 (しょうみきげん) (*Shōmikigen*) and 消費期限 (しょうひきげん) (*Shōhikigen*). 賞味期限 (しょうみきげん) (*Shōmikigen*) is the best date for eating a product, emphasizing that the taste of the product will be the same as desired by *Shomikigen* used for non-perishable and long-shelf-life products such as dashi, snacks, and frozen foods. 消費期限 (しょうひきげん) (*Shōhikigen*) or expiration date, the expiration date on the end date the product is safe for consumption. [7] The expiration date display was introduced in 1985 by Codex as the creator of the first international food standard to introduce "*Shōmikigen*" labelling. According to the Consumer Affairs Agency, food labelling is an action from the Food Sanitation Act.

The Japanese food industry has a "1/3" business practice, and ingredients that are two-thirds past their best date are removed from sales displays and thrown away. Supermarkets like Sevel have significant food waste due to oversupply, poor sales, and missed best-by-date products. Japanese consumers avoid food products past their best-by-date consumption, such as cakes, bento, sandwiches, and bread. Another example is the culture of eating *Setsubun* in one night; if someone manages to eat *Setsubun* without saying anything, your dream will come true. The culture of eating *Setsubun* triggers supermarkets to sell lots of *Setsubun*, and eventually, they become oversupplied and pass the best date for consumption; of course, consumers will not be worth it to buy anymore.

The expiry date tells consumers the last day a product is safe to eat, while the best date tells that the food is no longer in perfect shape since that date, but the food may have lost its freshness, taste, aroma, or nutrition. However, this change does not mean the food is no longer safe to eat at the consumer level. The 'best before date' food labeling causes enormous waste, coupled with careless consumer attitudes. Food production that is not consumed causes unnecessary

CO2 emissions and the loss of the economic value of the food produced.

Food production and distribution, however, are sometimes considered in the traditional sense. Nevertheless, the biological necessity of food for each individual and the cultural and symbolic role of food in society means that ethical issues are always close. The ethical issue regarding food includes the responsibilities of individuals and society in health and safety. [8]

The shifting global balance of power manifests in economic and cultural power, accompanied by changes in the production and circulation of knowledge. However, modernity generally involves cultural innovation in various fields of learned knowledge, such as science and technology, but also the development of a cultural realm of book-based literacy, innovation, and discussion of art [9]. Additionally, there was an emerging consumer culture in which new goods circulated, and taste hierarchies and classifications became necessary from the time of the Tokugawa. Tokugawa provides space for literacy improvement and book publishing, providing various manuals, manuals, and practical encyclopedias [10].

Culture contains the habit of submissive acts of society in obeying the rules that gradually shape the morals of society. Morals include practices or activities that distinguish what is considered better and worst or right and wrong. It is a science that explains the meaning of good and evil, what humans should do, and guides humans to the goals that must be achieved. What is emphasized in ethics is human behavior. It turns out that a person's eating pattern is formed from his cultural background [11], which is influenced by various socio-cultural changes, such as lifestyle and the introduction of ideology. Food is part of the culture. Because there are values, habits, and norms which are believed and continue to be carried out, ethics in food for Japanese people can be seen in how Japanese people can see the good and bad

of a product. In this context, the consumption behavior of the Japanese people they are selective in choosing food based on the date label on the food product packaging. They choose good and bad for their health and safety. If Japanese consumers want to feel a product in a "good" state according to the manufacturer's intention, then the ethics that are believed to be good are *Shōmikigen*. Food ethics based on date labeling cannot be separated from the role of the government, which regulates consumer needs in such a way as to protect the benefit of the Japanese people. Date labeling becomes a regulation to convince Japanese consumers that food safety standards are highly maintained. Government regulation was in line with industrial development and rebuilding the Japanese economy after the slump.

Ethics in food that chooses good and bad based on date labeling gives birth to morals practiced in everyday life; clear regulations that support Japanese society create entrenched consumer behavior in the country. Actors and social institutions can create, reduce, add to, and stabilize a culture in their country [12]. In contrast, the culture of Japanese society's consumption behavior is limited to its ability to support the production system based on the ethics and morals it wants to achieve. However, whatever has been regulated by state actors is then believed by the community and becomes a culture in society; of course, it has consequences that impact the environment. Meanwhile, it is not confident that Japanese society has the same ethics and morality when looking at the cultural impact of consumer behavior on the environment.

3 Conclusion

Shōmikigen and *Shōhikigen* are regulations on Japanese calendar labels by the Japanese government that direct the consumption culture of Japanese people to choose products with the best quality when consumed. The consumption culture of the Japanese people is seen as food ethics because

they choose food based on good and bad for their bodies. High literacy skills make it easier for Japanese people to determine the ethics of the food they choose. As a homogeneous society, Japan tends to more easily believe in the same food ethics so that the cold morals are the same among the people. However, food date labeling leaves a new problem that still needs a solution, which is one of the triggers for food waste.

References

1. F. Marra, *Fighting Food Loss and Food Waste in Japan*, (2013)
2. R. Deshpande and F. E. Webster, *Organizational Culture and Marketing: Defining the Research Agenda*, (2023)
3. D. Rear, *A Critical Analysis of Japanese Identity Discourse: Alternatives to the Hegemony of Nihonjinron*, vol. 53. *ASIAN STUDIES: Journal of Critical Perspectives on Asia*, (2017)
4. N. E. Synodinos, *Understanding Japanese consumers: Some important underlying factors*, *Japanese Psychological Research*, vol. 43, no. 4, pp. 235–248, Nov. 2001, doi: 10.1111/1468-5884.00181.
5. N. Sirola, U.-M. Sutinen, E. Närvänen, N. Mesiranta, and M. Mattila, *Mottainai!—A Practice Theoretical Analysis of Japanese Consumers' Food Waste Reduction*, *Sustainability*, vol. 11, no. 23, p. 6645, (2019), doi: 10.3390/su11236645.
6. M. Featherstone, *Consumer culture and postmodernism*, 2nd ed. in *Theory, culture & society*. Los Angeles: SAGE Publications, (2007)
7. OECD, *Greening Household Behaviour: Overview from the 2011 Survey - Revised edition*. in *OECD Studies on Environmental Policy and Household Behaviour*. OECD, (2014), doi: 10.1787/9789264214651-en.
8. B. Mephram, *Food Ethics*. Routledge, (1996)
9. P. Francks and J. Hunter, Eds., *The Historical Consumer*. London: Palgrave Macmillan UK, (2012), doi:

- 10.1057/9780230367340.
10. E. Ikegami, *The taming of the samurai: honorific individualism and the making of modern Japan*. Cambridge, Mass: Harvard University Press, (1995)
 11. V. I. M. Budianto, *Dimensi Etis Terhadap Budaya Makan dan Dampaknya pada Masyarakat*, Makara Hubs-Asia, vol. 8, no. 2, 65–70, (2004), doi: 10.7454/mssh.v8i2.90.
 12. C. Lentz, *Culture: the making, unmaking and remaking of an anthropological concept*, Zeitschrift für Ethnologie, (2023)

***Bhinneka Tunggal Ika* and *Bahasa Daerah*: Challenges in the Present and Future**

Mytha Candria^{36*}, *Dwi Wulandari*¹

¹English Literature Study Program, Faculty of Humanities, Universitas Diponegoro, Indonesia

Abstract. The reason underlying the writing of this paper concerns the policies of Indonesian government that favoured unity over diversity, which impacted, among others, the number of local languages in Indonesia. Because of the previous government policies, Indonesia is currently facing a challenging situation, in which more than 400 of its local languages are endangered and extinct. The policies were against the spirits of Indonesian official motto *Bhinneka Tunggal Ika*, which values both unity and diversity. This means that *Bhinneka Tunggal Ika* acknowledges the centrality of both the national language and local languages. Thus, both languages need to be preserved and supported if Indonesians are to actualize the spirits of *Bhinneka Tunggal Ika*, meaning *unity in diversity* and *diversity in unity*.

³⁶ Corresponding author: mythacandria@live.undip.ac.id

1 Introduction

There are two reasons we have been interested in writing this paper. The first one concerns the policies of the governments of Indonesia who valued unity over diversity and did not consider cultural diversity as a national asset needed to preserve [1-3]. This attitude has opposed the spirit of the national official motto *Bhinneka Tunggal Ika*, which declares the significance of both *unity* and *diversity*.

The second reason relates to the fact that the number of indigenous or local languages '*bahasa daerah*' in Indonesia is continually decreasing [3-5]. The shrinking of *bahasa daerah* is indeed unfortunate for the country and nation, which is well-known to have had various local languages. Indonesia hosts "over 1,300 communities speaking more than 700 languages, located across at least 17,500 islands, making the nation one of the premier sources of cultural and linguistic diversity in the world" [Badan Pusat Statistik, 2010, in 3, p. 39]. However, as Musgrave [4] writes, while several languages in west Indonesia, such as Javanese and Sundanese, are "safe", a large number of the languages of eastern Indonesia are endangered. Eberhard et al. [2022 in 3] note that around 35% of local languages in Indonesia are endangered, and many of these languages are in West Papua. The most recent data published by Ethnologue [5] show that 436 Indonesia's local languages are endangered, while 14 have already been extinct. This condition is a real challenge to Indonesians, whose national motto highlights the centrality of not only unity but also diversity.

These two reasons have encouraged us to write a paper in which we argue that cultural diversity is an invaluable legacy that Indonesia and Indonesians have had for hundreds of years, and the decrease of Indonesian cultural, as well as linguistic, diversity is a real loss for the country and entire nation. To arrive at the argument, we recall the history and philosophy of *Bhinneka Tunggal Ika*, which was born of a multicultural society. Subsequently, we argue for the pivotal

role *bahasa daerah* ‘local or indigenous languages’ play to maintain multicultural Indonesia. This is because local languages bear cultural loads such as identity, worldviews, wisdom, etc, and their death means the death of all the cultural values and norms they carry. Local languages are the vehicle for passing cultural diversity to Indonesian younger and future generations. Therefore, preserving local languages is the primary way to maintain Indonesian diverse cultures.

2 Bhinneka Tunggal Ika: History, Philosophy, and the Preservation of Local Languages

Bhinneka Tunggal Ika, literally meaning unity in diversity, is the national motto of the Republic of Indonesia [6-8]. Officially and publicly declared in the 1950-s, the motto has frequently been criticised as an empty slogan, a mere rhetoric that is not fully embraced and actualized by the government and people of Indonesia [1-3]. Abdullah [1], for example, wrote that Bhinneka Tunggal Ika had been used by former President Soeharto to suppress cultural, as well as linguistic, diversity in Indonesia in the name of national unity and oneness. Roche et al. [3] also complain that the policies of Indonesian government have always favoured unity over diversity, which threatens the existence of indigenous or local languages:

Far from supporting linguistic diversity in the region, the Indonesian government has used transmigration to support their larger project of cultural assimilation. Though Indonesia’s language politics are shaped by the national ideology of Bhinneka Tunggal Ika “unity in diversity”, government policies have strongly emphasized unity over diversity (Arka 2013; Coleman and Fero 2023). Forceful Indonesianization began under President Suharto in 1966, and today persists in the form of various government policies, perhaps most notably in the educational model [3, p. 39-40].

2.1 The History and Philosophy of *Bhinneka Tunggal Ika*

Bhinneka Tunggal Ika is originally taken from the book of *Kakawin* (poetry) of *Sutasoma*, written by Mpu Tantular in the 14th century. The name of the book was taken by Mpu Tantular from the name of a prince who was said to be very good at literary and spiritual knowledge, so that he was considered to be the embodiment of Buddha in the world [9]. The contents of the book also show the existence of very deep mystical thoughts, manifested in the form of verses and *seloka* ‘quartrain of 4 rhyming lines’ in ancient Javanese, the language used by the people at that time, namely during the reign of King Hayam Wuruk, which was the golden age of the Majapahit Kingdom.

The phrase *Bhinneka Tunggal Ika*, found in the fifth stanza of Canto CXXXIX in *Kakawin Sutasoma*, reads as follows:

*Rwaneka dhatu winuwus Buddha Wiswa
bhinneki rakwa ring apan kena parwanosen
mangkang Jinatwa kawalan Siwatwa tunggal,
bhinneka tunggal ika tan hana Dharmma mangrwa*

(It is said that Buddha and Shiva are different substances they are indeed different, yet how is it possible to recognize their difference in a glance?

since the Truth of Jina (Buddha) and (the Truth of) Siwa is One

They are indeed different, but they are of the same kind, as there are no division in Truth)

[Soewito, 1975, in 9, p. 51]

The previous poem conveys a spirit of tolerance between followers of the two major religions at that time, namely Buddhism (Jinatwa) and Hinduism (Siwatwa). Although in many ways Buddhism and Hinduism are different; the truth of both in essence is One.

Although initially the phrase *Bhinneka Tunggal Ika* was intended to describe religious tolerance, in the end it was also intended to be the goal of tolerance in all aspects of human

life. Is it not true that the cycle of human life pivots on religion, so that expanding the meaning of religious tolerance into life tolerance becomes something that cannot be avoided?

Philosophically, there are two things needed to be considered in relation to the motto *Bhinneka Tunggal Ika*. The first concerns the philosophical meaning of the phrase itself. Lexically, the phrase *Bhinneka Tunggal Ika* consists of three words, namely '*Bhinneka*', '*Tunggal*' and '*Ika*'. The word '*Bhinneka*' comes from the morpheme '*Bhinna*' - '*eka*', where the element of the word '*binna*' means different, while '*eka*' means one [10]. Meanwhile, another analysis shows that the word consists of three linguistic units '*binna*'-'*a*'-'*eka*', where '*a*' indicates 'no', and '*eka*' means 'one'. In other words, *binneka* means 'which is not one'. The word *tunggal* means 'not just one' but 'to become one', signaling a unitary unit that cannot be separated. The last word, *ika*, is a unit of reference, meaning 'that' [11]. In summary, the phrase *Bhinneka Tunggal Ika* means 'being different in that one unity' [10].

Legally, as Turiman [12] argues, the motto of *Bhinneka Tunggal Ika*, as a state asset, represents a combination of two state ideologies, namely 'federation' and 'unitary'. 'Federation' suggests a group of states that join to form a larger government or country, as is the case of the United States of America, whereas 'unitary' refers to 'undivided' or 'related to a unit'. In this context, *Bhinneka Tunggal Ika* should thus be understood not as an idea of 'being different but in one unity', but it should rather be interpreted and instilled more seriously and deeply as '*diversity in unity, and unity in diversity*'.

Second, *Bhinneka Tunggal Ika* is printed on a white ribbon made of cloth, held tightly by the national symbol *Burung Garuda* 'the Bird of *Garuda*'. The printing of the motto on a piece of cloth implies that the spirit to actualize the motto in the life of the nation should not be easily torn off, as a strong cloth-ribbon is difficult to cut or tear without using any tools. Besides, the use of cloth tape shows that there is a high degree

of flexibility or elasticity in applying the motto, just like pieces of clothes that can easily be waved or turned without leaving any defects. This would surely have been very different if it had been a piece of paper that had been used to print the symbol, since paper can be torn easily, and even though paper can be bent, it will show the remains of the bent. The strong spirit is needed to actualize the teachings of *Bhinneka Tunggal Ika*, which is loaded with metaphysical philosophy, signaling potential conflicts between *diversity* and *unity* [10]. To accommodate the realization of conflicting concepts among diverse groups of people having diverse cultural backgrounds needs a strong spirit and tireless efforts. A high degree of flexibility is also highly needed to see what are those things needed to be accommodated to unite the diversities, and how those that have been united remain exhibiting Indonesia's diversity.

2.2 Bhinneka Tunggal Ika: Encouragement for Local Language Preservation

The previous section illustrates how *Bhinneka Tunggal Ika* had to some extent managed to face the challenges of the past Indonesia, when the founding fathers struggled to unite peoples living in areas as vast as *Nusantara* and having cultural backgrounds as diverse as 1,300 ethnic groups. *Bhinneka Tunggal Ika* is thus an invaluable legacy Indonesian founding fathers have left for their successors. The motto has always been expected to be able to encourage tolerance among Indonesians, since in a country as plural and multicultural as Indonesia, unity and diversity are two sides of a coin. They are inseparable. To unite does not mean to repress, let alone diminish, diversity, and, vice versa, to diversify is not to disunite or disintegrate.

For current and future Indonesia, one challenge to *Bhinneka Tunggal Ika* relates to the continually decreasing number of *bahasa daerah* 'local languages' and the progressively increasing rate of shifting from local languages

to Indonesian national language *bahasa Indonesia* or to international languages such as English [4, 5, 13-18]. Indonesia, as mentioned earlier, is home to more than 700 languages, 436 of which are, unfortunately, endangered and 14 has been extinct [5]. This figure is surely alarming and has the potent to increase if the Indonesian government and people take no steps to stop.

The death of local languages means the disappearance of their cultures, as cultural values and norms can only be passed on to younger generations through the languages they are attached to: “Languages are one of the most significant emblems of human diversity, revealing how we can perceive, relate to, and understand the world differently. Languages are vehicles of our cultures, collective memory and values. They are an essential component of our identities” [19]. In other words, the death of Indonesian local languages shrinks the variety of Indonesian cultures, which is a loss for the country and nation. In this context, one way to revive, support and sustain the spirits of *Bhinneka Tunggal Ika* is through preserving and revitalizing local languages so that Indonesia will remain a country where unity and diversity are the norms.

To guard the spirits of *Bhinneka Tunggal Ika*, the government of Indonesia has issued several official regulations regarding the existence, maintenance, and function of local languages. Through Article 32, Clause 2 of the 1945 Constitution (UD 1945), the State of Indonesia declares that they value and preserve local languages as national cultural assets. The Constitution is elaborated further in, among other things, Law No. 20 of 2003, which acknowledges the function of local languages as a complement to the use of Indonesian as a medium of instruction in education. Also, in Law No. 24 of 2009, Articles 41 and 42 state that the Regional Government ‘*Pemerintah Daerah*’, in cooperation with the Central Government of Indonesia, preserve local languages and local literary work. This all suggests that Indonesian government, while

considering Indonesian language as having higher position and playing a more crucial role, does not ignore the existence and role of local languages.

In addition, in response to local language loss, Indonesian government, through the Ministry of Education, Culture, Research and Technology, launched a program named *Merdeka Belajar Episode 17* ‘Independent Study Episode 17’, aiming to revitalize local languages, on 22 February 2022. The Ministry targeted to revitalize 38 languages, located in 12 different provinces. In 2023, the Ministry continues the program and this time they are planning to revitalize 59 local languages. Unfortunately, thus far there has been no serious evaluation as to how effective and efficient the program has been to preserve Indonesian local languages. Yet, there is hope that the *Merdeka Belajar* program will successfully maintain the life of local languages in Indonesia.

3 Conclusion

Bhinneka Tunggal Ika is the legacy of Indonesian founding fathers that holds true for all the citizens. The motto means not only *unity in diversity* but also *diversity in unity*, which requires that all aspects of the nation life, including *bahasa Indonesia* as the national language and *bahasa daerah* ‘local languages’, live side by side in harmony. *Bahasa Indonesia* plays a pivotal role because it unites the nation and enables Indonesians, despite their different cultural backgrounds, to communicate and share. Yet, all local languages are as important, for they have made Indonesia *Indonesia* and their extinction means Indonesia’s losing its diverse nature. Therefore, it is urgent for both the government and the people of Indonesia to tirelessly preserve the local languages so as to maintain Indonesia’s diverse cultures. In this way, the spirit and teaching of *Bhinneka Tunggal Ika*, which values both unity and diversity, are maintained and celebrated.

References

1. I. Abdullah, "*Politik Bhinneka Tunggal Ika dalam Keragaman Budaya Indonesia*," *Jurnal Masyarakat dan Budaya*, vol. IV, no. 4, pp. 1-13 (2003)
2. C. Antweiler, "*Towards a Cosmopolitan Indonesia*," *Asian Journal of Social Science*, vol. 47, no. 3, pp. 340-363 (2019)
3. G. Roche, M. Hammine, J. F. C. Hernandez, and J. Kruk, "*The Politics of Fear and the Suppression of Indigenous Language Activism in Asia*," *State Crime Journal*, vol. 12, no. 1, pp. 29-50 (2023)
4. S. Musgrave, "*Language Shift and Language Maintenance in Indonesia*," *Language, Education and Nation-building*, P. Sercombe and R. Tupas, Eds., New York: Palgrave Macmillan (2014) [Online]. Available: users.monash.edu.au/~smusgrav/publication/LMLS_Indonesia_Musgrave.pdf
5. D. M. Eberhard, G. F. Simons, and C. D. Fennig, "*Indonesia*," *Ethnologue: Languages of the World*, Eds., 26th ed. Dallas, Texas: SIL International (2023) [Online]. Available: <https://www.ethnologue.com/country/ID/>
6. D. Butler, "*Peace and Harmony in the World based on Pancasila and Bhinneka Tunggal Ika*," *Jurnal Multikultural & Multireligius*, vol. 15, no. 2, pp. 33-40 (2016)
7. C. Logli, "*Bhinneka Tunggal Ika (unity in diversity): Nationalism, ethnicity, and religion in Indonesian higher education*," *Doctor of Philosophy in Education Dissertation*, The Graduate Division The University of Hawai'i at Mānoa (2015)
8. E. Wismiaty, *Makna Bhineka Tunggal Ika* [Online] Available: <https://ayoguruberbagi.kemdikbud.go.id/artikel/makna-bineka-tunggal-ika/>

9. R. Mustansyir, "*Bhinneka Tunggal Ika dalam Perspektif Filsafat Analitik*," *Jurnal Filsafat*, vol. 22, no. 1, pp. 46-58 (1995)
10. I. N. Pursika, "*Kajian Analitik terhadap Semboyan Bhinneka Tunggal Ika*," *Jurnal Pendidikan dan Pengajaran*, vol. 42, no. 1, pp. 15-20 (2009)
11. H. M. Salim, "*Bhinneka Tunggal Ika sebagai Perwujudan Ikatan Adat-Adat Masyarakat Adat Nusantara*," *Al-daulah*, vol. 6, no. 1, pp. 65-74, June (2017)
12. Turiman, "*Analisis Semiotika Hukum terhadap Lambang Negara Republik Indonesia*," *Jurnal Hukum dan Pembangunan*, vol. 43, no. 3, pp. 313-347 (2013)
13. I. W. Arka, "*Local Autonomy, Local Capacity Building and Support for Minority Languages: Field Experiences from Indonesia*," in *Documenting and Revitalizing Austronesian Languages*, D. V. Rau and M. Florey Eds. Honolulu: University of Hawai'i Press, ch. 5, pp. 66-92 (2007)
14. I. W. Arka, "*Maintaining Vera in Rongga: Struggles over Culture, Tradition, and Language in Modern Manggarai, Flores, Indonesia*," in *Endangered Languages of Austronesia*, M. Florey Ed. Oxford: Oxford University Press, ch. 5, pp. 90-109 (2010)
15. I. W. Arka, "*Language Management and Minority Language Maintenance in (Eastern) Indonesia: Strategic Issues*," *Language Documentation and Conservation*, vol. 7, pp. 74-105 (2013) [Online]. Available: <http://nflrc.hawaii.edu/lde/>; <http://hdl.handle.net/10125/4568>.
16. Y. Kurniasih, "*Gender, Class and Language Preference: A Case Study in Yogyakarta*." [Online]. Available: <http://www.als.asn.au/proceedings/als2005/kurniasih-gender.pdf>

17. A. Gunarwan, *"The Unstable State of the Indonesian-Javanese Bilingualism: Evidence from Language Use in the Home Domain,"* presented at the II Simposio Internacional Bilinguismo, Vigo (Galicia, Spain), 23-26 October (2002) [Online]. Available: ssl.webs.uvigo.es.
18. H. Purwoko, *"If Javanese is Endangered, How Should We Maintain It?,"* presented at the International Seminar Language Maintenance and Shift, Semarang, Indonesia (2011)
19. UNESCO. *"UN DESA Policy Brief No. 151: Why Indigenous Languages Matter: The International Decade on Indigenous Languages 2022-2032."* UNESCO. <https://idil2022-2032.org> (accessed 24 July, 2023).

The Music of *Dangdut Koplo* from North Coast of Java a Historical Study in Indonesia

*Endah Sri Hartatik*³⁷, *Tri Handayani*¹, *Ken Widayatwati*¹, *Suryani*¹

¹History Study Program, Faculty of Humanities. Universitas Diponegoro, Indonesia

Abstract. This study discusses the development of dangdut koplo music Pantura which shows the art that developed in the area, particularly with people's followers. Initially, the data were collected from sources in the form of dangdut koplo song videos, news in the mail news, printed sources, and interviewee history oral. Then, data were criticized and interpreted for the writing. Based on research conducted, they obtained information that Dangdut koplo Pantura was born after the reform era because of the counter against Dangdut property palace of the King and Queen of Dangdut in Indonesia. While poetry is considered more straightforward and strains of music songs, Dangdut tends to stomp more from tool-keeping and stomping drums. The Fans dangdut koplo songs. This significant part is a group class medium accompanied below by rocking Dangdut which is more vulgar and impressive fun. Fan the main dangdut koplo This is driver transport distance for buses, trucks that work for a drive away drowsiness moment do journey Far with simple verse form song broken heart, fall love, and others.

1 Introduction

³⁷ Corresponding author: artatikendah67@gmail.com

The North Coast of Java (Pantura), apart from entity physical birth to entity shaping culture and identity alone. One entity of the culture is "Dangdut Koplo Pantura." The study aims to write the narrative history of the development of "Dangdut Koplo Pantura" from appearance until the moment. The research used history to approach sociology with draft hegemony and *counter*-hegemony. The study explored that the dominant dangdut pattern, from Palembang, during the New Order era was dominated by elite singers such as Rhoma Irama, Elvi Sukaesih, and Rita Sugiarto. Then, their existence created the development of "Dangdut Koplo Pantura," which has snowballed since the reform era. The study will focus on the history of emergence, poetry and appearance, and consumers (connoisseurs) of the music type.

Art is a work born by humans with a touch of taste and beauty. Enjoying art, whatever its shape, will give connoisseurs a feeling of happiness. The artworks include sculpture, sound, painting, and others. The great scholar of Quraish Shihab said that art expresses spirit and culture, which are beautiful [1]. Neither does art relate to beauty, but art, especially music, can also be used as a resistance to the ruler, voicing no fasting, and so on. Poetry is made so that music artists can express themselves with sad or happy songs. Music is reality complex and universal social behavior in any ideas, ideas in thought people deeply influenced by the soul era. Therefore, the ideas and thoughts poured into poetry songs [2]. As a part of work art music, Dangdut is an expression of work art which is one of the identities of the Indonesian. Thus, it is proven with existing competitions and art festivals Dangdut in Indonesia and even now in Southeast Asia and Asia in one station television private in a manner routine.

As a part of culture, art always describes time and the surrounding environment. During the Renaissance in Europe, it depicted the freedom of people man from the shackles of religious dogma. Temporarily, the art that developed during

the Aufklärung era (17th century) was more dominant, described as superfluous art appearance, and was often called baroque. Art pattern Baroque this was imitated by Kesunan Surakarta during the time of Pakubuwono X, which in development his art has influenced culture Europe. Concerning "dangdut," the spirit of the times and the environment are also influential to the appearance of the music. At first, the music of this Lot was influenced by Indian and Malay culture; however, in development, it entered color art musky locals like Javanese and Sundanese.

This study is part of a dissertation Hartatik [3] about the behavior of truck and bus drivers. In addition, due to boredom and sleepiness on the journey, they listen to dynamic songs. Thus, they deliver goods and services safely. The situation of congested roads and dangerous terrain in the Pantura region demand driver to always have high stamina and a happy heart. In the guard situation, they play dangdut koplo music, which starts spreading after the reformation. Dangdut koplo Pantura tends to be more dynamic, which can chase away sleep and boredom when they journey far. The lyrics inclined witty and full of love that ran aground, sacrificed a beloved, miserable life, and became objects used. In addition, the lyric represents their life, and the rhythm and beat may increase their spirit.

Dangdut koplo is a counter-hegemony from the dangdut genre Rhoma Irama which is considered 'palace dangdut' owned by the Indonesian dangdut king Muzaka, (2000) [4]. The lyric tends to be more polite, and their element, da'wah, contains social reality with beautiful rhythm, calm, and serenity. Meanwhile, dangdut koplo tends to be more vulgar and straightforward than the rhymes. The fans of dangdut koplo's song are the fringes like drivers, laborers, and others. This makes the difference between dangdut koplo Pantura which is identical to suburban people. In the beginning, the music was only enjoyed by a few people because it was considered to have low value during the New Order era. However, the music strengthened along with the birth of the

Reform era. Even now, music Koplo Pantura has checked in at hotels and events organized by the elite group.

This condition proves that dangdut music is already beyond territorial boundaries and hierarchies in public because of connoisseurs from various social circles. This dangdut music experienced a boom in the 1970s in Indonesia, developed by the dangdut king H. Rhoma Rhythm with the Sonnet group. The mention of dangdut kings and queens shows that in this dangdut art, there is a power holder in the music industry due to their expertise in dangdut songs with a particular genre. At the end of the reformation era, a new genre emerged in current dangdut music known as dangdut koplo Pantura [5]. Dangdut koplo is highly different, with Dangdut belonging to the King and Queen of Dangdut. The music plays its specific features with more drumbeats, and keeping it hard and fast to be heard will raise adrenaline and sway/jig. The singers of koplo dangdut songs have distinctive features with vulgar appearances. This writing will study genealogy and dynamics from developing the dangdut koplo music genre in the Pantura region.

2 Result and Discussion

This research will be interesting for the development of human history in the North Coast region of Java, especially about music history, which is only conducted by a few historians. The phenomenon of dangdut koplo music has been carried out by researchers, but it is limited to song lyrics and feminism in dangdut koplo songs. Wiharyati et al.'s research [6] Studied that young and older people widely see dangdut koplo music as a favorite song in society. While Dwi Kurniasih [7] uses dangdut koplo song is only for preaching. Rahmad Setyo Jatmiko and Rian Darmariswara [8] he has researched the historical roots of dangdut koplo concerning the North Coast region. However, how finally dangdut koplo is related to the Pantura region and when it starts has never been conducted. The dangdut koplo music is a form of culture

that exists in society, so it is appropriate to carry out an inventory and documentation then the past does not become extinct.

The art of dangdut music is a form of expression developed in Indonesia as a part of acculturation. Malays, Arabs, and later Indians developed rapidly in the 1970s. Dangdut songs by Rhoma experienced a peak success with songs with spiritual and religious genres whose lyric glorifies the Name of the Lord, full da'wah, and a little contained about the lover. The Sonneta group can initiate the birth of female dangdut music stars like Elvie Sukaesih, Rita Sugiarto, and others. This era's lyrics and rhythm dangdut songs tended to be softer and serene. Even though Dangdut had a particular market share in this era and was considered music for the lower middle class.

In the theory of hegemony expressed by Gramsci, it is stated that this theory holds the view that the power of a class and its members over groups under their subordinates is by force and persuasion [9]. At first, Antonio Gramsci explained the difference between domination and hegemony. The domination of power is supported by physical violence, but the hegemony of power is carried out more subtly through ideological agreements. Hegemony is not a domination agreement using physical violence but is based on ideological political agreements. Even Raymon William stated that hegemony was channeled in two ways, namely ideologically and culturally, through values. The way hegemony was transmitted voluntarily from one dominant group to another without indoctrination [10]. In the case of Dangdut koplo Pantera, the hegemony that is meant is dangdut music that already exists in Indonesia, namely dangdut music developed by the dangdut music group Rhoma Irama which is the forerunner of its rapid development on Indonesian soil.

The superstar king of Dangdut, Rhoma Irama, is a talented artist. Besides making songs and singing, he also plays in films whose genre is also taken from some of the

songs he has made [11]. In each of his musical performances, apart from being able to gather masses in song lyrics, there are songs interspersed with sermons, so he is known as a preacher who uses music as his medium. The ability to gather masses can be proven by the arrival of dangdut music lovers in every performance with many spectators. In the film that was played, Rhoma, during his heyday, gathered an audience of 10 percent of the population in Indonesia, so the film producer PT Perfin made a significant profit. Connoisseurs of Rhoma's films and songs are not only in Indonesia but enjoyed by people in neighboring countries, Malaysia, Brunei Darussalam, Singapore, and southern Thailand [4]. The title of the king of Dangdut in Indonesia, which is attached to the figure of Rhoma Irama, originated from his young expertise in concocting pop, rock, Malay orchestral music, Arabic stringed music, and Indian music, which is packaged quite beautifully which is known as Dangdut today. His inauguration as a superstar was coupled with the founding of the legendary music group he fronted on December 11, 1970. After three years, the Sonnet music group earned the nickname Voice of Moslem with their characteristics in song lyrics, costumes, stage appearances, and more.

The greatness and echo of the Rhoma dangdut song is snowballing in the country's entertainment world by getting phenomenal singers Elfi Sukaesih, Rita Sugiyarto, and others as duet partners to the dangdut king. Solo singers were also present in the development of dangdut music, starting from Mansyur S, A Rafiq, Imam S Arifin, Megy Z, Fazal Dath, Cici Faramida, Kristina, and others. Even in dangdut music, it developed rapidly until the late 1990s with the Rhoma dangdut music genre. Changes in the dangdut music genre have undergone quite different changes since the emergence of Inul Daratista, who was considered to have brought a new dangdut music genre that did not agree with the Rhoma Irama music genre in the 2000s. This dangdut music genre was accompanied by the emergence of the dangdut rocking

phenomenon, which was considered horrendous with new characteristics from dangdut singers then. Idul Daratista is known as the owner of the rocking drill, Dewi Persik as the owner of the rocking saw, and Uut Permatasari with the rocking drill. The styles and rocking styles of the dangdut singers made the founders and legends of dangdut music nervous because the dangdut phenomenon with the rocking was considered to have damaged dangdut music that had developed before.

Presently, dangdut koplo Pantura is growing like a mushroom in the rainy season because the media used is relatively easy, fast, and cheap, such as Compact Disk, which is sold pirated and downloaded on YouTube. The Koplo dangdut performance is videoed and uploaded on social media, so it is easy to get if you want to enjoy it. The Pantera dangdut koplo singers are fronted by Via Vallen Nela Kharisma, Happy Asmara, and others with a music group that is identical to this area, namely the Palapa Malay Orchestra.

Another interesting issue to be discussed in the world of motorized vehicle drivers carrying passengers and goods is the music that is enjoyed during daily activities. For truck drivers transporting goods and inter-provincial bus drivers, most of the music accompanying them is dangdut music, known as Koplo Pantura dangdut music, with quite dynamic rhythms and lyrics containing simple sentences [12]. These jokes are easy and pleasant to enjoy as a companion on a trip. These poems, for them, sometimes reflect the life of the drivers, who, because of work, have to part with lovers, family, insinuations, invitations, and others. The poems in the pantura dangdut koplo include:

1. *Villains/satire*, as well as advice
The older the man, the better
He will never get tired of seducing his victims
Be careful you are close to him
Especially you who are still young

It's an essential male-female villain
The older, the more careful until they approached
Her sweet words were simply the poison of the world
Reff: The older the man, the better
Sweet words are poison to the world [13]

2. *The Second Wounded Heart / Broken Heart with a Lover*

Be strong again, and you are in the heart
But what happened? You hurt my second heart
Reff: It's your nature
There is no way you would change
Although a thousand apologies, I give
Millions of lies that you still keep
Why did you come back to add to the wound in the heart
I should carry a second heartache myself [14]

If analyzed from the perspective of the world of dangdut music, the poetry of the Pantura dangdut koplo song seems more vulgar in expressing a situation. It looks rough and not elegant, just like the music and poetry created by dangdut kings Rhoma Irama, Imam Nawawi, Fazal Dath, and others [15]. The song lyrics are unnecessary for bus and truck drivers who consume Dangdut koplo music. The most important thing is dispelling the drowsiness whacked by the beat and rhythm of the music, which is enjoyable to enjoy when traveling far or near [3].

3 Conclusion

The conclusion that can be drawn from this research is that the development of dangdut koplo music on the north coast of Java experienced an early development in the 2000s. This dangdut music genre has specific characteristics with more uncomplicated, straightforward, and easy to digest lyrics, with more stomping music than the sound of kampung and drums. Dangdut music connoisseurs are primarily from the lower middle class. The north coast of Java has become the location for the development of this music genre because it has the

characteristics of a coastal community that is more open and receptive compared to people who are geographically located in the interior. After all, they are very obedient to the existing standards. The open coastal communities are the prominent supporters and support this music, especially the drivers of large vehicles between cities and provinces in the form of buses and trucks. Dangdut Koplo music lovers feel comfortable and enjoy listening to it because it can dispel boredom and sleepiness when they travel long distances.

References

1. M. Quiraish Shihab, *Wawasan Al Qur'an: Tafsir Tematik atas Berbagai Persoalan Umat* (Mizan Pustaka, Bandung, 2007)
2. M. Yuliansyah, *Musik sebagai Media Perlawanan dan Kritik Sosial (Analisis Wacana Kritis Album Musik 32 Karya Pandji Praksono)*, (2015)
3. E. Sri Hartatik, *Dua Abad Jalan Raya Pantura, Sejak Era Kerajaan Mataram Islam Hingga Orde Baru* (Nurmahera, Yogyakarta 2018)
4. M. Muzakka, et al, *Sang Raja Dangdut Dalam Karya: Gaya, Estetika, Idiologi dan Politik* (Pelataran Sastra Kaliwungu, Kendal, 2022)
5. E. Sri Hartatik, *Masalah Sosial di Jalan Raya Pantura*, in Discussion Routine Alumnus of the History of the Gadjah Mada University Doctoral Program, 23 July 2021, Yogyakarta (2021)
6. T. Ratna Wiharyati, et al, *Aesthetic Response of Audiences Behavior of Dangdut Koplo Music Performance*, *Harmonia* 20, 2 (2020)
7. D. Kurniasih, *Dakwah Milenial Era Digital Analisis Linguistik Kognitif pada Lagu Dangdut Koplo Jaran Goyang*, *Al Balag*, (2021)
8. R. Setyo Jatmiko and R. Darmariswara, *Perkembangan Bahasa Anak Penggemar Musik Dangdut Koplo Berbahasa Jawa*, *Stilitika* 14, 2 (2021)

9. R. Simon, *Gagasan Politik Gramsci* (Pustaka Pelajar, Yogyakarta, 2004)
10. R. William, *Keywords: a Vocabulary of Culture and Society* (Harper Collins, London, 1976)
11. M. Muzakka, *Nilai-nilai Profetik dalam Dua Karya Lagu Rhoma Irama Kajian dalam Karya Lagu Aklak dan Virus Corona*, NUSA 15, 1 (2020)
12. Interview, Driver, (18 Juni 2005)
13. Various Artists, *Penjahat Wanita*, Youtube (21 April 2023)
14. Ageng Music Official, *Hati yang Luka*, (8 September 2022)
15. Interview, Cecep Rohendi (18 Juni 2015)

Cultural Dimensions in the Development of Decorative Carving Crafts in Jepara Regency

Sri Indrahti^{38*}, *Yuta Tri Waskita*,¹ *Khairana Zata Nugroho*¹

¹History Study Program, Faculty of Humanities. Diponegoro University, Indonesia

Abstract. This article describes the various culture that have given color to the development of decorative carving in Jepara Regency. Starting from the period of Islamic culture, to be precise as a decoration for the Mantingan mosque, Kartini's initiative to make carvings as souvenirs, colonial influence, the period of independence until the presence of foreign investors (1980-2010). Writing this article using primary data and secondary data. Primary data, including archives stored at the Jepara and Semarang National Narcotics Offices, the Jepara Trade and Industry Office regarding PMA and PMDN, as well as carving craft business units. Secondary data includes the monthly Gema Bumi Kartini magazine published by the Jepara Regency Government, journals, research results relevant to the Jepara carving industry during the writing period. The data will also be complemented by interviews with informants, policy makers and communities active in the carving craft sector.

³⁸ Corresponding author: indrahti@gmail.com

1 Introduction

Jepara is famously known for its wood carving, both in Indonesia and in other countries. Besides that, Jepara is also known as a city with historical value as an old maritime city and the city where one of the leaders of the Indonesian women's movement was born, namely R. A. Kartini [1]. With a strategic position in the field of shipping and trade, Jepara's has often been mentioned in historical sources by local historical accounts in the form of *babad* and travel notes compiled by foreign traders and travelers [2].

The art of carving, which is characteristic of the Jepara area, has been known by its people since the XVI century [2]. The decorative variety of Jepara carvings can be traced from the beginning of the existence of the Mantingan mosque, which was laden with carved motifs on its wall. The development of the art of carving itself can be traced back to the colonial period, with the role of R. A. Kartini as the proponent of the artisans and the establishment of carpentry school by the Dutch colonial government [3]. The development of the carving industry can be said to have entered a new phase around the 1980s, with the starting point from abroad orders, including Singapore. Since then, the variety of carving motifs has adapted to suited orders from abroad, so that there have been developments of new variety of designs according to buyers' orders with more minimalist style.

This resulted in a shift in the Jepara carving industry. At first, the artisans did not follow the market tastes, but in its development the artisans began to conform to market tastes, especially the international market. This conformity raised concerns about the fate of cultural values that are embodied in Jepara carving in the future. The main issues are then elaborated through these following questions. First, how is the development of the variety motifs of Jepara carving throughout time. Second, how do the carver artisans preserve the variety of traditional carving motifs at the present time.

Through the historical method, sources such as books published by the Regional Government of Jepara, various journal articles, and research reports are used and arranged in such a way as to produce a comprehensive historical narrative.

2 Results and Discussion

2.1 Variety of Carving in the Mantingan Mosque

Period

The people of Jepara have known the art of carving for a long time. Since the establishment of the Mantingan Mosque in 1559, a variety of ornate carvings have been found there. On the walls of the mosque there are carvings on white stone with ancient art patterns. The establishment of the Mantingan Mosque was initiated by Queen Kalinyamat, related to her desire to worship. Her *patih*, Chi Hui Gwan, who was skilled at carving was given another name, Sungging Badar Duwung. At first, stones were used as carving media, but slowly it was replaced with wood. This change may be caused by the changes in the function of carving, which is not only used for decoration in places of worship [1].

From this folklore, it can be concluded that the carving skills possessed by the people of Jepara were passed down by a figure who has several names, such as Chi Wie Gwan, Patih Badar Duwung, and Prabangkara. It is possible that all three names refer to one person. It can be concluded that the carving skills possessed by the Jepara people have developed for generations [2]. Starting from the function of decoration in places of worship such as those found in the Mantingan Mosque, carving skills began to be widely recognized by the people of Jepara. At first the existing decorative patterns were leaves, lotus flowers, rock hills, landscapes, lines, and compositions of birds.

In Islamic teachings at that time, it was forbidden to make

statues or make carvings in the form of living things. To avoid it, the artisans tried to disguise it by creating images of living things with intertwined lines and leaves motifs. Through these ornaments, the art of carving is still perceived as living (things) decoration. This can be seen in the wall decorations at the Mantingan mosque which consist of plant motifs, and there are also elephant motifs and scenes from the Ramayana behind them [4]. Attempts to disguise the ornaments of living things into lines and leaves made by the artisans in its development have become a feature that is unique to the art of Jepara carving.

2.2 Variety of Carving in the Colonial Era

Jebara carving craft continued to develop in the colonial era, which was mainly continued by R. A. Kartini, a daughter of the Jebara Regent. Kartini, who knew that the wages and work of the artisans was inadequate then tried to find a way out in the form of coordinating the artisans and helping with marketing by allowing the artisans to work around the district yard so that Kartini would be more easily involved in it [5]. Kartini also ordered some of the produced carvings to be used as souvenirs for her guests from outside Jebara, including overseas [1]. There is a tendency among artisans to try to maintain the image motifs that developed during the time of Kartini and her family because these motifs are considered to be the hallmark of Jebara handicrafts.

The endeavors to develop the carving art were also done by the Dutch colonial government, which held courses focused on making furniture (*meubelmaken*) and woodcarving (*houtsnijwerk*) in Jebara in early July 1929 [6]. During its development, the course underwent name changes, as follows: *Openbare Ambachtsschool* (1929-1931), *Ambachtsschool Voor Inlanders* (1931-1932), and *Ambachtsleergang* (1932-1942) [3]. Initially, the carving motifs that became the focus of the research in the courses were based on various motifs found in temple buildings, and aside from carved decorations, there were also relief motifs. Over time, Jebara carving also displays various kinds of living things such as humans and animals, which are combined with floral motifs. These carving motifs generally depict serial wayang stories, temple reliefs, stories of life in the palace, and etceteras [8].

The establishment of the course initiated by the Dutch colonial government was then followed by the establishment of a Regional Company in 1932 which involved the regents of Jebara and Rembang. The regional company named Jebara's *Houtsnijwerk en Meubelmaker* (JMH) was then used to accommodate *Ambachtsschool* graduates [3]. The

establishment of this carpentry school showed that the Dutch colonial government paid attention to the carving craft industry in Jepara. Through formal education established at that time, the artisans were expected to be able to explore existing motives and develop them. The Regional Company was established as a forum for realizing the ideas of skilled workers and developing the carving craft industry [8].

2.3 Variety of Carving through Formal Education

During the independence period, there was an Indonesianization of the names of various agencies and institutions, including the name of schools. The carpentry school which had existed since the colonial period was then renamed as *Sekolah Pertukangan* (1945-1950), then became *Sekolah Teknik Pertama* (1950-1955), and *Sekolah Teknik Negeri 3* (1955) which is the name that is still used today. At this school there is a carving decoration department, with the curriculum being taught covering furniture construction as well as carving motifs from Indonesian ornaments. In fact, some artisans imitate the carving motifs that are taught at school, but some other craftsmen develop carving motifs according to consumer orders [3].

Even in its development to further empower the carving craft, in 1963 and 1964, the Head of the Level I Regional Cooperative Office of Central Java established *Koperasi Industri Pertukangan Kayu* in Panggang Jepara, *Koperasi Pertukangan Kayu "Sido Dadi"*, based in Sukodono Village, Jepara, [9] and *Koperasi Perindustrian Pertukangan Kayu Suka Damai* based in Mantingan, Jepara [10]. Another cooperative whose members are carved furniture entrepreneurs and artisans is *Koperasi Mebel Ukir Tahunan Jaya*, which was established in 1969. This cooperative is a legal entity and has 174 members, who generally reside in Tahunan [2]. At the Annual Members' Meeting (*Rapat Anggota Tahunan*; RAT) held in 1994, it was reported that the cooperative had business assets in the

field of sawmills with two units of saws belonging to themselves, then there was an addition of 1 unit of saws which was in collaboration with *Pusat Koperasi Unit Desa Semarang* [11].

2.4 Variety of Carving in International Market

In connection with the export tax, efforts also have been made to support its elimination through the visit of the Minister of Industry and Trade (Perindag) in Jepara in August 1999 [12]. The request was granted and the Regional Government of Jepara then sent an official letter requesting confirmation from the Minister of Industry and Trade and submitting an application for providing credit assistance for simple machines for small craftsmen as promised so that all existing orders in the carving industry could be completed on time and produce good quality according to the customer's wishes, considering that time and quality standards were a serious obstacle for artisans and exporters. The next proposal concerns the availability of complementary raw materials which are difficult to fulfill and are in accordance with market mechanisms [1].

This happened because the Jepara craftsmen were not fully able to fulfill the expected number of orders due to the rather strict requirements due to the standards and quality set, indicating that local artisans were not ready to enter the international market with various accompanying rules, especially regarding production quality [13]. Around 1996, sales of Jepara furniture products were discovered in the United States, and the marketing said that the furniture was a dream that became a beautiful reality. Crafted by local artisans, each hardwood has unique knot characteristics, and the wood varies in texture and no two cuts are the same. The sales promotion is strictly for the holidays which means interest free and payment is made within 90 days of ordering before November 11, 1996. The promo is found in sales stores in the United States. Items offered include: Jepara

King Bed, dresser or dresser, mirror, cabinet for underwear, chest of drawers, and bench storage [14].

Throughout the 1980-2000 period, the marketing of the carving industry has entered the international market through orders and foreign investors who are active in Jepara. This can be seen not only in the orders that come in, but also in some foreigners who carry out business activities in Jepara. This condition raises concerns among local Jepara entrepreneurs, especially since the presence of these foreign entrepreneurs does not yet have a permit. Usually those who come from England, Taiwan, France and New Zealand run their business by coming to the villages of the center of carving craftsmen, then buying semi-finished materials and then processing them into finished goods and selling them domestically and abroad through courier services [15].

2.5 Efforts to Preserve Carving Variety in Other Media

The manufacture of furniture adapted to the tastes of the international market has forced Jepara carving to conform the styles to the tastes of the international market. In order to maintain its sustainability, many of Jepara's traditional carving motifs have begun to switch media. Commonly used media include batik and architecture, especially in mosques. Batik motifs inspired by Jepara's carved motifs are expected to increase the productivity of artisans by using a variety of Jepara's carved motifs which are already well-known for their popularity [16]. This can be seen in the carved niche motifs which are accompanied by several leaves that expand like fans used in official clothing in Jepara [17]. In the field of architecture, one form of implementation of Jepara's decorative carving motifs can also be found in the Baitul Makmur Great Mosque. Various carved decorative motifs also decorate the entrance gate of the mosque and the foyer of the mosque. Not only mosques, the existing motifs and decorations also often adorned *gebyok*, *joglo* houses, and roof

tiles using Jepara carving motifs [18]. The transfer of the media is expected to preserve the decorative motifs of Jepara carving.

3 Conclusion

The carving industry, which grew and developed in harmony with the local cultural values of the Jepara people, and became the identity of the city of Jepara, experienced rapid development in response to international market demand in the 1980s. The development of the existing decoration began with the decoration of the Mantingan mosque, then progressed as a souvenir during Kartini's time, and became popular in the international market; which created demand for motifs according to the needs of the customer. During these various development processes, Jepara's local values remain the most important part which is always strived to be preserved in this carving craft with wood media and even penetrates into cloth media with Jepara batik and decorating public facilities buildings.

This article is funded by 2023 Dipa fund Faculty of Humanities Diponegoro University.

References

1. Badan Perencanaan Pembangunan Daerah Pemerintah Kabupaten Jepara dan Lembaga Penelitian Universitas Diponegoro, *Penggalian Nilai-nilai Budaya Lokal untuk Meningkatkan Daya Saing Industri Kerajinan Ukir dalam Era Globalisasi* (Jepara, Pemerintah Kabupaten Jepara, 2005).
2. Panitia Penyusun Hari Jadi Jepara, *Sejarah dan Hari Jadi Jepara* (Jepara, Pemerintah Kabupaten Daerah Tingkat II Jepara, 1988).
3. Pemerintah Kabupaten Daerah Tingkat II, *Risalah dan Kumpulan Data Tentang Perkembangan Seni Ukir Jepara* (Jepara, Pemerintah Kabupaten Daerah Tingkat II, 1979).

4. Tim Jurusan Sejarah Undip, *Inventarisasi dan Deskripsi Peninggalan Sejarah di Kabupaten Dati II Jepara* (Semarang, Fakultas Sastra Undip, 1992).
5. Kartini, *Habis Gelap Terbitlah Terang* (Jakarta, Balai Pustaka, 2021).
6. De Ambachtsschool. Mededeelingen uit het jaarverslag. – De nieuwe cursus. – Rondegang door de inrichting (De Locomotief, 14 Juni 1929).
7. Meubelmaken en houstnijden te Japara (Soerabaiasch-Handelsblad, 11 Juni 1929).
8. A. D. Karmadi, M. S. Kartadarmadja, *Sejarah Perkembangan Seni Ukir di Jepara* (Jakarta: Departemen Pendidikan dan Kebudayaan, 1985).
9. Akta Pendirian Koperasi Pertukangan Kayu Sido Dadi, 12 Juli 1964 (Dinas Arsip dan Perpustakaan Jawa Tengah).
10. Akta Pendirian Koperasi Perindustrian Pertukangan Kayu Suka Damai, 10 Juli 1964 (Dinas Arsip dan Perpustakaan Jawa Tengah).
11. Rapat Anggota Tahunan Koperasi Kerajinan Mebel Ukir Jepara (1994).
12. H. P., “Profesionalitas Management Nyawa Perusahaan Mebel”, *Gelora Bumi Kartini*, Agustus 1999.
13. Pesan 500 Daun-pintu Berukir eks-Jepara Setiap Bulan. 12 (*Kompas*, 27 Agustus 1980).
14. Of course you'll sleep well. This is the furniture of your dreams. 218 (*Chicago Tribune Sun*, Nov. 3, 1996).
15. Munculnya Pengusaha Asing Resahkan Perajin Ukir Jepara. 9 (*Kompas*, 17 Januari 1989).
16. U. N. Ismia, M. F. Na'am, A. P. Nazwan, Penciptaan Motif Batik Sumber Ide dari Ornamen Masjid dan Makan Mantingan, *Fashion and Fashion Education Journal*, 10, 1 (2021).
17. A. Setiawan, A. M. Sulaiman, Pengembangan Desain Motif Ukir untuk Aktualisasi Identitas Jepara sebagai Kota Ukir, *Andharupa*, 3, 1 (2017).

18. Muhajirin, Estetic Expressions of Jepara Carving in Efforts to Deal with the Market Demands, *CORAK Jurnal Seni Kriya*, 8, 1 (2018).

Culture in the Pacific and Seamus Heaney's Poetry

*Ariya Jati*³⁹

English Literature Study Program, Faculty of Humanities. Diponegoro University, Indonesia

Abstract. This article attempts to seek resemblance between culture in the Pacific and Seamus Heaney's poetry. His poetry has defined him culturally. This article intends to envisage how the culture can be identified throughout his poetry. This article applies an archival research method, and it adopts Antony Hooper's view on the culture. The method traces Heaney's poetic life, and the analysis results in building individual characteristics for the cultural complex. This article mentions Heaney's religion, education, and profession, and it shows that the poet's characteristics exceed nationalities.

³⁹ Corresponding author: ariya.jati@live.undip.ac.id.

1 Introduction

There is some sort of resemblance between culture in the Pacific and the poetry of Seamus Heaney. In the Oceania culture is stated as legitimate as civil liberties, of which structure becomes central to the politics in each of the countries. When legitimation is given to Seamus Heaney's poetry, his poetry can structurally be cultural; the poetry may literarily resemble the politics in the countries. That is to say, the poetry may bear resemblance of the culture.

Again, most Pacific countries have constitutions which assert national legitimacy in terms of their distinctive culture and traditions, and these are given at least as much attention as universal notions of democracy and individual rights. In these ways, culture in one form or another is right at the heart of national economic and political life [1].

The possible similarities between the culture and poetry initiate the writer's effort to envisage the resemblance.

The writer's effort starts off with his thought which states that a work of poetry is that of culture. Culture has transformed historically, encompassing individuals and societies time after time. Individual transformation culturally involves awareness, reality, and sign which are deemed to contravene oppressions. Social transformation culturally involves multiculturalism which deems for equivalence. The transformations affirm that defining culture has never been simple.

The meaning of culture went to another historical transformation, becoming a self-conscious, objectified reality, a universally valorised marker of difference which could be used in good effects in struggle against colonial and other political oppressions and which directly reflected the ways in which multiculturalism in the industrial world used culture to refer to diverse collective social identities engaged in struggles for social equality. The background to this historical transformation of the meaning of culture is complex [2].

In this article, the writer makes his effort to explicate the definition of culture in order to enhance the resemblance. How culture is defined is expected to set a light on the description of the resemblance through the historical transformations. Accordingly, this article seeks to see the self-consciousness, objectified reality, and marker of difference through Heaney's poetry. This article is in search of the effects of his poetry fighting oppressions. Also, this article seeks to see multiculturalism in the industrial world through Heaney's poetry. This article is in search of the social identities striving for social equality in his poetry.

The writer believes that the historical transformation in how culture is supposed to mean remains unfinished yet. The transformation has already been, and it will still be in and around culture along the course of time. With regard to Heaney's poetry, the writer found that the transformation has not stopped yet, either.

Seamus Heaney's death at the age of 74 is both shocking and premature. No part of his poetry seemed finished; no aspect of his work looked to be over [3].

It is notable that how culture should mean transforms similarly to how Heaney's poetry should. Referring to the situation, the writer considers that the description of the resemblance is worth discussion.

This article discusses the resemblance of Heaney's poetry to the culture. The discussion was ignited by the writer's query for the resemblance, and it is intended to describe the resemblance literarily. The writer applies an archival study.

There are two articles, both called 'Historical Research', in collections addressed to social work students and researchers, for example. In both pieces, students of social policy are told about the purpose of history and its importance: that there was a past and that it was important for the phenomenon under their scrutiny; they are told that they can find traces of that past (and very correctly, about the fragmentary, incomplete nature of those traces) in various

kinds of repositories and archives. They must go to them with a series of questions, and there they must collect information, by either note-taking, transcription or photocopying. Then they must analyse [4].

The writer chose to do the archival study because he thinks the study will describe the resemblance most relevantly. The relevance of his study to the description falls into two aspects. First, his study belongs with social policy: mimetically Heaney's poetry resides in society; and, it will discuss the historical transformation socially. Latter, his study is connected to history: chronologically it puts Heaney's past life under its description; and it will discuss historical transformation individually. Both aspects of the resemblance between culture in the Pacific and Seamus Heaney's poetry were collected from the archives about the culture and the poetry.

2 Result and Discussion

The writer took notes on Seamus Heaney's past out of the archives, which are majorly journal articles written by the poet's biographers. The writer intends to get information about the historical transformations in order to describe the resemblance between the Oceanian culture and Heaney's poetry. Then, the writer would like to share the information in this article. To begin with, the writer notes that Heaney's poetry has been celebrated across nations.

Seamus Heaney will be immensely missed. In Ireland he anchored a public witness to the life of poetry. Outside Ireland he was widely read and cherished. As well as being the poet that he was, he was also the keeper of a poetic conversation that was rich, challenging and generous [5].

It is obvious that Heaney's poetry has been extensively recognized, both inside and outside Ireland. The late poet will be well remembered because of his poetry. There is another reminiscence of the poet.

A friend throughout the poet's years in Boston, Tom Sleight confessed in a recent article that he had yet to come to terms with the idea of Seamus Heaney as no longer among the living, imagining him instead as "hovering just out of sight on the borders of vision". This is probably not an uncommon reaction amongst the poet's countless admirers throughout the world for whom he continues to be a vital presence [6].

The confession reads Heaney has been admired solemnly: the poet is no longer alive, but his poetry will still be. Again, the following remark reminds Heaney's readers of his poetic legacy.

Seamus Heaney's funeral in Dublin was televised live, marking an event that occupied the front page in Ireland for several days. In his eulogy of the poet, Paul Muldoon told the story of being asked at Customs, on his arrival for the funeral, what he did for a living; when he replied that he taught poetry, the Customs officer said, "You must be devastated." No need to say why: the loss of the poet was felt everywhere. He had visited schools and given readings in almost every corner of the country, often for nothing; thousands of people had seen him on television, or had read of the Nobel Prize. The bleak fact that there would be no next volume of his poetry was a grief to his readers, but even those who knew his work best were mourning the man as much as the poet [7].

It can be inferred from the last homage how Heaney had thoroughly served himself to poetry of the nation. The writer would cordially share the feeling of the poet passing away, leaving lamentation behind his readers. Last but not least, Heaney's poetry exceeds nationalities: his poetry has grown vaster than a regional nation.

In ways that are only just now beginning to be realized, the best writers from Philip Hobsbaum's Belfast Group (1963-66), such as Seamus Heaney, Michael Longley, Stewart Parker, and Bernard MacLaverty, have articulated a regional literature that interacted fruitfully with regional literatures all over the British and Irish archipelago, including Scottish,

Welsh, and regional English, and with regional writers from America, such as Robert Frost. The literary devolution that comprises the largely untold story of twentieth-century "English" literature suggests the viability of regionalism generally and a decline in the dominance of London-centered literature. The imaginative efforts of a series of Northern Irish writers beginning in the early twentieth century have led to the establishment of a regional, bicultural, and finally trans-cultural literature that has devolved aesthetically, albeit as a special case, from British and Irish literature [8].

It is deducible that Heaney's poetry has become integral as English, Irish, and American literature. His poetry seems to have surpassed borders of the nations, and it is no wonder, then, how Seamus Heaney has claimed the rights as a distinguished figure in world literature.

In addition to the depth of the reminiscence of Heaney, the writer notes that the poet has his own poetic style. First, Heaney's poetry is acknowledged for its (de)familiarisation.

It is possible to detect within Seamus Heaney's poetry recurring patterns of alternating familiarisation' and 'estrangement'. By poems of familiarisation I mean ones in which he strives towards an accurate portrayal of the places, events or individuals that his poems 'st[an]d in for', overcoming 'otherness' with a diligent scrutiny. Cycles of estrangement invariably follow those of familiarisation, as Heaney seeks to recapture something of the 'outsider's' perspective in order to revitalise the poetic energy that familiarity saps from the world around him [9].

It can be seen that the recurring patterns of familiarisation and estrangement have become Heaney's poetic style. The writer finds dynamics in the recurring patterns, and he is ascertained that the dynamics in Heaney's poetry is closely akin to that in the culture. Culture in the Pacific has transformed in history, and Seamus Heaney's poetry, correspondingly, has altered in style.

Later, Heaney is acknowledged for the persona in his poetry. The deployment of the first-person singular pronoun may refer not only to a human being, but it may also refer to other living things.

In Seamus Heaney's poetry the "I", rather than representing the poet, is only one of the constituents of the subject. The subject is a textual entity not to be confused with either the poet or the speaker. Although the three concepts are closely related and sometimes overlap, the subject, omnipresent and similar to a person, is yet not an ontological individual, not the poet, but a plural creature, an entity that is represented through language [10].

The personal pronoun in Heaney's poetry does not necessarily designate the poet speaking as himself in each of his poems. The pronoun, moreover, may designate alteration between singularity and plurality.

Besides the poetic style, the writer could note that Heaney's poetry has made a strong connection for the poet with politics in Ireland. With regard to the connection, the writer could note that, first of all, Heaney's poetic and politic aspiration were affiliated to his religiosity.

By associating social and religious counterweighting with a potential counterpart, he clearly affirms the relationship between the political, religious, and textual. Northern Ireland is a country where politics is based, more than most places, on religious affiliation [11].

Heaney's affirmation on how politics is based on religious affiliation is deemed to have transformed historically. The affirmation overtly associates Heaney's poetry with culture in Ireland, and perhaps with that in the Pacific. The writer could notice that for Heaney politic career never became his intention.

The writer, later on, could read through that Heaney found his pride and joy in poetry and the teaching of poetry. Heaney seems to mean to pursue his career with poems, teaching his

various pupils how to enjoy reading the poems rather than accepting the honour of the acclaimed academic title.

In June 1989, *The Irish Times* carried a front-page story heralding the likely election of Seamus Heaney as Professor of Poetry at Oxford. The poet himself, the paper reported, was noncommittal on the eve of today's vote. "I'm a teacher," he told *The Irish Time*, "My professional life has been about teaching and the pleasure I have got from opening poems to people" Ostensibly, Heaney's remark seeks to displace attention from the question at hand: he is modestly and tactfully distancing himself from the political freight which others were loading on to that elevated, English professorial chair [12].

The newspaper reported that Heaney kept himself a distance from the university promotion. He even said that he chose to teach poems to general readership than particular one. The promising pretentious career with the university would not seem to bother him at all.

Last but not least, the writer could note that humanity becomes integral in the politics of his poetry.

I didn't know Seamus well, though he felt he knew me well enough to "recommend the poet and the poems" when I applied for a fellowship to complete a second book. A man without airs or snobbishness, he shaped those who read him into more inclusive reader. For those wary of mixing politics with poetry, his poems were as political as they were humane. For those skeptical of the canon, alert to those whose stories were left out, he translated *Beowulf*, finding in the Old English word meaning "to suffer" his aunt's phrase "to thole," disarming the "Irish/English duality, the Celtic/Saxon antithesis." In his signature poem "Digging," the pen begins as a sword and ends as a ploughshare. His life and writing were a piece [13].

The biographer of Heaney admitted that the poet kept himself among his readers. No matter how knowledgeable Heaney was when he wrote his poems, he would become a

peasant when he got along with his folks. For Heaney, the readers are like his poetry: they are inseparable. The writer believes that this inclusiveness denotes humanity in Heaney's poetry.

Following the relation between Heaney's poetry and his politics, the writer could note a suggestion to study Heaney's poetry to encounter border lessness in academic institutions.

The time seems ripe for such questions, in part because of the extraordinary outpouring of worldwide public and academic interest in Heaney at the time of his death, and in part because the words 'globe', 'global', and 'globalization' seem everywhere in higher education today, with academic institutions working to 'globalize' themselves and enhance the 'global' aspects of their curricula. At the same time that such questions should be broached, there is a risk and possibly even a violence in putting together the nuances of Heaney's poetry with such a large and bland abstraction as the word 'global'. Global studies emerged primarily in the social sciences, and so it often fits poorly with the qualitative reflections of the humanities. We should bring a word like 'global' into contact with poems like Heaney's only if we're willing to see how the poems test, challenge, and revise assumptions about it - and only if it enhances rather than damages attention to the poetry as poetry, its language, technique and self-reflection [14].

Heaney's poetry is worth studying in higher education. His poetry deserves studies on the poet's expressions, skills, and values. These qualities of the poet uphold humanity, which is relevant to this present situation of the world. Humanity has become essential in the historical transformation in cultures worldwide.

3 Conclusion

In the writer's opinion, the resemblance between the culture in the Pacific and Seamus Heaney's poetry can be a literary verisimilitude. The culture has transformed historically, incorporating the individual and social

transformation, and so has Heaney's poetry. In the course of history, Heaney will be remembered as the poet for himself solely, but also for Ireland as well as the world globally. The memoir of Heaney designates his celebrity with the legacy of poetry inside and outside Ireland. Heaney's poetry will be accredited by his readers for his use of (de)familiarisation and the special "I". Besides being connected to poetry, Heaney was often recorded to be connected to politics. Religiosity became Heaney's affiliation for his poetic and politic aspiration. Yet, politics itself was Heaney's unintended pursuit. Heaney would rather teach poetry worldwide than follow a politic career. The politics in which Heaney was involved with resides in the humane of his poetry. Heaney endeavours humanity through his poetry, and the writer is convinced that studies on Heaney's poetry at universities will naturally reveal how his poetry worths for humanity. Being human is fundamental to the culture in the Pacific and other oceanic nations. In all, Seamus Heaney's poetry is mimetic to the culture in the Pacific.

References

1. Antony Hooper. *Culture and Sustainable Development in the Pacific*. Adelaide: Asia Pacific Press (2005)
2. Antony Hooper. *Culture and Sustainable Development in the Pacific*. Adelaide: Asia Pacific Press (2005)
3. Eavan Boland. "Seamus Heaney, 1939-2013". *The Poetry Ireland Review*. 111. *Jstor*. (2013, December)
4. Gabriella Griffin. *Research Methods for English Studies*, Edinburgh: Edinburgh University Press (2014)
5. Eavan Bolan. "Seamus Heaney, 1939-2013". *The Poetry Ireland Review*. 111. *Jstor*. (2013, December).
6. Michael Parker. "Commemorating Seamus Heaney: Editor's Notes". *Hungarian Journal of English and American Studies*. 21. (2015, Fall).

7. Helen Vendler. "Remembering Seamus Heaney". *Hungarian Journal of English and American Studies*. 21. (2015, Fall).
8. Richard Rankin Russell. "Seamus Heaney's Regionalism". *Twentieth Century Literature*. 54. (2008, Spring).
9. Joanna Cowper. "'The Places I Go Back To': Familiarisation and Estrangement in Seamus Heaney's Later Poetry". *Irish Literature Since 1999*. Manchester. (2009).
10. M. Reza Ghorbanian. "Subjectivity as Alterity in Seamus Heaney's Poetry". *Mosaic: An Interdisciplinary Critical Journal*. 49. (2016, June).
11. Duc Dau. "Seamus Heaney's Religious Redress". *Literature and Theology*. 1. (2003, March).
12. Rosie Lavan. "Explorations: Seamus Heaney and Education". *The Irish Review*. 49. (2015, Winter-Spring).
13. Joyce Peseroff. "Remembering Seamus Heaney". *Ploughshares*. 39. (2013, Winter).
14. Jahan Ramazani. "Seamus Heaney's Globe". *The Irish Review*. 50. (2015, Winter-Spring).

I Must Obey The Father's Law: The Imaginary and The Symbolic Order in the Legend of Teluk Awur

Herpin Nopiandi Khurosan¹, Muhammad Faalih²

^{1), 2)} Indonesian Literature Study Program, Faculty of Humanities, Universitas Diponegoro, Semarang, Indonesia

Abstract. The aim of the article is to address how the narrative structure of The Legend of Teluk Awur was constructed by primordial-individual self-structures. This article study focuses on how the narrative construction of The Legend of Teluk Awur is constructed, and how the self-construction in the form of the imaginary and the symbolic order of the legend is manifested. The data collection uses interviews with prominent residents of Teluk Awur Village about the narrative structure of the legend. The finding indicates that the narrative structure of The Legend of Teluk Awur represents an axis of desires of its character. That can be evident that the narrative structure of The Legend of Teluk Awur was constructed by the primordial-individual self-structure in the form of the imaginary and the symbolic order.

Corresponding author: author@email.org

1 Introduction

Tahunan is one of the sub-districts in Jepara Regency. In Tahunan there are several folklores that have not been studied by many researchers. Among the various folklore is the legend of Teluk Awur. Teluk Awur itself is a legend of the origin of a village located on the north coast of Jepara. So far there is only one previous study of the legend of Teluk Awur. The research entitled Folklore Tourism in Jepara was conducted by Harsono who discussed in general the potential of folklore in Jepara to increase tourism interest. The standpoint of Harsono's research is only to mention that the legend of Teluk Awur is one of Jepara's potential folklores, not within the framework of studying specifically.

Based on the absence of research on the legend of Teluk Awur in particular, this paper will examine it. The study of the legend of Teluk Awur was carried out in two stages. The first is the transcription of the narrative structure of the legend of Teluk Awur. In order to perform narrative transcription [1], it is necessary to collect data from the original informants of Teluk Awur. This research used a village secretary and two community leaders in Teluk Awur as informants: Teluk Awur Village Secretary, Kamituo of Teluk Awur, and Well-respected Ulama of Teluk Awur. For that we use the Interview and manual transcription to obtain narrative data from Teluk Awur Legend [2].

After being transcribed, the data is presented in the Greimas [3,4] actential narrative structure model to serve as a basis for discussion. As for the discussion, this research uses Jacques Lacan's psychoanalytic theory [5-7] related to psychic function matrix: the imaginary order and the symbolic order.

2 Result and Discussion

Transcription of the Legend of Teluk Awur

In a village there lived a husband and wife named Syeikh Jondang and Rara Kemuning. Syeikh Jondang is a preacher of Islam who makes a living as a farmer. When working on the farm, Syeikh Jondang was often distracted because he missed his wife at home. He often comes home before his work is done.

To cure homesickness while working, Syeikh Jondang made a painting of Rara Kemuning to take to the fields. This is enough to make him focus on work.

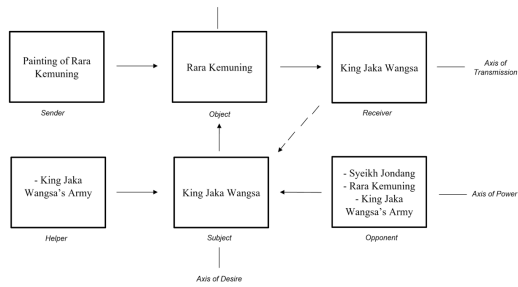
One day Rara Kemuning's painting was blown away by the wind and flew far away to the residence of King Jaka Wangsa. Jaka Wangsa was interested in the figure in the painting and ordered his soldiers to find and bring the woman to his palace to be his wife.

Rara Kemuning can be brought to the palace of King Jaka Wangsa and Syeikh Jondang realizes that his wife is not at home. Sometime later, Syeikh Jondang received news that his wife had been taken to Jaka Wangsa's palace. He plotted to sneak into the Palace disguised as a kentrung busker.

Arriving at the palace, Syeikh Jondang was able to meet and plan a strategy to bring Rara Kemuning home from the palace. Rara Kuning gave a condition to Jaka Wangsa, if he wanted to marry her, Jaka Wangsa must wear fisherman's clothing and look for Shell that can dance.

King Jaka Wangsa complied with Rara Kemuning's wish; he went to sea wearing fisherman's clothes without anyone accompanying him. The Royal clothes left by Jaka Wangsa were worn by Syeikh Jondang. With this royal dress, Syeikh Jondang outwitted the soldiers and ordered them to catch a spy disguised as a fisherman (Jaka Wangsa) who would destroy the kingdom.

During the arrest attempt, there was a fierce fight between Jaka Wangsa and the soldiers. Jaka Wangsa was successfully conquered. Before he died, he said, "I am your king, I say *teluk* (surrender) but you are still *ngawur* (mistaken).



The Imaginary Order in Teluk Awur Folklore

The table shows that Raja Jaka Wangsa is a “subject” in Teluk Awur folklore who wants to get Rara Kemuning as his wife. In other words, Rara Kemuning became the “object” of King Jaka Wangsa's desire. King Jaka Wangsa's desire arose because he was triggered by a “sender” which was manifested in the beautiful Rara Kemuning painting. King Jaka Wangsa's desire triggered the “helper”, King Jaka Wangsa's Army to find and bring the object of desire to Jaka Wangsa's palace. But then this desire was interrupted by an “opponent” in the axis of power who consolidated directly (Syeikh Jondang - Rara Kemuning) and indirectly (King Jaka Wangsa's Army) which resulted in the killing of King Jaka Wangsa.

Jaka Wangsa's desire for Rara Kemuning is a form of the imaginary order. The imaginary order itself refers to a concept that corresponds to the mirror stage and marks the shift of the subject from primordial need to what Lacan calls “demand”. Jaka Wangsa becomes a subject who lacks and needs fulfillment. This fulfillment manifested as Rara Kemuning. Needs are met, requirements are not by definition. In other words, Jaka Wangsa are already moving into the void that, for Lacan, defines the human subject. Like a child realizes that his body is cut off from the world and from his mother, he begins to be disturbed by the feeling of something missing. Jaka Wangsa's demand, therefore, is to make the other a part of himself, as in the child's now-lost natural state (newborn months). But Jaka Wansa's demand is almost impossible to

realize and functions. He knows that he want something that forbidden agant the law. He knew that he wanted something against the law.

The Symbolic Order in Teluk Awur Folklore

The imaginary is about equations and identifications, while the symbolic is about narrative and language. To see the symbolic order in Teluk Awur folklore, it is necessary to observe carefully the narrative symptom. The narrative symptom, refer to Jamesonian narrative [8], can be seen from the movement of Jaka Wangsa's desire which is obstructed by the marital status of Rara Kemuning who is already married. This situation is the same as the phase when the child begins to enter the language. As children work on their language and accept the rules and obligations of society, they will be able to relate to others. According to Lacan, acceptance of linguistic rules equates to an Oedipus complex [9]. Symbolism is possible because you accept the name of the Father, the laws and limitations that govern both your desires and the rules of communication.

Jaka Wangsa sees the condition of Rara Kemuning, who is already married, as language (law) which limits and disciplines the subject. Even though Jaka Wangsa is a king, and he has absolute power, unconsciously he is subject to a father's symbolic function mechanism which embodies the social law that applies in the environment where King Jaka Wangsa lives. By realizing Rara Kemuning's marital status as the father's law, Raja Jaka Wangsa entered the alliance of other people. Symbolically its binding the Raja Jaka Wangsa in a certain action through language. Because for Lacan, the pre-eminence of human behavior lies primarily in the existence of a symbolic world: laws and contracts.” The same laws and contracts that bind everyone who is in the language, including Jaka Wangsa.

3 Conclusion

Raja Jaka Wangsa is a subject in Teluk Awur folklore who wants to get Rara Kemuning even though she is already married. This desire is a representation of the incompleteness of the primordial self when a person is separated from the world and his mother. This desire demands to be fulfilled, like a child who cannot sleep without the presence of his mother by his side. Conditions of unplenitude that demand fulfillment of primal need.

Even though Jaka Wangsa is an absolute king, unconsciously he obeys the "symbolic father" in the form of a social law that prohibits someone from marrying someone who is already married. The social law pulls the repressed trauma back to the surface. Trauma that throws the self into the language that regulates communication and self-desire.

References

1. R. Finnegan. *Oral Traditions and the Verbal Arts: A Guide to Research Practices*. Oxon & New York: Routledge; 1992.
2. J. M. Okoko, Tunison S, Walker KD, editors. *Varieties of Qualitative Research Methods: Selected Sontextual Perspectives* [Internet]. 2023 [cited 2023 Aug 10]. Available from: <https://www.tandfonline.com/doi/full/10.1080/03623319.2023.2243681>
3. A. J. Greimas, Courtâes J. *Semiotics and Language*. Bloomington: Indiana University Press; 1982.
4. R. Schleifer. *Greimas and the Nature of Meaning*. Oxon & New York: Routledge; 2017.
5. S. Homer. *Jacques Lacan*. Oxon & New York: Routledge; 2005.
6. V. Voruz, B. Wolf, editors. *The later Lacan: an introduction*. Albany: State University of New York Press; 2007. 275 p. (SUNY series in psychoanalysis and culture).

7. D. L. Roseboro. *Jacques Lacan and Education*. Bertrams Print On Demand; 2008.
8. F. Jameson. *The Political Unconscious: Narrative as a Socially Symbolic Act*. London: Routledge; 2007.
9. Faruk. *Metode Penelitian Sastra*. Yogyakarta: Pustaka Pelajar; 2017.

Seeing the tradition of tomb rituals through the perspective of wendy b. faris' magical realism

Siti Komariya^{40*}, Awalani Muflichah¹

¹ Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University

Abstract. The people of Teluk Awur village are one of the many who still carry out the tomb ritual tradition. This can relate to two things, namely first, the village community still accepts the past as part of their lives. ²However, this phenomenon is interesting considering that many residents are now abandoning old traditions and trying to live a modern life. Through the perspective of Wendy B. Faris' five characteristics of magical realism, this tradition can be studied in terms of the tangibility between the magical and the real. In the tradition of tomb rituals that are still being carried out today, it can be seen that the magical and the real can coexist with each other. The purpose of this research is to reveal the existence of magical and real phenomena that are separated from the fictional world

⁴⁰ Corresponding author: sitikomariya@lecturer.undip.ac.id

of texts. The research target is the local residents who know the mythical story about the tomb ritual. The research method used was interviews with local residents whose results were then analyzed using Wendy B. Faris' five magical realism features.

1 Introduction

Magical realism is a branch of science that specifically sees the closeness of the realist world and the magical world in equal degrees. Typically, magical realism can be seen in fictional worlds, especially prose. Wendy B. Faris formulates magical realism into five parts, namely irreducible element, the phenomenal world, unsettling doubts, merging realms, and disruption of time, space, and identity. as Faris wrote on his book about the definition of each are First, the text contains an “irreducible element” of magic; second, the descriptions in magical realism detail a strong presence of the phenomenal world; third, the reader may experience some unsettling doubts in the effort to reconcile two contradictory understandings of events; fourth, the narrative merges different realms; and, finally, magical realism disturbs received ideas about time, space, and identity [1]. Apart from that, Faris' magical realism also looks at it from a socio-cultural point of view, which has something to do with magical and realist elements. These elements then blend with the socio-cultural background, causing harmonization between the real and the magical worlds. Moreover, this is because every magical realism fiction always communicate or present certain social issues [1].

In the story of the Legend of Teluk Awur which is still alive in society, there are several elements which contain magical and real elements. Teluk Awur Beach is located in the village of Teluk Awur, Tahunan District, 4 km from downtown Jepara. The number of mangrove trees characterize the beach and serve as a shade and an abrasion holder. Every year on this beach held a traditional ceremony of Lomban Festival. The beach has facilities such as Kano, Duck Buoy, Donuts Buoy, Room Rinse, Food Stalls, Hotel, and Home stay [2]. The legends of Teluk Awur can be classified into local legends [3]. This element is present in the folklore tourism of the legend of Teluk Awur. Folklore tourism itself is a purposeful travel to primary context of folklore performances

to see and understand a particular folk, taking care not to interrupt the folk's daily life. Here, foreign/native tourists are hosted as paying guests with the local people. The house owner or his close relative works as tourist guides [4].

The people of Teluk Awur still keep the story and make it happen in the form of tomb rituals. It is usual to classify folklore as a part of cultural tourism that consists of traditional rituals, religious rituals, popular art or cultural – folklore events” [5]. Tomb ritual is defined by one of that folklore as a part of cultural tourism. This tomb ritual also has a celebration with a separate time from the usual times carried out by local residents. On the 1st of Muharram, tomb ritual activities are usually carried out which are attended by local residents and outsiders, especially Jondang villagers who are said to have an attachment to Raden Roro Kemuning's tomb. Through this tomb ritual activity combined with Faris' magical realism perspective, many elements can be displayed and are interrelated to one another.

The target of this research is to target the legend of Teluk Awur which was obtained by interviewing important community figures who have understood the ins and outs of the legend of Teluk Awur. The story contains various versions, but one thing that is certain is the belief that Raden Roro Kemuning's tomb brings blessings in itself, both for the people of Teluk Awur and for the residents who come to ask for blessings in the form of tomb rituals, especially for the residents of Jondang village, where in their own area there is the tomb of Sheikh Abdul Aziz, husband of Raden Roro Kemuning.

2 Result and Discussion

This research lasted for several days to collect data in the form of the legend of Teluk Awur through interviews conducted with local residents, especially community leaders. In addition, the interviews also focused on how the implementation of tomb rituals has historical, traumatic and

traditional impacts. The results of the interview were then processed using the magical realism approach of Wendy B. Faris.

The legend of Teluk Awur originates from the story of a husband and wife named Sheikh Abdul Aziz and Raden Raden Roro Kemuning who are students of Sunan Muria. Sheikh Abdul Aziz loves his wife so much that he carries a picture of her wherever he goes. At one point, the image was swept away by the wind and arrived at the Teluk Awur kingdom which at that time was still under the Kalinyamat kingdom. The King of Teluk Awur, Ki Joko Wongso, who got the picture, was fascinated by Raden Roro Kemuning's beauty and wanted to marry her. He then forcibly brought Raden Roro Kemuning to his kingdom to marry her and make her queen. Raden Roro Kemuning finally agreed to become Joko Wongso's wife on condition that she asked for a clam that could dance on a plate. Ki Joko Wongso also agreed by taking off his royal robes and he swam to the bottom of the ocean to find these shells.

Besides that, Raden Roro Kemuning, who could not leave the kingdom, finally asked Sheikh Abdul Aziz to come to the kingdom and wear the royal robes that were removed by Ki Joko Wongso. The cloak eventually changed ownership and Sheikh Abdul Aziz ordered to hunt down people who had just come from the sea because they were considered a threat to the kingdom. On the basis of this order, Ki Joko Wongso finally died because he was chased by residents. It is also on this basis that the village is called Teluk Awur which can be interpreted as a 'neluk' which is 'inconsequential' because the people are careless 'inconsequential' when hunting for their own king.

From this legend, it can be seen that the people of Teluk Awur still live in a magical world that coexists with the real world and this can be proven by the holding of ritual burial ceremonies which are routinely held every year on the 1st of Muharram. Based on Wendy B. Faris' five characteristics of

magical realism, this legend story can be broken down to find the meeting point between the magical and the real.

In the first element there are irreducible elements that correlate with the magical world. The magical element in the procurement of this tomb ritual lies in the story of the blessings received by the villagers, especially the Jondang villagers. They believe that every time they visit Ratu Raden Roro Kemuning's tomb, they will receive a blessing in the form of the welfare of the business they are running. In addition, there is another magical side, namely in the form of several community leaders or entrepreneurs who, when they are at their peak, act arrogantly so that they are affected in the form of a drastic decline in wealth. For the leader himself, there is one that has an extreme impact, namely by dying. This is not logical, but this magical element is believed to be true.

The second element is the phenomenal world which correlates with the real world. The legendary occurrence of Teluk Awur has concrete evidence in the form of the existence of Teluk Awur village itself. Even though it was built from a fictional story, the real evidence of the existence of the Teluk Awur village makes the real one a consideration that there is a possibility that the legend is true.

The third element is unsettling doubts which mix the real with the magical. In this element, the mixing of the magical and the real raises doubts. In immigrant communities who only aim to do beach tourism, they will not pay attention to tomb rituals because according to them this does not make sense. There are several confessions from residents who still don't believe in the blessings of Raden Roro Kemuning's tomb ritual. Moreover, with the statement that this blessing only works for Jondang residents, the magical aspects of the blessing of the tomb ritual are questioned by some residents, especially immigrant residents.

The fourth element is merging realms. The merging of the two worlds between the magical and the real can be seen in the people's acceptance of the tomb ritual that takes place.

Between the magical incident, namely the pride of the leader who will fall and the holding of the tomb ritual as a reminder to remain humble, it is a combination of the two worlds that are accepted in society as part of their lives. Apart from that, the people's acceptance of the blessings promised during the tomb ritual is also a merger of the two worlds between the magical world and the real world.

The last element is disruption of time, space, and identity. This element is not very visible in the tomb rituals. However, when viewed from the legend of the Teluk Awur story, this disruption can be found. Disruption of time, space, and identity can be seen when Ki Joko Wongso tries to find clams dancing in the ocean. He lets go across time and place by swimming into the ocean in search of dancing shells. This was difficult for ancient people to do unless the person had magical knowledge. Then his identity changed from Ki Joko Wongso who became a king with ordinary people when he took off his royal robes. In ancient sense, it was impossible for a king to be easily defeated by the people because he had magical knowledge to ward off it.

Apart from the five elements above, there are socio-cultural conditions that support magical and real powers. The condition of the people of Teluk Awur who are able to accept magical things is proven by the holding of the Raden Roro Kemuning tomb ritual. Logically, people ask for blessings from God as the supreme owner. However, residents feel they have a bond with Raden Roro Kemuning's tomb so they sincerely accept the procurement of the tomb ritual in the hope that it will bring its own blessings to the local residents. Tomb ritual culture has existed for a long time with a specific purpose that can come from anywhere, especially from community leaders. This condition supports community leaders to subdue their people by holding tomb rituals. Community leaders are considered capable of providing a path to blessings, one of which can be found in tomb rituals.

3 Conclusion

In the five elements of Wendy B. Faris' magical realism contained in the procurement of the tomb ritual, one imperfect element was found, namely disruption of time, space, and identity. However, this does not cause doubts in accepting the existence of the magical and the real in people's lives. In addition, the support from the socio-cultural background of Teluk Awur makes the magical and the real increasingly accepted. This phenomenon often occurs in several areas that still adhere to the tradition of tomb rituals in their area under the pretext of respect and asking for blessings on the intended tomb. More than that, this phenomenon can be studied through the perspective of Wendy B. Faris' magical realism, which in fact is not only based on fiction, even non-fiction can be done.

References

1. W. B. Faris . *Ordinary Enchantments: Magical Realism and The Remystification of Narrative*. (2004)
2. “Desa Teluk Awur”. TIC Jepara. 19 April 2017. <<https://ticjepara.com/index.php/kumpulan-berita/item/323-desa-teluk-awur>>. [Accessed July. 24, 2023].
3. S. Harsono. *Folklore Tourism in Jepara*. [1] (1). (2017) p.2
4. K.P, Satheesh. “Folklore Tourism: Possibilities”. *International Journal of Applied Services Marketing Perspectives*. [4] (3). (2015). pp. 1761.
5. Iordache, Carmen Maria and Popa, Roxana Maria “Cultural-Folklore Events Promoters of the Cultural Tourism”. *Journal of Tourism*. no 6. (2008) pp. 56-60.

Reciprocity of Sandwich Generations and the Bonding of Emotional Relationships in Family

*Damayanti, Liony Alvina*¹, *Laksono, Arido*¹, *Purwanti, Tari*¹

¹Social Anthropology, Faculty of Humanities, Universitas Diponegoro, Semarang, Indonesia

Abstract. This study aims to analyze the phenomenon of reciprocity in the context of the sandwich generation and its impact on the emotional bonding among family members. The research was conducted by using a qualitative phenomenological approach, which allows researchers to gain an in-depth understanding of the experiences and perceptions of the sandwich generation actors. Four families with different social and cultural backgrounds were involved in this research, which was conducted in Pandean Lamper Village. The research data was obtained through in-depth interviews and observations, in which the sandwich generation actors shared their experiences in carrying out their dual role as providers. The results show that reciprocity plays a significant role in forming emotional bonds among members of the sandwich generation family. Two of the four families studied have balanced reciprocity. Meanwhile, the other two families experience an imbalance in reciprocity. In conclusion, this study confirms that balanced reciprocity in sandwich generation actors can help build strong bonds and improve overall family well-being. However, an imbalance of reciprocity can have a negative impact on emotional relationships within the family. Therefore, it is advisable to implement measures that support balanced reciprocity, such as open communication, fair division of responsibilities. Thus, the sandwich generation can create strong bonds and improve their overall quality of life.

1 Introduction

The discussion about the sandwich generation is a hot topic for discussion recently. This term refers to a situation in which individuals of productive age must not only work for themselves, but also meet the needs of the generations above and below them. The phrase "sandwich generation" was first introduced in 1981 by Dorothy Miller, a professor at the University of Kentucky and a social worker. Originally, the term was used to describe a woman between the ages of 30 and 40 who was "stuck" between the demands of a spouse, children, parents, and work. However, as demographics change, the term sandwich generation is also used to refer to men and women who face this complex situation. According to the Cambridge Dictionary (2022), the term "sandwich generation" is used to refer to groups of people who have to take care of their children and parents who have entered old age.

Indebtedness to parents is believed to be the main reason why someone is willing to take care of their parents. In an anthropological perspective, this debt of gratitude is a manifestation of the concept of reciprocity, namely the attitude of giving back assistance to anyone who has provided assistance before. In the relationship between children and parents, this debt arises from the awareness that the child has been raised and taken care for before. Caring for parents who have reached old age is considered a form of reciprocity for the services parents have provided in caring for them (Darmawan, 2022:16). The system of reciprocity generally applies among people who are closely related (Swartz and Jordan, 1976: 477-478). Based on genetic factors, they have the instinct to continue offspring and protect their family members. Therefore, what is given to family members is not only based on the expectation of return and their rights, but also as a subjectively justified nature.

In 2023, after the pandemic, the sandwich generation phenomenon began to increase rapidly. This can be seen from

the number of contents on social media containing the anxiety of the sandwich generation actors. They share many sad stories through platforms such as Twitter, Quora and TikTok. In addition, the increasing number of such contents is also reflected in the number of hashtags used related to the sandwich generation reaching 11 million (Dwitya Putra, 2022:9).

Hence, I will explore the research on reciprocity that occurs among sandwich generation actors. Although reciprocity has been extensively researched in the context of tradition, there seems to be no research that explains how modern reciprocity occurs among generations of sandwiches. Therefore, it is important to examine reciprocity in the generation of Gen Z sandwiches, specifically in Pandean Lamper Village, Semarang, Central Java.

1.1 The Concept of Ideal Family

An ideal family is the one that has a healthy, harmonious and happy relationship among family members. It can also be interpreted as a family that is able to provide sufficient love and attention to each family member, as well as teach good moral and ethical values (Bittman, 2020: 18). The concept of an ideal family varies depending on culture, religion, and the social environment of the community where the family lives. Factors that influence the formation of an ideal family include good and open communication between family members, loyalty and mutual respect between husband and wife, as well as trust and closeness between parents and children.

According to Forsyth and Adams (2017: 34), the ideal family is a family that has a good level of health and well-being. The ideal family can also be seen in terms of the quality of relationships among family members, where each family member feels valued, recognized and loved. The ideal family is also a family that has the ability to deal with and solve problems well and provide support and assistance to one another.

1.2 Children as Investment

The term of "children as an investment" sounds controversial and can lead to various interpretations. Basically, children are investments that have invaluable long-term value. In this context, investment refers to the sacrifices and efforts made by parents in shaping and guiding children to become independent individuals, to have noble character, and to contribute positively to society in the future. (Sunarti, 2020: 5).

1.3 Recent Economic Perspective

Today's economy cannot be separated from the culture that shapes it. Culture has a strong influence on how people perceive the value, production, distribution and exchange of goods and services in markets. Therefore, in understanding today's economy holistically, the discipline of anthropology can make a significant contribution. Cultural anthropology, which is a main branch of anthropology, can provide insight into the influence of culture in shaping the economy. For example, the theory of "cultural economics" put forward by Clifford Geertz explaining how values, symbols, and meanings in culture can affect economic behavior. Geertz emphasizes that economics is not only about cold market transactions, but also involves cultural aspects such as beliefs, symbolism and rituals.

1.4 Types of Reciprocity

Reciprocity is a pattern of socio-economic exchange in which individuals give and receive goods or services due to social obligations. Commonly known types of reciprocity include general reciprocity, negative reciprocity, and balanced reciprocity.

General reciprocity is a form of reciprocity in which individuals give something without expecting to receive something specific and within a limited time. Giving in general reciprocity is not limited by time or type of goods or services provided. In a social context, general reciprocity can occur in the form of social support or friendship among

individuals or groups who help each other without having a specific goal or purpose. According to Gouldner (1960:26), general reciprocity can arise as a result of unexpected or expected long-term social relations, and can provide important social benefits for all parties involved.

Negative reciprocity is a form of reciprocity in which individuals give something in the hope of receiving something more valuable or specific within a limited time. The act of giving in negative reciprocity often occurs between individuals who have no social ties or groups that compete in an economic context. In the economic context, negative reciprocity often occurs in the form of unfair buying and selling transactions, such as offering low prices or defective goods. According to Sahlins (1972:33), negative reciprocity often occurs in social contexts that are hostile or that maintain differences in social status between individuals or groups.

Balanced reciprocity is a form of reciprocity in which individuals give something in the hope of receiving something commensurate within a limited time. Giving in balanced reciprocity often occurs in the form of exchange of goods or services between individuals or groups who have strong social ties. In an economic context, balanced reciprocity often occurs in the form of fair trade among individuals or groups that have a balanced or equivalent exchange rate. According to Polanyi (1957:27), balanced reciprocity often occurs in social contexts that are collective or that place social interests above individual or group interests.

2 Result and Discussion

2.1 Balanced General Reciprocity

In this reciprocity, individuals or groups provide goods or services to other individuals or groups without specifying a time limit for returning them. In an exchange, each party believes that they will give the other, and believes that the goods or services provided will be reciprocated somehow. It is like a mother giving material and love to her child. The act

of giving is sincere and it does not ask for anything in return, but both parties are bound by moral awareness that kindness will be rewarded with kindness, as said by the informant, Ibu Sri:

"Well, as a mother who has been pregnant for 9 months, of course I want my child to have the kindness to take care of me when I grow older. It's not solely about asking for favor in return, but the desire to be with my child until death comes."

The act of expressing kindness to parents does not have to be a direct act giving to parents. Children are devoted to their mothers by sending their younger siblings to school or providing assistance to their mother's siblings. As was done by the informant Widya who paid for his younger siblings to be able to stay in school.

"If, for example, I follow my ego to continue my study to a higher degree, then...who would help financing my younger brother? Moreover, in the past, the one who could make a living were me and my mother. And my mother has also warned me to help my younger siblings."

In general reciprocity, there are no laws that strictly control someone to give or return something. Only morality controls and encourages individuals to accept general reciprocity as a truth that cannot be violated. Violations may be judged as an act of hypocrisy, sin, disobedience, cheating, dishonesty, immorality and so on. These violations can then be subject to moral pressure from the "society" or "groups" in the form of swearing, verbal warnings, or gossip that can degrade the social status of the community or group. Legal sanctions do not apply in this reciprocity. Unless the reciprocity is proportional reciprocity, the sanction in certain communities can be in the form of legal sanctions using customary law. This is similar to the opinion of the informant, Kamila:

"When I got my salary for the first time, I was reprimanded by my aunt. I didn't realize that I had to help pay for electricity and water. I gave my mother some

money, so I thought it was enough. Apparently, I still have to make more contribution"

Society has known this system, because without this system social life and human survival as biological and social beings cannot be realized. Since birth humans have been dependent on other people, such as his mother. Humans need friends to share their feelings in solving problems and enjoying happiness.

2.2 Unbalanced General Reciprocity

Family is the main environment where individuals grow and develop. Family dynamics are very important in shaping the identity, values, and social interactions of family members. However, not all relationships in the family are perfect. One of the interaction patterns that need attention is the general unbalanced reciprocity. This reciprocity refers to patterns of unequal or adverse exchanges among family members, which can have a significant impact on relationships and overall family well-being. This is in accordance with the statement of our informant, named Widya, who said:

“In my family, my father is currently 63 years old, even though he has a job he seems unable to provide the financial support needed, so my mother and I have to work hard” (Interview 14 March 2023)”

The results of research on this system show that sandwich generation encounters a complex problem. The moral demand of the norms in which they are obliged to give or share some of their money seems to put a lot of pressure on them. Such circumstances are explained by Widya:

"Well, whether I like it or not, the fact is that I have to support my family, even though it is not my obligation to care for and provide financial support for my family...but what can I say...my family still need my help. If I only depend on my father, how my sister and mother can fulfil their daily needs. I can no longer blame the situation...what I can do is helping them." (Interview March 14, 2023)

Likewise, another informant, Suci, also tells similar story. She is the first child in the family and she has the same heavy obligations. Suci has contributed her whole life to be able to help the family. Even though she admits that she is under great pressure, she has to do it since it is natural, according to her and her mother.

“Working at the age of 18 is not easy, the pressure is diverse. I can't complain, all I know is that I get money and I have to give it to my family. My mother said that I could help as best I can. Yet, the phrase “as best I can” may mean many things regarding the existing conditions” (Interview 14 March 2023)

Based on the various conditions described by the informants, it can be seen that the form of reciprocity appeared among sandwich generation actors in generation Z is considered as general reciprocity. Here, a person has to support family in an infinite amount of time. However, it should be realized that the current reciprocity is far from being perfect and balanced. If we look at the burden borne by each member of the informants, it can be seen that this has a significant relationship with the balance of reciprocity.

Mauss states that in general reciprocity practice, reciprocity is an important aspect. As recipients of gifts, individuals have a moral obligation to repay the giver with an equivalent amount or value, perhaps even higher. This is not only an individual responsibility, but it also reflects social norms and expectations in society. Through this reciprocal obligation, a relationship of interdependence is established between giver and receiver, which helps to maintain social solidarity and balance.

3 Conclusion

Based on the research conducted in Pandean Lamper Village, it is found that reciprocity is common in sandwich generation actors. Reciprocity refers to the mutual act of giving and receiving help or support among family members. The form

of this reciprocity varies depending on the condition of the family concerned. The study finds differences in reciprocity between the two families that had more members and the other two families having a smaller number of dependents. In families with more members, reciprocity tends to be unbalanced. It could happen since the younger and healthier member of the family has to provide more support to their parents. On the other hand, in families with a smaller number of dependents, reciprocity tends to be more balanced without excessive pressure. Each family member can help one another in a more even proportion.

Reciprocity in the sandwich generation has a significant influence in forming emotional bonds among family members. By providing mutual support and assistance, family members can strengthen their emotional bonds and build a sense of interdependence. Reciprocity can also create a sense of justice and respect among family members, which in turn can increase overall family satisfaction and well-being. However, it is important to strike a balance in the existing reciprocity, so that both parties get the same benefits. The conversation about sandwich generation also has many implications regarding the well-being of sandwich generation actors. Many of them feel they do not have a good balance in carrying out their roles.

In order to balance this reciprocity, several steps must be taken. First, it is important to open good communication among family members. By communicating openly, each family member can understand the needs, hopes and challenges faced by everyone in the family. Good communication also allows for clear agreements and mutual understanding among family members. In addition, it is important to apply clear financial constraints on the reciprocity of sandwich generation. Setting clear rules about financial contributions and spending can help prevent imbalances and conflicts that arise from different perceptions regarding financial responsibility. With clear boundaries,

family members can feel more just to support one another financially.

References

- Bittman M. The Double Life of the Family Myth, hope and experience. Diakses di <https://www.routledge.com/The-Double-Life-of-the-Family-Myth-hope-and-experience/Bittman/p/book/9781863736299>.(2020)
- Cambridge Dictionary. (n.d.). Sandwich generation. Diakses pada 15 Juli, 2022, melalui <https://dictionary.cambridge.org/dictionary/english/sandwich-generation>, (2022)
- Darmawan Prasetya. Generasi Sandwich' Makin Marak di Indonesia, Sistem Pensiun Perlu Direformasi. Vice. Diakses pada 4 Maret 2023, melalui <https://www.vice.com/id/article/7kb5d9/jumlah-generasi-sandwich-di-indonesia-harus-bantu-ortu-lansia-meningkat-negara-perlu-perbaiki-sistem-pensiun>.(2022)
- Dwitya Putra dan Husain, S. A. Konstruksi Identitas Diri Pada Anak Dalam Pola Asuh Keluarga Sandwich Generation Ditinjau dari Intensitas Kebersamaan Antaranggota Keluarga (Doctoral dissertation, Universitas Pendidikan Indonesia).(2022)
- Euis Sunarti, Villa, Zifora Mujahidah, dan Istiqlaliyah Muflikhati. "Perilaku investasi anak menentukan peran nilai anak dalam kesejahteraan anak." *Jurnal Ilmu Keluarga & Konsumen* 13, no. 2 (2020): 151-162.
- Forsyth dan Adams. America's children: Key national indicators of well-being. Diakses di https://www.google.com/books?hl=en&lr=&id=XrxR9ddTrMoC&oi=fnd&pg=PR3&dq=family+2017&ots=7VWHbJWntC&sig=9_THnDSTMTIWaZt1MRHYkZJl3.(2017)
- Gouldner, Alvin W. "The norm of reciprocity: A preliminary statement." *American sociological review* 161-178.(1960)
- Polanyi, Karl. *Societies and economic systems*. (1957).

Sahlins, Marshall. Stone age economics. Taylor & Francis,(1972).

Swartz dan Jordan..Anthropology : Perspective Humanity .
John Wekey & Sons Inc. (1976)

Lampetan Tradition and Umbul Tlatar of Kebonbimo Village, Boyolali

*Laura Andri Retno Martini*¹, and *Gadis Marethsa Tamara Ratu*¹

¹Indonesia Literature Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. The people of Kebonbimo Village practice the appreciation of the Lampetan tradition synergistically with the existing religiosity. This can be seen from the festivity of the Lampetan tradition which is held every year. This tradition is a tradition that contains a certain set of symbols with the elements of symbolic forms that are full of meaning and function in it. Unfortunately, there are many people who have yet to understand the meaning behind the symbols in this tradition and only consider this tradition as a cultural celebration festival. Such problems lead to a reduction in the meaning of a tradition as understood by the society. This research aims to comprehensively describe the history of Umbul Tlatar and the Lampetan tradition. The research attempts to explain in detail the symbolic meaning contained in the implementation of the tradition in addition to analyzing the symbolic forms and functions in the Lampetan tradition. It is conducted as the first step to the preservation of regional culture. The research was conducted by implementing qualitative research methods, through observation, interview, and documentation techniques. The collected data were analyzed using the comparative descriptive method. The Lampetan tradition also has values that are beneficial for the sustainability of human life, such as religious values which are basic values for humans related to devotion to God. In addition, social and cultural values are no less important for society. Both are a mirror of the human itself. The results of this study are expected to be able to provide knowledge about the form and meaning in a Lampetan tradition in Kebonbimo Village and can be used as a reference for developing further research, as well as an effort to preserve and develop the potential that exists in the area.

1 Introduction

Society is the main object of culture. Indonesia has various ethnic groups and cultures. Culture is the result of the human mind, creation, work, and will obtained through learning. In the Nusantara, culture is usually referred to as *adat istiadat* (customs), which means rules and actions that are commonly followed or carried out from time immemorial from generation to generation that regulates human life. In relation to this, the Javanese society is a unit of society that is bound by norms of life due to history, tradition, and religion. Javanese society is also known as a society that has many variations of traditions.

The word "tradition" comes from the Latin "tradere" which means to transmit from one hand to another for preservation. Tradition is a form of action that is done repeatedly in the same way. This repeated habit is carried out continuously because it is considered beneficial for a group of people so that the group of people preserves it. Tradition is generally recognized as a form of custom that has a series of ancient historical events. Each tradition is developed for some purpose, such as a political purpose or a cultural purpose in some period of time [1].

One area that has a tradition is Kebonbimo Village. Kebonbimo Village is located in Boyolali Sub-district, Boyolali Regency, Central Java. This village is very fertile because it has several enormous springs, so it can be a source of drinking water, irrigation of rice fields, and water tourism. The people of Kebonbimo Village recognize several traditions passed down from their ancestors. One of them is the Lampetan tradition. A tradition that has been carried out by the Kebonbimo community and its surroundings for generations at Umbul Asem Tlatar bathing place.

Lampetan tradition developed in Kebonbimo Village, Boyolali and Pager Village, Kaliwungu District, Semarang Regency. This Lampetan tradition is held with the aim of expressing gratitude from the people of Kebonbimo Village

and Pager Village for the blessings of abundant water from Umbul Tlatar. The water source in Umbul Tlatar is utilized by most of the Kebonbimo and Pager peoples as drinking water and irrigation of rice fields. Lampetan tradition is usually held on Saturday Legi in Sapar month [2].

Meaning is the sense contained in the symbol or attribute. Meaning is created in interactions between humans, which are usually in the form of symbols [3]. The Liang Gie states that symbols are artificial signs that are not in the form of words, which are used to represent or abbreviate a certain meaning [4]. In addition, symbols are often associated with signs, so that the relationship between signs and objects becomes visible. Symbols have a role in society, because the symbol system is something that cultural owners find and pass on from one generation to the next [5].

2 Research Methods

This research on the Lampetan tradition uses a qualitative approach. The data collection techniques are:

- a. Observation is a direct examination of an object to be researched. Directly witnessing the object of research is one of the steps to find out and get more accurate and factual data.
- b. Interview is a technique to collect data by asking questions directly to informants or authorities (an expert or authorized person on an issue).
- c. Literature review is a study conducted by digging up information and data from written sources regarding the object to be researched so that sources of information are found that are directly or indirectly related to the research topic.
- d. Documentation is one of the supporting factors during the research and writing process because with existing documentation researchers can re-observe the object of

research in more detail. Documentation can also be used as authentic evidence for accountability in this writing. This research is classified as field research. The basis of this research is sociological in nature which moves according to qualitative research. The technique used to analyze research data is a qualitative descriptive analysis technique with steps: (a) Selecting relevant data; (b) Making objective notes, in this case at the same time classifying and editing (reducing); (c) Making reflective notes; (d) Concluding data; and (e) Triangulating, namely checking the truth of the data by concluding multiple data obtained in three ways: (1) extending the observation time in the field with the aim of matching the data that has been written with the field data, (2) matching the data that has been written by asking the informant again, and (3) matching the data that has been written with library sources.

3 Result and Discussion

3.1 History of Umbul Tlatar

The history of Umbul Tlatar developed in the community based on word of mouth from generation to generation. The origin of Umbul Tlatar originates from a story about the worries of Ki Ageng Wonotoro. Ki Ageng Wonotoro was the leader of Sambu Village. Sambu Village itself is about 11 km from Umbul Tlatar. When Ki Ageng Wonotoro led, Sambu Village experienced a severe drought. This made Ki Ageng Wonotoro worried and did a meditation to ask God for guidance. Ki Ageng Wonotoro finally received guidance from God to go to the Pantaran area to meet Ki Ageng Pantaran. Ki Ageng Pantaran is the leader of Pantaran Village.

After getting instructions, Ki Ageng Wonotoro sent his followers to Pantaran to meet Ki Ageng Pantaran. Ki Ageng Pantaran then gave a jug of water to Ki Ageng Wonotoro's followers. Ki Ageng Pantaran also gave a message to Ki Ageng Wonotoro's followers that under no circumstances

during their journey back to Sambu should they turn around or look back. In addition, Ki Ageng Pantaran also provided assistance to the follower by giving four genies, each named Pule, Randu Alas, Jangkang, and Asem Gede, to escort him back to Sambu Village.

Ki Ageng Wonotoro's followers then returned to Sambu. But on the way, Ki Ageng Wonotoro's followers received a severe ordeal, namely stormy winds and the rumbling of lightning. Being very afraid, the follower of Ki Ageng Wonotoro looked back to see the storm. Ki Ageng Wonotoro's followers were so shocked that the jug he was carrying fell and the water spilled out. Along with the fall of the jug, the rumbling sound disappeared.

The follower of Ki Ageng Wonotoro came to his senses and picked up the jug to take it to Sambu Village. While taking a step, the follower of Ki Ageng Wonotoro was frightened again, because the rumbling sound and heavy rain reappeared. The follower then ran away so that the remaining water in the jug fell on the road. Where the jug fell, there was an overflow of water. Meanwhile, the water that was scattered on the streets came out a small pond. Arriving at the village of Sambu, the follower immediately went to Ki Ageng Wonotoro and recounted all the events he had experienced.

Ki Ageng concluded that the request to get a water source had not been granted. He then sent the follower to the place where the jug fell. There the follower saw an *umbul* (springs) with overflowing water, and around the *umbul* stood four large trees: randu alas, pule, asem gede, and jangkang. These large trees are the incarnations of four guardian genies assigned by Ki Ageng Pantaran. By Ki Ageng Wonotoro, the place where the jug fell was called Umbul Mubal, which is now called umbul Tlatar. Meanwhile, the place where the water was scattered was called Umbul Recah, which is now called Rancuh Village. Meanwhile, the place of the rumbling sounds was called Udan Uwuh Village [6].

3.2 Lampetan Procession

The Lampetan tradition or releasing white ducks after river cleansing in the Umbul Tlatar area was held by residents of Kebun Bimo Village, Boyolali District, Boyolali Regency, and Pager Village, Kaliwungu District, Semarang Regency. These two villages use or utilize water from Umbul Tlatar the most. On the first day of the Lampetan tradition, all residents of Kebonbimo and Pager Villages held activities to clean the river and rice field irrigation channels. This activity is carried out in the neighborhood of each resident, especially in rice fields irrigation channels that use Umbul Tlatar water.

On the second day, the event began with the carriage of *gunungan* from the courtyard of Kebonbimo Village Hall to Umbul Tlatar. The *gunungan* cavalcade is 1 km away because it takes a detour. There are two large *gunungan* carried, namely the grand *gunungan* (*gunungan agung*) and the *gunungan* of crops (*gunungan hasil bumi*). In addition, there are 23 small *tumpeng* from all representatives of 23 neighborhoods (RT) in the Kebonbimo Village area. Arriving at Umbul Tlatar, the whole *gunungan* was neatly arranged in the courtyard of Umbul Tlatar.

The Lampetan procession then moves to the Umbul Tlatar pond. In the pond, the community members perform a prayer procession. This prayer is offered as a form of gratitude for sustenance, God's protection, and of course asking that the water throughout Umbul Tlatar is always abundant. Then two plain white ducks are released into the Umbul Tlatar pond. This plain white color symbolizes a clean heart and gratitude for God's gifts. After the ducks were released, a number of residents swam and competed to catch them.

Not long after the duck was caught, the Lampetan procession moved to the courtyard of Umbul Tlatar. The *gunungan* of crops in the courtyard of Umbul Tlatar were immediately fought over by the community. In a short time, the various fruits, vegetables and other crops were gone.

Then thousands of people, mostly from Kebonbimo and Pager Villages, get the opportunity to eat together with *tumpeng* rice that has been on the parade. Lampetan organizers also provide *pincuk* or eating containers made of banana leaves for residents who will eat together. The Lampetan tradition is held every year as an expression of gratitude to God Almighty for the gift of umbul or water sources that are able to sustain the community [7].

3.3 Symbolic Meaning of Lampetan Tradition

Lampetan tradition has meaning and function, among others:

- a. Ritual function. Lampetan is performed by some Muslims who are Javanese. The purpose of Lampetan is to remove all the dirt that sticks to our bodies so that they become clean and pure when entering the month of Ramadan. In addition, Lampetan has a very deep meaning, namely as a medium for reflection and self-introspection from various mistakes that have been made in the past. Spiritually, this tradition is believed to cleanse the body and soul from sins and mistakes, and improve the relationship with God.
- b. Entertainment function. In its development Lampetan tradition became a kind of feast for the people of Kebonbimo and Boyolali. It can be concluded that this Lampetan tradition changes the ritual function into a secular function. In the Lampetan tradition, in addition to the *gunungan* carnival, the organizers also display various forms of art to enliven and attract visitors to come to this Lampetan tradition.
- c. Communication function. The gathering between the community and the Kebonbimo Village Government, Pager Village Government, Tourism Office, and Boyolali Regency Government is a useful communication medium for the Kebonbimo community to convey various problems. In addition, the Lampetan tradition can also strengthen relationships with fellow humans, especially

- for those who flock to visit pure springs together with family, community, friends, and neighbors.
- d. The function of cultural preservation can be done by maintaining and developing cultural elements. This preservation process through the process of transmission or delivery of cultural patterns from one generation to another, can occur intentionally and can also take place unconsciously. Regarding the function of ritual tradition, its existence can be understood integrally with the context of the existence of the supporting community. Ritual traditions function to sustain life and fulfill the need to maintain the social collectivity of the Kebonbimo community and its surroundings. Likewise, the reciprocity of preserving community traditions is well maintained.
 - e. Educational function. Learning through direct experience is an educational process for the community. Education is a process of cultural inheritance from one generation to the next. The creativity, innovation, enculturation, and acculturation that occur during Lampetan indicate that humans are active beings. The role of the Lampetan tradition for the community is spiritual education, work ethic education, education for instilling noble values, and education for preserving the natural environment. For example, teaching children to familiarize with religious teachings (Ramadan fasting) and maintaining environmental cleanliness by cleaning irrigation channels irrigated by water from Umbul Tlatar. In addition, Lampetan also teaches the next generation to preserve the environment around Umbul Tlatar, by planting trees, cleaning the surrounding environment. The goal is to keep the water discharge from Umbul Tlatar well maintained.
 - f. Economic function. Umbul Asem, which is the location of Lampetan tradition, is one of the pond in the Umbul Tlatar area. Umbul Tlatar itself is one of the tourist destinations in Boyolali Regency which is managed directly by the Boyolali Regency Government. Meanwhile, the

implementation of the Lampetan tradition is managed by Kebonbimo Village Government in collaboration with the Pager Village Government and Boyolali Regency Tourism Office. Automatically the implementation of the Lampetan tradition becomes one of the tour packages at Umbul Tlatar, Kebonbimo Village. The implementation of the Lampetan tradition involves and brings in many people, and combines various elements of production of community centers in Kebonbimo Village. Economically, the Lampetan tradition is beneficial for local micro enterprise (*UMKM*) in Kebonbimo village to promote their products, such as traditional food and others. In addition, parking management carried out by local youth also adds to the income of the surrounding community.

3.4 The Benefits of the Lampetan Tradition

Lampetan tradition as a cultural ritual in social life has the following functions.

1. Tradition is hereditary wisdom. It has its place in the consciousness, norms beliefs, and values we hold today as well as in the objects created in the past. It also provides fragments of historical heritage that we find useful. They are ideas and materials that people can use in their present actions and to build the future.
2. Provides legitimacy to existing worldviews, beliefs, institutions, and rules. All of these need justification in order to bind their members. One source of legitimacy is found in tradition. It is commonly said: "it's always been that way", where people have always held such beliefs even at the paradoxical risk that certain actions will only be taken because others have done the same in the past or certain beliefs are accepted simply because they have been accepted before.

3. Provides a reassuring symbol of collective identity, reinforcing primordial loyalty to nation, community, and group. The traditions of regions, cities, and local communities share the same role of binding citizens or members in a particular field.
4. Helps provide an escape from the grievances, disappointments, and discontents of modern life. Traditions that suggest a happier past provide a substitute source of pride when society is in crisis [8].

4 Conclusion

The Lampetan tradition is a cultural tradition that is offered from generation to generation by the Kebonbimo and Pager Villages communities every year. This traditional ritual is one of the cultural assets owned by the community. The implementation of the ritual is an expression of gratitude to God for the gift of *umbul* or water sources that are able to support the community. Symbolic meanings in the Lampetan tradition include religious meaning, entertainment, communication, cultural preservation, education, and economy.

Cultural values that can be taken are the embodiment of gratitude, hereditary observance of traditions, togetherness, harmony, and increasing regional income. The values contained in the Lampetan tradition are local cultures that must be preserved and managed properly to enrich national culture. Changes in people's mindset have affected the meaning of values in the Lampetan tradition so that there is a phenomenon of value shifting. The Lampetan tradition, which was originally intended as an expression of gratitude and a means of praying for safety until the annual festival, has become a profit-making tool in addition to entertainment.

References

1. A. C. Budiati. 2009. *Sosiologi Kontekstual untuk SMA & MA*. Pusat Perbukuan Departemen Pendidikan Nasional. Jakarta. hlm. 35.
2. Wawancara dengan Bp Sudadi, Kepala Desa Kebonbimo tanggal 22 Maret 2023.
3. C. Geertz. 1992. *Tafsir Kebudayaan*. Yogyakarta: Kanisius
4. T. Liang Gie, 1997. *Pengantar Filsafat Ilmu*. Yogyakarta: Liberty
5. I. Abdullah. 2002. *Simbol, Makna, dan Pandangan Hidup Jawa: Analisis Gunungan pada Upacara Garebeg*. Balai Kajian Sejarah dan Nilai Tradisional. Jakarta: hal 4
6. Wawancara dengan Bp Sudadi, Kepala Desa Kebonbimo tanggal 22 Maret 2023
7. Wawancara dengan Bp Sudadi, Kepala Desa Kebonbimo tanggal 22 Maret 2023
8. P. Sztompka. 2007. *Sosiologi Perubahan Sosial*. Jakarta: Prenada Media Grup

Cultural Environment and Natural Environment as Inspiration for Making Batik Motifs

Siti Maziyah^{41*}, *Alamsyah*¹

¹History Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Demak was the former capital of the first Islamic Kingdom in Java in the 16th century. Nevertheless, the development of Demak Batik is very dark, because Demak is not a city of batik producers for trade. The last information related to Demak Batik was found at the end of the 20th century in Wedung Village. Demak Batik experienced suspended animation and only reappeared around the beginning of the 21st century. At this time several batik artisans emerged who made batik products based on the motifs of the cultural environment and the natural environment. The motifs applied to batik products that use cultural and natural motifs show that the craftsmen have concern for the cultural and natural conditions of Demak. Users of these natural and cultural motifs symbolically show the craftsman's concern for the preservation of the land, sea, and cultural environment found in Demak.

⁴¹ Corresponding Authors: siti.maziyah@live.undip.ac.id

1 Introduction

Demak is not an area that is the main center of batik-making in Java[1]. Historically, the existence of Demak batik was influenced by the palace culture, because Demak was once the capital of the first Islamic Kingdom in Java and later became part of the Islamic Mataram Kingdom [2]. However, traces of Demak Batik's relics are difficult to trace. Some information related to Demak Batik that is known is Peranakan Chinese batik production in Wedung Village [3,4]. After the last batik in Wedung Village died, Demak Batik experienced suspended animation and began to develop at the beginning of the 21st century marked by the emergence of several batik craftsmen in Demak [4].

In making batik products, the artisans have an awareness of the environment [4]. From the aspect of motives, craftsmen's concern for the environment is reflected through the application of various motifs derived from the cultural environment and the natural environment. Batik products related to the cultural environment reflect the knowledge of batik makers about the history and culture of Demak. The Demak Batik motifs related to the natural environment reflect nature on land and in the sea in accordance with the geographical location of Demak as a coastal area and agricultural area [5]. Thus, batik motifs that take the cultural environment and natural environment as inspiration are a reflection of the craftsmen's concern for the preservation of the natural environment and cultural environment in Demak.

2 Method

The writing data used in this study were observations, interviews, and literature reviews both online and library visits [6]. Information related to batik motifs that apply cultural elements and natural elements is carried out through direct observation of the field to see the object of the batik product

under study [7]. Observation aims to obtain a more complete picture of batik motifs, their philosophical foundations, and the conditions underlying the emergence of these motifs [8]. In this process, in-depth interviews were also conducted with batik artisans to find out the philosophy of each batik motif with natural and cultural elements [9]. This process of collecting sources combines primary and secondary sources [10]. Primary sources are obtained from observations, searches of government or individual archives, and interviews with batik artisans. The results of the interview showed that the motifs applied to batik products have philosophical meanings. Secondary sources are obtained from relevant writings such as books, journal articles, and other literature. Secondary sources are obtained from libraries, private collections, and the Internet. The available sources are then criticized and interpreted. The results of the above analysis are then connected and reconstructed into an article about "Cultural environment and Natural environment as inspiration for making batik motifs"

3 Results and Discussion

3.1 Tracing the Footsteps of Demak Batik

Information related to Demak Batik is very vague. This can be understood because Demak was once the center of government in the 16th century, then in the 17th century, its position shifted to become a vassal area of the Islamic Mataram Kingdom [13]. Because it is not the center of batik making [1], this situation causes the habit of making batik to decline. Demak Batik is traced based on information stating that Demak Batik was produced by Peranakan Chinese [3, 11, 12] in Wedung Village until the end of the 20th century [4, 11]. The motif of Demak Batik produced by Peranakan Chinese is very complicated. Most of the motifs are flowers with a full background. Birds, butterflies, and small animals are also found in the Peranakan batik. Although it is a coastal

batik, Demak Batik is different from Pekalongan Batik. The colors used in Demak Batik tend to be soft [11]. The following examples of Peranakan Demak Batik motifs illustrate flora and fauna obtained from several sources [11, 12].



Figure 1. Batik Demak Peranakan Motif Flora (a,b) and Fauna (c,d) (Source: 10)

The typical motif of Demak Batik told by the descendants of the last batik in Wedung is the scale motif [4]. This motif is a distinctive motif that reminds us that Demak is a coastal area [5]. The following is an example of the Demak Batik scale motif reproduced by Mrs. Dwi Marfiana.



Figure 2. Demak Scales Batik Motifs (Source: Researcher Documentation, 2022)

After experiencing suspended animation, batik-making activities began to appear at the beginning of the 21st century which was pioneered by Ibu Dewi Marlina. She developed batik with various motifs and collaborated with motifs in Demak such as plants, marine life, and Demak icons based on culture. To develop a Demak batik, Mrs. Dewi Marlina helped several Demak Regency Local Government agencies to train batik craftsmen [4].

3.2 Current Demak Batik Products

Motifs are the foundation or principal of a pattern because after being assembled and spread repeatedly, a pattern will form. Motifs are the main element of an ornament. These main themes or ideas can be recognized through motifs that are compositions of natural designs or as representations of nature that are visible, imaginary, abstract, and others. One way to make motifs first is stylization, namely drawing motifs by styling the shape of objects. Second, distortion is the depiction of motives by exaggerating the shape of objects. Third, transformation is drawing motifs by moving other elements from an object to the object drawn. Fourth, deformation is the depiction of motifs by taking only certain elements from an object that is considered to represent character [14].

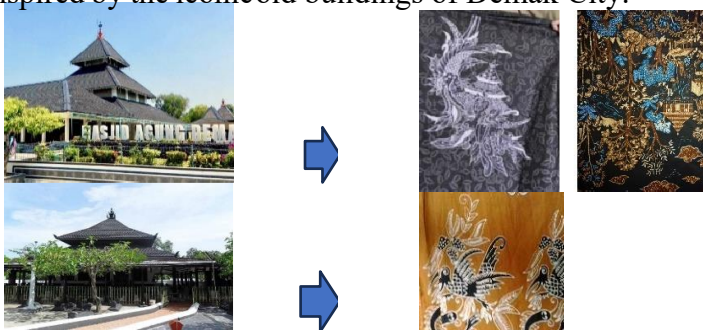
In batik, a motif is a combination of all images or paintings that adorn a piece of batik cloth. Motifs are also called patterns or patterns. Because it covers the entire decoration, the motif becomes the name of the batik cloth. For example, the *Sidomukti* motif, the *Semen Gurda* motif, and so on [15]. Batik motifs have characteristics that distinguish

them from other traditional motifs by utilizing isen-isen or filling patterns [16]. Based on the influence of the environment, there is the influence of the cultural environment and the natural environment.

Motives of Cultural Environmental Influence

The cultural environment is a form of adaptation of the community of a common residential area to its environment. Therefore, a cultural environment consists of elements of the environment as a living space where community activities are carried out; the population of a society; and community activities and works. The cultural environment also includes past, present, and future cultures [17]. Thus the culture referred to here includes history, legends, community beliefs, community customs, and historical heritage buildings.

Demak is an old city, the former capital of the first Islamic Kingdom in Java [18]. Therefore, the cultural development of Demak City cannot be separated from the history of the Demak Kingdom. Icons associated with Demak as an old city can be shown by the existence of kuna buildings that still exist today such as the Great Mosque of Demak, Sunan Kalijaga Cemetery Complex [19], and Poo An Bio Temple [20]. Based on old buildings as Demak markers, the creation of batik motifs emerged from Demak batik makers. The following is an example of Demak Batik motifs created by batik makers inspired by the iconic old buildings of Demak City.



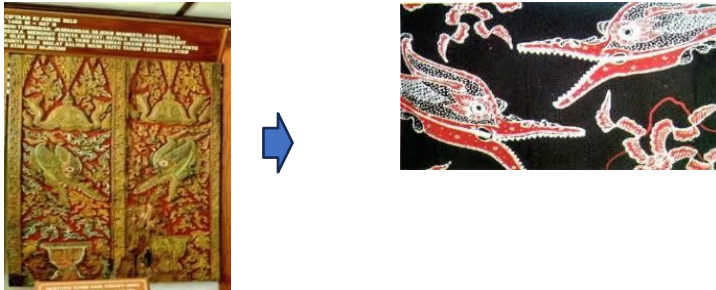


Figure 3. Cultural Environment and Creation of Demak Batik Motifs
(Source: 19, 21, 22, 23)

Motives for the Influence of the Natural Environment

Batik as an art and cultural product can be a medium of delivering messages. Through batik motifs with natural nuances, we can convey messages about the importance of preserving the environment so that nature remains sustainable. Demak batik craftsmen try to give symbolic messages about environmental conservation efforts through the design media of batik motifs. Some batik motif designs with the natural environment can be classified as animal motifs, plant motifs, and natural motifs. Here is an example of Demak Batik inspired by animal, plant, and natural motifs.



Motif Ulam Segaran



Motif Sisik



Motif Sapit Urang



Motif Semangka Tegalana



Motif Parang Miring



Motif Belimbing Mlatiharjan



Motif Korall



Motif Karangmlati



Motif Kerang

Figure 4. Examples of Animal Motives, Plant Motives, and Natural Motives On Batik Demak (Source: 21, 23, 24, 25, 26)

4 Conclusion

Demak Batik experiences dynamics in line with the history of the journey of Demak City. After the move of the center of government of the Islamic Kingdom to the hinterland, the existence of Demak Batik experienced a sharp decline. For some time it developed precisely Peranakan batik until the end of the 20th century. After Peranakan Batik receded, batik-making activities began to fade and only appeared at the beginning of the 21st century. The emergence of Demak Batik is suspected by the intervention of the Demak Regional Government which needs to revive the culture of making cloth ornamental motifs by batik making. The batik motifs that developed in Demak are motifs based on the cultural environment and the natural environment (land and sea). The use of natural batik motifs contains symbolic meanings of artisans' concern for the preservation of the cultural environment and the natural environment. Through these natural motifs, the message conveyed is the importance of cultural and natural preservation efforts for the people of Demak.

References

1. Yogyakarta: Balai Penelitian Batik dan Kerajinan, Lembaga Penelitian dan Pendidikan Industri, Departemen

- Perindustrian Republik Indonesia.
2. Doellah, Santosa. 2002. *Batik: Pengaruh Zaman dan Lingkungan*. Surakarta: Danar Hadi.
 3. Ishwara, Helen, L.R. Supriyapto Yahya, dan Xenia Moeis. 2011. *Batik Pesisir Pusaka Indonesia: Koleksi Hartono Sumarsono*. Cetakan Pertama. Jakarta: Kepustakaan PopulerGramedia.
 4. Wawancara Dwi Marfiana, Agustus 2022.
 5. Rahardjo, Supratikno dan Wiwin Djuwita Ramelan, 1997. *Kota Demak Sebagai Bandar Dagang di Jalur Sutra*, Edisi II, Jakarta: Proyek Inventarisasi dan Dokumentasi Sejarah Nasional Direktorat Jenderal Kebudayaan Departemen Pendidikan dan Kebudayaan RI.
 6. Syamsuddin, H., 2007. *Metodologi Sejarah*. Cetakan ke-2. Yogyakarta: Ombak.
 7. Sulistyio-Basuki, 2006. *Metode Penelitian*. Jakarta: Wedatama Widya Sastra.
 8. Koentjaraningrat, 1991. *Metode-Metode Penelitian Masyarakat*. Edisi yang disempurnakan, Cetakan ke-11. Jakarta: Gramedia Pustaka Utama.
 9. Garraghan, Gilbert., 1957. *A Guide to Historical Method*. New York: Fordham University Press.
 10. Herlina, Nina., 2020. *Metode Sejarah*. Edisi Revisi. Bandung: Satya Historika.
 11. Dave Tjoa, 2014. “Batik Demak”. <https://jejakbatik.blogspot.com/2014/08/batik-demak.html>
 12. Dave Tjoa, 2015. “Batik Demak”. <https://jejakbatik.blogspot.com/2015/05/batik-demak.html>
 13. De Graaf, H.J., 1985. Awal kebangkitan Mataram: Masa Pemerintahan Senopati /Oleh; terjemahan bahasa Indonesia: Jur. Kriya FSR ISI
 14. Grafiti Pres dan KITLV, Jakarta: Grafiti Pres.
 15. Gustami, SP., 2008. *Nukilan Seni Ornamen Indonesia*. Yogyakarta:

16. Sakri, Gandjar, 2013. “Batik: Motif & Ornamen”. <https://ap304.wordpress.com/2013/05/21/batik-motif-ornamen/>
17. [2013/05/21/batik-motif-ornamen/](https://ap304.wordpress.com/2013/05/21/batik-motif-ornamen/)
18. Sunaryo, A., 2009. *Ornamen Nusantara Kajian Khusus tentang Ornamen Indonesia*.
19. Suprapti, Mc., 1999. *Lingkungan Budaya*, Cetakan Pertama, Jakarta: Bagian Proyek Pengkajian dan Pembinaan Kebudayaan Masa Kini Direktorat Sejarah dan Nilai Tradisional Direktorat Jendral Kebudayaan Departemen Pendidikan dan Kebudayaan.
20. de Graaf, H.J. dan Th.G.Th. Pigeaud, 1985. *Kerajaan-Kerajaan Islam Pertama di Jawa*
21. : *Kajian Sejarah Politik Abad Ke-15 dan Ke-16*, terjemahan bahasa Indonesia: Grafiti Perss dan KITLV ; dengan kata pengantar, Soemarsaid Moertono, Cet. 2, Jakarta : GrafitiPress.
22. Admin Dinkes, 2023. “Destinasi Wisata Dan Potensi Kabupaten Demak”. <https://dinkes.demakkab.go.id/destinasi-wisata-dan-potensi-kabupaten-demak/>
23. “Kelenteng Poo An Bio-Demak, Jawa Tengah”, [https://idalamat.com/alamat/574989/ kelenteng-poo-an-bio-demak-jawa-tengah](https://idalamat.com/alamat/574989/kelenteng-poo-an-bio-demak-jawa-tengah)
24. Fitinline, 2013. “Sejarah Batik Demak dan Motif-motif yang Menjadi Ciri Khasnya”. <https://fitinline.com/article/read/batik-demak/>
25. Batik.Ijo, 2023, “TSJC001 Batik Tulis Motif Sejarah Berdirinya Kerajaan Demak”. [https://shopee.co.id/TSJC001-Batik-Tulis-Motif-Sejarah-Berdirinya-Kerajaan-Demak- i.24054381.4560523277](https://shopee.co.id/TSJC001-Batik-Tulis-Motif-Sejarah-Berdirinya-Kerajaan-Demak-i.24054381.4560523277)
26. Fauzia, Afifah Nur, 2019. “Motif Batik Belimbing: Kajian Sumber Ide dan Makna Simbolis”. Skripsi Program Studi Pendidikan Tata Busana Jurusan Pendidikan Kesejahteraan Keluarga Fakultas Teknik Universitas Negeri Semarang.
27. Leacollection_Demak, 2023. “Batik Demak motif parang miring”. <https://shopee.co.id/Batik-Demak-motif-parang-miring-i.41908615.9580691429>

28. Seni Kompas Unisfat, 2013. “Seni Batik Khas Demak Kota Wali”.
<https://senikompassunifat.blogspot.com/2013/10/seni-batik-khas-demak-kota-wali.html>
29. “Motif Sapit Urang” , 2012.
<https://m.facebook.com/BigBangCompanyGroup/photos/a.250983435023619/250984018356894/?type=3&source=43&refid=56>

Islam Nusantara: Tracing The Traces of KH Sholeh Darat Thought In *Pesantren* Literature (The Study of the book of Al-Hikam and Al-Faithur Rahman)

*Muhammad Abdullah*⁴²

¹Indonesian Literature Study Program, Faculty of Humanities,
Diponegoro University, Indonesia

1 Introduction

As recorded in history, the success of Islamic da'wah (Islamization) in Java occurred because of the role of the scholars of Islam, in which their great works were able to transform Islamic values. Through the work of this *Pesantren*, Islamic thought and intellectual traditions are passed down from generation to generation, from one generation to the next. From this segment, the network of Indonesian Islamic intellectuals grows and develops. This happened in the era of great scholars such as Sheikh Abdus Samad Al-Palembani, Sheikh Abdur Rauf As-Singkili, Sheikh Yusuf Al-Makassari, Hamzah Fansuri, Syamsuddin As-Samatrani, Nuruddin Ar-Raniri, Muhammad Arsyad Al-Banjari, and others until Finally, the generation of Imam Nawawi Al-Bantani, Kyai Ihsan Jampes, and Kyai Saleh Darat (Salih bin Umar Al-Samarani, w.1321/1903), around the 17-19 century AD

⁴² Corresponding author: muhabdullah@lecturer.undip.ac.id

emerged. After the 19th century, the names of *Pesantren* books and literature writers appeared, such as KH Mahfudz from Tremas, who lived and taught in Mecca around the 1900s. Then another scholar is KH Ihsan bin Muhammad Dahlan from Jampes Kediri, who wrote the book *Siraj Al-Thalibin*. In addition, there is a very productive Javanese scholar, namely KH Bisri Mustofa (father of KH Mustofa Bisri) from Rembang. He wrote more than twenty *Pesantren* works. Other writers from Javanese scholars were KH Muslikh from Mranggen (Muslikh bin Abd Al-Rahman Al-Maraqi, w. 1981), who wrote various treatises on the Qadiriyyah wa Naqshabandiyah order, and Ahmad 'Abdul hamid Al-Qandali from Kendal (see Azra, 1994). : 36; Bruinessen, 1999: 19-20; Daudy, 1983: 35; Bared in Drewes, 1990: vii; Thohari, 1991).

This Islamic intellectual tradition is revealed through the written tradition in the form of Islamic education, thought, and culture. That is why the traces of Islamic intellectuals appear in the form of classical religious texts that contain various Islamic teachings, such as *tauhid*, *tafsir*, *ahlak*, *fiqih*, and the teaching of *tasawuf*, called *Pesantren* literature (Liaw Yock Fang, 1993: 41-39) .42). However, in Indonesia this literacy tradition has decreased after the triumph of the thought of Imam Nawawi Al-Bantani from Banten. His works are widely used in India and Middle Eastern countries (Hasan, 1990: 21). The factors influencing the decline in the writing tradition among Indonesian scholars at that time until recently are (1) the increasingly strong influence of oral culture (oral tradition), institutionalized in the traditions of Islamic society so that kyai or scholars preferred to actualize their knowledge through recitations and lectures, (2) the weakness of the literacy ethos in the *Pesantren* tradition in Indonesia, mainly due to the habit of doing oral teaching, either in the form of religious lectures or delivering the yellow book teaching in *Pesantren* in a *manqul* and *sorogan*, (3) and the shift in people's orientation from the world of science to other fields,

such as the world of politics and economics (Dhofier, 1982: 9; Thohari, 1991; Abdullah, 1995: 23; Bruinessen, 1999: 25-26).

In its development, coastal literature is divided into written traditions, and oral traditions. The written tradition in *Pesantren* literature includes texts about (1) *Pesantren* verses, (2) Al-Barzanji poetry, (4) Burdah poetry, (5) *nadhoman*, and others. *Pesantren* Verses are usually made based on sources, for example, from the holy book Al-Quran, Al-hadith, Burdah, Syaraful Anam, and others, mixed with the imagination of the author. For example, Verses Abu Nawas contains the prayer of Abu Nawas to Allah SWT to get His pleasure. The works of Verses Tomba Ati, Verses Erang-erang Sekar Panjang by Kyai Siradj Payaman Magelang which tell of the torments of hell and pleasures in heaven, and others.

Although many people have already done studies on Javanese literature, only a few have researched the type of Verses literature. So far, Verses literature is less attractive to researchers. This fact is evident from various Javanese literary studies conducted by experts, such as Poerbatjaraka and Tardjan Hadidjaja (1952), Padmosoekotjo (1960), Ras (1985), Zoetmulder (1983), Subalidinata (1996), Nielsmulder (1986), not talking about Verses literature. Surprisingly again, in various catalogs of Javanese manuscripts, such as the Pigeaud Catalog (1973), the Girardet Catalog (1983), and the Behrend Catalog (1993), there is no record of Verses (Javanese: Singir). Academic research on Verses can still be counted on the fingers. Such works include an undergraduate thesis (Muayyanah, 1996; Saifuddin, 1997) and a master's thesis (Muzakka, 1999).

Based on these reasons, this research wants to explore and reveal the values of the past by revitalizing the potential of the literary work by digitizing and re-actualizing the old script scriptorium. Thus, it can be seen to what extent the role of *Pesantren* literature as a literary work of the past in coastal

culture to improve the quality of community empowerment. In other words, how can the potential of coastal literature and folklore be an alternative for the creation of a creative industry that can create new jobs, become a guide for the community, and a new means for understanding various local wisdom in the context of modernity? In addition, with the potential for coastal literary works packaged with creative industries, they will be able to provide a special attraction for the development of the coastal tourism industry.

2 Research Methods

The methods used in this research are philological methods and oral tradition research methods. The philological method was used to describe the text and edit the text. Meanwhile, the oral tradition research method was used to obtain data in the field related to text reading and text transmission and to record oral text reading activities in the *Pesantren* tradition.

3 Results and Discussion

a. *Pesantren* Literature

This research begins with a spiritual phenomenon that lives and develops within the scope of the *Pesantren*. One of the spiritual activities that develop in *Pesantren* is *Pesantren* literature. What is meant by the term *Pesantren* literature is a literary work, born and developed in the *Pesantren* environment, both in the physical environment and in the spiritual environment. Among the characteristics of *Pesantren* literature are (1) *Pesantren* literature is usually in Arabic and written in Arabic, (2) sometimes the *Pesantren* literature is in new Javanese language with Arabic-pegon writing, (3) born and developed around the 18th century, and developed rapidly around the 19th century, (4) *Pesantren* literature contains oral and written traditions, (5) usually *Pesantren* literature is read in certain ceremonies and sometimes performed as performing-art, and (6) *Pesantren*

literature is also more or less influenced by Arabic literature, or Persian literature.

Among the *Pesantren's* literary works in the form of written and oral literature are the *Manakib Syeikh Abdul Qadir Al-Jailani*, *Naskah* (script) *Al-Barzanji*, *Nadlaman*, *Nashar*, *Qasidah Burdah*, *Syi'ir* (Verses), *wirid*, *hizb*, *wifik*, and *rajab*. Such literary texts are read on religious ritual occasions, such as birth ceremonies, circumcisions, and other celebrations. In these ritual events, the texts of literary works are often read in performances accompanied by tambourine music as performing art. As a means of communication between humans and their God, the reading of *wirid* and prayers also functions as a means of worship and an effort to defend oneself in society. Therefore, it survives and maintains and preserves its existence in the face of various challenges of the times.

Human attitudes to maintain their lives are carried out in various ways in the form of different social behavior. One human behavior in the context of dealing with the health of his life is done by approaching the shamans. Dukuns are “smart people” who are considered capable of helping patients to intercede for healing or find solutions to the problems of life that suffocate them. In reality, the practice of shamanism in society is loaded with various local contents, is magical, multi-ethnic, and even multi-cultural. That is, the existence of the shamanism model is largely determined by belief, the religious system, world view (wheltaanschauung), and the cultural ground that gave birth to it.

One of the cultural heritages works of coastal communities is the literary work of *Pesantren*. *Pesantren* literature is a collection of literary works of books (religious literature), oral literature, and poetry literature that were born and developed in the *Pesantren* environment, both regarding dogmatic-ritual teachings and rational-spiritual teachings. Among the characteristics of *Pesantren* literature are (1) *Pesantren* literature is usually in Arabic and written in Arabic,

(2) sometimes the *Pesantren* literature is in new Javanese language with Arabic-*pegon* writing, (3) born and developed around the 18th century, and developed rapidly around the 19th century, (4) *Pesantren* literature contains oral and written traditions, (5) usually *Pesantren* literature is read in certain ceremonies and sometimes performed as performing-art, and (6) *Pesantren* literature is also more or less influenced by Arabic literature, or Persian literature.

In the context of *Pesantren* literature, there are some *Pesantren* literary texts translated literature. An example is Arabic-language works translated into Javanese. Among the works of the book were written by *Pesantren* scholars, such as KH Sholeh Darat, KH Bisri Mustofa, KH Abdul Chamid, KH Abul Khoir, and so on. As a result of the process of translating the book into Javanese, it was this which brought a breath of fresh air to the birth of a new nuance of Islam Nusantara. Among the translated books is *Faithur Rahman* by KH Sholeh Darat As Samarani. The book of *Faithur Rahman* is the first Arabic commentary in the world. Together with the book *Sarah Al Hikam*, *Al Fathur Rahman* bridged the understanding of Islamic teachings for the Javanese people. The result of Islamization through Arabic-language books has led to the emergence of a new face of Islam in Indonesia, which adapts to the culture, language, and local wisdom of the archipelago. This is what gave rise to the birth of Islam Nusantara.

Islam Nusantara is Islam that was born and developed in Indonesia, with all the local wisdom that accompanies it. With local wisdom, the face of Islam Nusantara is more accommodating and accepted by the community. KH. Shaleh Darat is a figure of Nusantara scholar, playing a role in strengthening the face of Islam Nusantara by translating Arabic books into Javanese, including the *Faithurrahman* Book. Kyai Shaleh's works belong to the genre of *Pesantren* literature that was born in coastal communities. This coastal

community has produced many literary works of *Pesantren*, which are a reflection of the face of Islam in the archipelago.

On the other hand, a prominent Central Java scholar, KH Ahmad Rifai, initiated the theory of Islam Satu. Islam Satu is the pillars of Islam, summarized into one pillar. Not following the five pillars of Islam, KH Ahmad Rifai made the pillars of Islam into one, namely reading the shahada. This is stated in the Book of Syarikhul Iman. Despite the controversy, KH Ahmad Rifai still holds to his principles. From these two scholars, it will be traced how the traces of Islamic thought, especially Islam Nusantara and Islam Satu, in the history of Islamic thought in the archipelago. KH Sholeh Darat, in a Javanese da'wah and Islamization model, combines the harmony between the teachings of the Shari'a and the tarekat in his recitations.

This research has gone through catalog studies and field studies in the National Library Catalog and the private collections of Kyai Sholeh's family, manuscripts, and books of Faithur Rahman. Also, this study uses the Syarah Al Hikam manuscript of KH Sholeh Darat, kept by the guide of the Sholeh Darat Mosque, Dadapsari, Semarang. This research is based on the consideration that the manuscript is part of the cultural wealth of the archipelago left by the past century, still salvageable. Therefore, this manuscript needs to be studied philologically and thematically, especially the values of KH Sholeh Darat's da'wah, providing harmony in religion.

4 Conclusion

Pesantren literature was born and developed for worship, both vertical and horizontal worship, especially for self-approach to Allah SWT (taqorrub ilallah).

Many of the works of *Pesantren* are in the form of translations from Arabic into Javanese, scattered in various regions, which help in understanding the religion of Islam in Java.

These translated works give birth to a better understanding of Islam for ordinary people in Javanese society. This also modernizes religious understanding in Java, facilitating the learning of Javanese Islam.

Among the literary works of the translated *Pesantren*, there are also Islamic esoteric works, namely *wirid*, *hizib*, *wifk*, and *rajah*. The function of these oral texts is for worship, repel jinn, magic, an antidote to witchcraft, sorcery, self-defense (self-defense), trade promotion, love (mahabbah), etc.

In the *Pesantren* tradition, the students, after completing the tool sciences (Arabic Grammar Mastery), the Shari'a sciences (fiqh, worship), the science of interpretation of the Qur'an, the science of *tasawuf* (esoteric science), the students perfect their knowledge by studying "ilmu tuwo" such as the knowledge of *wirid*, *hizib*, *wifiq*, and writing of *rajah*.

References

- Abdullah, Muhammad, 1986. *Tinjauan Fungsional Terhadap Manakib Syeikh Abdul Qadir Jailani* (Skripsi). Semarang : Fakultas Sastra Undip.
- Abdullah, Muhammad, 1992. *Kesenian Blantenan : Kesenian Tradisional Dalam Tradisi Pesantren di Kaliwungu Kendal*. Semarang : Laporan Penelitian Lemlit UNDIP.
- _____, 1996. " Puji-pujian : Tradisi Lisan Dalam sastra *Pesantren*" dalam *WARTA ATL*. Jakarta : Jurnal ATL.
- _____. 1998. "Teologi Asy'ariyah Syeikh Nuruddin Ar-Raniri: Studi Atas *Durrāt Al-Farā'id*" dalam *Kajian Sastra*. No. 25. tahun XXII.
- _____. 1999. *Paham Wa'adah Al-Wujūd. Syekh Abdur Rauf As-Singkili*. Semarang: Penerbit Bendera.
- _____. 2009. *Dekonstruksi Sastra Pesantren*. Semarang: Fasindo.

- _____. 2011. *Khasanah Sastra Pesisir*. Semarang : Baan Penerbit Undip.
- Azra, Azyumardi, 1995. *Jaringan Ulama Timur Tengah dan Kepulauan Nusantara Abad XVII–XVIII*. Bandung Mizan.
- _____. 1986. “Interaksi Islam dengan Budaya Melayu Kalimantan” dalam *Ruh Islam dalam Budaya Bangsa*. Jakarta: Yayasan Festival Istiqlal.
- Baried, Baroroh, 1977. *Kamus Istilah Filologi*. Yogyakarta : FS UGM.
- _____, 1987. *Pengantar Teori Filologi*. Jakarta : Pusat Pembinaan dan Pengembangan Bahasa.
- Basuki, Anhari . 1989. *Metode Penelitian Sastra Lama*. Semarang : FS Undip.
- _____. dkk. 2004. *Pengantar Filologi*. Semarang : Fasindo-Badan Penerbit Undip.
- Braginsky, V. I. 1993a. *Tasawuf dan Sastra Melayu, Kajian dan Teks-teks*. Jakarta: Seri Kerjasama Pusat Pembinaan dan Pengembangan Bahasa dan Universitas Leiden.
- _____. 1993b. *The System of Classical Malay Literature*. Leiden : KITLV.
- Danandjaja, Djames. 1985. *Folklor Indonesia*. Gramedia : Jakarta.
- Dhofier, Zamachsyari, 1982. *Tradisi Pesantren*. Jakarta : LP3ES.
- Djamaris, Edwar. 1977. “Filologi dan Cara Kerja Penelitian Filologi” dalam *Bahasa dan Sastra*. Tahun III Nomor 1.
- _____. 2002. *Metode Penelitian Filologi*. Jakarta : CV Manasco.
- Hadi W.M, Abdul. 2001. *Tasawuf Yang Tertindas, Kajian Hermeneutika Terhadap Karya-karya Hamzah Fansuri*. Jakarta : Penerbit Paramadina.
- Indraswara, Suwardi. 2012. *Folklor Jawa*.
- _____. 2004. *Hermeneutika, Estetika, dan Religiusitas (Esai-esai Sastra Sufistik dan Seni Rupa)*. Yogyakarta: Maha Karya.

- Kratz, E.U. "The Editing of Malay Manuscripts and Textual Criticism" dalam *BKI* 137.
- Liw Yock Fang, 1978. *Sejarah Kesusasteraan Melayu Klasik* (buku 1). Singapura: Pustaka Nasional.
- Qurdi, Imam, (tanpa tahun). *Tanwirul Qulub*.
- Rasyid, Ahmad Zainur, (tanpa tahun). *Mambaul Hikma*. Kendal.
- Singir Paras Nabi*. (tanpa th). Surabaya : Maktabah Said bin Nubhan wa Auladihi.
- Simuh, 1988. *Mistik Islam Kejawaen Raden Ngabehi Ranggawarsita: Suatu Studi Terhadap Serat Wirid Hidayat Jati*. Jakarta : UI Press.
- _____. 1996. "Warisan Spiritualitas Islam dalam Budaya Jawa" dalam *Ruh Islam dalam Budaya Bangsa*. Jakarta: Yayasan Festival Istiqlal.
- Soebardi, 1976. "Islam di Indonesia" dalam *Prisma*. Nomor Ekstra Th VII Jakarta: LP3ES
- Teeuw, A. 1988. *Sastra dan Ilmu Sastra : Pengantar Teori Sastra*. Jakarta : Pustaka Jaya.
- _____. 1994. *Indonesia : Antara Kelisanan dan Keberaksaraan*. Gramedia : Jakarta.
- Thohir, Mudjahirin dkk, 1992. *Inventarisasi Karya-karya Sastra Pesantren di Kaluwungu Kendal*. Semarang : Lemlit UNDIP.
- Thohari, Hajriyanto, 1990. "Melacak Jejak langkah Intelektual Islam Indonesia" Dalam *Suara Merdeka, edisi 2 Februari*. Hal. IV.
- Wahid, Abdurrahman. 1989. "Nahdlatul Ulama dan Islam di Indonesia Dewasa Ini" dalam *Tradisi dan Kebangkitan Islam di Asia Tenggara* (Taufik Abdullah, Ed.). Jakarta : LP3ES.
- Hadi WM, Abdul, "Menghidupkan Kembali Semangat Profetik Sastra Islam" dalam *UL, MUL QUR'AN*. No.3 Th. 1991.

Zoetmulder, P.J. 1991. *Manunggaling Kawula Gusti, Pantheisme dan Monisme Dalam Sastra Suluk Jawa : Suatu Studi Filsafat.*

Public Space and The People: Cultural Relationship between Protected Areas and Coastal Community in Pekalongan, Central Java

Tari Purwanti^{43*}, *Arjunnaja Thariq Azizi*¹, *M. Ilyan Ni'am*¹

¹ Social Anthropology Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Coastal communities in Indonesia heavily rely on public spaces for various aspects of their livelihood and well-being. These spaces serve as crucial hubs for economic activities, enabling residents to engage in commerce, trade, and other livelihood endeavors. Furthermore, public spaces provide a platform for fostering social interactions and maintaining a harmonious relationship between the community and the natural environment. This research aims to investigate the significance of public space within coastal communities, particularly in the context of the hazardous situation they face during rob flood events. These floods pose significant threats to the safety and functionality of the public spaces, impacting the daily lives and economic activities of the coastal communities. Consequently, there is an urgent need to address these challenges and ensure the resilience and sustainability of the public spaces in coastal areas. Using a qualitative research design, the study combines observational methods and interviews with individuals who actively utilize these areas. The findings of the research demonstrate that the coastal communities have a strong dependence on public space. Also, the findings provide insights into the design and management of public spaces that cater to the unique needs of coastal communities of developing and maintaining proper public spaces for them. By providing safe and functional public spaces, policymakers and stakeholders can contribute to the overall well-being and sustainable development of these coastal communities.

⁴³ Corresponding author: tari.purwanti01@gmail.com

1 Introduction

Coastal communities, with their unique geographical position at the intersection of land and sea, hold immense significance in terms of their natural beauty, economic opportunities, and cultural heritage (Khakzad et al., 2015; Neumann et al., 2017). Public spaces within these communities play a vital role in shaping the social fabric, promoting economic development, and preserving the natural environment (Cano, 2022). However, the changing dynamics of coastal areas due to factors such as climate change, population growth, and tourism have raised the need to re-examine the importance of public spaces in these communities (Amoako et al., 2022).

Several previous studies on public space tend to discuss public space from three perspectives. The first is to discuss public space in terms of debates and spatial issues related to privatization and the dynamics of the conflicts surrounding it (Pineda, 2022; Staeheli & Thompson, 1997; Vigneswaran et al., 2017). Second, the discussion about public space is related to its impact on the socio-economic life of the community (Bahreldin, 2022; Chong et al., 2020; Huong, 2019; Oloruntoba et al., 2022). The third trend is studies that look at public space from the perspective of political and policy dynamics which show the importance of sustainable development of public space (Annerstedt Van Den Bosch et al., 2016; Entradas, 2016). The objective of this paper is to re-examine the importance of public spaces in coastal communities by considering their unique characteristics and challenges. By doing so, it aims to highlight the various benefits that public spaces bring to coastal communities and shed light on the challenges they face. Based on the description above, the questions to be asked are: a. how is the perspective of coastal communities towards public space; b. What are the challenges and opportunities for increasing and expanding the public spaces of coastal communities; and What are the perceptions of coastal community members on

governance and decision-making processes related to planning and management of public spaces?

The research on public space for fishing communities has been carried out by Piyapong et al., (2019), using the content analysis method which shows that the involvement of fishermen in traditional cultural activities, as well as in community development and outreach, has direct and indirect effects on a sense of belonging to a place through community relations. Additionally, this paper aims to propose strategies and recommendations to enhance the effectiveness and sustainability of public spaces in these areas. Ultimately, the objective is to contribute to the well-being and sustainable development of coastal communities through a renewed understanding of the role and importance of public spaces.

To accomplish the objective, this paper employs a multi-faceted methodology involving a comprehensive literature review, case studies, and analysis of existing research and best practices. The literature review encompasses scholarly articles, research papers, and reports from reputable sources, focusing on topics such as public space, coastal communities, urban planning, and sustainable development. This extensive review helps provide a theoretical foundation and framework for understanding the subject matter. The methodology also includes interviews or surveys conducted with relevant stakeholders such as urban planners, community members, local authorities, and coastal management experts. Their perspectives and experiences contribute valuable insights into the challenges faced by public spaces in coastal communities and the potential solutions to address them. By integrating these research approaches, the paper aims to present a comprehensive analysis of the importance of public spaces in coastal communities, substantiated by theoretical frameworks, empirical evidence, and practical experiences. This methodology ensures a well-rounded exploration of the subject matter, enabling a thorough understanding of the

complexities and nuances involved in re-examining public spaces in coastal communities.

2 Result and Discussion

Researching the importance of knowing about coastal community's perspective on public space is crucial for understanding the significance of public spaces in their lives. The coastal regions, where communities reside, often face unique challenges due to their geographical location and proximity to the dynamic coastal environment. Coastal communities are particularly vulnerable to various environmental, social, and economic changes such as sea-level rise, natural disasters, tourism pressures, and urbanization. By understanding their perspectives on public space, we can design and develop public spaces that contribute to their resilience and adaptive capacity. Public spaces can act as critical community assets that support disaster preparedness, facilitate social cohesion, and enable effective communication during crises. Researching the coastal community's views on public spaces can help identify their specific needs and aspirations, leading to the creation of resilient public spaces that address their concerns and enhance their ability to cope with environmental challenges.

Moreover, coastal communities often rely on the natural resources and ecological services provided by the coastal environment for their livelihoods and well-being. Public spaces in coastal areas can serve as gateways to the shoreline, connecting communities with their natural surroundings. By understanding the coastal community's perspective on public space, we can ensure that these spaces not only provide recreational opportunities but also promote environmental awareness and stewardship. Public spaces that foster a sense of place and belonging within the coastal community can lead to increased engagement in coastal conservation efforts, promoting sustainable practices and preserving the unique coastal ecosystem for future generations.

Perspective of Coastal Communities Towards Public Spaces

Research questions	Informants' answers	Discussions
<p>What is the perception of coastal communities regarding the availability and accessibility of public space in their area?</p>	<p>“Yes, that's fine, bro, because sometimes humans need a place to have fun, get together with friends so they don't stay at home all the time.”</p>	<p>The community considers the availability of public space as access or an instrument for channeling tertiary activities such as a place to hang out in their free time.</p>
<p>What are the main types of public spaces utilized and valued by coastal communities?</p>	<p>“It depends, bro, everyone has different preference, for me maybe I prefer a place where I can gather with friends or can do hobbies like fishing.”</p>	<p>The need for social interaction which is relatively high makes people choose public spaces with the criteria of being able to become an instrument to bind social cohesion through</p>

		community activities.
How do members of coastal communities view inclusion and representation of diverse voices and cultures in the public space?	“To be honest, I don't really know, bro, if we want to give some advice or criticism, I don't know how to do it either. The community does not know well about the channels that are capable to accommodate the aspirations for the development of public spaces.”	The community does not know well about the channels that are capable to accommodate their aspirations for the development of public spaces.

Challenges and Opportunities for Increasing and Expanding The Public Spaces of Coastal Communities

Research questions	Informants' answers	Discussions
What are the challenges and opportunities for increasing and expanding the public spaces of coastal communities?	“If you want to expand it, I think the residents are happy because the evicted usually get compensation so they can buy a new house in an area that isn't flooded. If it's a problem of	The expansion of the public space area is actually expected by the community to be able to touch private land because the

	improving quality, it's difficult, bro, because the challenge is from nature (rob floods).”	compensation process is considered capable of being a gift for moving out of the tidal flood area.
What are the factors that influence the preferences of members of coastal communities for certain public spaces (eg proximity to the beach, facilities, security)?	“The important thing is it's cheap, bro, but of course the facilities are worse. If it's a security issue, God willing, it's safe during the day and evening like this, but maybe at night I'm a bit worried”	Preference for public space for coastal communities tends to ignore facilities and prioritizes aspects of economic affordability.
How do coastal communities perceive the quality and maintenance of existing public spaces?	“To be honest, maintenance in this mangrove area is not that good, especially since this used to be a tourist spot for refreshing people, but now it's not maintained, if you look at the building, the cleanliness also is not well maintained.”	Maintenance of the place is decreasing along with the number of tourists visiting.
How do members of coastal communities see	“The problem of social intimacy is that, for sure, bro.	Social cohesion is formed by the

<p>the role of public space in promoting community cohesion and social relations?</p>	<p>Pekalongan people usually really like to hang out. It's like I like fishing here and watching other people fishing too, let's talk, at least in small talk.”</p>	<p>similarity of behavior and habits of visitors. Managers of tourist attractions tend to be passive in seeing the social reality that occurs.</p>
<p>What are the benefits and disadvantages of public space for coastal communities from the perspective of residents?</p>	<p>“There are clear benefits, if there is a public place it's usually crowded, those who sell can also make a profit. As for the loss, it was year ago, bro, I think because this is a tourist spot, it had to be embanked so that it wouldn't flood, so many trucks that passed the road were damaged. This is totally my opinion, maybe with that policy the residents don't get flooded too, I don't know.”</p>	<p>The existence of public spaces in general is not a significant problem for the community, but there is an assumption that the improvements that have taken place in terms of dealing with floods cause other losses (trade-offs) in the form of damaged roads.</p>

Perceptions of Coastal Community Members on Governance and Decision-Making Processes Related to Planning And Management of Public

Spaces

Research questions	Informants's answer	Discussions
<p>How do members of coastal communities experience the impact tourism has on public spaces and their availability to local residents?</p>	<p>“Yes, earlier those who were selling could get customers, those who were bored at home could gather here. If it has a bad impact, it's difficult, because the rob subscription makes people who aren't from Pekalongan will definitely think about it.”</p>	<p>The dual effect of tourism as a field of economic rotation can be seen but not significant.</p>
<p>What are the specific needs and preferences of the various demographic groups in coastal communities regarding public spaces?</p>	<p>“It's just that around the beach here the number of women who come is less than the men I don't know if the girls are afraid of getting hit by rob water or what. From an economic point of view, most people here are from the lower-middle class.”</p>	<p>With limited access and a lack of security guarantees, there are certain categories of people who rarely enjoy the mangrove park public space. These categories of people include women and the elderly.</p>

<p>What is the perception of coastal community members about governance and the decision-making process related to planning and management of public space?</p>	<p>“If it's a big government policy issue, then there's usually socialization, but if it's something trivial, like ordinary repairs, it doesn't really need to.”</p>	<p>Deliberations on decisions that have the potential to have a large impact on people's lives such as the construction of embankments in the surrounding area have paid attention to public voices, but things that are considered not directly adjacent to people's lives have not been actively communicated.</p>
---	--	--

3 Conclusion

The community views the availability of public space as more than just a mere access point; rather, it is perceived as an essential instrument for facilitating various tertiary activities. One such significant function is providing a place for individuals to spend their leisure time, where they can engage in recreational, leisure, and social activities. Given the high demand for social interaction among community members, public spaces serve as a preferred destination for fostering connections and forming relationships. These spaces are seen as critical instruments that facilitate social cohesion

through the organization of community activities. By providing a platform for people to gather, interact, and participate in shared experiences, public spaces play a vital role in strengthening the bonds within the community.

However, despite recognizing the importance of public spaces for social cohesiveness, the community's understanding of the various channels capable of accommodating the aspirations for the development of these spaces remains limited. Many are unaware of the numerous possibilities and resources that can be utilized to effectively enhance and expand public areas. One potential channel is community engagement and participatory planning. By involving local residents in the decision-making process, authorities can tap into the collective creativity and aspirations of the community, ensuring that public spaces are tailored to their specific needs and desires. This inclusivity empowers community members to take ownership of these spaces, fostering a sense of pride and responsibility in maintaining and utilizing them.

References

- Amoako, G. K., Obuobisa-Darko, T., & Ohene Marfo, S. (2022). Stakeholder role in tourism sustainability: The case of Kwame Nkrumah Mausoleum and centre for art and culture in Ghana. *International Hospitality Review*, 36(1), 25–44. <https://doi.org/10.1108/IHR-09-2020-0057>
- Annerstedt Van Den Bosch, M., Mudu, P., Uscila, V., Barrdahl, M., Kulinkina, A., Staatsen, B., Swart, W., Kruize, H., Zurlyte, I., & Egorov, A. I. (2016). Development of an urban green space indicator and the public health rationale. *Scandinavian Journal of Public Health*, 44(2), 159–167. <https://doi.org/10.1177/1403494815615444>
- Bahreldin, I. Z. (2022). Public Space, Public Art, and The Revolution: Reflections on Sudan's Nile Spring 2019 Sit-In Space. *The Journal of Public Space*, 7(3), 45–64. <https://doi.org/10.32891/jps.v7i3.1200>
- Chong, J., Rana, S., & Ojal, M. (2020). Public Spaces as an Invaluable Resource for Delivering Healthy and More Equitable Cities and

- Communities. *The Journal of Public Space*, Vol. 5 n. 3, 227–232. <https://doi.org/10.32891/jps.v5i3.1415>
- Entradas, M. (2016). What is the public's role in 'space' policymaking? Images of the public by practitioners of 'space' communication in the United Kingdom. *Public Understanding of Science*, 25(5), 603–611. <https://doi.org/10.1177/0963662515579838>
- Huong, L. L. (2019). The importance of public spaces to social integration for young migrant workers in Hanoi. *Journal of Science and Technology in Civil Engineering (STCE) - NUCE*, 13(2), 111–120. [https://doi.org/10.31814/stce.nuce2019-13\(2\)-11](https://doi.org/10.31814/stce.nuce2019-13(2)-11)
- Khakzad, S., Pieters, M., & Van Balen, K. (2015). Coastal cultural heritage: A resource to be included in integrated coastal zone management. *Ocean & Coastal Management*, 118, 110–128. <https://doi.org/10.1016/j.ocecoaman.2015.07.032>
- Neumann, B., Ott, K., & Kenchington, R. (2017). Strong sustainability in coastal areas: A conceptual interpretation of SDG 14. *Sustainability Science*, 12(6), 1019–1035. <https://doi.org/10.1007/s11625-017-0472-y>
- Oloruntoba, K., Asaolu, C. O., & Adu, O. A. (2022). Impact of Public Space Utilization on Knowledge Community Attachment. *International Journal of Geography and Regional Planning Research*, 7(2), 27–33. <https://doi.org/10.37745/ijgrpr.15/vol7n22733>
- Piyapong, J., Riruengrong, R., Wipawee, I., Siriphan, N., & Passanan, A. (2019). Empirical evidence of the roles of public spaces and public activities in the promotion of community relations and sense of place in a coastal community. *Journal of Place Management and Development*, 12(4), 485–507. <https://doi.org/10.1108/JPMD-09-2018-0065>

A Comparison of Cohesion Marker of Japanese Fairy Tale *Saru Kani Gassen* and Indonesian Fairy Tale *Monyet dan Kura-Kura*

*Elizabeth IHAN Rini*¹ , *Putri Muthia Maharani*⁴⁴¹

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Some Japanese fairy tales have its similar fairy tales in Indonesian, such as *Saru Kani Gassen* (The Battle of The Monkey and Crabs) and *Monyet dan Kura-Kura* (The Monkey and The Turtle). This study aims to compare the cohesion marker of the two fairy tales mentioned above. This study uses cohesion theory from Nitta, Halliday and Hasan, and also Nesi and Sarwoyo. The research method used descriptive qualitative analysis. The method used in data collection is the listening method and the note taking technique. The method used to analyze the cohesion marker is descriptive analysis with the determinant element sorting technique. Based on the analysis in the data, conjunction is the most common grammatical cohesion marker in both fairy tales, while the least in *Saru Kani Gassen* is substitution, and in *Monyet dan Kura-Kura* is ellipsis. Meanwhile, repetition is the most common lexical cohesion marker found in both fairy tales, while the least found in the *Saru Kani Gassen* are antonyms and hyponyms, and the least found in the *Monyet dan Kura-Kura* are synonyms and hyponyms.

⁴⁴ Corresponding author: putrimuthia@students.undip.ac.id

1 Introduction

Fairy tales are included in oral folklore that is passed down from generation to generation. As an oral tradition, fairy tales do not have standardized storytelling rules, so speakers can give titles or other additions deemed necessary to the stories they convey, so that fairy tales with similar themes can be found in various regions, even in other parts of the world [1], such as the fairy tales of *Saru Kani Gassen* and *Monkey and Turtle*. This study aims to examine the integrity of discourse shown by cohesion devices, and compare the cohesion devices contained in the two fairy tales. [2]

Cohesion is a semantic concept that refers to the meaning relationship between text elements [3]. Cohesion devices are divided into two, namely, grammatical cohesion and lexical cohesion.

Grammatical cohesion is the concept of relationship between an element and other elements to make the text cohesive with grammatical elements. Grammatical cohesion elements consist of reference, substitution, ellipsis and conjunction [3] [4]. Reference according to Nitta is a linguistic expression to show or refer to the appearance of people, places, times, and abstract concepts in a discourse. Substitution is the replacement of an element in the text with another element. Substitution is often used to avoid repetition in sentences. Ellipsis is a linguistic element that is deliberately omitted or eliminated. Conjunctions are linguistic elements used to combine words with words, phrases with phrases, clauses with clauses, sentences with sentences, or paragraphs with paragraphs.

Meanwhile, lexical cohesion is the lexical relationship between parts of discourse to get a cohesive structure [4]. Lexical cohesion elements consist of: synonyms, antonyms, hyponyms, repetition, collocation, and equivalence. Synonyms are words or expressions that mean almost the same thing. Antonyms are words or expressions that have opposite or contradictory meanings. Hyponymy According to

Baylon and Fabre in Zaimar and Harapan [5] hyponymy is a relationship that shows the coverage of the meaning of certain lexical elements. Collocation is a word or phrase used side by side Equivalence is a word whose meanings are close together.

2 Methods

This research is qualitative descriptive. In the data provision stage, the listening method is carried out with the tapping technique and continued with the note-taking technique. In the data analysis stage, the determining element sorting method was used to sort out grammatical and lexical cohesion in sentences, and then the cohesion devices and cohesiveness of discourse in the fairy tales of *Saru Kani Gassen* and *Monkey and Turtle* were analyzed and described. After that, the cohesion devices in the two fairy tales are compared. The results of this research are presented using the informal method. The informal method involves presenting the data with ordinary vocabulary as an explanation of the data analysis for easy understanding. [6]

3 Result and Discussion

The concept of cohesion relates to form relationships, which means that the elements of cohesion in the text must be related to each other in order to become a good and complete discourse. Cohesion occurs when there are elements in the text that depend on other elements. And if all these relationships make for an understandable text, then the text is cohesive.

3.1 Grammatical Cohesion

Grammatical cohesion is an element that makes discourse cohesive, which is characterized by grammatical elements. In the fairy tales *Saru Kani Gassen* and *Monkey and Turtle*,

grammatical cohesion devices in the form of reference, conjunction, substitution, and ellipsis are found.

3.1.1 Grammatical Cohesion of *Saru Kani Gassen*

In the fairy tale *Saru Kani Gassen* there are 95 grammatical cohesion devices, with details in the form of 31 references, 37 conjunctions, 19 ellipses, and 7 substitutions. The cohesion devices in the form of references consist of demonstrative pronominal references consisting of place context references (*genba bunmyaku shiji*), linguistic context references (*genko bunmyaku shiji*) that refer to objects in the text, references in the form of memories (*kioku bunmyaku shiji*); and persona references. The most common references are demonstrative pronominal references which include linguistic context references such as *kore* 'this', *sore* 'that', *kono* N 'N this', *sono* N 'N that', while the least common is the reference in the form of the first person pronominal *watashi* 'me'.

Meanwhile, cohesion devices in the form of conjunctions in the order of most are logical relationship conjunctions (*ronriteki kankei*) that express conditional relationships, for example, *kara* 'because' and *node* 'because'; conjunctions that express oppositional relationships, for example, *soredemo* 'even so'; conjunctions that express additive relationships (*kasanteki kankei*) for example, *soshite* 'and' and conjunctions that express equivalent relationships (*taitou no tenkai*) for example *mata* 'again'. Then the cohesion device in the form of an ellipsis found in the fairy tale *Saru Kani Gassen* is the omission of objects and subjects in the form of nouns, and the most common is the omission of objects.

Then two types of cohesion devices in the form of substitution are found in the form of the use of the particle '*no*' which replaces the word unit and the demonstrative pronominal '*sou*' which replaces the sentence unit; the most common is the use of the particle '*no*'. The following is an example of the analysis.

Data 1

すると間もなく、かわいらしい芽がによきんと出ました。かにはその芽に向かって毎日、「早く木になれ、柿の芽よ。ならぬと、はさみでちょん切ぎるぞ。」と言いました。[7]

Not long after, **a tiny sprout** appeared. Every day, the crab looked at **the sprout** and said, "Hurry up and grow into a tree, persimmon sprout. If not, I will cut you with scissors."

In data 1, there is a reference device in the form of a demonstrative pronominal *sono me* which means that sprout. This reference includes a linguistic context reference (*genko bunmyaku shiji*) which is an anaphoric endophoric reference. In the data above, *sono me* refers to the element contained in the previous sentence, namely *kawairashii me*, which means a tiny sprout.

Data 2

わざと青い柿をもいでほうり出しました。かにはあわてて拾って食べてみますと、それはしぶくって口がまがりそうでした。かにか、「これこんなしぶいの(2.1)はだめだよ。もっとあまいの(2.2)をおくれよ。」[7]

Deliberately, (the monkey) picked a green persimmon and threw it. When the crab picked it up hastily and tried to eat it, the fruit was very sour and its mouth seemed to bend. The crab said, "Not **this sour one**. Send me **a sweeter one**".

In data 2, there are two substitution devices for the word *no*. The word *no* in the third and fourth sentences is a particle that functions to replace the word *kaki* (persimmon) mentioned in the previous sentence. In (2.1) *no* refers to the sour green persimmon fruit that the monkey picked earlier, and in (2.2) *no* refers to the sweet persimmon fruit that the crab wants to eat.

3.1.2 Grammatical Cohesion of Monkey and Turtle

In the Indonesian fairy tale *Monkey and Turtle*, 290 grammatical cohesion devices were found, with details in the form of 115 references, 122 conjunctions, 12 ellipses, and 41 substitutions. The cohesion devices in the form of reference consist of demonstrative reference, persona reference, and comparative reference. The most common reference is the first person singular reference, namely 'I', while the least common is the comparative reference, for example, 'the same'.

Meanwhile, cohesion devices in the form of conjunctions in the order of most consist of subordinative conjunctions, coordinative conjunctions, and inter-sentence conjunctions. The most common conjunctions are attributive conjunctions such as 'which' and time subordinative conjunctions such as 'while', while the least common conjunctions are inter-sentence conjunctions such as 'then'.

The cohesion devices in the form of ellipses found in the *Monkey and Turtle* fairy tales are word deletions, and the most common is the deletion of sentence objects.

Then two types of cohesion devices in the form of substitution were found, namely persona pronominal, for example, 'we', and pronomina 'which', and the most common is the substitution of nouns using persona pronominal. The following is an example of the analysis.

Data 3

Hihihi seperti biasa, hari ini pun **aku** (3.1) akan menjahili si kura-kura sama seperti kemarin, kemarin, dan kemarinnya lagi hihihi!" kata monyet sambil terkikik. "Adudududuh sebentar! Tunggu **aku** (3.2)!" kata monyet yang pura-pura terjatuh.[8]

Hihihi as usual, today too **I** (3.1) will tease the turtle just like yesterday, yesterday, and yesterday again hihihi!" said the monkey while giggling. "Wait a minute! Wait for **me** (3.2)!" said the monkey, who pretended to fall down.

In data 3, there is a persona reference in the form of the first persona pronominal 'I' (3.1) which is an endophoric reference that is katafora, because it refers to the word monkey that is behind it, as well as the word 'I' (3.2) in the second sentence, which is also an endophoric reference that is katafora and refers to the element that is behind it, namely the monkey.

3.2 Lexical Cohesion

Lexical cohesion is a relationship caused by the presence of lexically related words. Lexical cohesion is not related to grammatical cohesion. Rather, it is a relationship based on word usage. [4]

3.2.1 Lexical Cohesion of Saru Kani Gassen

In the fairy tale *Saru Kani Gassen*, 45 data of lexical cohesion devices were found, with details of 38 data in the form of repetition, 2 data in the form of antonyms, 2 data in the form of hyponyms, and 3 data in the form of collocation. In this fairy tale, no lexical cohesion devices in the form of synonyms were found. The repetition devices found are in the form of words, phrases, clauses, and sentences. The most common repetition device is sentence repetition, which is 15 data. Interestingly, there is onomatopoeia in the form of sound repetition as much as 13 data. In contrast, the least number of repetition devices in the form of phrases and clauses were found, namely 1 data each. Antonymous lexical cohesion devices were found in 2 data. In addition to repetition and antonym devices, hyponym devices were found in as many as 2 data. Both data are hyponyms of the word *ki* which means "tree". Furthermore, collocation devices were found in the fairy tale *Saru Kani Gassen* as many as 3 data, namely *tabemasu* which means "eat" with *kaki* which means "persimmon", *makimasu* which means "sow" with *tane* which

means "seed" and *sakimasu* which means "bloom" with *hana* which means "flower". Here is an example of the analysis.

Data 4

するとそこへ栗くりがぼんとはねて来きて、
「かにさん、かにさん、なぜ泣なくの。」
こんどは蜂はちがぶんとうなつて来きて、
「かにさん、かにさん、なぜ泣なくの。」
こんどは昆布こんぶがのろのろすべつて来きて、
「かにさん、かにさん、なぜ泣なくの。」
こんどは臼うすがころころころがつて来きて、
「かにさん、かにさん、なぜ泣なくの。」 [7]

Then a persimmon came rushing down, "Crab, crab, why are you crying?"

Then came the bees, and the bees buzzed, "Crab, crab, why are you crying?"

This time the seaweed came creeping down, "Crab, crab, why are you crying?"

This time, the mortar and pestle came rolling down, "Crab, crab, why are you crying?"

In data 4, there is a lexical cohesion device, namely repetition in the form of a sentence. The use of repetition in the data is to show that the sentence is important. In addition, because it is intended for children, this repetition is meant to emphasize important things.

Data 5

すると柿の芽はずんずんのびて、大きな木になつて、
枝が出て、葉がつて、やがて花が咲きました。 [7]

Then the persimmon fruit shoots grow quickly and become a large tree with branches and leaves, then flowers bloom.

In data 5, there is a lexical cohesion device, namely hyponyms. In the data, there are four words that are hyponyms

of the word *ki* which means "tree", namely the words *me* which means "sprout", *eda* which means "twig", *ha* which means "leaf", and *hana* which means "flower". So, it can be concluded that the words sprout, twig, leaf, and flower are parts of a tree.

3.2.2 *Lexical Cohesion of Monkey and Turtle*

In the Monkey and Turtle fairy tale, 192 data of lexical cohesion devices were found, with details of 180 data in the form of repetition, 1 data in the form of synonyms, 7 data in the form of antonyms, 1 data in the form of hyponyms, and 3 data in the form of equivalence. In the fairy tale, no collocation or lexical cohesion devices were found. Repetition devices are found in the form of words and phrases. Cohesion devices in the form of synonyms and antonyms are also found in the fairy tale, namely 1 data and 7 data respectively. Hyponyms and equivalence devices were also found in the form of 1 data and 3 data respectively. The following is an example of the analysis.

Data 6

"**Gali, gali, tanam dan tutup, tutup tanah, tutup tanah, pendam semuanya, pendam bibitnya!**" kata monyet dengan semangat. [8]

"**Dig, dig, plant and cover, cover the soil, cover the soil, bury everything, bury the seeds!**" said the monkey excitedly.

In data 6, there is a lexical cohesion device in the form of epizeuxis repetition. Epizeuxis repetition is a word that is repeated several times in a row. As in the words "dig, dig", "cover, cover the soil, cover the soil", and "bury everything, bury the seeds". The use of repetition in the data serves to provide affirmation.

The number of cohesion devices spread across all sentences in the two fairy tales, *Saru Kani Gassen* and *Monkey and Turtle* makes the text interrelated and forms a

cohesive and coherent discourse. In grammatical cohesion, the use of conjunctions both occupy the most positions in both fairy tales, this shows that the series of stories are presented in conjunction by showing the relationship between elements in the form of words, clauses, and sentences. The interesting thing is that in references in Japanese fairy tales, more demonstrative pronouns are found than persona pronominals, whereas in Indonesian, persona pronominals are found more. This shows the peculiarity of Indonesian grammar, where based on the rules of Indonesian grammar, sentences must have a clear subject. If the subject is missing or unclear, the sentence does not meet the criteria of a correct sentence. This is different from Japanese, where if the topic in the next sentence is still the same as the first sentence, then there is no need to reappear.

In both Japanese and Indonesian fairy tales, repetition is the most common device. Judging from the characteristics and target audience aimed at children, repetition is widely used to emphasize the content of the story. In Indonesian fairy tales, characters such as monkeys and turtles always appear to emphasize to the reader. In addition, the frequent appearance of characters serves to reveal the development of the story. Then, the use of repetition also serves to provide the beauty of rhyme in fairy tales and becomes a medium for children to learn new vocabulary.

The reduplication form of onomatopoeia in Japanese fairy tales is also widely used because children are more likely to like and be familiar with sounds. Whereas in Indonesian fairy tales, children's focus is more likely to be on repetitive words, such as the characters in the story that are mentioned repeatedly. As in the dialog "*Kani san, Kani san, nazenaku no?*" which shows a question that is asked repeatedly.

There are some differences in the two tales. In Indonesian lexical cohesion, there is equivalence, while in Japanese there is none. This is because changes in Japanese word forms are more difficult and varied than in Indonesian vocabulary. For

example, *tabemasu* "eat", *taberaremasu* "eaten", *taberarete shimaimashita* "eaten". So in Japanese fairy tales, equivalence is not used with the aim of facilitating children's understanding.

4 Conclusion

Based on the results of the analysis, it is concluded that the two fairy tales *Saru Kani Gassen* and *Monkey and Turtle* are cohesive discourses, as evidenced by the grammatical cohesion devices and grammatical cohesion found. In the fairy tale *Saru Kani Gassen* there are 95 grammatical cohesion devices consisting of 31 references, 37 conjunctions, 19 ellipses, and 7 substitutions, while lexical cohesion devices are found in as many as 45 devices, namely 38 repetition data, 2 antonym data, 2 hyponym data, and 3 collocation data. Then in the *Monkey and Turtle* fairy tale, there are 290 grammatical cohesion devices, namely 115 references, 122 conjunctions, 12 ellipsis, and 41 substitutions, while the lexical cohesion has 192 devices, namely 180 repetition data, 1 synonym data, 7 antonym data, 1 hyponym data, and 3 equivalence data.

A comparison of the amount of data found can show differences in fairy tale characteristics. The references that show pointing words in Japanese fairy tales vary more based on the distance of the object being referred to. This shows that Japanese fairy tales are more flexible by facilitating understanding in different situations and contexts. Whereas in Indonesian fairy tales, the references used mostly refer to the subject or character of the story and the pointing words used do not have a view of distance.

Of the two fairy tales, repetition is the most effective cohesion device because repetition is one of the characteristics of fairy tales. This is because the intended target audience is children, so in order to facilitate understanding and emphasize the content of the story, repetition is often used. The least raised are synonyms and antonyms because language variations tend to be rarely used

in children's fairy tales with the aim of facilitating reading. The words that appear tend to be repeated to emphasize them and can be a medium for learning new vocabulary. Then, Japanese fairy tales tend to use onomatopoeia because, in reading media aimed at children, it is easier to use sound visualization or sounds, so that there are many words that describe an activity through sound.

References

1. Y. Rahmah, *Dongeng Indonesia Dan Dongeng Jepang : Komparasi Unsur Budaya*, Kiryoku, **1**(2), 2(2017)
2. M.A.K. Halliday & Hasan. *Cohesion in English*. (1976)
3. N. Yoshio, *Gendai Nihongo Bunpou* 7. (2009)
4. A. Nesi & V. Sarwoyo. *ANALISIS WACANA* (2012)
5. A.B. Harapan & O.K.S. Zaimar. *Teori Wacana* (2015)
6. Sudaryanto, *Metode dan Aneka Teknik Analisis Bahasa (Pengantar Penelitian Wahana Kebudayaan Secara Linguistik)*, **145** (1993)
7. K. Masao, *Nihon no Shinwa to Juudai Mukashi Banashi*. (1992)
8. <https://www.popmama.com/kid/4-5-years-old/jemima/dongeng-monyet-dan-kura-kura?page=all> , retrieved in 19 Juli 2023

The Contradictions of Science and Technology Development Among Gen Z: A Case Study of the Use of Artificial Intelligence (AI) Among Diponegoro University Students

*Fidel Satrio Hadiyanto*¹, *Luke Verdien Wiranegara*¹, *Sri Sudarsih*^{45*}

¹ Department of History, Faculty of Humanities. Universitas Diponegoro, Semarang Indonesia

Abstract. Since the 21st century, Artificial intelligence has become part of people's daily lives. Its history can be traced back to 1950 when Alan Turing created the imitation games, also known as The Turing Test. Its development has been very rapid since then until it is used in various sectors. In 2020, ChatGPT appeared, which is able to create an article just by writing the desired article on the application. As a result, there was a shock to the academic world. This article tries to find out the role of AI among Undip students and its impact on lectures. The research method used is a qualitative method based on literature studies and questionnaires. The use of AI has a positive impact on students in doing their assignments, although it is feared that it will have a negative impact.

⁴⁵ Corresponding author: srisudarsih012005@yahoo.com

1 Introduction

1.1 What Is Artificial Intelligence

During the Covid 19 Pandemic, every aspect of life was restricted in order to prevent the spread of the virus among people. Because of it, almost every activity was done at home. The Internet has become a vital source of information and communication. It created a new society that relies on the internet or Artificial Intelligence as part of life. Around 2022, a new product of AI was booming around the world: ChatGPT. This new kind of AI can generate an essay and chat by just commanding what kind of essay the user wants. This became an internet phenomenon, and many people think it will change the ways of life, especially in academic life. But if you research, the product of AI itself is way older than you know. It's changed every lifestyle for decades since its first created around the 50s. But What is AI? Encyclopedia Britannica defines AI as the ability of a digital computer or computer-controlled robot to perform tasks commonly associated with intelligent beings [1]. This “intelligence” was based on the logical and rational thinking in human thought that can be mechanised to reproduce artificially. This assumption can be done by using some kind of mechanism that uses a physical symbol system (maths) to transfer intelligence. This attempt can be traced back to the 40s. But according to Stephen Cave and Kanta Dihal, AI was a cultural phenomenon that can be traced back in centuries, even millennia. Until the twentieth century, it became technology when industrialized around the world [2]. Rene Descartes in his book, *Discourse on the Method* mentions automata, a control mechanism designed to automatically follow a sequence of operations or respond to predetermined instructions. He stated that automata can be operated without humans, but are capable to interact with humans, although not all of them [3]. Descartes' idea later became prefigures for an

English maths professor to create the first AI computer program.

During World War II, British scientists were making a computer program that could break the German Enigma code. Alan Turing, the lead scientist successfully created a decryption machine using a maths mechanism to break enigma code. Later this “computing machine” was used as a reference by Turing to answer his old question, can a machine think? Specifically, how computing machines could solve problems by searching through the space of possible problem solutions guided by heuristic principles. To answer this question, he prepared a test known as the imitation game or Turing test. This test is to determine whether a computer program can interact with humans by guessing their gender [4]. Later, the result of this test known as the theory of computation became the basis of the AI research field. Along time, AI developed into many kinds like smartphones, the internet, and of course software application.

If we draw a common thread for AI that is developing in Indonesia, it was carried out in 2014 with the creation of the Jakarta Smart City (JSC) initiative and the “Making Indonesia 4.0” program. Introduced and developed to respond quickly to public needs. The JSC initiative has made digital mapping with IoT and AI technologies to enhance smart governance, mobility and living [7].

Entering 2015, the Government of Indonesia requires the development of Artificial Intelligence (AI) in industrial innovation to support the industrial revolution 4.0 with the issuance of Law Number 4 of 2014 [5] “concerning industry which places industry as one of the pillars of the economy and provides a large enough role to encourage the progress of national industry” in a planned manner, this is manifested in the establishment of the National Industrial Development Master Plan (RIPIN) for 2015-2035 [6].

This was further developed in 2018 under President Jokowi’s Government to make “Making Indonesia 4.0” which

refers to the industrial revolution supported by technology and encourages public (government) and private partnerships in the hope of turning Indonesia into a competitive global player. It promotes both domestic and foreign direct investment in AI-based sectors, this is an initiative to seek to accelerate the automation of Indonesian society and is projected to become one of the world's top 10 economies by 2030 [7].

In August 2020 at the Artificial Intelligence Innovation Summit with the Artificial Intelligence Industry Research and Innovation Collaboration (KORIKA), The Indonesian National Strategy on Artificial Intelligence (Stranas KA) was inaugurated by Indonesian Vice President K.H. Ma'ruf Amin on the commemoration of National Technology Awakening Day. This has made the Stranas KA the main guideline in the development and advancement of artificial intelligence which will become the preparation of the Presidential Regulation of the Stranas KA in the future. This is seriously advancing Artificial Intelligence; it is still based on Pancasila values and Indonesia's Vision and Mission for 2045 [8].

1.2 The Use of Artificial Intelligence in The Academic World

The education sector has experienced dealing with the phenomenon of digitalization of the education system through innovative technological applications such as the Massive Open Online Course (MOOC) and Artificial Intelligence. MOOC is a learning innovation in the network and is designed to be open, connected, and networked among others. This has been supported by Artificial Intelligence as an artificial intelligence engine designed to search, present, provide fast, precise and interactive information [9].

The type of artificial intelligence that is dominated by academic circles, especially among students, is the Artificial Narrow Intelligence (ANI) type. ANI is a type of AI designed to perform specific intelligence tasks or commands. The algorithm used in carrying out this specific task uses machine learning a neural networks. The ANI system is built to serve

and be reliable in one cognitive ability but does not exceed the limits on skills beyond its design. Some examples of service or applications that implement the ANI system are Chatbots (ChatGPT, Notion AI, Bing AI, etc.) [10].

Thus, the use of artificial intelligence in the form of ANI has brought significant changes among students. Furthermore, among students, this artificial intelligence becomes something meaningful and is used in the study process when it takes place. Therefore, what changes are caused by artificial intelligence which used for the development of the intellectual intelligence from individual students?

2 Methods

This research uses qualitative methods, the data collection method consisted of primary and secondary data. The primary data collect with a literacy study approach and data collection using questionnaires forms, all Diponegoro University students to mapping the extent to which this artificial intelligence was used and how often this artificial intelligence was used. The result will get it are respondent data from two scientific cluster. Also, the secondary data from online exploration of journals, e-books, and scientific articles obtained on Google Scholar, Jstore, Sagepub, Z-library, and Google, also government regulations and online news. Both of this data are collaborated to prove the artificial intelligence has been used and be the part of continuity of academic studies to explain the extent of the intellectual influence of each student referred to in research problems. In the literacy study we conducted a Once collected, we analysed all data according to the applicable methodology and presented it chronologically and coherently.

3 Result and Discussion

3.1 Artificial Intelligence in a Sociological Perspective

One of the concerns that has occurred among students towards the use of artificial intelligence which is something that is

being used is the ChatGPT application which dominates the use by students in the continuation of their studies. ChatGPT is an artificial intelligence language model programmed to analyse large amounts of data, recognize patterns and generate human like conversational responses based on the analysis that has been performed. This artificial intelligence has turned to reflexivity and adopted ironic parody forms to respond critically to the emerging language models of artificial intelligence, its affective and technical qualities. Thus, the potential ethical, social significance in its sociological view [11].

In response to this matter, Sociology has defined the changes that occur as a result of the impact of artificial intelligence as a social phenomenon [12]. This is because it has become part of social life and bound between existing social systems. The social system, according to Parsons, is an interweaving of functioning systems such as norms, values, consensus, and other forms of social cohesion. If drawn on the side of education, it is referred to as the academic community or the scientific society, this is a reciprocal relationship between the giver (lecturer) as educators and students as recipients of the results of the education. Both are built into a form of coordination between social systems [13].

This was responded to by A. Balmer Sociologist from Manchester in his publication, that in the social phenomenon of ChatGPT as artificial intelligence, there are problems in ChatGPT in finding sources, attributions and details on arguments. This is because ChatGPT as a model refers to human writing from a data bank and it is still questionable whether this is a form of plagiarism. Due to ChatGPT's status of truth, ownership, and accuracy of its statements can be exercised with care. According to A. Balmer also mentions that studying ChatGPT has an affective aesthetic style that is embedded in its conversational approaches, which can pose a significant danger to academic and educational research. It is much more difficult to discern the potential scientific, social

and ethical ramifications of his style of speech than of his content [11].

3.2 Artificial intelligence as collaborative partner

As we know, researchers have been using AI as a research tool since the 1960s. Most of them come from the field of science and technology, especially computer science as the parent of AI. But in the field of social humanities, some fields such as anthropology are already using AI as a data search tool. Artificial intelligence has become a subject in several divisions like digital ethnography to obtain data from internet users. Anthropologists see AI as a new tool for their research, especially in ethnography to collect data from human behaviour. The definition of Clifford Geertz's cultural anthropology is to become an interpretative science rather than an explanatory one in search of law. Coincidentally, that interpretation matches Turing's imitation game. The Geertzian saw the matches from the result of the test which successfully interpreted the data [14]. Matt Artz in his article stated all fields in anthropology are disrupted with AI as a collaborative partner to seek a wide perspective in their works [15]. For example, linguistic anthropology can study, reclaim, and teach endangered languages generated from AI where all the data can be stored inside "their mind". With Alan Turing's imitation games theory, the computer with AI can generate any data from the researcher to put it on the test and create the imitation of "ancient language". Like in this field, other social humanities fields were also using these tools.

Let us look at some social fields like sociology, History, and Linguistics. The use of AI such as ChatGPT, Google Forms, translator, etc has been done by some researchers since the internet era flourished around the 21 centuries. Before that, processing some data from the field is hard work that can take a lot of time. AI acted as an assistant researcher by processing many data from real-time interactions with netizens on the internet. Another possibility could be using AI

as a real time actor in social experiments to characterise and background search of a subject [16]. Most researchers use search engines like Google that already have a lot of information in their databases. Nowadays, sources such as journals, E-books, and other scientific articles are also accessed on Google. So, its use is already common among academics. The arrival of ChatGPT does cause debate among them, but it does not rule out the possibility that its services will become commonplace.

3.3 The Use of Artificial Intelligence Among Undip Students

Based on the problems of social phenomena that occur, we must review more deeply and describe more about the correlations (relationships) that will be affected (cause) and things that will have an impact (effect). This cause and effect are the core of the depth study of the main problems in this study. That what must be known in the education process is not just to find a solution to a problem or just something ritual education. However, by understanding deeply the importance of education, that is where the point opens for the purpose of processing oneself to become a person. Therefore, in the academic world (Education) will be trained and educated to become a scientist. Thus, from the end point that must be achieved there must be a process that is faced, especially on ethical values and morals, thinking values, transformation of spiritual values and values of critical thinking [17]. In education, you will face problems such as the process of transferring knowledge, this is because the transfer of knowledge in one direction is nothing. Students are not just objects of receiving knowledge, because teachers must be able to become companions to stimulate critical thinking. Achieving this there is two-way communication and reciprocity. In honing critical thinking, they must be educated in a stimulating learning system called HOTS (High Order Thinking Skills), this also influences the emergence of creative and analytical thinking [17]. This is related to the

values contained in the Diponegoro University regulations for achieving graduate grades, namely COMPLETE. These abbreviations are from Communicator (ability to communicate), Professional (work according to principles, develop basic achievements and uphold a code of ethics), Leader (adaptive, responsive, proactive), Thinker (critical thinking, researcher, life learning), Entrepreneur (high work ethic, innovative, skills) and Educator (Teaching agent of change) [18].

According to a survey conducted by study.com to 100 teachers and 1,000 students under 18 years old, at least among college professors, 72% of them are worried about students using ChatGPT to cheat and requested that this application be banned on the campus network [19]. This lecturer worried AI or more specifically ChatGPT can affect students' ability to learn independently, solve problems creatively, and think critically [20]. On the other hand, some scientists consider AI as a collaborative partner in their research because of the ability to collect and generate data in real time. The AI in Education (AIEd) community pushes some educators to increasingly explore the effectiveness of AI in education. But the importance of this movement is to examine student-instructor impact on AI as this machine had a positive and negative impact on it [20]. Interaction between instructors and students can determine the usefulness of AI to counter the negative effects.

We conduct a questionnaire to Undip students about AI's role in their studies. About 76.5% of students admit they used AI in their education. Most of them used it as a data finder, translating language, and learning for doing assignments and tests. ChatGPT became the number 1 AI machine they used.

Apakah kamu menggunakan AI dalam perkuliahan ?

51 responses

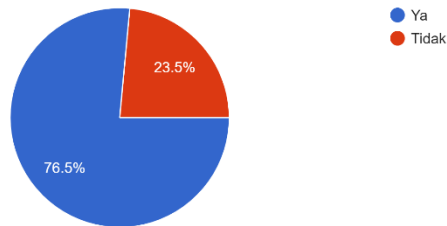


Fig. 1. Do you use AI in lectures? Shows the using of AI in lectures

Mulai semester berapa kamu menggunakan AI ?

39 responses

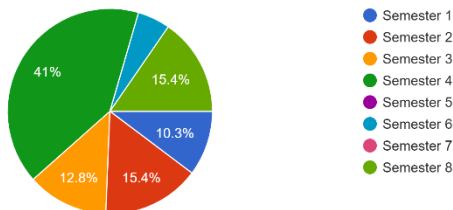


Fig. 2. Shows first the using AI in Semester

Students who used it are majority from class of 2021, the exact year that ChatGPT became booming. The Covid-19 pandemic has forced students to take courses from their domicile. If we see it in instructors and students' interaction frame, lack of interaction encourages students to find other ways to learn and receive lecturer material. The lecturer/instructor who does not understand online learning mostly gives them many tasks, rather than educating them. ChatGPT can easily search learning material and data for task and lecture material. Unfortunately, these students mostly used it for searching data rather than making tasks. Efficiency and time saving become a reason they do it.

4 Conclusion

Artificial intelligence is a new breakthrough in the scientific world. Its emergence has been debated among academics regarding its use in the academic environment. Since 1940, the development of AI has been very rapid, culminating after the internet came into the world. Almost all people use it because it can simplify their work, including academics who are facilitated by their research. In the beginning, there was no problem in using AI. In 2020, a new AI emerged called ChatGPT. This application can create an essay/chat box and search for data practically and effectively. Users can create a scientific article by simply writing what they want. For academics, this can affect the academic world because all research/work can be completed by AI. Based on a questionnaire among Undip students, not a few students use AI to do their assignments. The majority use it to find data or improve their writing. The reason they use this application is because of its effectiveness and efficiency in helping them with their assignments. Uniquely, ChatGPT and other AIs have a positive impact on students rather than a negative impact.

References

1. B.J. Copeland, artificial intelligence. Encyclopedia Britannica, <https://www.britannica.com/technology/artificial-intelligence>. (July 2023).
2. S. Cave, K. Dihal, *Imagining AI: How the World Sees Intelligent Machines*, (Oxford University Press, 2023), 2.
3. R. Descartes, *Discourse on the method*, (Yale University Press, 1996), 34-35.
4. S. B. Copper, J. V. Leeuwen, *Alan Turing: His Works and Impacts*, (Elsivier, 2013) 580-581.
5. Undang-undang (UU) Nomor 3 Tahun 2014 tentang Perindustrian.

6. Working Group on the National Strategy for Artificial Intelligence, Strategi Nasional Kecerdasan Artifisial Indonesia, (Badan Pengkajian dan Penerapan Teknologi, 2021) 15-19.
7. K. Goode, H. M. Kim, Indonesia's AI Promise in Perspective, (Center for Security and Emerging Technology, 2021), 4-5.
8. Stranas Kecerdasan Artifisial Untuk Jawab Tantangan Industri 4.0 (Media Indonesia, 2021)
9. A. Selin, Peranan Teknologi Artificial Intelligence di Era Revolusi Industri 4.0, (UBD,2022) 5-7.
10. R.S.Y. Zebua, Khairunnisa, D.P. Wahyuningtyas, Fenomena Artificial Intelligence, (PT. Sonpedia Publishing Indonesia, 2023) 10.
11. A. Balmer, A Sociological Conversation with ChatGPT about AI Ethics, Affect and Reflexivity. *Sociology*, 0(0),1-9 (2023).
12. R. Zulkarnaen, Artificial Intelligence (AI) Dalam Kaca Mata Sosiologi, (Kompasiana, February 19, 2023).
13. M. Syawaludin, Alasan Talcott Parsons Tentang Pentingnya Pendidikan Kultur, *Ijtimaiyya*, 7, 1, (2014)
14. A. K. Munk, A. G. Olesen, M. Jacomy, The Thick Machine: Anthropological AI between explanation and explication. *Big Data & Society*, 9(1), 1-2 (2022).
15. M. Artz, Ten Predictions for AI and the Future of Anthropology, (Anthropology News website, 2023)
16. I. Grossman, Beyond the hype: How AI could change the game for social science research, (The Conversation, 2023).
17. S. I. Wijayanti, Ketika Critical Thinking Diuji Chat GPT, (Fisip UI, January 25, 2023).
18. Ketentuan Umum, Peraturan Universitas Diponegoro
19. A. Setiawan, U. Luthfiyani, Penggunaan ChatGPT Untuk Pendidikan di Era Education 4.0: Usulan Inovasi Meningkatkan Keterampilan Menulis. *jurnalpetisi*, 4(1), 51, (2023)

20. K. Seo, J. Tang, I. Roll, et al. The impact of artificial intelligence on learner–instructor interaction in online learning. *Int J Educ Technol High Educ* 18(54), 2 (2021).

Mizu Bunka in Traditional Japanese Society

Sriwahyu Istana Trahutami^{46*}, *Isnisa Redinafitra*¹

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. It has its roots in the Shinto faith, one of the major beliefs of the Japanese population. *Mizu bunka* is a term for the reciprocal relationship between humans and water as a harmony in many aspects. This research uses a qualitative-descriptive method, discussing how water is an important element in Japan that affects the lives and culture of its people. This study discusses and describes the results of *mizubunka* in daily life (*shuukan*) from the data of Japanese cuisine, Shinto culture, traditional crafts, legends, and Japanese idioms as a form of harmony between water and Japanese society.

⁴⁶Corresponding author: sriwahyuistanatrahut@lecturer.undip.co.id

1 Introduction

Japan is an archipelago surrounded by sea on all four sides. To the east and south is the Pacific Ocean, the northwest is the Sea of Japan, the west is the East China Sea, and the northeast is the Sea of Okhotsk. 75% of Japan's area is mountainous and forested. Natural phenomena due to volcanic activity cause many valleys, rapids, rivers and lakes. Many of the rivers in Japan have a fast flow.

Based on the historical background, there is a deep connection between Japanese people and nature. This was already mentioned in Yaichi Haga's 1907 "Kokuminsei Jukkou" about the Ten Characteristics of Japanese People. It states that one of the characteristics of the Japanese is that they love nature, trees, and flowers. The same goes for water. The Japanese, since ancient times have been closely related to areas that have abundant water resources.

The word *mizubunka* (水文化) comes from the words *mizu* 'water' and *bunka* 'culture'. *Mizu bunka* is the reciprocal relationship between people and water and has become a way of life, how people utilize water in all aspects of life, protect and preserve it.[1]. This includes how water affects human life. *Bunka* or culture includes the notion of social values and norms, knowledge as well as the overall social structures, religious, and other structures that characterize a society. Culture is not only about good teachings (things) inherited from previous generations but also a process of activities carried out by humans to achieve their future desires.

The values that exist in culture are in the emotional area of the individual cultural community concerned. An individual since childhood has been impregnated with cultural values that live in their environment, so that the concept is rooted in soul. Therefore, the values in a particular cultural community cannot be replaced with other cultural values in a short time. According to F. Kluckhohn in Koentjoroningrat (2008), every cultural system contains five fundamental problems in human life which form the basis for the framework of

variations in the cultural value system, which includes, (1) the problem of the nature of human life; (2) the nature of human work; (3) the nature of human's position in time and space; (4) the nature of human's relationship with their natural surroundings; and (5) the nature of human's relationship with other humans [2].

Human activities to intelligently utilize water have been going on for a very long period of time, giving birth to traditional cultures, both tangible and intangible, and each region has its own characteristics that different from one another. The types of traditional culture associated with *mizubunka* include festivals/*matsuri*, beliefs, crafts, waterwheels, dams and others. Water-centered living patterns and lifestyles are also *mizubunka*. These patterns and lifestyles are formed in the natural environment and consciousness of the people, through a long historical process (Mizubushishin, Month 3, Year 12 Showa).

This research on the history about current situation and future perspectives of water reclamation and reuse in Japan is a result of the Core Research for Evolutional Science and Technology (CREST). A project was conducted in Japan to develop an energy-efficient water reclamation process utilizing membrane technology and an ozonization process with the goal of water reuse as a way to conserve water resources, reducing the cost and energy involved in water resource management.

Another research on water was conducted by Ike Iswary Lawanda (2008) entitled "The Interpenetration between Amaterasu Oomikami and the Japanese"[3]. Ike explained about the relationship between Amaterasu Oomikami, which is believed to be the ancestor of the Japanese emperor. Through a symbolic approach, an understanding is produced that Amaterasu Oomikami and the environment are a system of relationships in Japanese culture that has a relationship between one another connected through a set of values and actions.

This research uses a descriptive method through a qualitative approach. The research stage includes data collection, analysis, and presentation of analysis results. Written sources used as data are references that contain the topic of environment, water resources, history, and traditional culture related to *mizubunka*. The data collected is then described in depth about how Japanese people's relationship with water is seen from examples of historical facts, as well as traditional culture formed because of this relationship.

In addition to CREST and Ike Iswary Lawanda's research described above, the previous research used entitled "Water Resources as One of the Natural Factors Supporting the High Life Expectancy of Japanese People" by Sriwahyu Istana Trahutami (2021). This research explained the relationship of water in the lives of Japanese people related to culture, religion, and even technological development.

Traditional culture, which is a manifestation of Japanese people's relationship with the surrounding nature, especially waterthrough*shuukan* or living habits, examples of language uses as well as tales or traditions that exist in it. Through the above process, it is hoped that the objectives of this research can be achieved.

2 Result and Discussion

Japanese people's daily life (*shuukan*) depends heavily on water. From cultural customs to things related to the necessities of life such as food, cleaning, etc. The following describes *mizubunka* (the relationship between humans and water in various cultural forms (*mizubunka no shurui*)).

2.1 *Mizu bunka* in Traditional Japanese Culture

2.1.1 Water in Japanese Cuisine (Washoku)

Japanese cuisine is synonymous with its distinctive taste and nutritional fulfillment. The role of good quality water in

Japanese cuisine is also an element of the delicious *washoku* [4]. One of the example is the use of good quality water used to make *sake*, an alcoholic Japanese drink made from fermented rice. The *sake* brewing process has many things to consider such as water, rice, brewing technology, and wind. But of the four, water and rice are the most important. As explained by Yong Sook Lee et al, as much as 80% of the alcohol content is water, so water is very important in sake brewing because it determines the quality of the flavor. [5].

Another Japanese cuisine that uses water in the making process is *tofu*. *Tofu* in Japan is one of the most readily available and inexpensive foods. In the mid-1800s, Buddhism as the majority religion prohibited its believers from eating red meat. So many people switched to eating *tofu* because it is easily available, low-calorie, and cholesterol-free. [6]. *Tofu* is also widely combined with *washoku* or other Japanese foods. About 90% of *tofu* is water, so the flavor of *tofu* is highly dependent on the quality of the water used and the quality of the soybeans.

2.1.2 *Mizu Bunka in Shintoism*

One of the Japanese habits during summer is splashing water on the streets and areas around houses or temples. This habit is called *uchimizu*. This is done by the Japanese not only to cool down the temperature around the sprinkled area, but also have traditional cultural aspects related to the Shinto religion to the purification of the area. As mentioned in the journal Education About Asia, this *uchimizu* custom has its roots in Shinto teachings that watering a garden, house or shrine can make a harmony between humans and also nature with water being involved in Shinto religious rituals [7].

In addition, there is also a process where Shinto believers clean themselves first before entering the shrine to pray. The ritual of purification with water is called *harae*. The use of water in *harae* symbolizes the washing away of all bad things

such as calamity, bad luck that previously stuck to humans. *Harae* is performed by cleaning the mouth and one hand with water drawn from a wooden dipper. The place to perform *harae* is usually seen in front of temples in Japan. There are other contexts in which *harae* is performed such as during the *Shichi-go-san* festival where *harae* is performed to purify children to bring health, as well as with regard to business to keep away from poverty or bad luck[7].

2.1.3 *Mizu Bunka in Traditional Crafts (Dentou Kougei)*

Japanese crafts are processed traditionally use much water as an ingredient —for example *washi* or traditional Japanese paper. *Washi* is a traditional Japanese paper that requires water as an ingredient. [8]. Water in *washi* making mixed with other chemical substances. *Washi* is known as a thin yet strong paper, it does not wrinkle or tear easily. Because of this great durability, *washi* is not only used for gift wrapping or handicrafts but also as a material for making *kimonos*, or even an important aspect in making *fumemono* (traditional Japanese sliding doors).

In terms of fabrics, water is used for fabric making (*nuno*), one of which is using the *nuno* felting technique popularized by Sachiko Kotaka with its traditional method, wet felting. In the manufacturing process, the water-soaked wool fibers bonds with the *washi* that also use water to make it. [9]. The finished *nuno* can then be used to make various traditional garments.

2.1.4 *Mizu Bunka in Japanese Folklore*

Shintoists believe that human's relationship with water has a spiritual aspect and consider that there is a water god [10]. Suijin-sama is a water God believed by Shinto believers to take the form of a *kappa*. *Kappa* comes from the words *kawa* (river) and *warawa* (a child around 10 years old). Many

people think that kappa is real and have seen him. Considered to be the incarnation of the water God, Suijin-sama, he is considered a helper, and can bring rain during the dry season. In another story, *Kappa* as an antagonist is portrayed as a creature that likes to pull children into the water.

Kappa is often described as having the stature of a ten-year-old child with finned arms and legs. The overall body resembles a frog with a scaly body and a beaked mouth. On the head there is a plate-like indentation called *osara*. It is believed that *osara* holds water and is the center of the *kappa*'s magical powers. The water in the *osara* must always be full so that their powers last whenever the *kappa* travels on land. If *kappa* runs out the water inside it *osara*, they will lose their magical powers and the worse, they can also die.

2.1.5 Water and Japanese Idioms

Japanese vocabulary also contains water in it. Japanese idioms (*kanyouku*) interpret water in various meanings. Explained by Nur Ainun, et al in 2020[11] some examples of idioms related to water and their meanings. Water can mean many things according to the context of the sentence. As in the idiom 水に流す (*mizu ni nagasu*) where water is explained as 'life', the meaning of this idiom itself is to live life as it is. Another example of the use of the word *mizu* as a meaning of life is in the idiom 水積もりて魚聚まる (*mizu tsumorite sakana atsumaru*) which means that if you live a good life, there will be many people who like you. Besides being related to life, water also symbolizes 'human relationships'. As in an idiom 水が合わない (*mizu ga awanai*) which means not fitting in with the neighborhood. Another idiom is 水と油 (*mizu to abasu*) which means not being able to get along. Apart from those mentioned above, there are still many examples of water idioms with various contexts that can be explored.

3 Conclusion

Based on this research, it was found that water is an important element in the lives of Japanese people and is something that builds their traditional culture. Closely related to Shinto religious teachings, *mizubunka* is a harmony between humans and water that has given a lot of meaning to Japanese life. Not only in terms of fulfilling primary and secondary needs, *mizu* has also become a word element in the Japanese language and can be interpreted in various contexts. This research shows that *mizubunka* is a harmony where both (Japanese society and water) have a close relationship from various aspects of life.

References

1. S. I. Trahutami, *Sumber Daya Air Sebagai Salah Satu Faktor Alam Penunjang Harapan Hidup Tinggi Masyarakat Jepang*, KIRYOKU, vol. 5, no. 2, 308–312, (2021)
2. Koentjaraningrat, *Pengantar Ilmu Antropologi*. Jakarta: Renika Cipta, (2009)
3. I. I. Lawanda, *The Interpenetration between Amaterasu Oomikami and the Japanese Environment*, Makara Hum. Behav. Stud. Asia, vol. 12, no. 2, 56–64, (2008)
4. M. Yamaguchi and N. Nishi, *Characteristics of WASHOKU: Japanese Traditional Dietary Culture, Compared with Sustainable Healthy Diets Based on Nutrition-Sensitive Agriculture and Food Systems*, in Washoku, Japanese Food, vol. 1430, American Chemical Society, 3–23(2022)
5. Y. Lee and W. Shin, *Marketing tradition-bound products through storytelling: a case study of a Japanese sake brewery*, Serv. Bus., vol. 9, no. 2, 281–295, (2015)
6. K. Toda, T. Ono, K. Kitamura, M. Hajika, K. Takahashi, and Y. Nakamura, *Seed Protein Content and Consistency of Tofu Prepared with Different Magnesium Chloride Concentrations in Six Japanese Soybean Varieties*, Breed.

- Sci., vol. 53, no. 3, 217–223, (2003)
7. M. Dix, *Water, Tradition, and Innovation Flowing Through Japan's Culture History*, Educ. about Asia, vol. 22, no. 2, 48–51(2017)
 8. S. Sakamoto and Y. Okada, *Paper Analysis and Paper History from Ancient Chinese Paper to Japanese Washi*, in 2013 International Conference on Culture and Computing, 2013, 51–56 (2013)
 9. R. Nuraida and K. Kahdar, *Eksplorasi Teknik Nuno Felting Pada Produk Fashion, Craft*, vol. 3, no. 1, (2014)
 10. H.-H. Chiang, M. Basu, and Y. Sano, *Water and Shintoism: Exploring the Link between Spirituality and Water Values in Japan BT - Indigenous and Local Water Knowledge, Values and Practices*, M. Basu and R. DasGupta, Eds. Singapore: Springer Nature Singapore, 67–78.(2023)
 11. N. Ainun, Mulyadi, and M. Pujiono, *Analisis Makna Idiom Bahasa Jepang dengan Unsur Air (Mizu)*, in Talenta Conference Series: Local Wisdom, Social, and Arts (LWSA), vol. 3, no. 3.(2020)

***Jaga Satru*: Environmental Conservation of Tenganan Pegringsingan Village Community, Bali for Sustainable Development**

***I Gusti Gede Prasta Wastia*^{47*}, *Faris Dhaifan Ariyanto*¹, *Yesicha Maya Maulina*¹, *Azahra Mauludina*², *Evi Yanti Agustin*³, *Rabith Jihan Amaruli*¹**

¹History Program Study, Faculty of Humanities, Diponegoro University, Indonesia

²Social Anthropology Program Study, Faculty of Humanities, Diponegoro University, Indonesia

³Indonesian Literature Program Study, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This article discusses *Jaga Satru*, the concept of living in the village of Tenganan Pegringsingan as an effort to conserve the environment. It focuses on how the implementation of *Jaga Satru* contributes to environmental conservation by utilising the traditional knowledge and practices of local communities. Using descriptive qualitative research methods, this article shows that *Jaga Satru* plays an important role in maintaining ecosystem balance and conserving natural resources while preserving local cultural traditions. The implementation of *Jaga Satru* in the context of sustainable development can be seen from three main aspects, *Jaga Satru* as an awig-awig of settlement spatial planning, a symbol of community belief, and traditional ceremonies. All three can be seen in daily life practices such as customary forest management, organic farming and the creation of environmentally friendly areas. The implementation of *Jaga Satru* in the Tenganan Pegringsingan village community provides dual benefits, protecting biodiversity and vulnerable ecosystems while strengthening cultural identity through active community participation in environmental conservation. As such, *Jaga Satru* has proven to play an important role in achieving environmental and social sustainability.

⁴⁷ Corresponding Author: prasta.wastia123@gmail.com

1 Introduction

Various new changes towards sustainable development are the goals of the creation of the Sustainable Development Goals (SDGs), which are divided into 17 development targets. The decline in environmental quality is one of the main problems to be addressed in the SDGs because it is still prevalent in global media coverage, both in developed and developing countries. Various land closure activities due to development, industry, and the provision of facilities for residential interests often ignore the impacts on the natural and social environment [1]. According to the Badan Pusat Statistik (BPS), Indonesia's land cover area in forest areas in 2021 reached a considerable figure, namely 108,913.6 ha consisting of 22,597 ha of conservation forest cover, 28,975.9 ha of protected forest cover, 26,537.2 ha of limited production forest cover, and 30,803.5 ha of permanent production forest cover [2]. The data shows a very worrying condition considering that an increase in the rate of forest destruction will reduce the function of forests in preventing pollution [3]. The rampant land closure in the rural environment causes the level of pollution of the village environment to continue to increase. Seeing this condition, sustainable development is needed in the village area that can go hand in hand with the wise management of ecological resources by local communities [4].

Sustainable development that involves the role of the community has actually been contained in various local wisdom in Indonesia, especially in several villages in Bali. Bali Island is known to have quite complex tourism dynamics with more than a hundred years old [5]. However, capitalization and the tourism industry pose various risks that are not environmentally friendly, socio-ecological impacts, and culture that focuses on the participation of local communities in tourism [6]. This is slowly destroying the spatial layout of residential areas in Balinese villages, which

has actually been regulated in customary rules called *awig-awig*. However, there is one village in Bali that has successfully implemented the concept of fortifying itself in *awig-awig* as an effort to maintain environmental sustainability, namely Tenganan Pegringsingan Village.

Tenganan Pegringsingan Village is located in Manggis Sub-district, Karangasem Regency, Bali is one of the three Bali Aga villages or original Balinese villages. This village has a uniqueness related to the spatial layout of residential areas that have not changed for hundreds of years [7]. This is based on the application of the *Jaga Satru* concept as the foundation for the formation of *awig-awig* (customary rules) in this village which is a hereditary tradition. *Jaga Satru* is a concept to fortify oneself from external attacks, either directly, or attempts to damage the mentality of the community [8]. This concept is then implemented in *awig-awig* (customary rules) which in writing regulates the spatial layout of the Tenganan Pegringsingan Village settlement area which seems to be fortified from the outside area due to the walls surrounding the village settlement [9]. The governance of the village area is intended to control outside cultural elements and give direction to cultural development so that Tenganan Pegringsingan Village can keep up with the times without damaging its environment [8]. In addition to Tenganan Pegringsingan Village, studies on environmental preservation based on Balinese local wisdom have actually been carried out by several researchers, such as studies on regional divisions in Badung Regency, Bali using conflicting concepts, such as Luan-Teben (Hulu-Hilir) and Kaja-Kelod (North-South) [10], as well as on civic culture in the culture of the Bali Aga community in Trunyan Village related to the application of *Tri Hita Karana* [11].

In contrast to previous studies, the main problem in this article is the decline in environmental quality in today's global society and the contribution of *Jaga Satru* of

Tenganan Pegringsingan Village, Bali to sustainable environmental preservation. These problems are discussed more specifically in two questions, namely first, what are the local wisdom values in the concept of *Jaga Satru* that are lived and practiced by the people of Tenganan Pegringsingan Village? Second, how is the correlation between the concept of *Jaga Satru* of Tenganan Pegringsingan Village and the Sustainable Development Goals (SDGs)?

2 Method

Descriptive qualitative method was used in this research through three stages starting with data collection, then data analysis, and finally data presentation [12]. Data collection was conducted through literature studies to obtain relevant literature sources and in-depth interviews with traditional leaders of Tenganan Pegringsingan Village. The collected data were then analyzed through a process of reduction, categorization, synthesis, and conclusion drawing. The analysis is carried out with the interpretation of components and data which aims to explain in depth about the concept of *Jaga Satru* and how the concept is practiced by the community. Then, the results of the research are presented through the preparation of a paper that harmoniously explains the study of the concept of *Jaga Satru* as an effort to realize local wisdom-based SDGs. Data presentation aims to communicate research results to readers and present them in a systematic writing.

2 Result and Discussion

2.1 The People of Tenganan Pegringsingan Village, Bali and the Values of *Jaga Satru*

Tenganan Pegringsingan Traditional Village is one of the traditional villages located in Manggis District, Karangasem Regency, Bali. Tenganan Pegringsingan Village

is still preserving the noble culture of the ancestors as *Bali Aga* or the community is still thick with the original Balinese cultural values with Indra Hinduism. The population of Tenganan Pegringsingan Traditional Village is currently recorded at 232 households (KK) or \pm 670 people [13]. Tenganan Pegringsingan Village also consists of three banjars, namely Banjar Adat Kauh, Banjar Adat Tengah, and Banjar Kangin (Banjar Pande). The village is located \pm 2 km from the seaside with an altitude of about 70-400 m above sea level with an average temperature of about 20^o C in the dry season [14]. The average livelihood of the people of Tenganan Pegringsingan Village is as farmers and breeders. In addition, the origin of this village has two historical versions that come from the Ujung Inscription and the folklore of Indra (God of War). Etymologically, Tenganan comes from the word "middle" while the word Pegringsingan comes from the word *gering* and *sing* which means that the village centered in the middle will avoid disease and other bad influences so that Tenganan Pegringsingan Village is a pure village free from outside influences [14].

Tenganan Pegringsingan Village is an area that is committed to preserving the environment by maintaining their local wisdom. The people of Tenganan Pegringsingan Village have the concept of *Jaga Satru* which is a guideline in maintaining a harmonious relationship between the village community and nature. The concept of *Jaga Satru* is interpreted by the local community as a concept of fortifying themselves from the outside environment that has a negative impact on the environment [8]. The concept of *Jaga Satru* is based on the community's belief about their ancestors who worked as soldiers because in general the village community worshiped Lord Indra as the god of war so that it was called the Indra Hindu sect [7]. The realization of the concept of *Jaga Satru* is manifested in three forms, namely the form of *Jaga Satru* as *awig-awig* (customary law) of Tenganan

Pegringsingan Village settlement spatial planning, the form of *Jaga Satru* in various symbols used by the community, and the form of *Jaga Satru* contained in the village traditional ceremony.

The form of *Jaga Satru* as *awig-awig* of settlement spatial planning can be seen in the people of Tenganan Pegringsingan Village who have agreed on a number of customary laws (*awig-awig*) since long ago concerning restrictions on acts of environmental destruction so as to create a balance between humans and the environment. *Awig-awig* based on the concept of *Jaga Satru* regulates the spatial layout of village settlements so that *Jaga Satru* also influences the spatial form of community settlements in this village to limit environmental destruction due to uncontrolled development. *Jaga Satru* appears in the form of Tenganan Pegringsingan Village settlements that resemble barracks or fortresses with doors located on all four sides of the village. The chapters of the *awig-awig* are written in Sanskrit on lontar leaves that are currently kept on the roof of Bale Agung [15]. The *awig-awig* regulates the prohibition of planting certain crops, trees that are forbidden to be cut down, fruits that should not be picked, how to collect crops in the village area, the care and release of animals, and sanctions for violations such as stealing fruit or cutting down prohibited trees. All of these regulations are explained in several chapters of *awig-awig*, including chapter 3, 8, 10, 13, 14, 38, 51, 61 [15], as follows:

Table 1. The chapters in the *awig-awig* regarding environmental preservation.

Chapter	Content
3	The punishment given to a thief who steals garden produce where they are obliged to pay

	a fine and also receive a <i>sikang</i> penalty (prohibited from entering certain places in the village).
8	Prohibition on planting several types of plants in the village, such as the prohibition on planting tarum trees, shallots, and garlic. In addition, there is also a prohibition on making alcoholic beverages. If violated, a fine will be imposed.
10	Regulates fines given if there are people outside the village who use forest products from Tenganan Pegringsingan Village.
13	There is an obligation for all the people of Tenganan Pegringsingan Village to make donations in the form of agricultural products to one of the village people who is carrying out traditional ceremonies.
14	Contains rules regarding what types of trees can be planted in village areas and prohibitions on cutting down and burning trees in certain areas.
38	Contains rules regarding what crops are forbidden to take, such as a banana tree that bears fruit for the first time and may not take more than one handful of betel leaves
51	Migrants who are in the village of Tenganan Pegringsingan are prohibited from releasing animals in the fields and rice fields of the

	village.
61	Regulate the utilization of forest products affected by natural disasters. If there are wooden trees fallen by the wind in the Tenganan Pegringsingan Village area, such as durian and tingkih trees, they may be collected by the people in Tenganan Pegringsingan. However, if the trees that fall are teap, jackfruit, cempaka trees, then it is prohibited to take them and all of the wood should go into the village storage. If someone violates it will be fined.

In addition, the village *awig-awig* also regulates the division of three village areas, namely *main mandala* (inner area), *madya mandala* (middle area), and *nista mandala* (outer area). *Nista mandala* or the outer area is an area that strengthens the application of the *Jaga Satru* concept for environmental conservation in this area because there is a village border area called *karang ngembang* which is deliberately vacated as a separator between the Tenganan Pegringsingan Traditional Village and other villages. In addition, the *nista* area also includes areas of green open space called *awangan* which are sanctified by the people in the Tenganan Pegringsingan Traditional Village and also surrounded by grave areas in the east and west of the village. The location of this *awangan* area may not be built as a preventive measure for environmental damage.

Jaga Satru as environmental conservation is also seen in other forms, such as in the use of symbols contained in the gringsing woven fabric as one of the commodities of the Tenganan Pegringsingan Village community. One example is the *lubeng* motif which resembles stars in the sky, red, black, and white, and is accompanied by a scorpion motif that

symbolizes animals that guard the four cardinal directions. This motif means that in Tenganan Pegringsingan Village there are four entrances from all directions. The shape of the motif that resembles a scorpion animal has the function guarding of the entrance to Tenganan Pegringsingan Village so that negative things coming from outside will not be able to damage the environment in the village. In addition, the form of *Jaga Satru* can be seen in several traditions of this village, such as the *matruna nyoman* ceremony which contains a procession of *ngintarang ketekung* where teenage boys will be introduced to the environment of rice fields, forests, gardens, and sacred places and how to preserve them. There is also a *pandan war (mekare-kare)* as a representation of the concept of *Jaga Satru* or self-fortification and means maintaining the balance of the relationship between *main*, *middle*, and *nista* in their bodies first and then can be applied to the preservation of the village environmental area.

2.2 Correlation of *Jaga Satru* Practices in Tenganan Pegringsingan Village Community, Bali with *Sustainable Development Goals* (SDGs)

Tenganan Pegringsingan Village as a Bali Aga Village has an environmental concept that is in harmony with nature called *Jaga Satru*. The existence of the *Jaga Satru* concept applied in residential areas, is a solution in realizing SDGs number 11 relating to "Sustainable Cities and Settlements". This is because the *Jaga Satru* concept considers behavior in building settlements by sourcing traditional building forms that are oriented towards the center. The behavior carried out is like a fort-shaped building arrangement characterized by four sides of the door according to the cardinal directions and a residential area placed in the middle [9]. Behavior that considers the arrangement of buildings aims to minimize natural disasters such as flooding and ensure safe access to

settlements. In addition, behavior based on *Jaga Satru* is also practiced in the selection of materials such as bamboo, wood, palm fiber, and stone sourced from local materials. The material selection is considered to have superior quality because it utilizes renewable materials from nature. Not only that, the settlement pattern that prioritizes green open space (*awangan*) is a place for life and its manifestation in maintaining harmony in Tenganan Pegringsingan Village. Open space for the community is a way of survival to maintain plants and fertility. This is very relevant to SDGs number 11, especially the provision of safe green open space and sustainable forest management [16].

The relevance of *Jaga Satru* values to the SDGs is also evident in the strong relationship between the practice of *Jaga Satru* by the people of Tenganan Pegringsingan Village and SDGs number 15 relating to "Terrestrial Ecosystems". The SDGs target for terrestrial ecosystems, one of which prioritizes increasing the implementation of sustainable management of all types of forests, stopping deforestation, restoring degraded forests and significantly increasing forests and reforestation globally. The concept of *Jaga Satru*, embodied in the *awig-awig* (customary law) of settlement spatial planning, has clearly regulated this matter, which concerns the mechanism for cutting trees in the village, which requires permission from local elders and what natural resources may or may not be exploited for the benefit of both the village and the family. The interesting thing is that *Jaga Satru*, which is manifested in the *awig-awig* of settlement spatial planning, is not just a rule contained in a written document, but is actually implemented in reality by the entire village community so that it can be seen in reality that Tenganan Pegringsingan Village is able to prevent deforestation and control forest utilization. In addition, the practice of *Jaga Satru* also appears relevant to another SDGs target number 15, namely the mobilization and significant increase in financial resources from all sources

to conserve and sustainably utilize biodiversity and ecosystems. The utilization of biodiversity can be seen from the livelihoods of residents who generally work as farmers and have handicraft businesses, such as gringsing weaving and lontar handicrafts where the raw materials are utilized from commodities produced in the village.

3 Conclusion

Based on the description above, it is concluded that Tenganan Pegringsingan Village has a unique concept, namely *Jaga Satru* which is the foundation for the formation of *awig-awig* or customary law that applies in the village. *Jaga Satru* is interpreted as the concept of fortifying oneself from external influences that come from the beliefs of the village community with its Hindu Indira teachings. *Jaga Satru* in Tenganan Pegringsingan Village has three forms, namely *Jaga Satru* as *awig-awig* for settlement spatial planning, *Jaga Satru* in community symbols, and the concept of *Jaga Satru* contained in several village ceremonies. This concept has a close relationship with environmental preservation so that it is also relevant to realizing the Sustainable Development Goals (SDGs), especially in SDGs number 11 regarding "Sustainable Cities and Settlements" and SDGs number 15 regarding "Land Ecosystems". With this relevance, Tenganan Pegringsingan Village can actually become a model for implementing local wisdom in realizing SDGs for other areas as a preventive measure and solution to uncontrolled environmental damage.

References

1. F.C.S. Adiyanta, *Hukum dan Rencana Tata Ruang Kota: Urgensi Kebijakan Pembangunan Kawasan Perkotaan Berbasis Sustainable Eco City*, Masalah-Masalah Hukum 48, 137-146, (2019)

2. Direktorat Statistik Ketahanan Nasional, *Statistik Lingkungan Hidup Indonesia 2022*, Jakarta: Badan Pusat Statistik (2022)
3. R. Fadhli, S. Sugianto, S. Syakur, *Analisis Perubahan Penutupan Lahan dan Potensi Karbon di Taman Hutan Raya Pocut Meurah Intan, Aceh Indonesia*, *Jurnal Ilmu Lingkungan* 19, 450-458, (2021)
4. S. Haswindy, F. Yuliana, *Partisipasi Masyarakat Dalam Pengelolaan Sampah Pemukiman Pada Kecamatan Tungkil Ilir Kabupaten Tanjung Jabung Barat*, *Jurnal Ilmu Lingkungan* 15, 96-111, (2018)
5. I.N.D. Putra, S.A. Paturusi, *Metamorfosis Pariwisata Bali Tantangan Membangun Pariwisata Berkelanjutan*, Denpasar: Pustaka Larasan (2017)
6. R.K.D. Susilo, A.S. J, *Paradigma Pariwisata Berkelanjutan di Indonesia dalam Perspektif Sosiologi Lingkungan*, *Jurnal Indoensia Maju* 1, 49-64, (2021)
7. I.G.A. Padmasani, *Penentuan Zonasi Penggunaan Lahan di Desa Tenganan Pegringsingan Berdasarkan Penggunaan Ruang Masyarakat Lokal*, Undergraduate Thesis, Surabaya: Institut Teknologi Sepuluh November (2016)
8. I.G.A.P. Adnyana, N.A.U. Maitri, *Pelestarian Lingkungan Hidup Berbasis Kearifan Lokal (Local Wisdom) di Desa Tenganan Kecamatan Manggis Kabupaten Karangasem*, *Media Komunikasi Geografi* 15, 1-16, (2014)
9. Handara, I.M. Oka, H.D. Rahmi, *Pengaruh Konsep Vernakular Jaga Satru Terhadap Ruang Kawasan Pemukiman di Desa Adat Tenganan Pegeringsingan*, *Jurnal Penelitian dan Pengabdian Masyarakat* 2, 306-317, (2022)
10. N.M.D.S. Budiari, I. Buchori, J, *Eksistensi Konsep Nilai "Luan dan Teben" sebagai Pembagian Ruang pada Level Makro Berdasarkan Nilai Tradisional Bali di Wilayah Selatan Kabupaten Badung*, *Jurnal Pembangunan Wilayah dan Kota* 11, 28-42, (2015)

11. I.W.T. Mahardika, C. Darmawan, *Civic Culture dalam Nilai-Nilai Budaya dan Kearifan Lokal Masyarakat Bali Aga Desa Trunyan*, *Humanika* 23, 20-31, (2016)
12. N.K. Denzin, Y.S. Lincoln, *The Sage Handbook of Qualitative Research*, California: Sage Publications (2018)
13. D.R.S. Sumunar, S. Suparmini, S. Setyawati, *Masyarakat Desa Adat Tenganan Pegringsingan*, *Jurnal Penelitian Humaniora* 22, 111-124, (2017)
14. Maria, Siti, I.W. Rupa, *Desa Adat Tenganan Pegringsingan Kabupaten Karangasem Provinsi Bali*. Jakarta: Departemen Kebudayaan dan Pariwisata (2007)
15. N. Kristiono, *Pola Kehidupan Masyarakat Adat Desa Tenganan Pegringsingan Bali*, *Integralistik* 28, 158-175, (2017)
16. A. Trifita, R. Amaliyah, *Ruang Publik dan Kota Berkelanjutan: Strategi Pemerintah Kota Surabaya Mencapai Sustainable Development Goals (SDGs)*, *Global and Policy Journal of International Relations* 8, 159-174, (2020)

Cultural Influences on Teluk Awur Community Perceptions of Education

Yuniardi Fadilah^{1*}, *Akmal Dwi Pramudya*¹

¹Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Jepara regency, statistically speaking, is one of area with a low poverty rate. This is considered to be due to the lack of opportunities for education. However, it is often argued the other way around, that the difficulty of education is due to poverty. As one of the regions in Jepara, Teluk Awur also shows a tendency to make this argument in relation to education and poverty. Therefore, this study seeks to examine the perceptions of the people of Teluk Awur on the importance of education. As a qualitative study, the research will attempt to describe the perceptions of the people of Teluk Awur and look at the factors that influence these perceptions. In this case, the research will try to see the interaction between culture and society in building the perception of the importance of education for the people of Teluk Awur.

Corresponding author: yuniardifadilah@lecturer.undip.ac.id

1 Introduction

Jepara Regency is closely associated with the term 'carving' to its people. From this point, Jepara is seen as a region that is capable of creating a carving industry: quality carving production and producers itself. Therefore, it is common for Jepara district to be referred to as the largest furniture-producing industrial sector in Indonesia that is recognized nationally and internationally [1]. As a result of this, there is a general view that the people of Jepara, especially young people, prefer to become carving workers because of the promising income. Thus, young people start learning carving at a young age and choose not to continue their education.

As one of the areas in Jepara, Tahunan sub-district, with Teluk Awur village in it, is indicated as one of the centers of small industry in carving [2]. In such a society, focused on developing a business, some people perceive education variously. In the beginning, the stigma attached to education was that it cost a lot of money for a family. However, over time, this perception has changed with another perception in the community.

In the context of the Jepara region, the poverty rate is significantly influenced by population and education [3]. From such findings, the position of education becomes very important in influencing the poverty rate of a region. However, this awareness of the importance of education is not fully shared by the community, especially the people of Jepara.

Beside, as one of the areas that has local potential, the people of Teluk Awur village also have problems in perceiving education. Local potential itself is understood as the natural, cultural, and human resources of a region that have special characteristics based on the geographical, climatic, and natural conditions of the region that should be developed [4]. In this case, the non-human local potential of Teluk Awur village will surely be maximized when the quality of its human resources increases through education.

However, this perspective is not fully embraced by the people of Teluk Awur itself.

2 Research Methods

This research is a qualitative research with a perspective which assumes that knowledge is constructed through communication and interaction [5]. Hence, data collection was conducted by using observation, interviews, and literature review. This data collection was carried out as part of qualitative research that takes data from direct participation in the social activities of the community under study—in this case, the people of Teluk Awur. The data that was collected by interviewing key informants and note-taking techniques was later described and analyzed in order to see the perceptions of the people in Teluk Awur on the importance of community education participation.

3 Result and Discussion

The general perspective upon this research is based on the idea that a family with a child in it would prefer to entrust the child to a furniture business owner to learn carving so that they can later open a business and earn some income. Moreover, the idea also implies that a family will try to get their children to earn income immediately by working rather than going to school, which costs money. Therefore, the long-held view among the people of Jepara, presumably during the heyday of the carving business, needs to be reviewed in the context of the development of the non-carving industry in Jepara.

In their development, regardless of the number, the perception of society in Jepara on the importance of educational participation by school-age people has resulted in two views: considered important and non-important. Essentially, these perceptions are influenced by both internal and external factors that influence each other with the common goal that people's participation in higher education

(high school and college) is an attempt to get a job as an end result. This shows that the community perceives school participation as necessary for self-improvement before entering the professional world..

From the perspective of the people in Teluk Awur, education, which in this case is school, is seen not as an aim but as a medium. As in, education is an instrument that can be used to later find a job using the knowledge or degree obtained through educational institutions.

However, this perception is not the only one. The other perception considers participation in education as unimportant and a wasted time and effort. This perception arises in the view of people who prefer to enter as workers in a company or industry rather than going to school. To these people, school is seen as a waste of time because it does not earn any income. In other words, school is a stage that delays people from earning money. Although there are differences in perceptions regarding the importance of school participation, the basis of their perspectives basically shares the same view that the important point for the young people of Teluk Awur is the certainty of earning income through a job.

Underpinning Community Perceptions of Education Participation

Ideologically, community perceptions that support participation in education are formed in communities that have an awareness of the importance that education can offer. Those viewpoints, however, are still not fully shared by the people of Teluk Awur. Some people in Teluk Awur, in this case parents, who think they have the responsibility to send their children to school before they are employed and independent from their parents, are one of the factors forming the community's perception towards the importance of education.

Additionally, the development of several industries, such as garments, in Jeparu has forced a change in the way the

people of Teluk Awur perceive education. While a carving business or working as an engraver does not require certain administrative requirements involving educational institutions, the manufacturing industry is certainly a different case. The requirements for workers who can be accepted in an industrial enterprise need to include a degree that was obtained through the educational process. As a job-oriented community, this encourages people in Teluk Awur to participate in higher education.

On the other hand, the existence of university buildings belonging to Diponegoro University in Teluk Awur has also contributed to building up the community's expectations of the higher education experience. From the community's point of view, the development of the university's building is expected to increase the participation of the community along with the expectation that there will be certain offerings for the people of Teluk Awur who would like to study there. As the issue of the cost continues to be a concern, the community is expecting that there will be scholarships or special allocations for the people of Teluk Awur who want to study there. This implies that the willingness of the people in Teluk Awur to be able to receive higher education forms the support for the community's perception towards educational participation in a good way.

Apart from this, another interesting factor that drives the perception of the people in Teluk Awur towards educational participation involves the construct of general perception by the people who participate in education. In other words, there is an assumption that people who can afford to attend college are financially capable. This view of being financially capable is closely related to the prestige or self-esteem possessed by the community because it is considered important. Therefore, someone who can afford to attend college will affect the family's prestige because they will be considered to have above-average financial capabilities. While this may seem like an unusual perspective on education, it is one of the

factors that gives a positive picture of a community's participation in education

Barriers: Cultural and Material Factors

The young people in Teluk Awur village are basically interested in achieving the highest level of education possible—at least completing senior high school—and even attending university within or outside Jepara. This motivation is generally possessed by young people, but is constrained by several factors that affect their perceptions of educational participation. Two main factors that suppress people's perceptions about the importance of education were: material and cultural factors.

Material factors, according to the community, are the main obstacle in forming a positive perception of education. Financial inability leads many young people to drop out of school or not continuing their education up to Senior High School, and prefer to work instead. Some perceive that working is only temporary while they save money to continue their education. However, people who have experienced earning income are more likely to no longer feel the need to continue their education.

Cultural factors, in fact, are closely related to material factors. According to an explanation, the people of Jepara are labeled as a consumptive society with a high level of prestige. This made the community not hesitate to lend money to fulfill their lifestyle [6]. A person's lifestyle then affects behavior, preferences, activities, interests, and opinions regarding self-image in reflecting their social status [7]. This type of lifestyle—becoming a cultural factor—then shapes people's selves to not consider education as important because going to school will inhibit them from earning income or money to fulfill their needs for a lifestyle, beyond their capability, which is flashy or tries to be exclusive. For example, school-age children from poor families strive to have a decent vehicle or clothes as a way to increase their self-esteem. This is a

common phenomenon among the people of Jepara and even Teluk Awur. In this view, to accommodate their lifestyle, young people of school age prefer to work to fulfill the needs of their lifestyle demands.

3 Conclusion

Generally speaking, the perception of the people in Teluk Awur about the importance of higher education—high school or college—is quite positive. This cannot be separated from several factors that require public awareness of the existence of educational institutions. Apart from ideologically delivering knowledge, educational institutions, pragmatically, provide one of the administrative requirements that is also needed by prospective workers in the professional world in the form of a degree's certificate.

Moreover, cultural factors such as lifestyle demands also influence people's perceptions of the importance of educational participation. This factor both encourages and inhibits depending on the community's acceptance response upon it. This may encourage people and favorably construct people's perceptions of education when higher education is seen to increase the personal prestige of the community concerned. On the other hand, it inhibits people's positive perceptions of education when it is perceived that going to school hinders the process of fulfilling their lifestyle needs as schooling may delay a person from earning an income, which is the only way to fulfill their lifestyle demands.

References

1. K.U. Albab, Analisis Faktor-Faktor yang Mempengaruhi Tingkat Kemiskinan di Kabupaten Jepara, in Seminar Nasional Keindonesiaan III, Indonesia, (2018)
2. N. Sofiatun, A. Rahman, Yuhastina, J. EduTech, **8**, (2022)

3. K.U. Albab, *Analisis Faktor-Faktor yang Mempengaruhi Tingkat Kemiskinan di Kabupaten Jepara*, in Seminar Nasional Keindonesiaan III, Indonesia, (2018)
4. N.L. Maulidiyah, Syafii, Imajinasi. J.S., **XV**, 65 (2021)
5. S.W. Vanderstoep, D.D. Johnston, *Research Methods for Everyday Life: Blending Qualitative and Quantitative Approaches*, 168, (2009)
6. Wawancara dengan Ibu Dira, istri ketua organisasi NU tingkat desa di Teluk Awur, 28 Juli 2023.
7. E.S. Setianingsih, Mal. Ped. MIPD., **8**, 142 (2018)

Wayang Potehi: Popular Minority Cultural Phenomenon in Java as a Symbol of Multicultural Harmony

Dhinie A. Ryhilda¹, Vania P. Hanjani¹

¹Social Anthropology Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. First, Wayang Potehi was brought by the Chinese to Java in the 16th century. At that time, the Chinese ethnic risked a new life for the opportunity to trade. This opportunity became an opening window for them to bring a new culture to Indonesia. Wayang Potehi continues to grow and is well received by Indonesian society, especially those in Java, Semarang City. Through literature review and participant observation, the authors found that Wayang Potehi became a successful form of acculturation of Chinese culture and Javanese culture. This Wayang successfully combines stories from Chinese and Indonesian. In addition, Wayang Potehi has succeeded in adapting itself to using the local language, so that people can easily understand and accept the presence of a new culture. Through the eyes of Bhikhu Parekh, the author sees that Wayang Potehi is a successful form of multiculturalism in Semarang City. On the other hand, through the eyes of Clifford Geertz, Wayang Potehi became a symbol of Chinese ethnic and Javanese ethnic identity that lives in peaceful harmony. This is a matter of pride for Semarang City and Indonesia as a region that has a diversity of ethnic groups but still has the rhythm and dynamics of living together in harmony.

1 Introduction

Wayang Potehi, introduced by ethnic Chinese groups in the 16th century, is a form of puppet performance in Indonesia in which the puppeteer's hands are inserted into a cloth. Kong (1993:213) argues that the Potehi puppets were created in Fujian Province and the Minnan dialect was used in the naming of Potehi. "Potehi" when translated into Indonesian refers to a small wooden doll like a cloth bag, with a head connected to a cloth and dressed (Purwoseputro,2012:20-21). Potehi is used by inserting your hand into the cloth sheath to control the doll. During the Old Order period from 1945 to 1966, especially in Java, Indonesians enjoyed Wayang Potehi performances. However, since the New Order period, Wayang Potehi performances have been banned, causing a decline in interest among fans.

Claudine Salmon (1985) argues that the history of Potehi in Indonesia can be traced back around 3 centuries. Until the late 1940s, Potehi performances could still be found in Surabaya and Semarang, often held in front of the Temple. In Surabaya, the only place where the Wayang Potehi performance can be seen is at the Kampung Dukuh Temple. Since the Reformation period, when the government gave freedom to all Chinese communities to carry out their traditions, customs and develop their culture, including the presence of Wayang Potehi, the Chinese community began to perform Wayang Potehi performances again.

Wayang Potehi is a traditional Chinese art that tells many stories from Chinese lands. However, after growing rapidly in Indonesia, Wayang Potehi art has experienced a lot of acculturation with Indonesian culture. These acculturations can be seen in the stories presented by each show. Today, they do not only focus on Chinese stories but also retell Indonesian history, which are stories of heroism. This Potehi puppet originally functioned in religious ceremonies or rituals as an intermediary for communication between humans and their ancestors. Nowadays, not only as an intermediary or media in

ceremonies and as one of the entertainment shows, Wayang Potehi is widely interpreted by Indonesian people as a symbol of multiculturalism in Indonesia. The multiculturalism that is intertwined with the existence of Wayang Potehi is one of the ways that Indonesian indigenous people can accept the existence of Wayang Potehi in line with its original function, while also being able to adjust to the social conditions of society in Indonesia.

1.1 Multiculturalism

Multiculturalism is a view that ethnic groups and cultures can live together harmoniously with a willingness to respect each other's cultures. Bhikhu Parekh (1997) describes multiculturalism as a difference that does not simply arise from personal choice but is a culturally acquired difference. This difference has a recognized authority and is given form because it is bound up in an inherited and historically held system of meaning. Thus, multiculturalism is involved with a culturally inherent diversity or difference. In summary, multiculturalism refers to a situation in which a society composed of differences can live together in harmony by respecting and appreciating the differences that exist.

Parekhin Azra (2007) distinguishes multiculturalism into 5 types, such:

a. *Isolationist Multiculturalism*

Communities that embrace this multiculturalism have their laws and have minimal communication with one another. An example is the Samin community in Indonesia. These communities accept diversity, but they try to maintain their culture separately from the rest of society.

b. *Accommodative Multiculturalism*

An accommodative multicultural society does not force the dominant culture to be implemented by the minority community. On the contrary, the minority community does not ask the majority community to make what they understand followed by the majority community. In this understanding,

the majority community also liberates the minority to carry out and develop their culture without any oppression.

c. *Autonomous Multiculturalism*

Autonomous multiculturalism includes conditions in which the minority group seeks to will its thoughts and culture into a collective culture that is also implemented by the majority group. This type of multiculturalism is practiced, for example, by Quebecois in Canada and Muslim immigrant groups in Europe, who demand the implementation of sharia and the education of their children in Islamic schools.

d. *Critical or Interactive Multiculturalism*

Critical multiculturalism usually sees cultural groups in a place demanding to create a new collective culture that does not reflect just one culture. However, usually, the dominant group will not agree to this paradigm. An example is the struggle of the black community in the United States.

e. *Cosmopolitan Multiculturalism*

Cosmopolitan multiculturalism refers to the attempt to erase cultural boundaries, intending to create a society where individuals are no longer bound to a particular culture. Instead, they freely engage in intercultural experimentation and at the same time develop their own cultural lives. Proponents of this type of multiculturalism are mostly diaspora intellectuals and liberals who tend to have postmodernist views.

1.2 Culture as a Symbol by Clifford Geertz

Geertz argues that culture is a pattern of meaning expressed through diverse symbols (Geertz, 1973: 89). Furthermore, Geertz interprets culture as a group of symbolic tools used to control human behavior. Culture serves as a guide for humans in behavior and interaction and encourages the emergence of innovations that help meet life's needs. Geertz also states that culture is the structure of meaning through which humans interpret their experiences. Geertz consistently emphasizes that culture focuses on the values that serve as a living compass for human behavior.

The components of culture not only contain symbols in the form of signs or language but more broadly also include other things such as movements or objects. Simply put, Geertz suggests that culture is a set of control mechanisms. According to Geertz, the concept of control mechanisms regarding culture is a set of systems that contain plans, rules, and instructions to regulate human behavior. Culture is considered as knowledge that is trusted by society and used as a reference in the assessment system of values such as goodness, badness, worthiness, and unworthiness (Suparlan, 1986: 66). Culture functions as a filter used to determine and select what is considered right or wrong, appropriate, or inappropriate. In this situation, humans need a foundation of thought both within themselves and their group to maintain a wise attitude.

2. Result and Discussion

2.1 History of Wayang Potehi and its Development in Java

The history of Potehi Puppetry begins in the 9th century, during the Tang Dynasty where at that time, the involvement of the Chinese with the archipelago was very rapid. During that time, the purpose of the Chinese stepping foot in the archipelago was only to trade and risk their fate for a new life. Then, in the late 15th and early 16th centuries, the Ming Dynasty ordered Admiral Cheng Ho to sail to Java. This voyage brought a massive migration of Chinese to Java. Of the many Chinese who entered Java, the Hokkien tribe was the most numerous tribe living in Java. These Hokkians came to Indonesia, especially Java, by bringing many Chinese cultures from where they came from. Of the many cultures brought, one of whose existence is still popular today is the Potehi Puppet culture.

Potehi, according to Hokkien pronunciation, is taken from several words such as Pao which means cloth, Tay which means bag, and Hie which means puppet. For this reason, Potehi puppets are pocket puppets. There are several versions

of the origin of Potehi, but the most popular version is that while awaiting execution after being sentenced to death during the Tang Dynasty (617-918), five prisoners used a rectangular piece of cloth to pass the time. They tie one end of the cloth to resemble a human head, then by inserting their forefinger into the knot, they move it according to the character they are portraying. The music is accompanied by using the eating and cooking utensils around them. This performance was heard by the king, who then decided to free them as a form of appreciation for the creation of this type of art.

Looking at the history of Wayang Potehi, it can be seen that the essence of Wayang Potehi is very far from the ritual function. However, its development in China at that time was used as a medium or intermediary to ward off evil things because the stories performed with Wayang Potehi were stories about gods. In Indonesia itself, Wayang Potehi is often found as a means or form of entertainment for citizens of Chinese descent or native Indonesians. Wayang Potehi is mostly found in Javanese areas such as Semarang and Surabaya. In the Central Java area, Semarang, Wayang Potehi is still consistently played by one of the Potehi activists, Houw Lie, in Chinatown Village. Meanwhile, in East Java, especially Surabaya, Potehi is also still often played by Mr. Toni in the Gudo area. The involvement of these two regions arises due to the common goals and missions to preserve Chinese art in Java. It is not uncommon for them to work together to complement each other's performance needs, such as importing puppet clothes from Gudo.

2.2 Wayang Potehi and Community Acceptance

The end of the New Order and Indonesia's entry into the Reformation period became a breath of fresh air for Wayang Potehi activists to continue introducing and performing Wayang Potehi to the public. In its development in Java, Wayang Potehi tends to follow the changing times. It can be

seen that many of the Wayang Potehi performances follow the local culture. Wayang Potehi circulating in Java today is the result of the acculturation of Chinese and Javanese culture, where the storytelling performed by the puppeteers of Wayang Potehi is now a mixture of Hokkien Chinese and Javanese. In addition, the stories told are not only about the stories of Chinese gods, but also in some performances there are heroic stories of Indonesian heroes.

Because of its flexibility, Wayang Potehi is always performed in open public spaces and does not refuse collaboration with other types of art, making the local community also very open to the arrival of Wayang Potehi. Because of this flexibility, people feel that there are new arts in their area that are interesting. The storytelling, which also adapts to the local area, makes people, especially Javanese people, understand the essence and meaning of what the Wayang Potehi show wants to convey. Many Javanese people, especially in Semarang and Surabaya, including the younger generation, enjoy this show. Through Wayang Potehi, Javanese and Chinese people can coexist peacefully because they have one thing in common.

2.3 Wayang Potehi as a Symbol of Multiculturalism Harmony in Java

The existence of Wayang Potehi in Java is one of the characteristics of Javanese and Chinese people who live side by side. In this side-by-side life, multiculturalism emerges which we can see in the two different ethnic communities, namely the Javanese and Chinese communities. In their social life, the Chinese and Javanese (Surabaya and Semarang) live as neighbors in peace and harmony. There is no coercion of the dominant culture by the Javanese people on the Chinese minority culture. The majority community (which here is Java) gives full rights to the Chinese community as immigrants to develop and demonstrate the

cultures that have been attached to them. With the existence of Wayang Potehi, it can be seen that the life of Javanese and Chinese people fall into the category of accommodative multiculturalism, in which the Javanese majority group did not limit the development of Wayang Potehi, and conversely, the Chinese minority community also did not demand that their culture (Wayang Potehi) become the dominant culture in Java. Wayang Potehi is only an immigrant culture that is preserved in Java and aims to entertain the local community.

As part of Chinese culture, Wayang Potehi is also a cultural symbol that has meaning. Wayang Potehi can be interpreted from various perspectives. First, as a form of culture that is useful for conveying moral messages to listeners and audiences. Many Wayang Potehi performances include messages about justice, goodness, and wisdom, in the hope that the audience can convey and practice these messages. Second, Wayang Potehi can be interpreted as an effort to preserve culture, where Chinese descendants who are in Java actively hold Wayang Potehi performances in their respective areas and keep abreast of the times, especially in Java. Third, Wayang Potehi can be interpreted as a means of inter-ethnic interaction.

The meanings that arise for the existence of Wayang Potehi can be drawn from a common thread that Wayang Potehi is a symbol of the harmony of the multicultural life of the two ethnicities. With the existence of Wayang Potehi and as it continues to grow in one area, it can be seen that the area is open to the existence of Wayang Potehi. Not only that, but Wayang Potehi is also a symbol of bonding between Chinese and Javanese people who share the same passion, which is watching Wayang Potehi's art.

3 Conclusion

Wayang Potehi, a performing art originating from Chinese culture, has taken deep roots in Java and became an integral part of the multicultural life of the Javanese and Chinese

communities. The history of Wayang Potehi in Java began with the massive migration of Chinese citizens, and its existence continues to grow today. Wayang Potehi became a symbol of harmony between the two ethnicities, where the Javanese community gave freedom to the Chinese community to perform their culture. Wayang Potehi is not only a form of entertainment but also has moral meaning, cultural preservation, and a means of interaction between ethnicities. In its development, Wayang Potehi adapted to the times and local culture, so it was well received by the Javanese community, especially the younger generation. Through Wayang Potehi, Javanese and Chinese people can live in harmony, always prioritizing peace, and establishing unity in their love for this art.

Multicultural life between Javanese and Chinese communities in Java is seen through the existence of Wayang Potehi as one of the cultural characteristics that coexist. There is no imposition of the dominant culture by the Javanese community but rather they give freedom to the Chinese community to develop their culture. Wayang Potehi became a symbol of cultural preservation, conveying moral messages, and as a means of inter-ethnic interaction. Through Wayang Potehi, the harmony of multicultural life is formed, which becomes the glue of the relationship.

References

- Azra, Azyumardi. 2007. *Caring for Diversity Caring for Indonesia*, (Yogyakarta: Institute Pluralism and Multiculturalism. Studies (Impulse) and Kanisius.
- Geertz, Clifford. (1973). *The interpretation of cultures : selected essays*. New York: Basic Books
- Khuluqiyah, RA (2022). Preservation of Wayang Potehi Chinese Peranakan Culture during the COVID-19 Pandemic. *Journal of Horizon Mandarin*, 6(2), 150. <https://doi.org/10.36279/apsmi.v6i2.172>

- Suparlan, Parsudi. 1986. Community Social Structure in AW Widjaja (ed); *Individual Family and Society* Jakarta; PresidoAcademy
- Suparno, A., Hee, S., Tong, L., Koei, D., & See, T. (2017). Sam Hee Lam Tong. *Journal of Litera*, 189–202.
- Suwanto, Y. and BK (2017). Preservation of Potehi Wayang Performing Arts in East Java 东爪哇布袋戏演出艺术的保留.
Century Journal, 5, 18–27. <http://century.petra.ac.id/index.php/sastra-tionghoa/article/view/5330/7555>
- Widyani, T., Tjaturrini, D., & Sutanto, F. (2018). Wayang Potehi: The Meaning of Various Animal Ornaments in Performance Stage Decorations. *PARAPHRASES: Journal of Linguistic & Literary Studies*, 17(2), 57–64. <https://doi.org/10.30996/parafrase.v17i2.1371>

Oliver Blue's Courage Building as a Character Development in Morgan Rice's *The Magic Factory*

Dian Dian¹, Ariya Jati^{48*}

¹Master Program in Literature, Faculty of Humanities, Universitas Diponegoro, Indonesia

²English Literature Study Program, Faculty of Humanities, Universitas Diponegoro, Indonesia

Abstract. Character development often occurs in a fictional story and courage building is one of the reasons for the character development. This research aims to describe the courage building which Oliver Blue develops and the reasons for his courage building based on his past experiences and difficulties in Morgan Rice's *The Magic Factory*. The theory is based on Alfred Adler's individual psychology. The theory affirms how a person's feeling of inferiority will become superior and how human is seen as a whole unity. In this theory, humans are seen to have his own ability to choose and be responsible of his own choices. This research will be applying qualitative method and contextual method as it approaches the psychological side of the character in the novel. The result will show that the constant past experiences and difficulties which Oliver Blue has gone through builds the courage inside him, and thus it becomes the reason for his character development. Thus, it shows that it is possible for courage building to develop someone's character.

1 Introduction

⁴⁸ Corresponding Author: ariya.jati@undip.live.ac.id

The psychological aspect of humans has always been a source of inspiration for authors in their literary work. “This critical ‘back to the future’ includes a growing interest in human psychology as a useful tool for literary critics who have developed a renewed concern for, among other things, literary character” [1]. In this study, it will analyze the courageous acts which will lead into Oliver Blue’s character development. Rice writes the adventures of Oliver Blue and the choices he made based on the struggles which happened in his life.

1.1 Background on the Study

Rice’s novel titled *The Magic Factory* revolves around the character named Oliver Blue. Oliver Blue, in the novel, is a child who has always been bullied and abandoned since a young age. These events lead him to have several self-doubts and also insecurities about himself. Although feeling that way about himself, he is an exceptionally talented child in invention and inventors. As the story progresses, he meets Armando Illstrom, one of his favorite inventors, in the magic factory itself. From that point onward, lots of events happen in the novel and Oliver Blue who used to be a child who has self-doubt and insecurities gains and builds his courage and thus developed him as a character who is bold and brave at the end of the story. Character development has attracted the attention of readers of literary works, especially those of novels. Thus, the writer of this study is attracted to the courage building which develops the character of Oliver Blue.

1.2 Research Problems

There are problems that are interesting to analyze from Morgan Rice’s novel *The Magic Factory*. The writer is mostly interested in the problems that surround our main character. The problems are the following:

- 1) Does Oliver Blue's past difficulties and experiences with his bullies cause the courage building within him in Morgan Rice's *The Magic Factory*?
- 2) How does Oliver Blue's courage building progress in Morgan Rice's *The Magic Factory*?
- 3) What is the impact which happens to Oliver Blue as he builds his courage in Morgan Rice's *The Magic Factory*?

1.3 Objectives of the Study

There are several objectives that are needed to finish this research. The objectives are identified as the following:

- 1) To describe Oliver Blue's past difficulties and experiences with his bullies which causes his courage to build in Morgan Rice's *The Magic Factory*.
- 2) To describe how Oliver Blue's courage building progress in Morgan Rice's *The Magic Factory*.
- 3) To describe the impact which happens to Oliver Blue as he builds his courage in Morgan Rice's *The Magic Factory*.

1.4 Theory and Method

The theory used is individual psychology, a theory which was developed by Alfred Adler as an approach to counseling and psychotherapy. This theory is often misunderstood as a theory where it only focuses on individuals. Even if the name is individual psychology, the main focus of this theory is to see human as a whole unity rather than parts like how Sigmund Freud viewed it as.

Adlerian theory is a holistic, phenomenological, socially-oriented, and a goal-directed approach in understanding and working with people. It emphasizes its role in constructing the "realities" that persons know and to which they respond [2].

There are two main points of Adler's individual psychology. They are the striving for superiority and also the way he viewed human as a whole unity. According to Alfred Adler, the main goal of human is to strive for superiority in order to compensate for their feelings of inferiority. Adler believes that every human has their own feelings of inferiority. This means that inferiority happens to occur

within every human being. The only difference for each person is whether they will show it directly or not. Inferiority is always seen as somewhat a negative thing yet if it is taking out the will of wanting to achieve superiority, it can be seen as a positive thing.

“To be a human being means the possession of a feeling of inferiority that is constantly pressing on towards its own conquest. ... The goal of the human soul is conquest, perfection, security, superiority. ... Every child is faced with so many obstacles in life that no child ever grows up without striving for some form of significance,” [3].

With this, it means that the feelings of inferiority which strives for superiority is not a negative feeling at all. When a child wants to gain superiority in order to become the best version of himself, this leads to a better understanding of himself. Compensating his feeling of inferiority will be very much helpful for himself in the future. On the other hand, Adler believes that if a child does not have any interest in developing their feelings of inferiority, it shows that the child is only evading hardships or difficulties that they face. This leads to the problem that he will not improve as a person and only give in to his inferiority complex.

Opposite to Sigmund Freud’s idea which stated that human is seen as parts, Adler argues that human is seen as a whole unity. This means that their actions, ideas, opinions, behaviors, are all within one collective mind of the human. Children will gain their understanding of their own creative self through many influences for example, their cultural origin or their experiences with their family.

“Children, therefore, perceive others and the world as paralleling their first social environment, their family, and eventually frame or filter the larger experience of life –and interpersonal relationships– on the basis of these initial relationships and perceptions of the same,” [4].

Regarding the human style of life, Adler believes that humans are proactive so that they create their own creative

self. With their creative power, humans are functioning in the way that they act as the author of their own life or the director of their own scenes.

This research will use a qualitative method which is a method of collecting non-numerical data as a source of information. The qualitative nature of research was obtained from the research issue, the method which is used, the analysis strategies, and the scientific justification of the procedure used [5]. In collecting the data, the writer conducted some research on several library studies from various articles.

This research will use contextual methods focusing on psychological approach in order to provide the background information of individual psychology for the analysis. The psychological approach is an approach which is used to provide context with a psychological theory. It will be very suitable for analyzing the topic which will be conveyed since this particular research uses Alfred Adler's theory of individual psychology.

Exploring context involves much bigger issues – the 'circumstances' that contribute both to its production by the author and to its reception by the reader. Context refers to what goes with a text, rather than what is in it [6].

For library research, the use of library work has its place in educational research. One of them is to find out about research methods because this will show people on how to differentiate the particular problem. From that, researchers will then set up the research, prosecute it, interpret the results, and then at last, they will present them effectively. Even if the course in research method is very good, the researcher still needs to read up again a new problem to master the principles. It is also necessary to do so in order to apply them to practical problems [7]. The writer intends to use the library research as a way to collect data and provide context for this research.

In order to use library research as a method on collecting data, this research needs different sources to determine them as primary data and secondary data. The

primary data of this research is Morgan Rice's *The Magic Factory*. The secondary data is the journals and sources used as reference to back up the claims that are written in this research. As to what the definitions are, in historical terms, a primary source is a document or an object written or created during the time under study by the people or organizations directly involved in the event and offers an "inside view." Yet, in scientific terms, primary sources report original documentation or research. Meanwhile, secondary source analyzes, interprets, assigns values to, provides conjecture on, summarizes, reorganizes, or draws conclusions about events reported in primary sources [8]. Thus, the writer would like to formulate the stages of analysis for the courage building into three stages. They are Oliver Blue's past difficulties and experiences as the cause, his courage building progress, and his courage building impact.

2 Result and Discussion

Morgan Rice's *The Magic Factory* is considered to be a novel which foretells the story of Oliver Blue, who develops psychologically as a character. The novel itself talks about the journey of Oliver Blue on how he tackles most of his problems despite having issues within himself. This study, especially in this part of the discussion, will analyze the aspects of Oliver Blue's courage building as a character development in the novel by using Alfred Adler's theory of individual psychology.

2.1 Oliver Blue's Courage Building Background

In understanding more about Oliver Blue as a character, the events which happen in Oliver's life as he grows will likely give a huge impact on him. The past difficulties and experiences which he has contributed into the way he will think and act in the future. The events of him being bullied and also neglected, affects the way he is thinking not only about himself but also about other people. As he does not believe in his own self and values, he also cannot trust and

believe in other people's kindness. The emotional and also physical abuse scars him more than he thinks. Not only does he get these experiences at home, but at his school, his classmates also make fun of him for being a nerd.

"Me trampling on your weird little coils?" Chris hissed, quiet enough so that neither of his parents could hear him. "Or breaking that stupid slingshot? You're such a freak, Oliver!" ... A tittering of laughter rippled amongst the students behind him. Oliver felt his muscles stiffen defensively in response [9].

These experiences which he has experienced at a young age might be a way for him to develop in the future. But even though that is the case, there is no child who needs to experience those kinds of difficulties. Developing yourself can be done in an unharmful way. Sometimes, these kinds of stories might show people that hardships are a way to improve themselves, yet it is rare to hear that those kinds of experiences will leave such a huge scar and trauma within one self.

As the story progresses, readers will realize that his suffering still continues. In the factory, Lucas is also part of the difficulties whom he faces. He treats Oliver harshly because he does not like that Armando has another worker under him. Oliver cannot do anything about the hatred which Lucas has towards him. The proof can be seen in; "'He's working here, is he?' Lucas said, his voice dripping with disgust," [10]. The disgust shown in this part of the story means that Oliver is not accepted by Lucas. This is a more reason for Oliver to build some courage to defend himself against the conflicts he has on Lucas.

2.2 Oliver Blue's Courage Building Progress

As it was previously stated about Oliver Blue's past difficulties and experiences, with no doubt that those experiences will lead him to build his courage. As Alfred Adler's individual psychology mentioned, humans' insecurity will be projected into the feeling of gaining superiority.

Oliver, who used to be bullied and neglected, will then gain some courage from the experience. First example will be from his conflict with his brother, Chris. Chris has always been bullying him as long as he remembers. Thus, it piles up into anger and the willing to stand up for himself. Despite that he always had some kind of inferiority towards Chris, at that point he does not want to let that happen to him again. He barrels toward Chris to fight for himself.

After everything that had happened over the last two days, with the move, and the horrible school experience, and the loss of his hero, Oliver just didn't have the reserves to cope with this. Fury exploded inside of him. Before he'd even had a chance to think, Oliver went barreling toward Chris [11].

Oliver barreling towards Chris is some sort of progress which builds in him. Even if it is fueled by anger, it is still a decision where he wants to fight for himself. It is a gradual progress of his own courage which builds little by little. Considering how he used to just stand still and do nothing; this is a progress which is shown a bit on his character.

Later on, Oliver's confidence will boost because of Armando Illstrom, the inventor who he looks up to. As he thinks that he will lose his position in the factory because of Lucas' jealousy, Armando proves him wrong. Rather than being assigned with menial tasks which Lucas thinks that it is better if Oliver does it, Oliver is tasked with another job which is suitable with his talents. This confidence boost adds some sort of courage within himself in facing the hurdles he faced towards Lucas. It can be seen from this part.

“I'll assign the rewiring task to Lucas. There are other things for you to do. Things more suited to your particular talents...” Oliver felt a little swell of pride in his chest. “What other things do you need me to work on?” [12].

But it does not take that long for bad things to happen to Oliver. Lucas, who is fueled with jealousy, betrays Armando

and stabs him on the back. This makes Oliver filled with anger towards Lucas. He screams at Lucas even though he used to feel hesitant towards him. The anger and disappointment which he feels is fueling the courage within him. It can be seen from this scene; “He glanced over his shoulder, terrified. Through his tearstained vision he saw the formidable figure of Lucas. ‘What did you do to him?’ Oliver screamed,” [13]. In this part, Oliver is seen to have a feeling of resentment towards Lucas. This feeling swells up inside himself and becomes a fuel for his courage.

All of this course of action which Oliver decides to do happens because he chooses to do so. Alfred said that human is a whole unity in which their actions, opinions, or choices are solely from the way a human thinks as a unit, not parts. It can be said that Oliver's willingness on dealing with the bad experiences which he had by simply defending himself and also ignoring them are made from his willingness to survive and having faith in himself.

2.3 Oliver Blue's Courage Building Impact

From the difficulties which he experiences, onto how he built his courage as the story goes on, the readers will then see a different side of Oliver who is more confident and brave in facing other kinds of problems. The past difficulties which fuel him onto building the courage which he lacks will then develop his character. The examples can be seen in the later conflict after he confronts Lucas. He is willing to help and prevent the bomb to be transferred as he also tries his best to make everything work despite knowing how dangerous it will be.

“That man from the future,” Oliver stammered. “He's YOU. He's tricked you into handing a bomb over to Hitler!” But Lucas wasn't going to be convinced. There was no time to explain it either. Oliver had to stop the bomb from reaching its destination [14].

Previously, Oliver did not have any will to confront his own fear towards conflict or problems. He always thinks

of running away because that will be the easiest way to do so. Not confronting his problems might give him some sort of closure because he feels like he does not have any responsibility towards it. But after he gains confidence and courage, he cannot just run away anymore. After he knows about his own powers, he feels some sort of responsibility for saving the world. This shows that the courage which builds within himself develops his own character.

As he goes on with his adventure, Oliver, who used to see people and the world in a negative light because of how unjust it is for him, gains the moral of his own story. He will then understand the point of his own journey and what he should focus on more. Despite knowing that the future will hold more dangerous experiences for him, he is determined that the only thing he wants is to be bold, to trust, and be confident in himself. It can be seen in; “But now was the time to be brave. If he'd learned anything, it was to be bold, be confident, to trust himself” [15]. It is understandable that all of the courses of actions and experiences shape Oliver as a character. It is also shown that the courage building which occurs within him, helps him shape his own character.

3 Conclusion

In general readership, this novel shows the readers that there are several relatable experiences which could be seen in their lives. For example, whenever people get looked down on and ridiculed, there might be some people who think that it is okay to just give up. But some people will likely try to compensate for this feeling of inferiority by experiences. To achieve this, courage building is needed as a way to develop themselves. Past experiences and difficulties can be the reason for those people to fuel their will onto building their courage. Without those, these people might not understand and will just live with the flow. Each person in the world is most likely experiencing different kinds of developments within themselves. People will then gain some understanding

that who they are today is different from who they are a year ago.

All of these are gained from experiences and their willingness to face the impossible and confront their inferiority. Thus, in specific readership, students of the English Department can see this novel as not only a novel to read, but also a novel to build oneself and analyze all the intricacies within the story. As an English Department student, it is important to understand which kind of story is beneficial for the development of the major itself. Thus, the writer thinks that this novel, *The Magic Factory*, is one of those stories which is suitable for everyone to read.

References

1. J. V. Knapp, "New Psychologies and Modern Assessments: Rethinking Classics in Literature, Including Film and Music." *Style*, 44, 1-2, 1-59, <http://www.jstor.org/stable/10.5325/style.44.1-2.1>. Accessed 21 Apr. 2022 (2010)
2. R. E. Watts, *La Psicología Individual de Adler: La Psicología Positiva original [Adler's Individual Psychology: The Original Positive Psychology]*. *Revista de Psicoterapia*, 26(102), 81-89 (2015)
3. R. B. Ewen, "An Introduction to Theories of Personality." *Individual Psychology*, 7th edition, Psychology Press, 83-97 (2010)
4. R. E. Watts, *La Psicología Individual de Adler: La Psicología Positiva original [Adler's Individual Psychology: The Original Positive Psychology]*. *Revista de Psicoterapia*, 26(102), 81-89 (2015)
5. J. W. Heyink, T. J. Tymstra, "The Function of Qualitative Research." *Social Indicators Research*, 29, 3, 291-305, <http://www.jstor.org/stable/27522699>. Accessed 12 May 2022 (1993)

6. A. Beard, *Text and Contexts: Introducing Literature and Language Study*. Routledge (2001)
7. C. Alexander, "Library Methods in Educational Research." *Review of Educational Research*, 4, 1, 1934, pp. 92–96. JSTOR, <https://doi.org/10.2307/1167696>. Accessed 12 Dec. 2022 (1934).
8. Williams, Wilkins. "Primary and Secondary Sources: Guidelines for Authors." *The American Journal of Nursing*, 109, 4, 76–77. JSTOR, <http://www.jstor.org/stable/25684548>. Accessed 12 Dec. 2022 (2009) 9-15.
9. M. Rice, "The Magic Factory (Book One)." Morgan Rice Books, <https://www.morganricebooks.com/book/the-magic-factory/> (2018)

Teater Titik Temu as a Village-Based Theater in Pematang

Khothibul Umam^{1,49} and *Gregorius Tri Hendrawan Manurung*¹

¹Department of Indonesian Literature, Faculty Humanities, Diponegoro University

Abstract. This research intends to put Teater Titik Temu (Pematang) as a village-based community theatre. The method used in this research is Sociology of Art approach which focuses on the process of art production. Data was collected from observations and interviews on the production process. The collected data then analyzed to determine the artistic and ideological position of the Teater Titik Temu.

⁴⁹ Corresponding author:

1 Introduction

Theater has a long history. Theater is often described as having Greek origins. The word "theater" itself comes from the Greek word "theatron" which means "a place or building for performance"[1]. One of the oldest script that can be classified as plays script comes from Greece - that is the script written by Aeschylus living between 525-456 BC [2].

Aeschylus' script contains plays as a form offerings to invoke the gods. As usual in Aeschylus scripts , initial phases of the drama or plays function as rituals of worshipping the gods. This practice was performed in not only Greece, but also in various countries with its many variants of performance but has the same root as rituals of worship [2].

Theater and performing arts have had a long history of development in Indonesia, as seen during pre-colonial era, during colonial era, and after Indonesia's independence. In 1955, Indonesian National Academy of Theater was founded by Usmar Ismail, D. Djajakusuma, and Asrul Sani [3]. This academy was the first higher education institute in Indonesia which focus on theater.

In the beginning of the second semester of the Academy in 1956, Sitor Situmorang delivered a speech with the title "Theatrical education and development of rural communities". In this speech, Sitor revealed that development and developmental plans tends to be too technocratical, because it focused merely on administration and technology. Elements of culture, especially of rural culture in countryside or rural culture in urban areas were neglected. Whereas, according to Sitor, planning that has no cultural anchors will transform many people into permanent empty human being [4].

Sitor proposed village-based theater because there is a continuity of values between villages and theater. Such values are intimacy, more intense humanity, principles of relationship, and self-sufficiency

Teater Titik Temu is an arts community founded in 2019. Since the beginning, Teater Titik Temu focus on working on stage performance in southern regions of Kabupaten Pemalang, such as Watukumpul County, Randudongkal County, and Moga County. These counties are the areas where members of Teater Titik Temu live. In the process of production of stage performance, Teater Titik Temu often collaborates with art communities.

Based on the data given above, the objective of this research is to identify process of production and group management applied in Teater Titik Temu in line with its positioning as a kampung-based community theater.

2 Literature Study

Research on community theater or kampung-based theater was rarely conducted in Indonesia. In 2013, Marlasari wrote a script with title "Communication Pattern of Kampung-based Theater in Maintaining Its Existence (a Study on Angka Nol Community Theater, Krajan, Salatiga). This research focus on practices of communication, publication, and promotion adopted by Teater Angka Nol, a kampung teater in Krajan, Salatiga. Main focus of Marlasari is on practices of communication between the theater and outside entity, not on production process [5].

Community theater is one of artistic practices and this community assisted art groups that started growing in the end of 19th century and early 20th century. Root of community theater can be tracked to Little Theater Movement that appears as alternative for commercial theaters in Europe and United States [6].

Research by Erven on community theaters in 5 countries and 5 continents shows that community theaters have no standards or specific esthetic style. Each community has its standards or aesthetic styles, respectively. Nevertheless, they

have a common trait: they perform personal and/or local story on stage.

“It is united, I think, by its emphasis on local and/or personal stories (rather than pre-written scripts) that are first processed through improvisation and then collectively shaped into theatre under the guidance either of outside professional artist – who may or may not be active in other kind of professionals theatre – or of local amateur artist residing among groups of people that, for the lack of a better term, could perhaps best be called ‘peripheral’.”[7]

Research by Erven on 5 community theater in different 5 country and different 5 continents revealed that community theatres have no standards or specific aesthetic styles. Each community has its own standards or aesthetic styles. Nevertheless they have a common trait: they perform personal and/or local story on stage.

Furthermore, Erven said that subject matters of the story and aesthetic format of community theatre always come from the community itself. It has been observed by Erven that community theater is a tough aesthetic format which is capable of accommodating voices of marginal or marginalized groups[7].

3 Research Method

This is a field research that adopted the sociology of arts approach. Sociology of arts does not focus on end products, that are art works such as statue, musical composition, or theatrical stage. Sociology of arts stated that art works are results of process of collective creation, so that the sociology of arts pays more attention to process of production, distribution, and reception [8]. This research will identify production style and management of Teater Titik Temu. Data were collected by conducting observations and interviews. Observations were used to collect data of production process of stage performance by Teater Titik Temu; interviews were used to align data. These data were analyzed purposely to

determine artistic and ideological position of Teater Titik Temu.

4 Discussion

4.1 Location and Arts Climate

Teater Titik Temu see location as an important aspect in their group. Since its foundation on January 6, 2019, Teater Titik Temu focus their attention to southern areas of Pemalang. This decision has two backgrounds: artistic climate and residence of members.

According to Edi, founder of Teater Titik Temu, there are differences between northern Pemalang and southern Pemalang, especially in terms of artistic climate. In southern Pemalang, theatre is very strange for communities living there. It is contrary with communities in northern Pemalang: even Torro Margens, one of national level actors, is an alumnus of a theater located in northern Pemalang. This condition has motivated Teater Titik Temu to introduce theater to the southern Pemalang communities since several years ago.

The other reason is the fact that all members of Teater Titik Temu live in southern Pemalang areas. Focusing on stage around southern Pemalang area facilitates training and rehearsal matters because members' mobility take shorter times.

Residence of Teater Titik Temu members was taken into account in choosing location of stage. Stage is located in a kelurahan (equivalent with village) where a member lives. Six stage performances have been performed by Teater Titik Temu in three counties: Watukumpul, Randudongkal, and Moga. In each performance presented by Teater Titik Temu,, spectators are dominated by people living nearby the stage location.

Selection of these locations (kelurahan) have impact on the space of stage performance which is changing. Each location

(kelurahan) has different conditions. It is very difficult to find a feasible show hall because theatrical art is not popular in southern Pemalang communities. Unlike professional theater, Teater Titik Temu could not force staging in a proper show hall.

Stage spaces frequently used by Teater Titik Temu are open space and village meeting hall. Obviously, these conditions change artistic style and stage performance adopted by Teater Titik Temu.

This selection of location of stage performance caused Teater Titik Temu has a special, emotional bond or relationship with the southern Pemalang region. Intense activities in southern Pemalang region caused this group should take into account social conditions and cultural arena of the region. Because location of stage is outdoor, Teater Titik Temu offer more chances for people around the stage to watch the show they perform.

4.2 Local as a basis of works

Throughout the four years of its existence, Teater Titik Temu has produced six performances. The six performances used scripts written by members of Teater Titik Temu. They choose to perform their own scripts due to the context of the community or society around the location where they will perform.

The common thread of the scripts produced by Teater Titik Temu are social theme or social criticism. However, theme of the scripts are always based on local issues. In choosing the script's theme, storyline and characterization, Teater Titik Temu always explores social issues that are currently actual in the location wherein they will perform. This current issues will be processed into story ideas and scripts for each Teater Titik Temu stage.

In staging styles, Teater Titik Temu has always comedic elements. Even though the issues raised by Teater Titik Temu

are rooted in social problems that seem serious, they always insert comedic elements into the story.

Communication with and reception by local residents shall be the reason for Teater Titik Temu to always work on local issues and insert comedies. When discussing local issues, residents will be close to the theme and discourses being staged by Teater Titik Temu. This process becomes even more important when we remember that one of the members of Teater Timu is a resident of location of the stage. Meanwhile, inserting comedy as an effort to attract residents to to continue watching the performance until it is finished.

Edi said that Teater Titik Temu had tried to present a script that had no comedy elements at all or "serious", borrowing Edi's words. The impact was that the audience, one by one, left the performance.

In each of its performance, Teater Titik Temu always invites collaboration with interdisciplinary arts community existing in the location of performance. The latter was invited to take part in the stage of Teater Titik Temu, either in an opening act or to be involved as, for example, musical performer for Teater Titik Temu.

5 Conclusion

Teater Titik Temu claims to be an amateur theater group and it is still in the learning process. This reason drives them to limit domain of their activities. However, there is another crucial position that the Teater Titik Temu performs. The southern part of Pematang, both in terms of location and condition, is the basis for existence of Teater Titik Temu. Teater Titik Temu bases its artistic practices on the condition, needs, and potential of the people of southern Pematang. The principles and practices carried out by Teater Titik Temu are, consciously or not, the practices of community theater, which bases its existence as a theater group from, by, and for the community.

References

1. A. Welianto. "Seni Teater: Pengertian, Sejarah, Unsur dan Jenisnya".
<https://www.kompas.com/skola/read/2020/04/16/160000369/seni-teater-pengertian-sejarah-unsur-dan-jenisnya?page=all#:~:text=Teater%20berasal%20dari%20bahasa%20Yunani,artinya%20tempat%20atau%20gedung%20pertunjukan> (2020)
2. A. Suparyanta. *Mengenal Drama*. 8 (2019)
3. N. A. Kusumawardani. "Melihat 5 Periode Perkembangan Teater di Indonesia"
<https://www.goodnewsfromindonesia.id/2021/08/30/melihat-5-periode-perkembangan-teater-di-indonesia> (2021)
4. S. Situmorang. "Pendidikan Teater dan Pembangunan Masyarakat Desa". *Majalah Siasat* **472** (1956)
5. I. Marlasari. "Pola Komunikasi Teater Kampung dalam Mempertahankan Eksistensi (Studi Komunitas Teater Angka Nol, Krajan, Salatiga).
<https://repository.uksw.edu/handle/123456789/6962> (2013)
6. M. Najjar. "Community Theatre"
<https://www.encyclopedia.com/media/encyclopedias-almanacs-transcripts-and-maps/community-theatre#:~:text=The%20roots%20of%20community%20theatre,discourse%20about%20non%2Dcommercial%20theatre>.
7. E. v. Erven. *Community Theatre: Global perspective*. 2-3 (2002)

“She Fades In Our Memories:” Rural Jepara Women’s Reception To Ratu Kalinyamat Folklore

*Herpin Nopiandi Khurosan*⁵⁰, *Muhammad Faalih*¹

¹Indonesian Literature Study Program, Faculty of Humanities, Universitas Diponegoro, Semarang, Indonesia

Abstract. This study examines the reception of Rural Jepara Woman to Ratu Kalinyamat folklore: How is Ratu Kalinyamat imaged; what is the perception of the Rural Jepara woman towards the ideal woman figure; and whether there is a correlation between the figure of Ratu Kalinyamat and the idealization of women by the community. In-depth interviews were used to collect data in the form of perceptions toward Ratu Kalinyamat and ideal women, by targeting rural Jepara woman. The results of the study show that Ratu Kalinyamat fades in the collective memory of rural Jepara women and is not perceived as an ideal representation of women. This is evidence of the lack of formal culturalization and formal institutionalization of Ratu Kalinyamat as a role model who has made a major contribution to national history through [political] activities in the public sphere.

⁵⁰ Corresponding author: herpinnk@lecturer.undip.ac.id

1 Introduction

Up to this point, research on Ratu Kalinyamat has emphasize six point. First, research on the spiritual dimension of Ratu Kalinyamat [1,2]. Second, a study on the erotic and exotical aspects of Ratu Kalinyamat [2,3]]. Third, Study on the impact of Ratu Kalinyamat to Socio-economic development of Jepara Regency [4-6]. Fourth, research on moral values in Ratu Kalinyamat Story [7,8]. Fifth, historical aspect of Ratu Kalinyamat [9,10]. Sixth, feminism study of Ratu Kalinyamat [10–12]. Based on the six trends above, it can be seen that there is no research that examines the perceptions of rural Jepara women, towards the figure of Ratu Kalinyamat.

This study aims to fill in the gaps in previous research by focusing on how rural Jepara women perceive the figure of Ratu Kalinyamat. Two research questions were raised in this regard: 1] How Ratu Kalinyamat is imaged by rural Jepara women; 2] how the idealization of women according to Jepara society. 3] is there a correlation between the figure of Ratu Kalinyamat and the idealization of women. Aside from being a topic of discussion for this research, the three questions also function as a form of mapping the image of the ideal woman according to the rural Jepara community.

This study assumes that even though Ratu Kalinyamat is from Jepara, many people, especially women, in Jepara do not know the figure of Ratu Kalinyamat well. Nor did they make the figure of Ratu Kalinyamat as an ideal woman concept. The lack of public understanding of Ratu Kalimat is due to the lack of institutionalization of the transmission of the Ratu Kalinyamat folklore and other [formal] cultural forms.

2 Result and Discussion

Transcription of the Legend of Teluk Awur

This research is a qualitative research whose main objective is to emphasize the description of the data on three

things. First, the perception of the rural Jepara community towards Ratu Kalinyamat. Second, the perception of the rural Jepara community towards the ideal female figure. This research aims to test whether there is a correlation between the figure of Ratu Kalinyamat and the idealization of women by the rural Jepara suburban community, which in this case is represented by women from the Teluk Awur Village area, Tahunan District, Jepara Regency. Teluk Awur was chosen because it is located at the tip of the North Coast of Jepara, which is considered to represent the rural community of Jepara Regency. Thus this research can also measure how the culturalization or institutionalization of the figure of Ratu Kalinyamat outside its center in the Mantingan area.

This research uses in-depth interviews and focus group discussion [13] to obtain data related to the perception of the ideal woman and the figure of Ratu Kalinyamat in the eyes of rural Jepara women. In-depth interviews were conducted with twelve women representing three different ages and levels of education: from teens, adults, to middle age; and from elementary, secondary, to higher education levels.

Three stages of analysis were carried out to describe and interpret the data that had been collected. The first is reduction. This is done to select and classify data related to perceptions of the ideal woman and perceptions of the figure of Ratu Kalinyamat. The second is the presentation of data which is aligned with the research focus. After that, verification is carried out by making conclusions related to the fundamental research questions.

The results showed that Ratu Kalinyamat was described by most of the respondents as a beautiful woman. All female respondents in Teluk Awur admitted that they only knew that Ratu Kalinyamat was a beautiful ruler, whose beauty was well-known everywhere.

"I only know that Ratu Kalinyamat is a beautiful Queen," Siti Zulaikha, 32 years old.

"Many of my generation do not know Ratu Kalinyamat. It's a popular story among my parents or older." Dhira, 33 years old.

The results also show that there is a lack of transmission of Ratu Kalinyamat folklore. Likewise with the cultural socialization and institutionalization of Ratu Kalinyamat in rural Jepara.

"I know Ratu Kalinyamat through the parades held in Kota (Jepara)." Amida, 48 years old.

"When it comes to inspiration, I am more inspired by R.A. Kartini. Because there are Kartini museum, and on Kartini's day there is also a requirement to wear traditional clothes for school children." Dhira, 33 years old.

In addition to general perceptions regarding Ratu Kalinyamat, this study produced data showing the ideal female figure according to the Jepara women's community. For the people of Jepara, the ideal female figure is a woman who has the attributes of being loyal to her partner and has strong religious beliefs. They make religious figures as patrons, not political figures.

"What I often use as a role model and ask for opinions are Kyai." Dwi Khotimah, 50 Years Old.

"I want a daughter-in-law who is pious, loyal, and understands her partner." Nur Walidah, 48 years.

The findings above show that rural Jepara woman do not receive well transmission, socialization, and institutionalization of Ratu Kalinyamat folklore. This is shown by the fading of the figure of Raru Kalinyamat in the collective memory of women in Jepara itself. This is an irony where Ratu Kalinyamat is a very important figure and have great influence in the region [1,5,10].

Ratu Kalinyamat is an important figure in history, as well as being a representation of women who are active in the non-domestic public sphere. But so far Ratu Kalinyamat is not considered as a figure that represents the image of an ideal

woman for the suburban Jepara community. For the people on the rural Jepara, Ratu Kalinyamat is an elitist story that takes part in the public (political) sphere, not portraying women in general. This shows that the people on the outskirts of Jepara consider that the ideal woman is a woman who is primarily engaged in the domestic sphere. Activities in the public domain are only complementary.

From these two conditions it is necessary to take further action from stakeholders. There must be a culturalization of the figure of Ratu Kalinyamat in rural Jepara. Current efforts have not shown any significance to people's collective memory. The great figure of Ratu Kalinyamat was in fact not internalized as a role-model for Jepara women themselves. Ratu Kalinyamat has great potential to become an inspiration for women, especially in Jepara Regency, to become progressive women and not limit themselves to the domestic sphere.

3 Conclusion

The folklore of Ratu Kalinyamat has been dememorized among women in Jepara, which is the cultural domain of Ratu Kalinyamat. This was due to the lack of formal transmission and culturalization of Ratu Kalinyamat. The lack of these two efforts has resulted in the figure of Ratu Kalinyamat not being imaged as an ideal woman and not being used as a role-model for progressive women in the public sphere who have big contribution in history.

References

1. Mustolehudin R. Spiritualisme Ratu Kalinyamat: Menelusuri Kearifan Lokal Tradisi Baratan di Desa Kriyan Kalinyamatan Jepara. *Al-Qalam*. 2019 Jul 8;25[1]:147.
2. Rochman KL. Spiritualitas-Erotis Ratu Kalinyamat. 2015;16[1].

3. Jumaiyah J, Wahidullah W, Rusydi MK. The Exotism oOf Artworks of The Ratu Kalinyamat 1551–1574 in Jepara Regency in Accounting Study. *Assets J Akunt Dan Pendidik*. 2022 Dec 28;11[2]:123.
4. Fadillah IZ, Naam MF. Batik Sumber Ide Ratu Kalinyamat dan Ornamen Masjid Mantingan Jepara. *TEKNOBUGA J Teknol Busana Dan Boga*. 2022 Oct 18;10[2]:85–95.
5. Rejeki SK. Peranan Ratu Kalinyamat dalam Perkembangan Kota Jepara [1549-1579]. 2019;11[2].
6. Saputra MT, Nadira SP. Analisis Dampak Pertapaan Ratu Kalinyamat terhadap Kondisi Sosial dan Ekologis Masyarakat Dukuh Sonder Era Modern. *IJTIMAIYA J Soc Sci Teach*. 2021 Oct 8;5[2]:145.
7. Fatmawati N, Kudus I. Nilai Pendidikan Karakter dalam Folklor Ratu Kalinyamat Jepara. 2023;1[1].
8. Wardani ER, Fathurohman I, Kuryanto MS. Nilai Karakter Religius Cerita Rakyat Pertapaan Ratu Kalinyamat untuk Siswa Sekolah Dasar. *Progres Pendidik*. 2021 Jan 11;2[1]:48–54.
9. Nurhayati N. Identifying The Figure of The Queen Kalinyamat In a Historical Text Using Transitivity System. *Cult J Cult Lit Linguist Stud*. 2021 Jun 17;5[1]:23–33.
10. Sofiana A. RATU KALINYAMAT PENGUASA WANITA JEPARA TAHUN 1549-1579. 2017;5[3].
11. Sugiarti S, Qur’ani HB. Kekuatan Tokoh Perempuan dalam Novel Ratu Kalinyamat Karya Murtadho Hadi. *J Pendidik Bhs Dan Sastra*. 2020 Jan 9;19[1]:18–26.
12. Wiyatmi W. Queens in Folklores as Representation of Indonesian Feminism. *Poetika*. 2023 Jun 27;11[1]:22.
13. Okoko JM, Tunison S, Walker KD, editors. *Varieties of Qualitative Research Methods: Selected Sontextual Perspectives*. 2023

Symbolic Meaning of Padusan Tradition in Umbul Asem Tlatar Kebonbimo Village, Boyolali

Laura Andri Retno Martini¹ and Gadis Marethsa Tamara Ratu¹

¹Indonesia Literature Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. The people of Kebonbimo Village perform the Padusan tradition before the arrival of the month of Ramadan. This tradition contains a series of symbols full of meaning and function in it. Unfortunately, many people do not understand the meaning of symbols in this tradition and consider it as a celebration of tradition only. This research aims to comprehensively describe the Padusan tradition, explain in detail the symbolic meaning contained in its implementation and analyze the symbolic forms and functions. This is done as an initial step in efforts to preserve regional culture. The research was conducted by applying qualitative research methods, through observation, interview, and documentation techniques. The collected data were analyzed using the comparative descriptive method. The results of this research are expected to be able to provide knowledge about the form and meaning of a Padusan tradition in Kebonbimo Village, Boyolali. In addition, this research is also expected to be used as a reference to develop further research, as well as an effort to preserve and develop the potential that exists in the area.

1 Introduction

Indonesia is a country with thousands of islands and ethnic groups. The large number of ethnic groups creates diversity in terms of religion, social, culture, and traditions. One of these diversities is the tradition of welcoming the month of Ramadan. This tradition is still believed and practiced by people in each region in different ways.

Tradition is a form of action that is done repeatedly in the same way. This repeated habit is carried out continuously because it is considered beneficial for a group of people so that the group of people preserves it. The word "tradition" comes from the Latin word "tradere" which means to transmit from one hand to another to be preserved. Tradition is generally recognized as a form of custom that has a series of ancient historical events. Every tradition is developed for some purpose, such as a political purpose or a cultural purpose in some period of time [1].

Kebonbimo village is located in Boyolali Sub-district, Boyolali District, Central Java. The village is very fertile because it has several large springs that are utilized by the community, so that they can be a source of drinking water, irrigation of rice fields, and water tourism. The people of Kebonbimo Village recognize several traditions passed down by their ancestors. One of them is a tradition carried out by the community in welcoming the month of Ramadan. This tradition is called the *Padusan* tradition. The people of Kebonbimo and its surroundings hold *padusan* at Umbul Asem Tlatar bathing place.

Padusan comes from the word "*adus*" which means bathing. *Padusan* is done a day or two before entering the month of Ramadan. The meaning of *padusan* is to clean all dirt, so that in fasting in a state of physical and spiritual clean. *Padusan* can be carried out in rivers, swimming pools or can also be carried out in the bathroom and is usually done en masse. Meanwhile, the main capital to welcome the month of Ramadan is faith, sincerity, and seriousness in maintaining

purity. Every time you face god (Allah), you must be in a pure condition. Some people in Java think it is incomplete condition to start fasting without *padusan*. *Padusan* has become an annual custom before fasting. Not just a habit, but has become a necessity. In fact, there are some people who consider *padusan* mandatory [2].

Meaning is the sense contained in the symbol or attribute. Meaning is created in interactions between humans, which are usually in the form of symbols [3]. The Liang Gie states that symbols are artificial signs that are not in the form of words, which are used to represent or abbreviate a certain meaning [4]. In addition, symbols are often associated with signs, so that the relationship between signs and objects becomes visible. Symbols have a role in society, because the symbol system is something that cultural owners find and pass on from one generation to the next [5].

2 Research Methods

This research on the *padusan* tradition uses a qualitative approach. The data collection techniques are:

- e. Observation is a direct examination of an object to be researched. Directly witnessing the object of research is one of the steps to find out and get more accurate and factual data.
- f. Interview is a technique to collect data by asking questions directly to informants or authorities (an expert or authorized person on an issue).
- g. Literature review is a study conducted by digging up information and data from written sources regarding the object to be researched so that sources of information are found that are directly or indirectly related to the research topic.
- h. Documentation is one of the supporting factors during the research and writing process because with existing documentation researchers can re-observe the object of

research in more detail. Documentation can also be used as authentic evidence for accountability in this writing. This research is classified as field research. The basis of this research is sociological in nature which moves according to qualitative research. The technique used to analyze research data is a qualitative descriptive analysis technique with steps: (a) Selecting relevant data; (b) Making objective notes, in this case at the same time classifying and editing (reducing); (c) Making reflective notes; (d) Concluding data; and (e) Triangulating, namely checking the truth of the data by concluding multiple data obtained in three ways: (1) extending the observation time in the field with the aim of matching the data that has been written with the field data, (2) matching the data that has been written by asking the informant again, and (3) matching the data that has been written with library sources.

3 Result and Discussion

Umbul Tlatar is an ecotourism that utilizes natural springs that come out continuously for 24 hours from a layer of volcanic rock, which is at the foot of Mount Merbabu at an altitude of about 350 meters above sea level. It has a natural, beautiful rural atmosphere and cool air. Umbul Tlatar occupies an area of 7 hectares and spouts water with a discharge of 6 liters/second. There are 2 large baths, namely:

- a. Umbul Pengilon bathing place
- b. Umbul Asem bathing place

Located in Dukuh Tlatar, Kebonbimo Village, Boyolali Regency, Umbul Tlatar bathing place is one of the water attractions and fishing place. Umbul Tlatar is also quite popular with the public to carry out the *padusan* tradition. When one or two days before the month of Ramadan, thousands of people perform the *padusan* tradition at Umbul Asem Tlatar Bathing Place.

At first, visitors who came to follow the *padusan* tradition came from Boyolali and surrounding areas. But over time,

many visitors from Klaten, Sukoharjo, Surakarta, Karanganyar, Salatiga, and even other areas came to follow the *padusan* tradition. The enthusiasm of the community to follow *padusan* made the Kebonbimo Village Government and the Boyolali Regency Youth, Sports and Tourism Office (Disporapar) begin to coordinate this *padusan* activity. They work together to manage this tradition. Even the organization of the *padusan* tradition can be carried out for two days to accommodate the desire of the community to carry out *padusan* [6].

In its development, the *padusan* tradition has changed with the times. The mass bathing event has turned into a tourist attraction that many people are interested in. Among the younger generation, the meaning of *padusan* turned into a means of recreational swimming with friends on holidays before Ramadan. The *padusan* tradition manager also presents some entertainment to support the implementation of the *padusan* tradition, so that it can attract visitors to come to the *padusan* tradition. Entertainment activities are seen with various kinds of performances such as musical performances and other artistic attractions. *Padusan* tradition activities by presenting this entertainment can also provide additional income for the surrounding community, especially the traders who sell at the bathing location and the management of the parking area.

Padusan Procedures

Mass bathing in the padusan tradition has procedures for cleaning the body, including:

- a. Reading the Intention
Read the big intention first. This intention is obligatory because it distinguishes a normal bath from a ghusl, it can be read silently or recited.
- b. Washing Both Hands
Wash hands up to 3 times, this aims to make hands clean from unclean.
- c. Cleaning Parts of the Body that are Considered Dirty
The part of the body that is considered dirty is the part around the genitals.
- d. Washing Hands Again
After cleaning the dirty part. This can be done by cleaning hands with soap.
- e. Ablution
Perform ablution procedures as usual before praying.
- f. Wetting the Head
Wet or flush the head with water 3 times to the base of the hair.
- g. Separating the Hair
Separating the hair by interrupting the hair using the fingers of the hands. Separating the hair is obligatory for men and *sunnah (mandub)* for women.
- h. Wetting the whole body
Pouring water over the whole body starting from the right side and continuing with the left side

Meaning and Function

Padusan tradition has meaning and function, among others:

- g. Ritual function. *Padusan* is performed by some Muslims who are Javanese. The purpose of *padusan* is to remove all the dirt that sticks to our bodies so that they become clean and pure when entering the month of Ramadan. In

addition, *padusan* has a very deep meaning, namely as a medium for reflection and self-introspection from various mistakes that have been made in the past. Spiritually, this tradition is believed to cleanse the body and soul from sins and mistakes, and improve the relationship with God.

- h. Entertainment function. In its development *padusan* tradition became a kind of feast for the people of Kebonbimo and Boyolali. It can be concluded that this *padusan* tradition changes the ritual function into a secular function. In the *padusan* tradition, the organizers also display various forms of art to enliven and attract visitors to come to this *padusan* tradition.
- i. Communication function. The gathering between the community and the Kebonbimo Village Government, Tourism Office, and Boyolali Regency Government is a useful communication medium for the Kebonbimo community to convey various problems. In addition, the *padusan* tradition can also strengthen relationships with fellow humans, especially for those who flock to visit pure springs together with family, community, friends, and neighbors.
- j. The function of cultural preservation can be done by maintaining and developing cultural elements. This preservation process through the process of transmission or delivery of cultural patterns from one generation to another, can occur intentionally and can also take place unconsciously. Regarding the function of ritual tradition, its existence can be understood integrally with the context of the existence of the supporting community. Ritual traditions function to sustain life and fulfill the need to maintain the social collectivity of the Kebonbimo community and its surroundings. Likewise, the reciprocity of preserving community traditions is well maintained.
- k. Educational function. Learning through direct experience is an educational process for the community. Education is a process of cultural inheritance from one generation to

the next. The creativity, innovation, enculturation, and acculturation that occur during *padusan* indicate that humans are active beings. The role of the *padusan* tradition for the community is spiritual education, work ethic education, education for instilling noble values, and education for preserving the natural environment. For example, teaching children to familiarize with religious teachings (Ramadan fasting) and maintaining environmental cleanliness by cleaning irrigation channels irrigated by water from Umbul Tlatar. In addition, *padusan* also teaches the next generation to preserve the environment around Umbul Tlatar, by planting trees, cleaning the surrounding environment. The goal is to keep the water discharge from Umbul Tlatar well maintained.

1. Economic function. Umbul Asem, which is the location of *padusan* tradition, is one of the pond in the Umbul Tlatar area. Umbul Tlatar itself is one of the tourist destinations in Boyolali Regency which is managed directly by the Boyolali Regency Government. Meanwhile, the implementation of the *padusan* tradition is managed by Kebonbimo Village Government in collaboration with the Boyolali Regency Tourism Office. Automatically the implementation of the *padusan* tradition becomes one of the tour packages at Umbul Tlatar, Kebonbimo Village. The implementation of the *padusan* tradition involves and brings in many people, and combines various elements of production of community centers in Kebonbimo Village. Economically, the *padusan* tradition is beneficial for local micro enterprise (*UMKM*) in Kebonbimo village to promote their products, such as traditional food and others. In addition, parking management carried out by local youth also adds to the income of the surrounding community.

The Benefits of the *Padusan* Tradition

Tradition has several functions or benefits, including:

- a. As a provider of historical heritage fragments
Padusan tradition is useful as a provider of historical heritage fragments. *Padusan* that has been carried out since long ago continues to develop until now. Even though at this time, the meaning and function of *padusan* has changed with the times.
- b. As a provider of legitimacy in the view of life
The *padusan* tradition is useful as a legitimizer of beliefs in the view of life. That by doing *padusan*, people feel clean, pure from dirt, and ready to carry out fasting in the month of Ramadan. Some people perform rituals in Umbul Asem Tlatar because this umbul is believed to be sacred.
- c. As a symbol provider in collective identity
Padusan tradition can be a very convincing symbol of collective identity. It can strengthen loyalty to the nation or community..

4 Conclusion

The *padusan* tradition has long developed in the Kebonbimo village community and its surroundings. They utilize Umbul Tlatar as a place to organize the *padusan*. *Padusan* is held one or two days before the month of Ramadan. It aims to cleanse the self from various kinds of impurities, both physical and spiritual, so that the community can carry out fasting properly.

The symbolic meanings of this *padusan* tradition include being closer to God, being a celebration to welcome the arrival of the month of Ramadan, as a means of interaction between communities. In addition, it is also a means of learning for the next generation to be more familiar with the *padusan* tradition. With the holding of the *padusan* tradition, it also indirectly becomes a cultural attraction or spectacle that attracts outside communities to follow this *padusan*, so that it can increase the income of the Kebonbimo Village

community. This symbolic meaning should be passed on to the next generation. The goal is that this *padusan* tradition can be maintained and preserved..

References

1. A.C. Budiati. 2009. *Sosiologi Kontekstual Untuk SMA & MA* . Pusat Perbukuan Departemen Pendidikan Nasional. Jakarta. hlm. 35.
2. R. Widyastutik. 2010. *Pandangan Masyarakat Mengenai Tradisi Padusan (Studi Kasus Masyarakat Sekitar Cokro, Tulung, Klaten Mengenai Tradisi Padusan)*. Skripsi FKIP UNS Surakarta.
3. C. Geertz. 1992. *Tafsir Kebudayaan*. Yogyakarta: Kanisius
4. The Liang Gie, 1997. *Pengantar Filsafat Ilmu*. Yogyakarta: Liberty.
5. I. Abdullah. 2002. *Simbol, Makna, dan Pandangan Hidup Jawa: Analisis Gunung pada Upacara Garebeg*. Balai Kajian Sejarah dan Nilai Tradisional. Jakarta: hal 4.
6. Wawancara dengan Bp Sudadi, Kepala Desa Kebonbimo Boyolali tanggal 22 Maret 2023

Islam One: Tracking The Track Of KH Ahmad Riai Kalisalak's Thoughts In Pesantren Literature (Study on the Book of *Syarikhul Iman*)

Muhammad Abdullah^{1*}, *Muarifah*¹

¹Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

1 Introduction

One of the scholars of Central Java who initiated the theory of Islam One, is KH Ahmad.. Islam Satu is the pillar of Islam, summarized into one pillar. Not following the five pillars of Islam, KH Ahmad Rifai made the pillars of Islam into one, namely reading the shahada. This is stated in the Book of *Syarikhul Iman*. Although there are many controversies, KH Ahmad Rifai still holds to his principles. These two scholars will be tracked how the traces of Islamic thought, especially Islam Nusantara and Islam Satu, in the history of Islamic thought in the archipelago. KH Sholeh Darat refers to a model of proselytizing and Islamization of Java by combining the harmony between the teachings of the Shari'a and the *tarekat* in his recitations.

Through the work of this *Pesantren*, Islamic thought and intellectual traditions are passed down from generation to generation, from one generation to the next. From this segment, the network of Indonesian Islamic

intellectuals grows and develops. This happened in the era of great scholars such as Sheikh Abdus Samad Al-Palembani, Sheikh Abdur Rauf As-Singkili, Sheikh Yusuf Al-Makassari, Hamzah Fansuri, Syamsuddin As-Samatrani, Nuruddin Ar-Raniri, Muhammad Arsyad Al-Banjari, and others until Finally, the generation of Imam Nawawi Al-Bantani, Kyai Ihsan Jampes, and Kyai Saleh Darat (Salih bin Umar Al-Samarani, w.1321/1903), around the 17-19 century AD emerged. After the 19th century, the names of *Pesantren* books and literature writers appeared, such as KH Mahfudz from Tremas, who lived and taught in Mecca around the 1900s. Then another scholar is KH Ihsan bin Muhammad Dahlan from Jampes Kediri, who wrote the book *Siraj Al-Thalibin*. In addition, there is a very productive Javanese scholar, namely KH Bisri Mustofa (father of KH Mustofa Bisri) from Rembang. He wrote more than twenty *Pesantren* works. Other writers from Javanese scholars were KH Muslikh from Mranggen (Muslikh bin Abd Al-Rahman Al-Maraqi, w. 1981), who wrote various treatises on the Qadiriyyah wa Naqshabandiyah order, and Ahmad 'Abdul hamid Al-Qandali from Kendal (see Azra, 1994). : 36; Bruinessen, 1999: 19-20; Daudy, 1983: 35; Bared in Drewes, 1990: vii; Thohari, 1991).

This Islamic intellectual tradition is revealed through the written tradition in the form of Islamic education, thought, and culture. That is why the traces of Islamic intellectuals appear in the form of classical religious texts that contain various Islamic teachings, such as *tauhid*, *tafsir*, *ahlak*, *fiqih*, and the teaching of *tasawuf*, called *Pesantren* literature (Liaw Yock Fang, 1993: 41-39) .42). However, in Indonesia this literacy tradition has decreased after the triumph of the thought of Imam Nawawi Al-Bantani from Banten. His works are widely used in India and Middle Eastern countries (Hasan, 1990: 21). The factors influencing the decline in the writing tradition among Indonesian scholars at that time until recently are (1) the increasingly strong influence of oral culture (oral

tradition), institutionalized in the traditions of Islamic society so that kyai or scholars preferred to actualize their knowledge through recitations and lectures, (2) the weakness of the literacy ethos in the *Pesantren* tradition in Indonesia, mainly due to the habit of doing oral teaching, either in the form of religious lectures or delivering the yellow book teaching in *Pesantren* in a *manqul* and *sorogan*, (3) and the shift in people's orientation from the world of science to other fields, such as the world of politics and economics (Dhofier, 1982: 9; Thohari, 1991; Abdullah, 1995: 23; Bruinessen, 1999: 25-26).

In its development, coastal literature is divided into written traditions, and oral traditions. The written tradition in *Pesantren* literature includes texts about (1) *Pesantren* verses, (2) Al-Barzanji poetry, (4) Burdah poetry, (5) *nadhoman*, and others. *Pesantren* Verses are usually made based on sources, for example, from the holy book Al-Quran, Al-hadith, Burdah, Syaraful Anam, and others, mixed with the imagination of the author. For example, Verses Abu Nawas contains the prayer of Abu Nawas to Allah SWT to get His pleasure. The works of Verses Tomba Ati, Verses Erang-erang Sekar Panjang by Kyai Siradj Payaman Magelang which tell of the torments of hell and pleasures in heaven, and others.

Although many people have already done studies on Javanese literature, only a few have researched the type of Verses literature. So far, Verses literature is less attractive to researchers. This fact is evident from various Javanese literary studies conducted by experts, such as Poerbatjaraka and Tardjan Hadidjaja (1952), Padmosoekotjo (1960), Ras (1985), Zoetmulder (1983), Subalidinata (1996), Nielsmulder (1986), not talking about Verses literature. Surprisingly again, in various catalogs of Javanese manuscripts, such as the Pigeaud Catalog (1973), the Girardet Catalog (1983), and the Behrend Catalog (1993), there is no record of Verses (Javanese: Singir). Academic research on Verses can still be

counted on the fingers. Such works include an undergraduate thesis (Muayyanah, 1996; Saifuddin, 1997) and a master's thesis (Muzakka, 1999).

Based on these reasons, this research wants to explore and reveal the values of the past by revitalizing the potential of the literary work by digitizing and re-actualizing the old script scriptorium. Thus, it can be seen to what extent the role of *Pesantren* literature as a literary work of the past in coastal culture to improve the quality of community empowerment. In other words, how can the potential of coastal literature and folklore be an alternative for the creation of a creative industry that can create new jobs, become a guide for the community, and a new means for understanding various local wisdom in the context of modernity? In addition, with the potential for coastal literary works packaged with creative industries, they will be able to provide a special attraction for the development of the coastal tourism industry.

2 Research Methods

The methods used in this research are philological methods and oral tradition research methods. The philological method was used to describe the text and edit the text. Meanwhile, the oral tradition research method was used to obtain data in the field related to text reading and text transmission and to record oral text reading activities in the *Pesantren* tradition.

3 Results and Discussion

This study reveals a new phenomenon, namely *Isklam Satu*, from Kyai Ahmad Rifai from Kalisalak Pekalongan. This idea includes a controversial idea, because it is different from the previous view. In the principles of Islamic teachings, the pillars of Islam consist of six conditions, namely the creed, prayer, zakat, fasting, and performing the pilgrimage.

However, in Ahmad Rifai's theory of Islam One, there is only one condition for Islam, namely reading the creed.

Among the characteristics of *Pesantren* literature are (1) *Pesantren* literature is usually in Arabic and written in Arabic, (2) sometimes the *Pesantren* literature is in new Javanese language with Arabic-*pegon* writing, (3) born and developed around the 18th century, and developed rapidly around the 19th century, (4) *Pesantren* literature contains oral and written traditions, (5) usually *Pesantren* literature is read in certain ceremonies and sometimes performed as performing-art, and (6) *Pesantren* literature is also more or less influenced by Arabic literature, or Persian literature.

Among the *Pesantren*'s literary works in the form of written and oral literature are the *Manakib Syeikh Abdul Qadir Al-Jailani*, *Naskah* (script) *Al-Barzanji*, *Nadlaman*, *Nashar*, *Qasidah Burdah*, *Syi'ir* (Verses), *wirid*, *hizb*, *wifik*, and *rajah*. Such literary texts are read on religious ritual occasions, such as birth ceremonies, circumcisions, and other celebrations. In these ritual events, the texts of literary works are often read in performances accompanied by tambourine music as performing art. As a means of communication between humans and their God, the reading of *wirid* and prayers also functions as a means of worship and an effort to defend oneself in society. Therefore, it survives and maintains and preserves its existence in the face of various challenges of the times.

Human attitudes to maintain their lives are carried out in various ways in the form of different social behavior. One human behavior in the context of dealing with the health of his life is done by approaching the shamans. Dukuns are "smart people" who are considered capable of helping patients to intercede for healing or find solutions to the problems of life that suffocate them. In reality, the practice of shamanism in society is loaded with various local contents, is magical, multi-ethnic, and even multi-cultural. That is, the existence of the shamanism model is largely determined by

belief, the religious system, world view (wheltaanschauung), and the cultural ground that gave birth to it.

One of the cultural heritages works of coastal communities is the literary work of *Pesantren*. *Pesantren* literature is a collection of literary works of books (religious literature), oral literature, and poetry literature that were born and developed in the *Pesantren* environment, both regarding dogmatic-ritual teachings and rational-spiritual teachings. Among the characteristics of *Pesantren* literature are (1) *Pesantren* literature is usually in Arabic and written in Arabic, (2) sometimes the *Pesantren* literature is in new Javanese language with Arabic-*pegon* writing, (3) born and developed around the 18th century, and developed rapidly around the 19th century, (4) *Pesantren* literature contains oral and written traditions, (5) usually *Pesantren* literature is read in certain ceremonies and sometimes performed as performing-art, and (6) *Pesantren* literature is also more or less influenced by Arabic literature, or Persian literature.

In the context of *Pesantren* literature, there are some *Pesantren* literary texts translated literature. An example is Arabic-language works translated into Javanese. Among the works of the book were written by *Pesantren* scholars, such as KH Sholeh Darat, KH Bisri Mustofa, KH Abdul Chamid, KH Abul Khoir, and so on. As a result of the process of translating the book into Javanese, it was this which brought a breath of fresh air to the birth of a new nuance of Islam Nusantara. Among the translated books is Faithur Rahman by KH Sholeh Darat As Samarani. The book of Faithur Rahman is the first Arabic commentary in the world. Together with the book Sarah Al Hikam, Al Fathur Rahman bridged the understanding of Islamic teachings for the Javanese people. The result of Islamization through Arabic-language books has led to the emergence of a new face of Islam in Indonesia, which adapts to the culture, language, and local wisdom of the archipelago. This is what gave rise to the birth of Islam Nusantara.

Islam Nusantara is Islam that was born and developed in Indonesia, with all the local wisdom that accompanies it. With local wisdom, the face of Islam Nusantara is more accommodating and accepted by the community. KH. Shaleh Darat is a figure of Nusantara scholar, playing a role in strengthening the face of Islam Nusantara by translating Arabic books into Javanese, including the Faithurrahman Book. Kyai Shaleh's works belong to the genre of *Pesantren* literature that was born in coastal communities. This coastal community has produced many literary works of *Pesantren*, which are a reflection of the face of Islam in the archipelago.

On the other hand, a prominent Central Java scholar, KH Ahmad Rifai, initiated the theory of Islam Satu. Islam Satu is the pillars of Islam, summarized into one pillar. Not following the five pillars of Islam, KH Ahmad Rifai made the pillars of Islam into one, namely reading the shahada. This is stated in the Book of Syarikhul Iman. Despite the controversy, KH Ahmad Rifai still holds to his principles. From these two scholars, it will be traced how the traces of Islamic thought, especially Islam Nusantara and Islam Satu, in the history of Islamic thought in the archipelago. KH Sholeh Darat, in a Javanese da'wah and Islamization model, combines the harmony between the teachings of the Shari'a and the tarekat in his recitations.

This research has gone through catalog studies and field studies in the National Library Catalog and the private collections of Kyai Sholeh's family, manuscripts, and books of Faithur Rahman. Also, this study uses the Syarah Al Hikam manuscript of KH Sholeh Darat, kept by the guide of the Sholeh Darat Mosque, Dadapsari, Semarang. This research is based on the consideration that the manuscript is part of the cultural wealth of the archipelago left by the past century, still salvageable. Therefore, this manuscript needs to be studied philologically and thematically, especially the values of KH Sholeh Darat's da'wah, providing harmony in religion.

4 Conclusion

In the Islamic tradition of One Kyai Ahmad Rifai, what determines whether a person is legal to convert to Islam is to read the shahada. While the other pillars are only a logical consequence of that one pillar, namely the creed. Therefore, according to Kyai Ahmad Rifai, a person who has made the shahada must be consistent and committed to all the other pillars of Islam, namely prayer, zakat, fasting, and hajj.

Many of the works of *Pesantren* are in the form of translations from Arabic into Javanese, scattered in various regions, which help in understanding the religion of Islam in Java.

These translated works give birth to a better understanding of Islam for ordinary people in Javanese society. This also modernizes religious understanding in Java, facilitating the learning of Javanese Islam.

Among the literary works of the translated *Pesantren*, there are also Islamic esoteric works, namely *wirid*, *hizib*, *wifik*, and *raja*. The function of these oral texts is for worship, repel jinn, magic, an antidote to witchcraft, sorcery, self-defense (self-defense), trade promotion, love (mahabbah), etc.

In the *Pesantren* tradition, the students, after completing the tool sciences (Arabic Grammar Mastery), the Shari'a sciences (fiqh, worship), the science of interpretation of the Qur'an, the science of *tasawuf* (esoteric science), the students perfect their knowledge by studying "ilmu tuwo" such as the knowledge of *wirid*, *hizib*, *wifiq*, and writing of *raja*.

References

- Abdullah, Muhammad, 1986. *Tinjauan Fungsional Terhadap Manakib Syaikh Abdul Qadir Jailani* (Skripsi). Semarang: Fakultas Sastra Undip.
- Abdullah, Muhammad, 1992. *Kesenian Blantenan : Kesenian Tradisional Dalam Tradisi Pesantren di Kaliwungu Kendal*. Semarang : Laporan Penelitian Lemlit UNDIP.

- _____, 1996. “ Puji-pujian : Tradisi Lisan Dalam sastra *Pesantren*” dalam *WARTA ATL*. Jakarta : Jurnal ATL.
- _____. 1998. “Teologi Asy’ariyah Syekh Nuruddin Ar-Raniri: Studi Atas *Durrāt Al-Farā'id*” dalam *Kajian Sastra*. No. 25. tahun XXII.
- _____. 1999. *Paham Waʿdah Al-Wujūd*. Syekh *Abdur Rauf As-Singkili*. Semarang: Penerbit Bendera.
- _____. 2009. *Dekonstruksi Sastra Pesantren*. Semarang: Fasindo.
- _____. 2011. *Khasanah Sastra Pesisir*. Semarang : Baan Penerbit Undip.
- Azra, Azyumardi, 1995. *Jaringan Ulama Timur Tengah dan Kepulauan Nusantara Abad XVII –XVIII*. Bandung Mizan.
- _____. 1986. “Interaksi Islam dengan Budaya Melayu Kalimantan” dalam *Ruh Islam dalam Budaya Bangsa*. Jakarta: Yayasan Festival Istiqlal.
- Baried, Baroroh, 1977. *Kamus Istilah Filologi*. Yogyakarta : FS UGM.
- _____, 1987. *Pengantar Teori Filologi*. Jakarta : Pusat Pembinaan dan Pengembangan Bahasa.
- Basuki, Anhari . 1989. *Metode Penelitian Sastra Lama*. Semarang : FS Undip.
- _____. dkk. 2004. *Pengantar Filologi*. Semarang : Fasindo-Badan Penerbit Undip.
- Braginsky, V. I. 1993a. *Tasawuf dan Sastra Melayu, Kajian dan Teks-teks*. Jakarta: Seri Kerjasama Pusat Pembinaan dan Pengembangan Bahasa dan Universitas Leiden.
- _____. 1993b. *The System of Classical Malay Literature*. Leiden : KITLV.
- Danandjaja, DJames. 1985. *Folklor Indonesia*. Gramedia : Jakarta.
- Dhofier, Zamachsyari, 1982. *Tradisi Pesantren*. Jakarta : LP3ES.

- Djamaris, Edwar. 1977. "Filologi dan Cara Kerja Penelitian Filologi" dalam *Bahasa dan Sastra*. Tahun III Nomor 1. _____ . 2002. *Metode Penelitian Filologi*. Jakarta : CV Manasco.
- Hadi W.M, Abdul. 2001. *Tasawuf Yang Tertindas, Kajian Hermeneutika Terhadap Karya-karya Hamzah Fansuri*. Jakarta : Penerbit Paramadina.
- Indraswara, Suwardi. 2012. *Folklor Jawa*. _____ . 2004. *Hermeneutika, Estetika, dan Religiusitas (Esai-esai Sastra Sufistik dan Seni Rupa)*. Yogyakarta: Maha Karya.
- Kratz, E.U. "The Editing of Malay Manuscripts and Textual Criticism" dalam *BKI 137*.
- Liaw Yock Fang, 1978. *Sejarah Kesusastraan Melayu Klasik* (buku 1). Singapura: Pustaka Nasional.
- Qurdi, Imam, (tanpa tahun). *Tanwirul Qulub*.
- Rasyid, Ahmad Zainur, (tanpa tahun). *Mambaul Hikma*. Kendal.
- Singir Paras Nabi*. (tanpa th). Surabaya : Maktabah Said bin Nubhan wa Auladihi.
- Simuh, 1988. *Mistik Islam Kejawen Raden Ngabehi Ranggawarsita: Suatu Studi Terhadap Serat Wirid Hidayat Jati*. Jakarta : UI Press.
- _____. 1996. "Warisan Spiritualitas Islam dalam Budaya Jawa" dalam *Ruh Islam dalam Budaya Bangsa*. Jakarta: Yayasan Festival Istiqlal.
- Soebardi, 1976. "Islam di Indonesia" dalam *Prisma*. Nomor Ekstra Th VII Jakarta: LP3ES
- Teeuw, A. 1988. *Sastra dan Ilmu Sastra : Pengantar Teori Sastra*. Jakarta : Pustaka Jaya.
- _____. 1994. *Indonesia : Antara Kelisanan dan Keberaksaraan*. Gramedia : Jakarta.
- Thohir, Mudjahirin dkk, 1992. *Inventariusasi Karya-karya Sastra Pesantren di Kaliwungu Kendal*. Semarang : Lemlit UNDIP.

- Thohari, Hajriyanto, 1990. "Melacak Jejak langkah Intelektual Islam Indonesia" Dalam *Suara Merdeka*, edisi 2 Februari. Hal. IV.
- Wahid, Abdurrahman.1989."Nahdlatul Ulama dan Islam di Indonesia Dewasa Ini" dalam *Tradisi dan Kebangkitan Islam di Asia Tenggara* (Taufik Abdullah, Ed.). Jakarta : LP3ES.
- Hadi WM, Abdul, "Menghidupkan Kembali Semangat Profetik Sastra Islam" dalam *UL, MUL QUR'AN*. No.3 Th. 1991.
- Zoetmulder, P.J. 1991. *Manunggaling Kawula Gusti, Pantheisme dan Monisme Dalam Sastra Suluk Jawa : Suatu Studi Filsafat*.

How Gender is Stereotyped in Children's Story "Watashi wa Oneesan" in Japanese Language Textbook for 2nd-Grader Elementary School

*Fajria Noviana*⁵¹ ¹

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Children's literature has always been a vehicle for transmitting values to young readers, including gender stereotypes. As nothing in education is neutral, including the text used with students, this study aims to identify how gender is stereotyped in Ishii Mutsumi's children's story "Watashi wa Oneesan", found in the Japanese language textbook *Kokugo* for 2nd- graders in elementary school. This literary criticism research uses qualitative methods with a feminist perspective. Data in words, phrase, speeches, events, and illustrations of the main character's actions were then analyzed using the content analysis techniques with a feminist perspective to conclude. By analyzing the main character, gender stereotypes in the story are found. Those stereotypes relate to occupational segregation, family responsibilities, and othe gender stereotypes. By disclosing the gender stereotypes in "Watashi wa Oneesan", it is clear that in this story, 2nd-grader elementary school students were taught, explicitly and implicitly, how to act, speak, and choose things based on their gender. Therefore, it is crucial to minimize gender stereotypes and establish equitable gender norms and attitudes in early childhood so that children can learn how to act, speak, and choose wisely as human beings.

⁵¹Corresponding author: fajria.noviana@live.undip.ac.id

1 Introduction

Children are molded into the people they will become as adults from a very early age. As part of the socialization process, they adopt specific roles and behaviors. In their study about changes in sex-role stereotyping in picture books for kids, Allens and Sigler stated that Children start developing their own identities, and one factor that shapes these identities is the literature that children read or are read to [1]. Children's literature generally refers to books written for children and young adults. Early learners can relate to the characters and events and then analyze how they feel, believe, and act [2], which is now commonly used in classrooms [3].

Children's literature has always been a vehicle for transmitting values to young readers, including gender. Gender roles are an integral element of culture, but they can vary significantly from one country to another. People must be aware of these variations and not just accept stereotypes because, in every society, gender stereotypes can be simplified as "what a masculine man and a feminine woman should look and act". Through children's literature and related activities, gender attitudes among children could be influenced [4]. Because books that promote gender bias or sexist portrayals may negatively affect both boys and girls, picture books also impact how children identify their gender [5]. For instance, gender-specific stereotypes of occupations may influence girls to choose more stereotypically female occupations. Young women may find themselves in subordinate roles as a result of this.

Gender stereotypes can be understood through the mechanism of sexism. Sexism is a term that describes various behaviors that encourage the marginalization, oppression, or discrimination of individuals or groups based on sex. The degree to which one gender is portrayed as the primary character in children's books and how that gender is portrayed can indicate gender bias [6]. Boys and girls are often presented with stereotypical gender-role in children's books.

Typically, girls are portrayed as naive, obedient, sweet, and reliant. Male characters, on the other hand, are typically combative, physically powerful, adventurous, and capable of acting on their own. Mermelstein added more traits to this; girls typically play more submissive roles as caregivers, mothers, princesses who need saving, and characters that serve the male figure, whereas boys typically play fighters, adventurers, and rescuers [7]. In their study about gender representation in children's books, Casey, Novick, and Lourenco stated that although female representation in novels has increased over the past 60 years, parity has not yet been reached among all genres or authors. Moreover, perhaps surprisingly, the determinants of gender representation, which included author gender, target audience, character type, and book genre, were unchanged over this period [8].

Some researchers note a more significant focus on male characters in children's literature, including in the title of stories or books for children [7]. However, some stories or books indicate female characters in their titles, like "Watashi wa Oneesan" or "I am the Older Sister", one of the stories in the Japanese language textbook *Kokugo* for 2nd graders in elementary school [9]. This story tells about a newly become 2nd-grader elementary school girl named Sumire who is in charge of watering the plants in her yard and helping to care for

her two-year-old sister. Their mother is shown as a figure who reminds Sumire of her student obligations: studying and doing homework. This mother figure appears in only one sentence, while their father figure does not appear in the story set in the Sumire family home.

In her master's thesis, Christine Nebbia stated that nothing in education is neutral, including the texts used with students [10]. Hence, as an example of a 2nd graders elementary school textbook's children's story with female characters in the title, "Watashi wa Oneesan" [11] could portray gender bias and stereotypical gender-role. Moreover, this story has been and

maybe will still be read by elementary school students in Japan, so that it may affect the gender attitudes among students. Therefore, this study aims to disclose how gender is stereotyped in Ishii Mutsumi's children's story entitled "Watashi wa Oneesan", found in the Japanese language textbook *Kokugo* for 2nd graders in elementary school.

2 Method

This literary criticism research uses qualitative methods with a feminist perspective. Data were collected using the close-reading technique by identifying and classifying the gender roles and stereotypes in "Watashi wa Oneesan". Those data were in the form of words, phrases, speeches, events, and illustrations related to the actions of the main character Sumire. While data collection uses the close-reading technique, data analysis uses the content analysis technique with a feminist perspective to conclude.

3 Result and Discussion

By analyzing the main character named Sumire, gender stereotypes in the children's story "Watashi wa Oneesan" is found. Those stereotypes relate to occupational segregation, family responsibilities, and other gender stereotypes, as discussed below.

3.1 Gender stereotypes relate to occupational segregation

There exists a stereotype that considers women are generally less competent than men. Women's competence must be proved, while men are taken for granted [12]. These occupational stereotypes also have ramifications for valuing occupations; men for typically male-dominated jobs and women for typically female-dominated jobs. These occupational stereotypes added to the dichotomy of places where men and women should be; men identify with the

public sphere, working and doing things remotely from their house, while women identify with the domestic sphere. Children are entitled to a full-time parent whose life is organized around caregiving, and that is a mother [13]. Therefore, the absence of the father of Sumire's family in the story is probably because the father is a man who, by his sex, is identified with the public sphere, not inside the house, which can be identified as the domestic sphere with house chores and childcare as its primary job.

3.2 Gender stereotypes relate to family responsibilities

In many societies, people assume that most of them will eventually have a family, together with the internalization of the notion that men should be "breadwinners" within families. At the same time, women should be responsible for domestic chores and childcare, as they are the caregivers [12]. In short, gender stereotypes prescribe that women's primary role should

be family caregivers, shown in the story by Sumire's acts and her mother's reminder. As an older sister, Sumire has responsibilities to help her mother do house chores and care for two-year-old Karin. In the story, Sumire is depicted as a responsible child and a student because she never misses watering the flower, caring for her little sister, and studying and doing the school's homework, as shown in the quotations below.

「そうだ、コスモスにお水をやらなくちゃ。」と、すみれちゃんは言いました。そして、にわに出て、じょうろで水やりをしました。(Watashi wa Oneesan, p. 59)

"Yes, I have to water the cosmos," said Sumire. And then she went out to the yard and watered the cosmos with a watering can.

それから、ふたりでたくさんわらってわらって、わらいおわると、すみれちゃんは言いました。「じゃあ、かりん。こんどはねえねがおべんきょうするから、ちょっとどいてね。」「いいよ。」かりんちゃんがいすから下りて、そのいすにすみれ

ちゃんがすわりました。(Watashi wa Oneesan, pp. 64-65)

After that, the two of them laughed and laughed a lot, and when the laughing ended, Sumire said. "Well then, Karin. Your sister will study now, so please move away from the chair". "Okay". Karin then gets down from the chair, and Sumire sits there.

In the second quotation, Sumire asked Karin to move because Karin sat on Sumire's chair and doodled in her notebook. When Sumire discovered that Karin had doodled the cosmos she was watering before, even though it hardly looked like the cosmos, she laughed it out loud, making Karin laugh, too. Thus, in this scene, Sumire shows the role of the family caregiver by watering the flowers and caring for her little sister. As for their mother, she also shows the role of the family caregiver by acting as a mother, although she is shown only as a figure who reminds Sumire of her obligations as a student: studying and doing homework, as shown in the quotations below.

そして、えらいおねえさんになって、りっぱなことをしたくなりました。「そう だ。」と、すみれちゃんは言いました。それから心の中で、「えらいおねえさん は、朝のうちにしゅくだいをするんだわ。」と言いました。同じことをおかあさんに言われると、あまりいい気もちはしません。けれど、自分から思ったときは、すごくいい気もちです。(Watashi wa Oneesan, pp. 56-57)

Sumire wanted to become a great big sister and do something worthwhile. "Yes", said Sumire. Then she talks to herself, "A great sister has her school's homework done by morning". She does not feel good when her mother tells her the same thing. However, when it came from herself, it felt terrific.

The mother here is shown merely as a marginalized supporting female role. She did not speak directly nor appear physically in the story. She was demeaning as a mother's representative, although wives/mothers in Japan typically do 90% of house chores and childcare [13]. In short, the mother here has undergone trivialization as a part of symbolic annihilation [14].

3.3 Other gender stereotypes

Not only traits or acts, people often identify and normalize someone's sex/gender by what he/she is wearing. In these gendered clothes, women are synonymous with dresses as a conventional feminine form, as men with trousers are what people usually take. So is the case with Sumire and her little sister Karin. In every illustration where they appear, they wear cute dresses; Sumire wears a purple dress, while Karin wears an orange-yellow dress (Watashi wa Oneesan, pp. 55-65). Still related to the illustrations, we can also see the gendered colors and gendered toys. The cosmos flowers Sumire was watering were pink colored, which identified as women/girls' color (Watashi wa Oneesan, pp. 58-59, 62-63). Furthermore, in the last illustration, Karin plays with a cream-colored rabbit plushie wearing a pink dress (Watashi wa Oneesan, p. 65).

Stereotypical gender-role in children's books usually portrays girls as sweet, naive, conforming, and dependent. As mothers, princesses needing saving, caregivers, and characters who stand by the male figure, girls typically play more submissive roles. Besides those traits, Minami added one trait, especially for "good children": negative emotions were not dealt with and were described as being resolved by repression [15]. This trait Minami adds aligns with sweet, conforming, caretaker girls' stereotypes. If we associate this trait with Sumire, these can be interpreted as sending an implicit message that it is not good to express negative emotions as they are and that it is good to be a "good girl" for others, as shown in the quotation below.

出しっぱなしのすみれちゃんのノートに、二さいになった妹のかりんちゃんが、えんぴつで、何かをかきはじめてたのです。すみれちゃんが水やりからもどってくるのと、かりんちゃんは、まだかいているちゅうでした。すみれちゃんはおどろいて、「かりん、何してるの。」とききました。「おべんきよ。」と、かりんちゃんが言いました。「もう、かりんたら、もう。」と、すみれちゃんは言いました。半分ぐらい、なきそうです。

た。もう半分は、おこりそうでした。(Watashi wa Oneesan, pp. 60–61).

In Sumire's notebook, which was left out, her younger sister Karin, who turned 2, started drawing something with a pencil. Karin was still drawing when Sumire came back from watering the flowers. Surprised, Sumire asked, "What are you doing, Karin?" "Studying," said Karin. "Enough, Karin, enough," Sumire said. She was about half crying. The other half was angry.

4 Conclusion

By disclosing the gender stereotypes in the children's story "Watashi wa Oneesan", it is clear that in this story, 2nd-grader elementary school students were taught, explicitly and implicitly, how to act, speak, and choose things based on their gender. There are no gender-neutral acts, speeches, or choices in this story. Therefore, it is crucial to minimize gender stereotypes and establish equitable gender norms and attitudes in early childhood so that children can learn how to act, speak, and choose wisely as human beings.

Thanks to the Faculty of Humanities, Diponegoro University, which has funded this research with DIPA funds for the 2023 fiscal year.

References

1. A. M. Allen, D. N. Allen & G. Sigler, *Changes in Sex-Role Stereotyping in Caldecott Medal Award Picture Books 1938-1988*. *J. Res. Child. Educ.* **7**, 67–73 (1993)
2. J. Mendoza & D. Reese, *Examining Multicultural Picture Books for the Early Childhood Classroom: Possibilities and Pitfalls*. *Early Child. Res. Pract.* **3**, (2001)
3. G. Lazar, *Literature and Language Teaching: A guide for teachers and trainers*. Cambridge University Press, (1993)
4. M. L. Trepanier-Street & J. A. Romatowski, *The Influence of Children's Literature on Gender Role*

- Perceptions: A Reexamination*. Early Child. Educ. J. **26**, 155–159 (1999)
5. Y.L. Tsao, *Gender Issues in Young Children's Literature*. Read. Improv. **57**, 16–21 (2020)
 6. A. P. Brower, *Gender Roles and Gender Stereotypes in Four Newbery Award Winning Books*. SLIS Connect. **6**, 24–36 (2017)
 7. A. D. Mermelstein, *Gender Roles in Children's Literature and Their Influence on Learners*. MinneTESOL J. **34**, (2018)
 8. K. Casey, K. Novick & S. F. Lourenco, *Sixty years of gender representation in children's books: Conditions associated with overrepresentation of male versus female protagonists*. PLOS ONE **16**, e0260566 (2021)
 9. M. Kai, こくこ: *vol. 2 (上)* Mitsumura Toshio, (2019)
 10. C. C. Nebbia, *Gender Stereotypes in Children's Literature*. University of Northern Iowa, (2016)
 11. M. Ishii, *Watashi wa Oneesan. in こくこ: vol. 2 (上) 54–65* Mitsumura Toshio, (2019)
 12. C. Alksnis, *Sexism, Stereotyping, and the Gender Wage Gap*. (The University of Guelph, (2000)
 13. S. North, *Negotiating What's 'Natural': Persistent Domestic Gender Role Inequality in Japan*. Soc. Sci. Jpn. J. **12**, 23–44 (2009)
 14. G. Tuchman, *The Symbolic Annihilation of Women by the Mass Media*. Cult. Polit. 150–174 (2000)
doi:10.1007/978-1-349-62965-7_9.
 15. S. Minami, *A Study on Repression of 'Good Child' in Japanese Elementary School Textbooks: Focusing on Expressions in Literary Texts*. in The 140th 2021 Spring Conference (Online) Research Presentation Abstracts vol. 140 205–208 J-STAGE, (2021)

The Ancient Manuscript Collection of the Lasem Jami' Mosque Library: A Preliminary Study

Ahmad, Nur Fauzan *, Ilham Ibn. Hakim¹

¹Indonesian Literature, Faculty of Humanities, Diponegoro University.

Abstract. Article This study collects manuscripts ancient saved in The Jami' Lasem Mosque Library, Rembang Regency, Central Java. As an initial study, this article describes the physical aspects of the manuscript as well as mapping topics Which There is in inside. Approach Which worn is the philology as well as the historical perspective in it. As the manuscript was born in a middle public boarding school, the manuscript mosque Jami' Lasem reflects on the struggle of Students And kiai in the process of learning And transmission scientist Islam in era end century 19 M. Through manuscripts mosque Lasem the We Can see diversity field knowledge which studied para Students And method learning. This is where it can be concluded that boarding school has taken a role important in the practice of learning Islam And at a time a subject important in the history of Islamization in the Archipelago.

1 Introduction

Manuscripts are the result of the thoughts of past people in an area, both in the form of historical values, habits, customs, knowledge, and culture which are outlined in written form which are approximately 50 years old and must be preserved. Many people have realized the importance of ancient manuscripts(1). From it, we can explore various thoughts, traditions, ideological creativity, art, and culture of our predecessors, which are certainly very beneficial for the journey of a nation(2).

As a multicultural nation, because it consists of hundreds of ethnic groups, languages, and cultures, Indonesia has many manuscripts. As a nation with the largest number of Muslims in the world, it is only natural that we have many manuscripts related to Islam. Indonesia has inherited a wealth of ancient manuscripts (manuscripts) that are even comparable to China, which are now scattered in various places, both domestically and abroad. Of the entire treasury of manuscripts, there are from the 14th to 19th centuries influenced by Islam(3).

The tradition of Islamic religious literacy has been well-documented by scholars. This is because Islam is a biblical religion, a religion that is based on reading and writing, so the tradition of writing has long been well-developed in the world of Islamic boarding schools (4). Many kiyai/ulama gave birth to handwritten papers whose contents varied, such as monotheism/aqidah, law/fiqh, interpretation, history, prayer, and other practical instructions. However, their existence slowly began to disappear because of the times (5).

The pesantren has made a major contribution to the dissemination of Islamic studies through the works of scholars which have been well documented as subject dictates or which are still in the form of manuscripts; Sanad of knowledge developed continuously and uninterruptedly from sources, teachers to students so that they have recognition as a source

of the history of Islamic studies nationally and internationally (5).

Lasem is part of the archipelago's spice trading route area, so many Islamic Education founders have sprung up, including Islamic boarding schools, as well as the emergence of Islamic religious advocates (6). In the Duchy of Lasem (Rembang) the spice route often contributes to the growth of socio-economic indicators for the population. This Progress Initiative encouraged traders from the Arab region, Central Asia (Samarkand), Champa, and China, most of whom met with religious Islam, to settle and form communities in the city of Lasem city. The meeting of the immigrant Muslim community with the local community ultimately contributed to the process of peaceful Islamization carried out by teachers, kiai, and sunan. Islam is practiced through an educational approach, which is subject to local economic and political influences (6).

Writing This trying to make a description of the ancient collection manuscript belonging to the Library Jami' Lasem Mosque from facet content, form, pedestal, Language, And script used. This is done to get an overview of the first map about diversity And characteristics of the manuscript mosque Jami' Lasem, in turn, can be used as initial data relating to the historical history development of Islamic boarding schools in Lasem and its surroundings reveal vision scientist And ideology boarding school in region Lasem and its surroundings in the era of the end year 1900.

The method used is approximation codicology And textology (7) (8) to describe the physical condition of the manuscript as well as ideas contained in related inside content, topic, And various fields of scientist Which There is in inside. Step This is chosen To reveal aspects general Which become patterns from the manuscript mosque Lasem.

1 The History of the Lasem Mosque Library and the Role of Mbah Sambu

Since the 15th century, Lasem has been a coastal area in Rembang Regency which has significant significance for the history of the development of Islam in Java. The Lasem area is a spice trading route that connects the Indonesian archipelago with other countries. From there, traders from various ethnic groups with different cultural and religious traditions met. For example, traders from the Arab region, Central Asia (Samarkand), Champa, and China, most of whom are Muslim, eventually formed village communities. The encounters of migrants with residents encouraged the process of peaceful Islamization. This process was carried out by community leaders, teachers, kiai, and clerics through education that was centered at the mosque, langgar, or at the teacher's house which became the forerunner to the establishment of the pesantren. (6) (9). So it is not surprising that Rembang Regency is known as the city of students. Until the end of 2022, there were 114 Islamic boarding schools in Rembang Regency, while in Lasem alone there were 27. (10)

In the 15th century AD, there was an acceleration of Islamization in the archipelago, especially the island of Java, which was driven by walisongo with a distinctive Sufism and cultural approach that made Islam widely accepted by society. In the coastal area of Rembang, a student and son of Sunan Ampel, namely Raden Makdum Ibrahim, became a propagator of Islam in the Bonang area, Lasem. (6).

The central figure who developed education in Lasem and its surroundings was Sayyid Abdurrahman Basyaiban or better known as Mbah Sambu. He is a great scholar who has contributed to spreading Islam in the Lasem region, Rembang. Because he was called in Lasem by Adipati Tedjokusuma or Mbah Srimpet to be appointed Mayor of the Duchy of Lasem and made him son-in-law. He was instrumental in quelling the action of pirates who caused protracted chaos in the city of Lasem. The Lasem area at that time covered Sedayu Gresik, Tuban, Rembang, Pati to Jepara(11).

Like Sunan Bonang, Mbah Sambu is a descendant of Sheikh Ibrahim Asmrakandi (Sunan Palang), Sunan Ampel's father. Mbah Sambu, who was appointed as mayor of the country, was then taken in by his son-in-law by Duke Tejokusumo I(12);(11). Mbah Sambu carried out his educational activities in the Jami' Lasem mosque complex, which later became known as the Kauman area. From Mbah Sambu's line, great scholars were born, especially in the Lasem area, such as Mbah Ma'sum, Mbah Baidlowi, Mbah Zubair, Mbah Abdul Aziz, Kiai Umar bin Harun, and so on. (13),(14)

In 1916 Lasem founded the Soditan boarding school founded by KH. Ma'shum Ahmad (Mbah Ma'shum) who once studied with several clerics in Java and Madura, one of whose teachers was Kiai Umar bin Harun, Sarang. KH. married to Mrs. Nyai Nuriyyati who is a descendant of Mbah Sambu so that he is the successor to Mbah Sambu's struggle for Islamic da'wah(15).

Takmir Masjid Jami' Lasem has established the Jami' Lasem Mosque Library which collects ancient manuscripts as part of the Nusantara Islamic Museum. This museum was established as part of the realization of the Lasem Heritage City Management and Preservation Program (P3KP) which is located in Rembang Regency. Lasem's role was quite important in the history of the early days of Islamic da'wah in the archipelago. This museum was built to commemorate the history of Lasem where there were three phases of the history of Islamic civilization, namely the late 15th-century phase with the emergence of Walisongo's role including Sunan Bonang who entered Lasem to broadcast Islam; the phase of the 17th century with the emergence of the figure of Mbah Sambu as an important figure who handed down the genealogy of the scientific lineage of Islam to almost all corners of Java(16). The last phase, the 19th-century phase gave rise to charismatic figures such as Mbah Maksum, Mbah Baedowi, and also Mbah Kholil, the three of whom preached

through Islamic boarding schools as well as fostered the birth of the Nahdhatul Ulama organization(17)

The Jami' Lasem Mosque Library currently has a collection of 19 ancient manuscripts related to the Islamic religion, better known as turats. However, this collection has not been managed properly. experiencing problems in collection development(18). This collection of ancient manuscripts was started in 2011 when the mosque library was founded and received ancient manuscripts in August 2016. These manuscripts come from the local community. These manuscripts are an authentic scientific heritage that needs to be saved, and also as a form of respect for their predecessors.

2 Categorization of the Lasem Manuscript Library Collection

Until now (2023) the Jami' Lasem Mosque library has collected 19 manuscripts. One manuscript is in the form of a rare book and one manuscript has not been digitized because the size of the manuscript is too large. Everything has been digitized by the Central Java Provincial Library together with the Undip Faculty of Cultural Sciences on May 18, 2023. The results of the digitization have been stored in the Central Java Provincial Library Collection, a collection of poets. All manuscripts from Lasem's collection are codenamed LSM MJ 001-LSM MJ 019(19).

3.1 Diversity of Themes/Topics

The themes of the manuscript collection of the Jami' Lasem Mosque are diverse, starting from Al-Quran Mushaf, Al-Quran Tafsir, Sufism, Aqidah, Fiqh, and History.

3.1.1 Manuscripts of the Koran.

There are four of these manuscripts with the code LSM MJ 004, LSM MJ 005, LSM MJ 014, LSM MJ 013. In general, the condition of the manuscript is damaged, some pages are missing and weathered. (1) Al-Quran Mushaf manuscript with the LSM code MJ 004 contains Surat al Baqarah verse 163 -

Surat at Tin verse 5. At the end of the page, there is a picture that explains the position of God's existence in humans. (2) Al-Qur'an Mushaf manuscript with the LSM code MJ 005 which contains Surat an An'am verse 22 (juz 7) - Surat Az Zukhruf 84 (juz 25). (3) Mushaf number LSM MJ 014 contains Surah Al Baqarah 196 - An Nas and Prayer. At the end of the text, there is a description of the name of the owner of the manuscript, namely Abu Ahmad from Arjosari Sarirejo, who had finished copying it at Asr time on Wednesday. (4) Manuscript manuscript of LSM MJ 13. The manuscript is 1 meter long and 50 cm wide. It is completely made of leather.

3.1.2 Interpretation of the Koran.

There are three manuscripts of Al-Quran interpretation and all of them are Jalalain's interpretations. In general, the physical condition of the manuscript is damaged. The edges of the manuscript pages were frayed, several pages were loose from their bindings and torn. Some of the pages have holes caused by insects. (1) Manuscript numbered LSM MJ 011 contains the text of the interpretation of the Koran starting from surah al Kahf to an-Nas and continuing with Surah al Fatihah. The finished manuscript was copied at the time of Isha' on Saturday in the month of Jumadil the End of the year of Jim Akhir in Rembang. (2) Jalalayn's book of commentaries numbered LSM MJ 012, contains interpretations of the Koran starting from surah Al Kahfi to Surah al 'Alaq. On several pages, there are paratexts in Arabic and hanging translations in Javanese. This interpretation manuscript belonging to Mbah Topo was written in 1294 H or 1873 AD. (4) The book of interpretation Faidhur Rahmancoded NGO MJ 009 is a book of interpretation of the Koran by KH Sholeh bin Umar as Samarani (Kyai Sholeh Darat) written in Javanese script. This is the first book of interpretations of the Koran in Javanese, and the condition of this book is very damaged. Most of the pages are unbound. The binding was also damaged. This manuscript is an old print or lithograph which

was printed on 20 Rajab in 1309 H or around 29 February 1892 AD(20).

3.1. 3 Sufism Themes

There are three manuscripts with the theme of tasawuf and tarekat. In general, the physical condition of the manuscript is damaged, and incomplete, several pages apart from the initial binding the text is missing. Most of the end pages are missing. Some of the pages are also perforated by insects(1)NGO script MJ 001, consists of several texts on monotheism and tasawuf. In the beginning, it explains the faith, the meaning of the creed, the attributes of Allah, and others, accompanied by quotes from the Koran and al Hadith. At the end of the text, there is a picture that explains the position of God's existence in man. (2) script LSM MJ 002, the text immediately includes a discussion of fasting and an explanation of faith which is packaged in the form of a question and answer; At the end of the page, there is a picture that explains the position of God's existence in humans.

3.1.4 Fiqh Themes

There are two themes of fiqh. In general, the physical condition of the manuscript is fragile, but the text can still be read clearly. Some of the pages have been released from the binding.(1) NGO MJ 003 which is syarah from the book Fathul Mu'in. This manuscript was owned and copied by Abdullah ibn Sayyid Iman Tuyuhan, Lasem, Rembang in 1755 AD. (2) manuscript NGO MJ 010. This manuscript contains text about fiqh muamalah. Among other things about compensation, waqf, transactions, marriage, divorce, and others. This manuscript was completed in 1296 H or around 1879 M. This manuscript belongs to Mbah Topo written by Muhammad Kailani from Arjosari.

3.1.5. Collection of Books / Majmualtul Kutub

Four manuscripts contain a collection of books. In general, the condition of the manuscript is fragile, but it can still be read

clearly. The binding was already damaged, some of the pages were torn, and some of the pages had begun to fall apart from the bindings. (1) LSM MJ 007. This manuscript contains instructions about bathing, sunnah prayers, and dhikr, information about the types of students, explanations about nature and meaning, a collection of prayers, and so on. (2) LSM MJ 017; The manuscript consists of several texts, namely the Kitab Bahjatul Ulum which contains the teachings of monotheism, namely the concept of Islamic aqeedah, the Kitab al-Sittin Mas-alah which is a concise book of fiqh of the Shafi'i school, which collects sixty religious issues that Muslims need to know by al-Imam al-'Alim Abu al-'Abbas Ahmad al-Zahid, and the book ma'rifatul Islam wal faith; From the colophone it can be seen that the manuscript was finished copying in the month of Safar 1281 H or around July 1864 AD. (3) manuscript LSM MJ 018; The text contains the procedures for managing the corpse followed by texts about the tarekat, levels of heaven, and a collection of prayers. (4) scriptNGO MJ 019. The contents of this manuscript are almost the same as the LSM MJ 017, only the paper size is different. For LSM MJ 017 the manuscript measures 19.5 x 15.5 while the LSM MJ 019 manuscript measures 34 x 20.5

3.1.6. Themes of History

There are three texts with historical themes. In general, the physical condition of the manuscript is fragile, the acidity level of the paper is quite high, and the edges of the pages are thin. There are black spots and holes caused by insects. (1) manuscript code LSM MJ 008 contains the text of the birthday of the Prophet Syaraful Anam complete from beginning to end (prayer). In this manuscript, there are quite interesting illuminations, namely at the opening of the prayer and the beginning of the prayer. (2) Manuscript of LSM MJ 16 Translated Khulasah Al Mafakir; The manuscript contains the manaqib (biography) of Shaykh Abdul Qadir al Jailani such as mystical and wali stories from Shaykh Abdul Qadir al

Jailani in Javanese and in the form of songs. The manuscript was finished copying in 1885 AD. (4)LSM MJ 015 is a book printed in 1970 in an old, weathered condition biography of KH Ma'sum Lasem, the figure of the Lasem boarding school.

3.2 Language Variety, Script, and Script Base

As Islamic religious texts, all of the manuscripts in the Jami' Lasem Mosque collection are mostly in Arabic as many as 11, five in Javanese and two of which are a mixture of Arabic and Javanese, and one manuscript in Indonesian. While the script used is a mixture of original Arabic script and Arabic pegon. There are 12 original Arabic scripts, 6 of which use the Arabic pegon script and one script uses Latin script. In LSM MJ003 there are about eight pages in Javanese script. There are 6 variations of the base for the manuscript using HVS paper, 10 European papers, one manuscript using daluwang media, namely LSM MJ 018, and one manuscript using leather material (LSM MJ 012).

Illuminations and Illustrations

To attract attention and make it easier to explain the problem, decoration is usually used in the form of illustrations and illumination. In the manuscripts of the Mushaf of the Koran, barzanji, and religious books, scientists are usually found. Mmanuscriptbook for Study in boarding school usually uses simple illumination. For example, patterned stripes And the brain, or tendrils leaf Which simple. This is also found in the collection of the Lasem Mosque Library. Illumination is found in the LSM MJ 004 manuscript in a simple form of only two lines as a mushaf frame, in the manuscript of the book Faidhur Rahman LSM MJ 009 there is a simple black and white illumination as an opening to the text (see figure 3.3.1. Whereas in the manuscript of Mawlid Syaraful Anam LSM MJ 008 and the Book of Tafsir Jalalayn LSM MJ 012, there are beautiful illuminations with various colors (see figure 3.3.2).



Figure 3.3.1 Preliminary illumination of Tafsir Jalalayn Surah Al Kahfi
 Figure 3.3.2 Illumination of the opening of the manuscript of Tafsir Jalalayn Surah Al Kahfi
 book LSM MJ 009
 book LSM MJ 012

3.4 Origin of the Manuscript

The collection of manuscripts at the Jami' Lasem Mosque is on average a donation from the community who are students of the Lasem Islamic boarding school. For example, the manuscript of the book Jalalain LSM MJ 010 was obtained from Ustadz Junaidi, one of the muezzins of the Jami' Lasem mosque, the grandson of the Lasem cleric, Mbah Topo. The commentary manuscript belongs to Mbah Topo and the author is unknown. Mbah Topo is also the owner of the manuscript of the book Fatkhul Mu'in LSM 010 which is written shohibul khot Muhammad Kailani and addressed to Arjosari and the manuscript of the book of interpretations of Jalalain It is only written the year of writing, namely 1294 H or 1873 AD.

3 Conclusion

The pesantren has made a major contribution to the dissemination of Islamic studies through the works of scholars who have been well documented as subject curricula or which

are still in the form of manuscripts; The scientific sanad that is developed is continuous and uninterrupted starting from the sources, teachers to students so that they have recognition as a source of the history of Islamic studies nationally and internationally.

The manuscript collection belonging to the Jami' Lasem Mosque Library already has 19 manuscripts and has the potential to continue to grow along with the number of Islamic boarding schools in Lasem and the growing public awareness to preserve manuscripts written by scholars or known as turats. This collection contains a variety of contents, starting from Al-Quran mushaf, Al-Quran commentary, monotheism, fiqh, tasawuf and history, and primbon. The majority of the manuscripts are in Arabic and Arabic script, and some are written in Javanese and Latin. The forms are varied that is text copy, notes ethics Study in boarding school, And works written in a manner independent of scholars in boarding school Lasem. Diversity field knowledge Which is written, script, And Language used reflects the history of intellectual boarding school And transmission scientists Which happen in Lasem.

Mapping conducted in this article shows that pesantren have an important role in Islamic and transmission of Islamic knowledge from time to time in this country, including in Lasem. Pesantren and santri are important subjects in the process of developing Islamic science in Nusantara.

References

1. Fauzan Ahmad Nur and Ibnul Hakim I. Saving the Nusantara's Ulama Scientific Treasures with Digitization. Warsito B, Sutiningsih D, Muhammad F, editors. E3S Web Conf. 2022;359:05009.
2. Gusmian I. Religious Manuscripts at the Popongan Mosque: Codicological Studies and Content Mapping. DINIKA Acad J Islam Stud. 2017 May;2(2):250–87.

3. Fathurrahman O. Exploring and Recognizing the Characteristics of Nusantara Ulama Manuscripts in Cirebon. National Symposium on Archipelago Ulama Manuscripts (Studium General F-UAD); 2018 December; Cirebon.
4. Ahmad NF. The Practice of Buying and Selling Ancient Manuscripts in Society. *Nusa J Language Science and Literature*. 2018 Nov 30;13(4):623.
5. Maknun ML, Nugroho MA, Libriyanti Y. Contribution of Archipelago Scholars to Islamic Science in Indonesia; Case Study of Manuscript Inventory of Tremas and Tebuireng Islamic Boarding Schools. *J Muslim Herit*. 2022;7(1):112–40.
6. Fahmi MN. Pathways of Spices and the Development of Islamic Education on the Rembang Coast of the 15-19th Century AD. In: International Symposium, "Cosmopolitanism of Islam Nusantara: Spiritual Traces and Intellectual Networks on the Spice Route. Faculty of Islamic Archipelago Nahdhatul Ulama University; 2021. p.m. 271–92.
7. Ecowati VI. *Javanese Philology A Complete Guide to Philological Research Practices*. Yogyakarta: Department of Regional Language Education, Faculty of Languages and Arts, Yogyakarta State University; 2015.
8. Fathurrahman O. *Indonesian Philology, Theory and Methods*. Jakarta: Kencana; 2015.
9. Nurhajarini DR, Purwaningsih E, Fibiona I. *Acculturation across the Ages in Lasem: Historical and Cultural Perspective (Current-Commerce Period)*. Yogyakarta: Center for the Preservation of Cultural Values (BPNB); 2016.
10. BPS Rembang Regency. *Number of Islamic Boarding Schools (Units), 2008-2021*. Central Bureau of Statistics of Rembang Regency; 2022.

11. Basyaiban S. Basyaiban. In: World Encyclopedia [Internet]. Pekalongan; 2014. Available from: <http://www.rabithah-alawiyah.org/id/urusan-nasabmaktab-daimi>
12. Unjiya, M.A. Lasem Negeri Dampoawang. Sleman: Salma Dewa; 2018.
13. Bizawie ZM. Masterpiece of Nusantara Islam: Sanad and Ulama-Santri Network (1830-1945). South Tangerang: Compass Library; 2016.
14. Ulum A. Rembang Ulama Awakening: Contribution to the Archipelago & the Islamic World. Yogyakarta: Global Press; 2019.
15. Thomafi L. Mbah Ma'shum Lasem: The Authorized Biography of KH. Ma'shum Ahmad. Bantul: Islamic Boarding School Library; 2012.
16. Rokhim A. Nusantara Museum in the Jami' Lasem Mosque Complex Filled with Artifacts of Sanad Narratives. Holy Radar [Internet]. 2023 Jan 26; Available from: <https://radarkudus.jawapos.com/rembang/691652621/museum-nusantara-di-komplek-masjid-jami-lasem-diisi-artefak-til-narasi-sanad>
17. Denas I. Sees the Nusantara Islamic Museum in Lasem, in the form of a gadang house standing in the middle of a Chinatown. Padangkita.com. 2022 Apr. 13;
18. Fauzan Ahmad N.and Ibnul Hakim I. Saving the Nusantara's Ulama Scientific Treasures with Digitization. Warsito B, Sutiningsih D, Muhammad F, editors. E3S Web Conf. 2022;359:05009.
19. Central Java PP. Poet: Heritage of Central Java Gayeng [Internet]. Semarang: Central Java Provincial Government Library; 2023. Available from: <https://pujangga.perpus.jatengprov.go.id/index.php?title=&author=&subject=&isbn=&colltype=Naskah+kuno&location=0&gmd=0&search=search>

20. Berliannisa F, Ahmad NF. Didactic Value of Surah Al-Fātiḥah Tafsir Faiḍ Ar-Raḥman Manuscript by Kiai Sholeh Darat As-Samarani (Text Editing and Pragmatic Studies [Internet]. 2021. Available from: <http://eprints.undip.ac.id>

Excluding from Governance? Coastal Community Role in Changing Climate Governance in North Pekalongan, Central Java, Indonesia

*Dani Mohammad Ramadhan*⁵², *Dwi Exsir Pamungkas*¹

¹Social Anthropology Study Program, Faculty of Humanities, Diponegoro University, Indonesia.

Abstract. This study aims to explore coastal community role in climate change governance in North Pekalongan. As a group that most affected by climate change in Northern Java Island, coastal community are often not given a role in development. Using qualitative method and Anthropology of Policy approach, this research shows that most the effort made by the Government to tackle climate change were misunderstood by the community, therefore, they have their own way to response to climate change.

⁵² Corresponding author: danimr@lecturer.undip.ac.id

1 Introduction

As the largest archipelago country, Indonesia consists of 18,108 islands, 2.8 million square kilometers of water, and 1,8 square kilometers of land. This uniqueness of geographical conditions, according to Cribb and Ford [1], is a challenge for governance in two forms; first, the sea creates a special challenge of communication, coordination, and even identity. Second, the seas that lie between and around islands need to be governed as well. On the flip side, the challenge for the Government of Indonesia is not only from the geographical conditions but also in terms of climate change.

Zikra *et al* [2] mentioned there are at least three severe climate challenges faced by Indonesian coastal areas; a. Rising sea level, b. Rising wave height, and c. Increasing seawater temperature. Those three environmental changes will surely be impacting the ecosystem below, and outside the water, especially for the coastal communities on which their life depends on the sea. Thomas *et al* [3] already mentioned several vulnerabilities faced by many social groups amid climate change, among others:

- A. Access to resources: climate change can widen the inequality gaps, especially in terms of access to vital resources such as water, sanitation, or land. In the end, this will lead to an increase in poverty gaps, power differentials, and gender inequality
- B. Intertwined governance: climate change often creates collaborative governance, for local communities, and this sometimes creates confusion on who is the one who taking charge. This also harms the already established engagement between local-central governments.
- C. Culture and knowledge: as an actual issue, a conversation on climate change can become a “new topic” for local communities. On the other hand, climate change can also contribute to the vanishing of local knowledge and indigenous traditions [3].



Fig. 1. Severe Sea Level Rise in Northern Pekalongan

This article then focused on how local communities around the coastal area in Pekalongan City understand and respond to the immediate impact of climate change. We are using the Anthropology of Policy perspective to uncover the interplay between policy implementations and institutions, cultural norms, or local practices. We also analyze the ways policies are contested, resisted, or negotiated by various stakeholders [4]. This approach also offers a holistic view of governance as a cultural process instead of an isolated process [5].

2 Research Method

This study adopted a qualitative approach to examine how local communities respond to climate change problems. As for the data gathering process, we interview related government units such as Regional Planning Agency (BAPPEDA), sub-city government unit (Kelurahan Kandang Panjang), and local stakeholders. We also observe how local citizens responded to several policies implemented by the government. In addition, we also gather insights from government planning documents as our secondary source of data, both from BAPPEDA or NGOs.

3 Results and Discussion

3.1 The Official Program

Since 2016, Pekalongan City Government has initiated a collaboration with several NGOs to tackle climate change issues, namely with Kemitraan Partnership and Adaptation

Fund. This collaboration is an effort made by the Pekalongan City Government to escape from the rigid bureaucracy of the planning and development process. By collaborating with third-party organizations, the effort to precisely respond to climate change issues is implemented correctly. After four years of collaboration, Adaptation Fund finally create a set of programs that can be categorized into three categories: 1. Infrastructure development, 2. Strengthening social institutions, and 3. Increasing livelihood quality, the general overview of the implemented programs is presented below (Table 1).

Table 1. An Overview of Programs Offered by Adaptation Fund for Climate Change Problems in Pekalongan City [6]

Safekeeping	
Enhancing protection along the coastal line of Pekalongan City.	6 kilometers of Mangrove Ecosystem Established.
	300m Parapet at Slamaran Beach in <i>kelurahan</i> Degayu constructed.
	Coastal embankment (geo-tube/sand trap) at Kandang Panjang established.
Surviving	
Enhancing coastal community capacity in developing and implementing Local Climate Change Adaptation Action Plan (RAD-API), climate change information system, and	Pekalongan City Climate Working Group reactivated.
	Climate working group established and functioning in each of the 8 target <i>kelurahan</i> .
	Enhancing coastal community capacity in developing <i>kelurahan</i> 's information system and implementing the ensuing climate change adaptation actions.
	Engaging youth groups and building their capacity to become Agents of

Climate Initiative.	Smart	Change in climate change adaptation actions of Pekalongan City.
		RAD API was developed based on Pekalongan City Climate Risk Assessment and Climate Coastal Impact.
		Strategy to integrate CCA into the local government planning process (annual work plan or mid-term development plan of the city) is developed.
		Innovative and collaboration adaptation actions are implemented in collaboration with the private sector, Government bodies, and NGOs, and also evaluated for future reference.
		Climate change training and knowledge sharing conducted.
		Knowledge product, Advocacy materials published and shared.
		Local knowledge-sharing network established.
Strengthening vertical coordination by enhancing the provincial government's capacity in mainstreaming climate change adaptation and resilience into the Central Java		Enhanced provincial capacity to develop RAD API.
		Appropriate strategy to integrate CCA into the Provincial government planning process is developed.

Province development plan.		
Strengthening vertical coordination and collaboration between national and local government in climate adaptation.	Knowledge product in the form of a Handbook on how to use SIDIK for risk assessment in coastal cities, targeted for local government, NGOs, and civil society organizations.	
	Strengthened vertical coordination and collaboration between national and local governments.	
Sustaining		
Improving community resilience through the initiation of alternative livelihood and improvement of sanitation facilities.	Aquafarming in the mangrove ecosystem was developed and implemented by the community.	
	Mangrove ecosystem improved and involved wider participation of the affected coastal community of Pekalongan City.	
	Improved cultural economy through the application of ecological batik using mangrove-based coloring products.	
	Improved food security through the application of urban farming as an alternative to the conventional agriculture process	
	Developed circular economy through the initiation of an integrated waste management system and processing.	
	Improved sanitation facility in 8 target <i>kelurahan</i> to mitigate risks of waterborne disease.	
		:
	:	Institutions
	:	Livelihood

3.2 Communities Knowledge and Asymmetrical Response

While the programs mentioned above are implemented in almost all *kelurahan* in Northern Pekalongan, the communities respond in a somewhat unusual manner. This is what we called by an asymmetrical response by communities. There are two types of asymmetrical responses that we found.



Fig. 2. Fishing as part of Diversifying Livelihood

First, in some infrastructural development efforts made by the government, the local community saw it as a new source of income. For example, in Kelurahan Kandang Panjang, the government built a coastal embankment, which made the water calmer on the land bay area, this is seen as an opportunity by the local community to fish and to selling boat services for those who want to fish at the middle of the bay. Some of the embankment land is also created as a recreational spot by the local community (Fig. 5). While the infrastructure development effort leads to new sources of income and recreational spots, the programs that are intended to increase livelihood levels are unsuccessfully implemented. Most of the livelihood programs center around mangrove optimization, as the sea level rise increase at a faster pace, the mangroves are not strong enough to withstand the rate of sea level rise. Even in Mangrove Park (Fig. 4) at Kelurahan Kandang Panjang - which is plotted to be the center of mangrove nurseries and

development- the number of surviving mangroves is less than 10 square meters (Fig. 3). Instead of seeing Mangrove Park as a conservational place, local communities see it as a new fishing ground, as they feel safer and no one will chase them when fishing. To simplify, we present the asymmetrical response in the table below:

Table 2. Government Programs and Community Response

Program	Asymmetrical Response
<p>Enhancing protection along the coastal line of Pekalongan City. Coastal embankment (geo-tube/sand trap) at Kandang Panjang established. 6 kilometers of Mangrove Ecosystem Established.</p>	<p>The embankment contributes to the calmer water in the bay area. Local community saw it as an opportunity to fish, and to sell boat services. Some of the embankment areas are becoming a new public space.</p>
<p>Improving community resilience through the initiation of alternative livelihood and improvement of sanitation facilities. Aquafarming in the mangrove ecosystem was developed and implemented by the community. Mangrove ecosystem improved and involved wider participation of the affected coastal community of Pekalongan City. Improved cultural economy through the application of ecological batik using</p>	<p>As the sea level rise at an alarming rate, the mangrove cannot keep up with the rising water. Local communities did not see mangroves as a source of income. Mangrove Park become a new fishing ground.</p>

mangrove-based coloring products.



Fig. 3. Some of the Last Remaining Mangrove



Fig. 4. Pekalongan Mangrove Park as a New Fishing Ground



Fig. 5. A Local-Initiated Land Embankment for Bird Contest

4 Conclusion

While an effort made by the government and NGOs is already comprehensive in tackling climate change issues at Pekalongan City, at the local level, the communities are still clueless about what their lives would be like amid rampant climate change impact. Moreover, some of the livelihood improvement programs were not specified to the needs of the local community where mangrove is non-existent. In response to a such miscalculated program, local communities create their own way-out, out by diversifying their livelihood tailored to the already implemented program. The Government of Pekalongan City needs to be more specific and dynamic in conducting development programs that meet the needs of the local community.

References

1. R. Cribb, M. Ford, *Indonesia Beyond the Water's Edge: Managing an Archipelagic State*. Singapore: ISEAS - Yusof Ishak Institute (2015).
2. M. Zikra, Suntoyo, Lukijanto, *Climate Change Impacts on Indonesian Coastal Areas*, *Procedia Earth and Planetary Science*, Vol. 14, 57-63, (2015).
3. K. Thomas, *Explaining Differential Vulnerability to Climate Change: A Social Science Review*. *Advanced Review*, 1 – 18, (2018).

4. C. Shore, S. Wright, *Anthropology of Policy: Perspectives on Governance and Power*. London: Routledge (2003).
5. J. Barnes, *Contribution of Anthropology to the Study of Climate Change*, *Nature Climate Change*, Vol. 3, 541 – 544, (2013).
6. Adaptation Fund, *Safekeeping, Surviving, Sustaining towards Resilience: 3S Approach to Build Coastal City Resilience to Climate Change Impacts and Natural Disasters in Pekalongan City, Central Java*. <https://www.adaptation-fund.org/project/> (2021, July 15).

The Role Science and Technology for the Character Development of Young Generation in Indonesia: An Ethical Review

*Sri Sudarsih*⁵³

¹Master Program in History, Faculty of Humanities. Universitas Diponegoro, Indonesia.

Abstract. This research focuses on the role of science and information and communication technology for the development of the character of the younger generation in Indonesia from an ethical point of view. The purpose of this research is regarding the important role of ethics in the development of science and technology in Indonesia so that it is beneficial for the younger generation, especially in relation to character development. This research is a qualitative research in the field of philosophy, with the basis of ethical theory and the object of study of science and technology. The methods used by researchers in data analysis are description, interpretation, and analysis-synthesis. Results achieved: the development of science and technology is very beneficial for human life. Science and technology in its development must be based on ethical values. Ethics makes science and technology able to achieve its goals, namely to prosper, educate, and human dignity. Ethics is needed by the young generation in this global era in responding to the development of science and technology which is getting faster and more sophisticated so as to produce a young generation that is strong and has character.

Introduction

⁵³ Corresponding author: srisudarsih012005@yahoo.com

The era of globalization, one of which is marked by the development of information technology and telecommunications, plays a major role in the success of national development. Many benefits are obtained from this progress, but on the other hand technological developments have a negative impact. The development of science which brings logical consequences to the development of technology, both have a reciprocal effect. In reality, the negative influence of technological developments has entered every line of life in society. Technological developments that are increasingly practical encourage human attitudes to be more pragmatic. This pragmatic attitude sometimes actually encourages an attitude of ignoring the idealistic values implicit in ethical values that teach morals. Conditions like this sometimes encourage the young generation who are all practical to tend to reveal an instant generation, a generation that ignores a process to achieve a goal (final result).

The development of science and technology should be aimed at humanitarian purposes, but the reality is often contradictory to what it should be. Advances in internet technology that can be accessed all day long without any limits can have a negative effect on the younger generation, most of the time being dominated by technology. Therefore, the study of the ethical side in the development of science and technology is very important which can then contribute to the development and strengthening of the character of the young generation in Indonesia.

2. Methods

2.1 Research Stages

This research is literature research in the field of philosophy with a theoretical basis of ethics and the object of study of the development of science and technology in Indonesia.

Research stages:

- Exploration of library sources. At this stage the researcher determines the location of the data sources, including libraries and online journals.
- Collection of library data in the form of books and other literature related to the theoretical basis and object of research studies.
- Data processing by conducting inventory, systematization, and data classification.
- Data analysis. Data relating to ethics; science and technology; The character concepts that have been inventoried and systematized are then analyzed using methods and several methodical elements.
- Compilation of research results.

2.2 Data Analysis

The methods used by researchers in data analysis are description, interpretation, and analysis-synthesis.

Result and Discussion

3.1 Understanding of Ethics

Ethics is a branch of axiology that examines the issue of right and wrong values in the sense of morality (moral) and immorality (immoral). Ethics in special discussion examines the characteristics that cause a person to be called moral or virtuous [1]. The word ethics comes from Ancient Greek. The word ethos in Greek has many meanings, in the singular: the usual place of residence; Meadow; custom, custom; attitude; the way of thinking; morals; character. The plural form (ta etha) has the meaning of custom. Ethics is a branch of philosophy that focuses on human studies as far as morality is concerned [2].

Ethics is a systematic thought in relation to morality which is produced directly as a more basic and critical understanding. Ethics observes moral reality critically through the stages of logical and systematic thinking. Ethics

examines customs, values, norms, and moral views critically. Ethics demands responsibility [3]. Ethics relates to a way of life that is good for individual or community life. Ethics is understood as a teaching that contains rules regarding how humans live in a good way. Ethics also contains orders and prohibitions regarding good or bad human behavior. Ethics is very important for humans in understanding as a critical reflection in relation to choices, attitudes, and acting correctly. This critical reflection is related to the norms and values given by ethics, the special situations faced with their uniqueness and complexity, and various understandings held by humans and community groups [4].

Ethics is divided into two, namely descriptive and normative ethics. Descriptive ethics describe the predicates and responses of decency that have been accepted and applied, while normative ethics are related to decency measures [1].

3.2 Understanding of Science and Technology

According to some experts, the definition of science and technology is as follows.

a. UNESCO

All knowledge related to technology and science, as well as its benefits in an effort to meet human needs and to improve their living conditions.

b. Iskandar Alisyahbana

Technology is knowledge about ways of doing things.

c. Hermawan Kresno Dipojono

Science focuses on the realization of scientific principles in the development of technology and its practical application for the benefit of humanity.

d. John D. Bernal

Human activities that have the goal of improving the quality of life and socio-economic progress by utilizing knowledge and technology.

e. Read Bains

In essence, science and technology includes all tools, machines, tools, equipment, weapons, housing, clothing, means of transportation and communication, as well as the skills that enable humans to produce them.

f. Jaques Ellul

Science and technology is a collection of methods that are rationally directed and have efficiency in increasing added value in every area of human life (<https://bnp.jambiprov.go.id/ipitek-Jadi-pengertian-ciri-untung-dan-exemplary/>) [5].

Technology according to Bagus, technology is the ability to produce goods and works of art. Technology is also interpreted as the methodical use of natural resources and forces based on natural knowledge in an effort to meet increasingly complex human needs [6].

Science and technology are actually human activities that do not recognize stopping points as an effort to find and determine the truth. Science must be examined as a whole, namely in the dimensions as: a). Society shows as an academic community that always explores and develops knowledge; b. As a process, describing an activity of the scientific community always trying to find the truth through the activities of abstraction, speculation, imagination, reflection, observation, experimentation, comparison and exploration; c). As a product, it is the result of a process, in the form of scientific works in the form of physical and non-physical [7].

3.3 Understanding of Character

The values of character education according to the National Education Office (<https://rumahinspirasi.com/18-values-in-education-character-bangsa/>): a. Religious values, reflected in obedient attitudes and behavior in carrying out religious teachings, tolerance, and living in harmony with adherents of other religions; b. Honesty, reflects a person who can always be trusted in words and actions; c. Tolerance, reflected in attitudes and actions that respect differences; d. Discipline,

actions that show orderly behavior and comply with various regulations; e. Hard work is an act of never giving up; f. Creative, is thinking and doing something to produce something new; g. Independent, is an attitude and behavior that is not easy to depend on others; h. Democratic is a way of thinking and acting that values the rights and obligations of both himself and others; i. Curiosity is an attitude and action that always seeks to know more deeply and broadly than something; j. The spirit of nationalism and love for the motherland is a way of thinking that places the interests of the nation and state above personal and group interests; k. Appreciating achievement is an attitude and action that encourages him to produce something useful for society and appreciate the success of others. l. Friendly is an attitude and action that encourages him to always make friends with other individuals; m. Caring for the environment is an attitude and action that seeks to prevent damage to the natural environment; n. Responsibility is a person's attitude and behavior to carry out his duties and obligations for himself, society, the environment (natural, social and cultural), the state, and God Almighty [8].

3.4 Ethics, Science and Technology, and Character

Several reasons regarding the important role of ethics in this era of globalization: First, the development of human life is getting faster and more pluralistic, therefore critical reflection is needed from various fields of human life. Second, the flow of globalization that enters every line of human life so that people's way of thinking also changes. Humans are required to be able to take attitudes that can be accounted for. Ethics is able to eliminate the influences of these ideologies [3].

The development of science and technology in Indonesia is aimed at the interests of humanity, namely welfare. Various advances should aim at the welfare of mankind; educating both intellectual, emotional, and spiritual intelligence; and uphold human dignity. Therefore, the development of science and technology in Indonesia must be based on ethics. As

Indonesians, we must apply ethics in our daily lives, be wise in using technology. Be a smart society that is able to use technology for good. These ethical values direct as well as the basis for attitudes in the development of science and technology. Values in moral teaching as the direction of various developments. There is a saying that with religion life becomes orderly, with science and technology life becomes easy and with art life feels more beautiful.

Increasingly sophisticated technology as a logical consequence of advances in science can be used as a means to learn various things. Ethics is needed by the younger generation in the global era in responding to the development of science and technology. The era of globalization is characterized by rapid developments in the field of information and communication. Most of the younger generation can access the internet at any time without space and time restrictions. As a logical consequence, the younger generation can access the culture of various nations around the world. Therefore, ethics is embraced as a foundation in this increasingly advanced and complex life, especially in warding off outside cultures that are inconsistent with the ethical values espoused by the Indonesian nation. The younger generation is the nation's future generation who are expected to bring progress and glory to Indonesia in the future.

An ethical attitude towards the development of science and technology makes the younger generation appreciate a process to achieve an end result, namely the younger generation who have the character of being religious, honest, tolerant, disciplined, have a high work ethic, are creative and innovative, independent, democratic, has a nationalist attitude, achieves, cares for the environment, has empathy, and is responsible for God, oneself, society, the environment (nature, social and culture), and the country. Character development for the younger generation is an important factor in relation to national development. The success of national

development is determined by strong and character human resources. The younger generation who master science and technology wisely, put forward ethical values. The next generation of young people is an asset that must be maintained and nurtured so that they become a generation of young people with character. The character that gave birth to a formidable young generation.

4 Conclusion

The development of science and technology is indispensable for the progress of the Indonesian Nation.

The development of science and technology must be based on ethics as an effort to achieve human goals, human intelligence, and raise human dignity.

Moral responsibility is very much needed in the development of increasingly sophisticated science and technology so as to be able to contribute to character development for the younger generation.

References

1. L.O. Kattsoff, *Pengantar Filsafat*, translated by Soejono Soemargono from Elements of Philosophy, Yogyakarta: Tiara wacana 341 (2004).
2. K. Bertens, *Etika*, Jakarta: Gramedia Pustaka Utama 4,15,20 (2011).
3. F.M. Suseno, *Etika Dasar: Masalah-Masalah Pokok dalam Filsafat Moral*, Yogyakarta: Kanisius 14, 15, 16 (2002).
4. S. Keraf, *Etika Lingkungan*, Jakarta: Penerbit Buku Kompas 2-5 (2002).
5. <https://rumahinspirasi.com/18-nilai-dalampendidikan-karakter-bangsa/>
6. L. Bagus, Lorens, *Kamus Filsafat*, Jakarta: Gramedia Pustaka Utama (2005).
7. I. Widisuseno, A. Irhandayaningsih, S. Sudarsih, *Pendidikan Pancasila dan Kewarganegaraan (Buku*

Ajar), Semarang: Badan Penerbit Universitas
Diponegoro 79 (2022).

8. <https://rumahinspirasi.com/18-nilai-dalampendidikan-karakter-bangsa/>

Representation of Love in the Batak Family in *Ngeri-Ngeri Sedap* Movie

Litha Shabrina^{54*}, *Suyanto*¹

¹Social Anthropology Study Program, Faculty of Humanities, Universitas Diponegoro, Indonesia

Abstract. The *Ngeri-Ngeri Sedap* movie is a family drama movie set in a Batak family that conveys the anxiety of overseas children who are bound by their customs and culture. This movie tells the story of a family that has different views, and ways of expressing and conveying affection and love between family members for one another. Their love for their family with customary demands raises questions that are difficult to answer, which is more important, tradition or feelings. The purpose of this study is to explain the representation of love in the movie *Horrible-Ngeri Savory*. The results of the study show that people from the Batak tribe have unique and different ways of communicating their love. Feelings and customs are not an option because these two things are precisely things that should go hand in hand or side by side. Love in the family can ease the problem and separate the dividing walls between one another.

⁵⁴ Corresponding Author: litha.sabrina@gmail.com

1 Introduction

Language is an important factor in communicating or expressing something. The role as a medium in conveying one's thoughts or feelings makes language have an important role in understanding one another. Of course, this makes good interactions between individuals and groups so that they become more effective. In addition to the ability to create language, humans have an instinct to communicate like that of other living things. One branch of anthropology that specifically studies language-related science is linguistic anthropology or ethnolinguistics. The field of linguistic anthropology has evolved to incorporate or draw from other fields including folklore and performance studies [1]. In this day and age, communication has developed a lot. Since the first communication carried out by humans can be in the form of verbal and visual directly. However, now communication can use technological media. One product of communication technology in visual form is movie.

The movie is entertainment for people who can penetrate the boundaries of social class. The movie's ability to reach various social class segments makes the movie have potential to influence its audience. The strategic value of movie does not only act as entertainment, movie also has the potential to become a medium for education that can communicate educational messages effectively, even being able to influence the behavior and mindset of a person (the audience). One of the strengths of this movie is its ability to portray different human characters in a different way allowing them to easily intervene or influence the minds of the audience. This shows the effectiveness of movies in instilling moral values as part of national character education. At the marker level, according to Danesi [2], the movie is a text that contains a series of photographic images that result in illusions and actions in real life. At the sign level, the movie is a mirror of a metamorphosis of life. Therefore, the value contained in the movie comes from local traditional values. In this case,

language in family communication represents the local traditional values of the Toba Batak tribe, especially love in the Batak family.

There are three stages of strategic effort in carrying out research efforts, namely data collection, analyzing data that has been provided, and presenting the results of data analysis [3]. This research is qualitative. Referring to Sudaryanto's opinion, these strategic stages are broken down into the data provision stage, data analysis stage and data analysis results presentation stage. The author also adds a stage of testing the validity of the data to prove whether the research being carried out is truly scientific research as well as to test the data obtained. Data validity tests in qualitative research include tests, credibility, transferability, dependability, and confirmability [4].

2 Result and Discussion

Love, according to Erich Fromm [5] is an active force within human beings, a power that breaks down the walls that separate humans from each other, that unites them with others. Love makes a person overcome feelings of isolation and separation, but still allows him to be himself, and maintains his integrity. True love is rooted in productivity, and perhaps it is more properly called productive love, whether it is the love of a mother for her child, our love for human beings, or the erotic love between two individuals. Love is classified into brotherly love, maternal love, ethical love, and self-love.

Through a linguistic anthropological approach, it can be observed what people do with language and the utterances they produce; silence and gesture are related to the context in which they appear [6].

2.1 Brotherly Love

Brotherly love or neighborly love is love among others and we are one even though we have differences because of the experience of unity because of solidarity among fellow human beings. In addition, love for others teaches people who love

themselves to love people who need help, weak people, and insecure creatures [5]. Love which describes the love of others is represented by Sahat and Mr. Pomo through the helping gesture shown in the following picture.



Fig. 1. Sahat helps Mr. Pomo

Source: *Ngeri-Ngeri Sedap*, 00:05:43

Love for one another in the form of a speech delivered by Sahat in the following dialogue.

Sahat : There's nothing wrong, Mom, I have a business, Mom, I also have to look after Mr. Pomo

Mrs. Domu : Why do you have to take care of him, son?

Sahat : Mr. Pomo doesn't have any children, his wife has also died. (N-N S, 00:04:52-00:05:15)

Mr. Pomo : During the Community Service Program in this village, Sahat and his friends slept here sir, at my house. I put the ticket here. He leads a group that is mostly Batak people. The good thing is, he is loved and liked by the residents even though the people here are all Javanese, and during the Community Service Program he had told me that after graduating he would come back and live here. Well, I think that's just kidding, sir. Well, that's true. He came here. So, continue to help residents teach new ways of farming, which will result in better results. Not only that, how to sell it more expensive and it works. I admire that kid and the people here really love Sahat sir ahahahaha (laughs proudly)

Mr. Domu : ...(just silent and smiling proudly hearing Mr. Pomo's story) (N-N S, 01:45:40-01:46:53)

Mr. Pomo conveyed how much Sahat was loved and loved by the villagers in Yogya. Mr. Pomo feels very proud because Sahat's kindness has made the residents more prosperous and very helpful. Sahat has never questioned the differences in ethnicity, religion, and race in the village. Sahat only wants to help each other and only wants to love other residents in the village.

2.2 Motherly Love

Motherly love is an attitude of love that is unconditional like a mother loves her child. On the other hand, motherly love is an attitude of instilling love in children about life and existence [5]. Motherly love in the movie *N-NS* is represented by the character Mrs. Domu through speech to his children, as shown in the following dialogue.

Mr. Domu : Mom, help Mom.. how to make them (boys) want to go home?

Mrs. Domu : I already told you, we will meet them in Java. Take them home.

Mr. Domu : uhh, why are parents begging their children, where is the pride?

Mrs. Domu : if you are prestigious, let me go alone

Mr. Domu : I said it's not allowed!

Mrs. Domu : I do not care what you want! (*N-NS*, 00:13:22-00:13:56)

When the children don't want to go home because they fight with their customs and father, Mrs. Domu is willing to visit his children in Java to let them go and pick them up so they want to go back to Toba. But unfortunately, Mr. Domu opposed this decision, but Mrs. Domu no longer cared about whatever Mr. Domu wanted. Mrs. Domu is willing to do anything and is willing to sacrifice everything so he can be close to her children and make them happy. For Mrs. Domu, children's happiness is the most important thing, nothing else.

Because of this, she was willing to divorce Mr. Domu when Mr. Domu no longer thought about his children.

Besides that, the gesture of Mrs. Domu represents this love, as shown in the following image.



Fig. 2. Mother Hugs Her Children

Source: *Ngeri-Ngeri Sedap*, 00:33:45

Mrs. Domu continues to warmly welcome her children at home as if there were no problems as shown in the picture above. Mrs. Domu doesn't care and doesn't make any demands on his children. Mrs. Domu only wants her children to grow up and be healthy and happy with whatever life path they choose without placing any conditions on their children.

2.3 Erotic Love

Erotic love is love that yearns for complete (total) fusion, and union with another person and is exclusive, in the sense that it can merge completely and truly (deeply) with only one person in all aspects of life [5]. The erotic love shown by the gesture is described in the following scene.



Fig. 3. Domu Propose Neni

Source: *Ngeri-Ngeri Sedap*, 00:03:31 - 00:27:42

It can be seen in the picture that Domu is telling his parents that he is going to marry Neni (a woman from Sunda whom he loves). However, the marriage was opposed by Domu's parents because Domu's parents considered many things. After Mr. Domu had considered it a lot, Mr. Domu finally decided to visit Domu's future wife's house to invite her to have a chat together. Neni also conveys her love through utterances which are represented through speech acts such as the dialogue with Mr. Domu in the following quote.

Mr. Domu : Why do you want to marry Domu?

Neni : ... Domu even though he looks tough but he is very good, can be trusted, and I have no reason to doubt him, Amang Boru

Mr. Domu : Do you want to marry using Batak custom?

Neni : yes.. (smiling happily). (*N-N S*, 01:44:17-01:44:42)

2.4 Love Yourself

In Erich Fromm's book, *The Art of Loving*, Freud spoke of self-love about mental illness. For him, self-love is

tantamount to narcissism, the diversion of one's libido to oneself. Narcissism is the earliest stage of human and personal development which in life then returns to the narcissistic stage which means unable to love. Self-love is not selfishness and indifference or concern for others, but love for myself is inseparably connected with love for other beings. Individuals who can love productively, then they love themselves and others [5]. Self-love is represented by Mrs. Domu's son through speech acts to Mrs. Domu as in the following dialogue.

Sharma : Mom, this is your son (showing his brother on the phone)

Domu : Mom, Mom don't go ok?

Mrs. Domu : No need to pretend to care about you guys

Gabe : Of course we care, Mom, we are Mom's children

Domu : Let's talk about this carefully, OK? Don't go, okay

Sahat : Yes, Mom, let's find a solution, OK?

Domu : Tomorrow we will go home, Mom (N-N S, 00:24:08-00:24:50)

Even though Mrs. Domu's children are reluctant to go home and avoid their father, the children will still come home to persuade their parents not to divorce and return to harmony. They love themselves by giving their attention to their parent's relationship. This is supported by the gestures of the characters as represented by the children in the scene as follows.

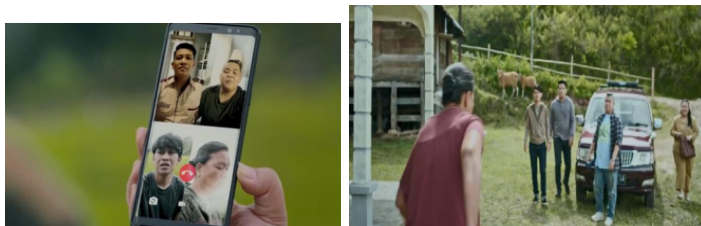


Fig.4. Kids Back Home

Source: Ngeri-Ngeri Sedap, 00:24:31 - 00:33:22

Mr. Domu's children finally returned home. They don't like the object of their attention but they go home anyway because they have to compensate for their inability to love fully. That way, loving yourself means being 'selfless'.

3 Conclusion

This research is a specific description of affection and love represented by each character. The conflict between customs and feelings is not at all an obstacle for them to love and care for one another. If we look, try to explore the mind, and the inner world of the Toba Batak people through movies and the secondary data obtained, a strong impression will appear that the Toba Batak people always prioritize family, especially children. For them, family, especially children, is the most valuable treasure. Their happiness is their family members and children. They also have their unique way of representing their affection. So that it can be said that the utterances and gestures made by each character are a manifestation of the efforts of each family member to relieve their problems and try to improve relations and convey their affection and love for one another.

References

1. Duranti, Alessandro, *Linguistic Anthropology*, New York: Cambridge University Press, (1997)
2. Danesi, Marcel, *A Basic Course in Anthropological Linguistics*, Toronto: Canadian Scholars' Press, (2004)
3. Sudaryanto, *Metode dan Aneka Teknik Analisis Bahasa Pengantar Penelitian Wahana Kebudayaan secara Linguistis*, Yogyakarta: Sanata Dharma University Press, (2015)
4. Sugiyono, *Metode Penelitian Bisnis*, Bandung: Alfabeta, (2012)
5. Fromm, Erich, *Seni Mencinta Cetakan Kedua*, Jakarta: PT Bunda Karya, (2007)
6. Duranti, Alessandro (ed.), *A Companion to Linguistic Anthropology*, Malden: Blackwell (2004)

Japanese Clean Culture in Support of Sustainable Tourism

*Reny Wiyatasari*⁵⁵

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. The environment is one of the important aspects to support the success of sustainable tourism, and this of course cannot be separated from the compliance and discipline of tourists when visiting tourist destinations. Speaking of tourist attractions, Japan is one of the countries known to have various tourist attractions that are not only beautiful and interesting, but also so clean. The cleanliness of tourism in Japan cannot be separated from the clean culture of Japanese society which is instilled both formally, namely in the educational environment, and informally, namely in the family environment. The purpose of this research is to use a descriptive qualitative method, by collecting data sources through literature. Regarding the clean culture of Japanese society, there are at least three factors that influence this, including the 5S culture, the education system, and government regulations in the waste management system.

⁵⁵ Corresponding author: reny.wiyatasari@gmail.com

1 Introduction

Culture is something belonging to humans that lives and develops along with the times. According to Koentjaraningrat, culture is an idea or idea, activity or behavior, and human work obtained through the learning process and passed down from generation to generation [1]. Culture is not only material, there is also non-material. Material culture is a culture that can be touched and seen by the five senses in the form of physical. While non-material culture is a culture whose physicality cannot be seen, such as religion, morals, and habits. Japan is famous for its complex culture. Japanese society highly upholds customs. The habits of the Japanese people are based on the prevailing norms.

Japan is also famous for its tourist destinations. Tourist destinations in Japan can be said to depend on nature. By offering natural beauty and other interesting tourist destinations, Japan has tourism potential that can attract tourists. Japan is known as the cleanest country in the world. Many tourist attractions in Japan have beautiful scenery and are full of charm, such as Sado Island in Niigata, the attraction of Sado Island tourism is the beautiful scenery in every season. The richness and beauty of this island are the 300-year-old *sugi* (Japanese cedar) trees that are still preserved in the forest and the fishing business that uses traditional Japanese boats called *Taraibune*. The Tateyama Kurobe Alpine Route, which connects Toyama Prefecture and Nagano Prefecture, is a scenic route through mountains 3,000 meters above sea level. Fuji Goko, activities, and the beautiful scenery of Mount Fuji are surrounded by Fuji Goko, the five largest lakes in Japan. In Fujiyoshida City, "Arakurayama Churei-to Pagoda" is popular for viewing Mount Fuji with cherry blossoms in spring and snow in winter. Around Lake Kawaguchi, the "Fuji Shibazakura Festival" from April to May offers a view of Mount Fuji against a backdrop of *shibazakura* cherry blossoms. Enjoy the view of Mount Fuji from Lake Yamanaka by riding the "KABA" amphibious bus,

a unique experience that allows you to see the mountain from the surface of the lake. At the end of August, attend the "*Yoshida no Hi Matsuri*" or "Yoshida Fire Festival", with 70 huge torches lit up in beautiful patterns, providing an unforgettable experience and much more [2].

Previous research with the title "Application of Clean Culture in Japanese Society" discusses the factors behind the application of clean culture in Japan. According to Jane Ratini, clean culture in Japan began in the Asuka period with the emergence of Shinto beliefs that teach the importance of cleanliness in life [3]. In addition, it is also motivated by a culture of shame, the education system, and the role of government in making policies. Whereas in this research, the author will discuss what are the factors behind the clean culture of Japanese society that supports sustainable tourism.

Several things influence Japan to become a clean country, namely the 5S culture, the education system, and government regulations or policies related to the waste management system. The data obtained were analyzed using the concept of 5S culture, education system, and government regulations. According to Ekoanindiyo, the 5S culture consists of *seiri* (separating), *seiton* (structuring), *seiso* (cleaning), *shiketsu* (stabilizing), and *shitsuke* (discipline)[4]. This research aims to reveal how Japan's clean culture can influence the tourism sector.

2 Result and Discussion

2.1. Concept of 5S Culture

Japanese society is famous for its high level of discipline. The discipline of Japanese people becomes a habit from an early age. In addition, the 5S culture supports cleanliness in Japan.

- a) *Seiri* means separating necessary and unnecessary items, discarding unnecessary items, and organizing

necessary items. Items are categorized into three, namely items that we often use are better placed in an accessible place for easy use. Items that are not used are better stored. Finally, items that are never used should be removed or discarded.

- b) *Seiton* means storing items in a predetermined place. In this case, it is important to organize the goods so that the search is more effective and efficient. One of the applications of *seiton* in traveling is storing goods in a luggage locker to facilitate management.
- c) *Seiso* means cleaning items, workplaces, equipment and the environment. Cleaning is not only done to be clean but also as a form of inspection to avoid damage or defects.
- d) *Shiketsu* means implementing "*seiri, seiton, and seiso*" consistently. In this case, sorting, placing, and cleaning activities are carried out regularly. These activities include personal and environmental cleanliness.
- e) *Shitsuke* means obeying what has been determined. This form of *shitsuke* is manifested in an attitude of discipline and doing things properly and correctly. Every tourism site has rules that must be obeyed. Japanese people are very obedient to the rules, such as not littering and putting garbage in its place according to the category of garbage.

Generally, the 5S culture is implemented in the workplace [5]. However, the 5S culture of Japanese society affects the tourism sector. Especially the value of *shiketsu* and *shitsuke*, Japanese people will obey the rules that have been determined in traveling. When traveling, some tourist attractions do not allow carrying items, such as food, bags, and even cameras. Tour operators provide lockers to store travelers' belongings. The use of lockers at tourist attractions will make it easier to manage goods. In addition, when traveling indoors, Japanese

people will remove their footwear. Public facilities in Japan are equipped with trash bins according to the category of waste, making it easier for waste to be sorted. If you can't find a trash can, Japanese people will carry the trash around until they find a trash can [6].

2.2. Education System

Since entering elementary school, students have been instilled with values that make them do good things early on. Japanese society is very aware of the importance of good character foundation and education for people and society. So, the result of education in Japan is the excellence of character that is not owned by other nations. In elementary school, before entering grade 4, students are not given exams. However, students are taught manners and discipline. The role of the teacher is very influential in shaping the character of students.

Education in Japan upholds moral education derived from the ancestral culture of Japanese society. Character and cultural education are integrated into the education curriculum through *seikatsuka* (life skill) subjects for grades 1 and 2, *shakaika* (social studies) for grades 3 to 6, and *doutoku kyouiku* (moral education). Japan does not use cleaning services to maintain the school environment. It is the student's job to clean the classrooms and the school environment [6]. Students are divided into picket groups, to clean the class and its environment. The goal is for students to learn to work together, be responsible and foster a sense of belonging to the facilities and the surrounding environment. The results of educational patterns affect student character. Education in the family is also the foundation of student character building.

The character that has been nurtured from an early age will make a habit. In this case, it takes determination and consistency to educate the character of students from an early

age. With education, one is not only finished with environmental problems but how the application of clean culture is implemented in the long term through learning to the community, especially in the tourism environment.

2.3. Government Regulation on Waste Management

Japan, as a developed country, is seriously facing the problem of waste and environmental degradation. Industrial advancement has led to limited land and environmental problems. Since the Meiji Restoration in 1868, the industry has grown rapidly, but untreated industrial waste has adversely affected the environment and caused disease outbreaks. The division of waste consists of general waste (from households and offices) and industrial waste (from factories).

In 1991, Japan introduced a law on the Promotion of Effective Resource Utilization, later revised in 2001 to promote waste recycling (*Shigen gomi*) due to the increasing amount of plastic in the country. This was a measure to reduce the negative impact of waste on the environment. The amount of waste in Tokyo has decreased significantly thanks to the efforts of the people and the government [7]. This decrease was achieved by separating waste by type, imposing fines for waste management violations, and providing environmental education to the public.

Waste management in Japan is not fully regulated by the central government. But through "decentralized" local governments. Japanese communities are required to make a waste management plan for their administrative area and dispose of it accordingly. This is known as "decentralization" in waste management, where local governments are responsible for getting closer to the people. Initially, Hiroshima experienced an increase in the amount of waste centered on kitchen waste, but later introduced a separate

waste collection system to reduce waste generation. People were asked to separate waste into five different categories, and this system became an example that was adopted throughout Japan.

3 Conclusion

Based on the results of the analysis, three factors are driving the clean culture of Japanese society in sustainable tourism. First, the 5S culture consists of (*seiri, seiton, seiso, shiketsu, and shitsuke*). Second, the education system in Japan teaches morals and ethics in maintaining cleanliness since entering elementary school. Family education is also fundamental to character building. Schools in Japan do not use cleaning services, students and educators play a role in keeping the environment clean. Third, government regulations in waste management. These three factors are influential in supporting sustainable tourism programs.

References

1. Koentjaraningrat, *Pengantar Ilmu Antropologi*. Jakarta: PT. Rineka Cipta, (2009)
2. *Tempat Wisata Jepang untuk Menikmati Pemandangan Indah Seperti di Dalam Foto | MATCHA - SITUS WISATA JEPANG*. <https://matcha-jp.com/id/4036> (accessed Jul. 24, 2023).
3. R. P. Jane, *Penerapan Budaya Bersih Pada Masyarakat Jepang*, (2023), Accessed: Jul. 26, 2023. [Online]. Available: <http://repository.unsada.ac.id/cgi/oai2>.
4. F. A. Ekoanindiyo, *Pengendalian Kualitas Menggunakan Pendekatan Kaizen*, Din. Tek. Ind., vol. 7 (2013), Accessed: Jul. 26, 2023. [Online]. Available: <https://www.unisbank.ac.id/ojs/index.php/ft1/article/view/2461>.
5. I. Masaaki, *Genba Kaizen*. Bucarest: Kaizen Institute Romania, (2013)
6. R. Murni, *Menjadi Orang Berkarakter dan Berbudaya Jepang*. Yogyakarta: Manggar Media, (2018)

7. I. Fatmi, *Budaya Pengelolaan Sampah Di Jepang Sebagai Keteraturan Sosial Masyarakat Jepang*, (2018), Accessed: Jul. 26, 2023. [Online]. Available: <http://repository.unsada.ac.id/cgi/oai2>.

Structure Narrative of Anime *Golden Kamuy*

Yuliani Rahmah⁵⁶

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Anime *Golden Kamuy* is a very popular anime among the younger generation. This research aims to analyze the narrative elements found in the anime *Golden Kamuy*. The analysis uses structural methods to discover the narrative elements built in the anime *Golden Kamuy*. The story in this anime is full of Ainu life and cultural elements, and the depiction of these two things is arranged clearly through its narrative elements. This is an exciting element considering that one of the supporting factors for an anime to become very popular is the exciting visuals to watch. Using the structural research methods supported by narrative structure theory as the leading theory, this research examines the anime *Golden Kamuy* as its material object. As a result, it will be known how the description of “narrative structure of space”, “narrative structure of time”, and “narrative structure of ‘three-structure phase’” contained in the anime. Based on the results, anime *Golden Kamuy* story shows that the narrative elements studied can be the basis not only for an in-depth understanding of the story content, but also a guide to better understand the elements of Japanese war history and reflections on the culture and life of the Ainu tribe which forms the background of the story in the anime *Golden Kamuy*.

Corresponding author: yuliani.rahmah@live.undip.ac.id

1 Introduction

The existence of *Golden Kamuy* as a literary work cannot be separated from the presence of the Ainu tribe in Hokkaido. After the Japanese government and the world recognized the existence of the Ainu, many efforts were made to introduce the Ainu tribe to Japanese society and the world, through various media that can reach all levels of society, especially through manga and anime, as literary works media which favoured by the younger generation. The term anime is an absorption word from the English language, "animation", which is then shortened to "anime". The term anime itself in Japan refers to all types of animated films regardless of the origin of the animated film. But outside of Japan, anime is often explicitly associated with Japanese animation [1].

Golden Kamuy was originally the title of a second manga series created by Satoru Noda in 2014 and published on August 21, 2014. *Golden Kamuy* has become a popular manga with 16 volumes and 204 episodes [2]. The popularity of *Golden Kamuy* in Japan and even the world, giving rise to an adaptation of the story into anime form. This adaptation process is often known as ecranization. According to Damono, literature works transfers include translation, adaptation, and transfer from one type of art to another. In addition to translating books, ecranization is often carried out by converting novels into films. Not only limited to books or novels, any type of art can be transformed into a film: dance, singing, literature, drama, and even writing [3].

The anime *Golden Kamuy* is the work of director Hitoshi Nanba which was released in 2018 and is still running today [4]. *Golden Kamuy* has many objects and events closely related to Japan's history in the Meiji era. Events such as the Russo-Japanese war that occurred in 1904-1905 to the Mukden battle that occurred in 1905 are the historical setting for this anime. Not only the historical setting, but the anime *Golden Kamuy* also introduces many Hokkaido Ainu culture,

from Ainu language terms to traditional ceremonies[5]. With the various uniqueness contained in the anime *Golden Kamuy*, this research aims to better understand the structure elements of the anime through a study of its narrative elements. However, until now, the broadcast of the anime *Golden Kamuy* is still ongoing, this study limits the study of the narrative elements contained in the anime *Golden Kamuy* season 1 episode 1 to 12 only.

2 Result and Discussion

2.1 Film Narrative Structure

Experts have put forward many theories to define and limit concepts related to narrative structure. The narrative structure is a theory used to examine the building blocks of a film, including anime. From various narrative theories, for this research, the researcher will use the concepts of narrative elements in a book by Himawan Pratista (2017).

A narrative is a series of events related to one another and bound by causal logic (causality) that occur in a time and money environment. Everything that happens must be caused by something and bound to each other by the law of causality [6]. The narrative element consists of three main components: the narrative relationship with space, the narrative relationship with time and the structure of the three phases. Narrative relationship with space refers to the place where the actors of the story move and act. A film generally takes place in a place or location with precise spatial dimensions, that is, it always points to a precise location and area. Narrative relationships with time include time sequence, time duration and time-frequency. Time sequence shows the pattern of the passage of time in the story. These patterns are divided into two types, namely linear and non-linear patterns. A linear pattern is a pattern where time flows according to the action of events without any significant time interruptions. Linear patterns are usually shown with A-B-C-D-E patterns aligned with the storyline sequence. A non-linear pattern is a time

sequence pattern that has been manipulated in which the causal relationship between events becomes unclear. If the story in a linear pattern is A-B-C-D-E, then in a non-linear pattern, the time sequence can be A-D-B-C-E. Non-linear patterns make it difficult for the audience to follow the film's storyline. Time duration is the time span shown in the film. The average duration of films is only around 90 to 120 minutes, but the duration of film stories generally has a longer span of time. Stories can span hours, days, weeks, months, years, even centuries. Time-frequency is the re-appearance of a scene in a film at a different time. Generally, a scene in a film is shown only once throughout the film. However, something can be displayed repeatedly according to the demands of the story, such as flashbacks.

The three-phase structure consists of three stages which include the preparation stage, the confrontation stage and the resolution stage. In the preparatory stage, the main and supporting actors are usually identified; the protagonist and antagonist; problems and goals; and the story's space and time aspects. The confrontation stage also called the middle stage, contains the efforts of the main character to solve the problem that has been determined in the initial stage. At this stage, the plot begins to change direction and is usually caused by unexpected actions by the main or supporting characters. This action will lead to conflict. The last stage is the resolution or closing stage, the story's climax, the culmination of the final conflict or confrontation. At this stage, the story reaches its highest point of tension. After the conflict ends, a problem resolution, story conclusion, or resolution is reached.

2.2 Narrative Structure of Anime *Golden Kamuy*

The popularity of anime *Golden Kamuy* has caused the story to arrive in season 4 of the broadcast. In Japan, the popularity of *Golden Kamuy* and its character Sugimoto were then used as branding for tourism promotion and trademarks, such as beer. Between May-July 2018, the Hokkaido government

promoted tourism by using the *Golden Kamuy* story to promote its area [7]. In the real world, the Ainu people occupy most of the island of Hokkaido. They are a group of people with their own life and cultural characteristics. The existence of the Ainu has been recorded in various historical records and literature regarding the life of the Ainu. For example, in *Jakka Dofuni Umi no Kioku no Monogatari*, written by Tsushima Yuko [8].

To better understand the depiction of the building elements of *Golden Kamuy* anime, the following explains the narrative elements in *Golden Kamuy*.

2.2.1 Narrative Structure of Space

Golden Kamuy season 1 is set in Hokkaido, with various settings, including forests and cities. Many places become elements of space in these two places, but the main narrative spaces include the forest around the mountain, Otaru and the village of the Ainu tribe.

Most of the stories in anime *Golden Kamuy* take place in the forest around the mountain. This forest is described as covered with snow and flowing by rivers. Since it is located in a mountain area, there are several wild animals, such as bears, squirrels, rabbits, wolves and deer. Many main events in the story take place in this forest, e.g. the conversation between Sugimoto and an unknown man who tells about the gold treasure of the Ainu tribe. This incident became the starting point of Sugimoto's journey. In addition, the forest around the mountain became the first meeting place between Sugimoto and Asirpa (episode 1), the meeting between Sugimoto-Asirpa and Shiraishi, who later became Sugimoto's travelling companion (episode 2), as well as being the setting for the depiction of Asirpa's dexterity in hunting for food (episodes 1-4, 6).



Fig. 1 The forest around the mountain [9]

The second central place is Otaru. Otaru is described as a city that combines traditional Japanese architectural styles with Western architectural styles, as seen in the buildings that already use brick walls, but not a few still use wood. Residents are seen still wearing traditional kimono, especially the female population. However, some workers wear Western-style clothes, such as soldiers or bank employees who wear suits complete with ties. An essential event in Otaru was the first place Sugimoto went to get information on tattoo prisoners. In this place, Asirpa also experienced discrimination by the local man (episode 2).

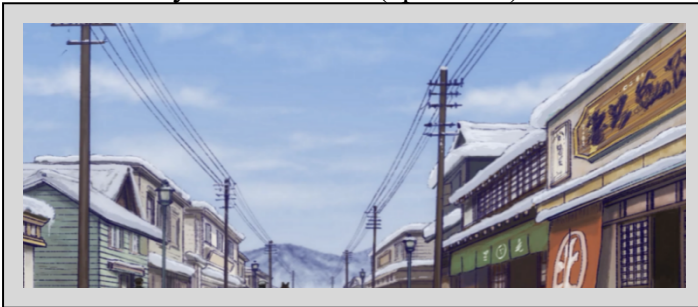


Fig. 2. Otaru

The third central place is the Ainu Village. This Ainu tribal village is the place of Asirpa which is described as a village with wooden house buildings which are still relatively primitive when compared to Japanese buildings at that time. In this Ainu village, many pictures show the Ainu people's life, culture, and beliefs. Apart from that, it was also in this place that the two main characters had conversations about

their plans, one of which was about the life of Asirpa and the Ainu tribe and Sugimoto handing over a bear cub that had lost its mother to be cared for and would later be 'returned' to the gods through a series of traditional Ainu ceremonies called *Iomante* (episode 3).

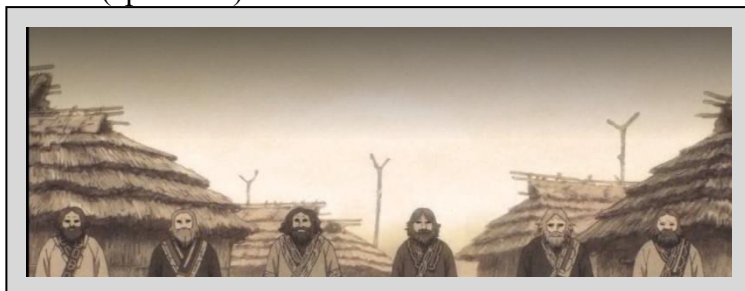


Fig. 3. Ainu Tribe Village

2.2.2 Structure Narrative of Time

Regarding the relationship between narrative and time, judging from the time sequence, the story in the anime *Golden Kamuy* uses a linear pattern with an A-B-C-D-E plot. The sequence of events in the story takes place sequentially from the scene of Sugimoto and Asirpa's journey to Abashiri prison. Although there are five flashback scenes, the events do not affect the whole story. The five flashback scenes indicate the time-frequency in the anime *Golden Kamuy*. The five flashbacks are first, the scene when Toraji surrenders his wife, who has an eye disease, to Sugimoto on the battlefield (episode 1, 07:03); second, the scene where Asirpa is left by Retar (episode 4, 08:14), third, the scene when Nihei Tetsuzou tells Tanigaki how he ended up in Abashiri prison (episode 6, 16:10); fourth, the scene when Lieutenant Tsurumi leads his troops to occupy hill 203 in Port Arthur (episode 7, 14:58), and fifth, the scene when Henmi Kazuo who is in Abashiri prison tells Shirashi about his younger brother (episode 8, 12:27). Of the five scenes, none of them interrupts the storyline significantly. Based on that events, anime *Golden Kamuy*'s plot is still categorized as a linear pattern plot.

The duration of anime *Golden Kamuy*'s story is not explicitly explained, but taking the background of 1907, the

adventure of Sugimoto-Arsipa in season 1 is estimated to be no more than three months, marked by the beginning of the story, which starts in winter and ends when spring almost come based on the scene of the adonis flower blooming (episode 10, 11:08), and the appearance of a red fox (episode 12, 04:43). Then, judging from the time duration, anime *Golden Kamuy* season 1 consists of 12 episodes with a total duration of 4 hours 8 minutes 17 seconds.

2.2.3 Three-Phase Structure

The preparatory stage in the anime *Golden Kamuy* begins with introducing the characters Sugimoto Saichi and Asirpa as the story's main characters. At this stage, the Hokkaido area is also described as the primary setting, with the atmosphere of winter as the setting. During the preparation stage, the inciting incident occurred when Sugimoto was mugged by an old man who had previously told him about Ainu gold. This robbery happened because he thought Sugimoto had heard too much. This event triggered the first turning point in the form of Sugimoto's action of taking the old man's tattooed skin, making Sugimoto one of the parties wanted because he had some clues to the gold of the Ainu tribe.



Fig. 4. Sugimoto and Asirpa as anime *Golden Kamuy*'s main character

The confrontation stage in the anime *Golden Kamuy* begins in episode 2, minute 08:30, which shows Sugimoto's confrontation with the Japanese Imperial Army's Seventh Division under Lieutenant Tsurumi for competing for a copy of a tattoo containing a golden Ainu map. Sugimoto also

contends with the Hijikata gang, who want Ainu gold to revive the Republic of Ezo. Shiraishi was introduced at this stage and later became Sugimoto's second travel companion. This Shirashi character has a role in helping Sugimoto find information about tattooed prisoners. On the way to Abashiri, Sugimoto cannot complete his objective due to the presence of Division Seven and Hijikata's gang, who also wants tattoo copies of prisoners who escaped from Abashiri prison. Another surprise at this stage comes with Shiraishi secretly working with Hijikata and the unexpected information from Kiroranke that Nopperabou is Asirpa's father. These surprises made Sugimoto's conflict even more complex. At this stage, Sugimoto hit rock bottom after seeing how the Ainu villagers greatly loved Asirpa, which made him guilty of endangering Asirpa in his quest for gold. The second turning point came when Sugimoto returned to his feet after being held captive at the Seventh Division headquarters and rescued by Asirpa and Shiraishi.

The resolution stage begins at episode 11, minutes 01:55, which is the resolution of the conflict between Sugimoto and Division Seven. At this stage, the conflict between Sugimoto and the Hijikata gang was also resolved, marked by the scene of Ushiyama being buried under the hotel's rubble. At this stage, the character Ienaga has an important role where he is Sugimoto's opponent and the leading cause of the deadline element at this stage. The deadline element that limits space and time can be seen in the scene when Ienaga is about to kill Sugimoto's comrades and the hotel building that collapses because of the explosives lit by Shiraishi. The collapse of the Sapporo World hotel that hid Ienaga's body, thus saving Sugimoto and his colleagues from Ienaga's pursuit, is the end of the resolution stage.

3 Conclusion

From the results of the analyze, it can be seen that in the narrative structure,perspective anime *Golden Kamuy* is not

only clear about the description of the adventures of the main characters but also gives a clear picture of the state of society in the Meiji era which was coloured by Japanese war era and the existence of the Ainu tribe in the Hokkaido area. Through visual descriptions and narrative elements, we can also see elements of Japanese history related to Japanese society's life in the Japanese military occupation era. Apart from that, from the spatial narrative elements and the structure of the three phases, it can be seen that in the Meiji era, there was a current of westernization which played a significant role in the development of the Japanese nation towards modernization.

References

1. Budianto. *Tinjauan Buku: Anime, Cool, Japan, dan Globalisasi Budaya Populer Jepang*. (2015)
2. A.T.D. I Gede Ngurah , L.W. Ni Putu, L. S. Ida Ayu, *Alat- Alat Produksi Masyarakat Ainu Dalam Manga Golden Kamuy Karya Satoru Noda*. *Sakura Journal* 2,1 (2020)
3. D. D. Sapardi, *Alih Wahana* (2014)
4. N. Hitoshi, *Golden Kamuy*. Geno Studio (2018)
5. E.D.Bimo. *Refleksi Historis Era Meiji dalam Anime Golden Kamuy karya sutradara Hitoshi Namba. (Kajian Sosiologi Sastra)* (2023)
6. P. Himawan, *Memahami Film Edisi 2*.(2017)
7. L. S. Ida Ayu, *Storynomics:Memfaatkan Kekuatan Branding Cerita Rakyat*.ISBI e-journal (2020)
<https://jurnal.isbi.ac.id/index.php/Prosiding/article/download/1297/850> diakses pada 22 Juli 2023
8. M. Muhammad, A.R.P. Purnomo, *Konsep Keberanian dan Pantang Menyerah pada Tokoh Sugimoto dan Asirpa dalam Anime Goden Kamuy*. *Kiryoku Journal*, 7,1 (2023)
Anime Golden Kamuy (2018)
9. [.https://www.bilibili.tv/id/play/1007761](https://www.bilibili.tv/id/play/1007761).
10. <https://www.kamuy-anime.com/index.html>

Persona Deixis Omission in Shinohara Toshiya's Anime *Irodzuku Sekai No Ashita Kara* Episode 1-6 Viewed from Pragmatics Studies

Yulya Anindita Salsabila^{57*}, Reny Wiyatasari¹

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia.

Abstract. In a conversation, persona deixis often experiences omission. The omission of persona deixis by the speaker aims to make the speech delivered more effective. This research is a Japanese pragmatics research which aims to describe the omission that occurs in persona deixis in the anime *Irodzuku Sekai No Ashita Kara* episode 1-6. The theories used in this research are Koike's theory of persona deixis, Nariyama's theory of factors causing omission, and Makino and Tsutsui's theory of omission of persona deixis. The data was collected using the *simak* method with *sadap* technique and *catat* technique and analyzed using the *padan ekstralingual* method. Based on the analysis, in the anime first persona deixis experiences the most omission. It can also be seen that the characteristics of the omission of first persona deixis occurs mostly in statement sentences conveyed by the speakers, the omission of second persona deixis occurs mostly in question-and-answer sentences and command sentences, while the omission of third persona deixis mostly occur in sentences where the person who is the topic of conversation between the speaker and the other party is not involved in the ongoing conversation.

1 Introduction

⁵⁷Corresponding author: yulyaanindita022@gmail.com

Language is an important component because it is the most effective way to communicate with others. In addition, language is also used as a means to express and express oneself. There are various factors that influence the use of language including the speaker or who speaks, the interlocutor, the situation when the conversation occurs, and purpose of the ongoing conversation. Every language has strategies that are used to minimize the effort in conveying an utterance. One of the commonly used strategies to minimize such efforts is to perform omission. Omissions are possible because language has a general principle of being able to omit information that is inherently predictable or recoverable [2]. There are several factors that cause the occurrence of omission, first the difference in the closeness of the relationship between speech act participants which affects the similarity of knowledge possessed between speech act participants and the content of the speech conveyed. Second, to whom the message is addressed, whether or not they are targeted at a particular addressee. The last factor is the difference between monologue and dialogue [6]. Omissions can occur in every utterance that occurs. One of them is in the speech in which there are expressions of persona deixis. Persona deixis is a pointing word that refers to personal pronouns and is divided into three types: first persona deixis, second persona deixis, and third persona deixis [3]. The omission that occurs in the persona deixis is the process of removing personal indicative words such as *watashi* 'me'; *anata* 'you'; *ano hito* 'that person' and so on. The omission in the sentence in which there is a persona deixis expression can occur if the referent that is the topic of conversation in the first sentence then in the second sentence the referent that is the topic can be omitted, in the question-and-answer sentence the referent that is the topic of discussion is already mentioned in the question sentence, then in the answer sentence the referent that is the topic of discussion can be omitted, and if the position of the referent is close to the speaker and the

interlocutor, the referent can be omitted because the referent can be understood through the context or situation when the conversation takes place [5].

One of the previous studies that discuss about omission in persona deixis was a research entitled “*Pelesapan Deiksis Bahasa Jepang dalam Film Okuribito Karya Yojiro Takita*” which discussed the omission of persona deixis, space deixis, and time deixis. In their research, Fathony and Dr. Roni found five data of persona deixis omission consisting of *boku* 'I/me', *anata* 'you', *kimi* 'you', *kare* 'he', and *kanojo* 'she' [1]. The other one was a research entitled “*Pelesapan Deiksis Persona Pada Percakapan Dalam Komik Chibi Maruko Chan Episode 1 Volume 3*” which discussed the omission that occurs in persona deixis studied in terms of its syntactic function [7]. In this research, the author will discuss the characteristics of the omission that occurs in the persona deixis contained in the anime *Irodzuku Sekai No Ashita Kara episodes 1-6* using the theory of omission of persona deixis by Makino and Tsutsui.

This research uses a qualitative research method with a descriptive approach that is used to describe the results of the analysis of the data that has been studied. The method used in data collection in this research is the *simak* method with a follow-up technique, the *catat* technique. The *simak* method is used to obtain information contained in conversations between characters in the anime *Irodzuku Sekai No Ashita Kara*, while the *catat* technique is used to record the omission of persona deixis data found [9]. The data that has been found is analyzed using the *padan ekstralingual* method which analyzes extralingual matters [4], such as analyzing the meaning of language with the context when the language is spoken. Then, the data that has been analyzed is presented using an informal method that presents the results of the analysis using ordinary words so that it allows a detailed presentation [9].

2 Result and Discussion

Based on the data that has been collected, the author found 32 data of first persona deixis omission, 18 data of second persona deixis omission, and 21 data of third persona deixis omission.

2.1 Pelesapan Deiksis Persona Pertama

Based on the data that has been analyzed, 32 data of first persona deixis omission were found consisting of 17 data omission of the word *watashi* ‘I/me’, 3 data omission of the word *atashi* ‘me’, 5 data omission of the word *ore* ‘me’, 3 data omission of the word *watashitachi* ‘we/us’, and 4 data omission of the word *oretachi* ‘we/us’. In addition, based on the results of data analysis, it can be seen that the characteristic of the first persona deixis omission is that the omission occurs a lot in the statement sentences spoken by the speaker.

Data 1

Context:

The incident took place in the schoolyard. Shō and Kurumi were walking together when they bumped into Yuito. Shō asked Yuito what he was going to have for lunch, but Yuito ignored Shō's question because he was in a hurry and ran off.

Shō : *Tada Yuito hirumeshi dousuru?* (a)
‘Yuito, how about lunch?’

Yuito : *Gomen. Chotto (ore ha) you arukara.* (b)
‘Sorry. (I) have some business.’

Shō : *Oi! Yuito matte yo!* (c)
‘Oi! Yuitowait!’

(ISNAK Episode 06, 13:35-13:39)

In the conversation between Shō and Yuito above, there is an omission of first persona deixis marked with an underline.

The word *ore* ‘I’ that is omitted in the conversation sentence (b) refers to the speaker himself, namely Yuito. Based on the context, the word *ore* can be omitted because in the conversation sentence (a), Shō already mentioned Yuito’s name when he asked about lunch, so when the speaker answers the question, the word *ore* can be omitted so that the answer delivered is shorter but still clear. The word *ore* can also be omitted because the speaker and the other party both understand that the speech delivered by speaker is an answer to the question from the other party.

2.2 Pelesapan Deiksis Persona Kedua

Based on the data that has been analyzed, eighteen data of second persona deixis omission were found consisting of eleven data omission of the word *anata* ‘you’, six data omission of the word *kimi* ‘you’, one data omission of the word *omae* ‘you’. In addition, based on the results of data analysis, it can be seen that the characteristic of the second persona deixis omission is that the omission occurs a lot in the question-and-answer sentences or command sentences.

Data 2

Context:

The incident took place at a photo studio owned by the Asagi family. Shō and Asagi were choosing an easy camera for Hitomi to use. And then, Shō lent her one of the cameras from the Asagi family studio and then taught Hitomi how to use the camera.

Hitomi: *Arigatou, daiji ni tsukaimasu.*(a)
‘Thank you. I will use it carefully.’

Shō : *Kondo no satsuei-kai made ni sukoshi kamera ni naretoita houga ii to omotte. (Omae ha) tsukaikata wakarū?*(b)

‘I thought it would be a good idea to get a little familiar with the camera before the next photo session. (You) know how to use it?’

Hitomi : *I..ie..(c)*

No...’

(ISNAK Episode 04, 08:33-08:44)

In the conversation between Hitomi and Shō above, there is an omission of second persona deixis marked with an underline. The word *kimi* ‘you’ that is omitted in the conversation sentence (b) refers to Hitomi as the other party. Based on the context, the referent of the word *kimi*, namely Hitomi, is involved in the ongoing conversation so that the word *kimi* can be omitted because the speaker (Shō) and the other party (Hitomi) both have understood that the speaker’s question is intended for the other party who has just been lent a camera. The word *kimi* is omitted so that the speech is not convoluted.

2.3 Pelesapan Deiksis Persona Ketiga

Based on the data that has been analyzed, 21 data of third persona deixis omission were found consisting of 16 data omission of the word *kanojo* ‘she’, 4 data omission of the word *kare* ‘he’, 1 data omission of the word *kanojora* ‘they (woman)’. In addition, based on the results of data analysis, it can be seen that the characteristics of third persona deixis omission are that the omission occurs in sentences where the person who is the topic of conversation is not involved in the ongoing conversation.

Data 3

Context:

The incident took place at the restaurant where Chigusa and Yuito worked part-time. All members of the art and photography club were present at the restaurant for a meeting

to discuss the club's future activities. Hitomi came with Kohaku. Kohaku, who was not a member of the art and photography club, also came because she wanted to see how the art and photography club was. Chigusa who didn't know Kohaku asked Kurumi about who Kohaku was.

Kurumi : *Kohaku doushita no?* (a)
'What's wrong, Kohaku?'

Chigusa : *Dare?*(b)
'Who?'

Kurumi : *2 nensei no maho tsukai no ko. (Kanojo ha) Hitomi no Shinseki nandakke.*
'A second-year mage girl. (She's) Hitomi's relative.'

(ISNAK Episode 04, 05:58-06:04)

In the conversation between Kurumi and Chigusa above, there is an omission of third persona deixis marked with an underline. The word *kanojo* 'she' that is omitted in the conversation sentence (c) refers to Kohaku who is the topic of conversation between the speaker and the other party (Chigusa). Based on the context, the speaker (Kurumi) can omit the word *kanojo* because the reference, namely Kohaku is close to the speaker and the other party, so that the answer conveyed by the speaker is simpler. Although the word *kanojo* is omitted, the other party can still understand the reference of the word through the context of the ongoing conversation.

3 Conclusion

Based on the results of the data analysis that has been done, it can be seen that in the anime *Irodzuku Sekai No Ashita Kara* episodes 1-6, the characters omit a lot of first persona deixis. The omission of first persona deixis is mostly done by the characters because in this anime the characters have many

conversations with peers and friends who are already close so that the omission can be done and the speech delivered is short and clear but the meaning can still be conveyed properly. It can also be seen that the characteristics of the omission of first persona deixis occurs mostly in statement sentences conveyed by the speakers, the characteristics of the omission of second persona deixis occurs mostly in question-and-answer sentences and command sentences, while the characteristics of third persona deixis omission mostly occur in sentences where the person who is the topic of conversation between the speaker and the other party is not involved in the ongoing conversation.

References

1. A.O. Fathony & Dr. Roni, M.Hum., M. A. *Pelesapan Deiksis Bahasa Jepang dalam Film Okuribito Karya Yojiro Takita*. HIKARI, **1 (2)**. Universitas Negeri Surabaya, (2013).
2. T. Hashiuchi, *ディコース : 談話の織りなす世界 [Disukoosu: Danwa No OrinasuSekai] = Discourse: The world of Discourse*. Tokyo: Kuroshio Shuppan. (1999).
3. I. Koike, *応用言語学辞典 : Kenkyusha Dictionary Of Applied Linguistics*. Tokyo: Kenkyusha. (2003).
4. Mahsun. *Metode Penelitian Bahasa: Tahapan strategi, metode, dan tekniknya*. Jakarta: Raja Grafindo Persada. (2007).
5. S. Makino & T. Michio, *A Dictionary of Basic Japanese Grammar*. Tokyo: The Japan Times. (1986).
6. S. Nariyama, *Ellipsis and Reference Tracking in Japanese*. Philadelphia: John Benjamins North America. (2003).
7. H. D. Robihim & S. Hargo, *Pelesapan Deiksis Persona Pada Percakapan Dalam Komik Chibi Maruko Chan Episode 1 Volume 3*, in Proceedings of Seminar Hasil

- Penelitian Semester Ganjil 2017/2018, 27 February 2018, Universitas Darma Persada, Jakarta (2018).
8. T. Shinohara, *Iroduku: The World in Colors*. P.A. Works Co., Ltd., (2018)
 9. Sudaryanto. *Metode dan Aneka Teknik Analisis Bahasa*. Yogyakarta: Sanata Dharma University Press. (2015).

Encik Jepara Art Performers from a Socio-Economic Perspective

Alamsyah¹, Siti Maziyah¹, Vicky Verry Angga²

¹Department of History, Faculty of Humanities, Diponegoro University, Semarang

²Department of Belief in God Almighty Education, Faculty of Language and Culture, 17 Agustus 1945 Semarang University, Semarang

Abstract. Traditional arts are often overlooked in discussions of economic and social development. This article reveals the important role of Encik Jepara art in the economic and social aspects of society. The research method used is qualitative research with historical methods, including heuristics, criticism, interpretation, and historiography. Primary data was obtained from observations, archives, photos, videos of activities, and interviews with Encik art actors in Jepara. Secondary data is taken from relevant literature such as books, journals, and other sources. The results showed that Encik art actors in Jepara have main jobs outside the world of art. Encik art actors are involved in Encik art more as a form of love for local culture and preservation efforts rather than the main source of income. Encik art actors also play a role in educating the younger generation about the noble culture of Jepara through Encik performances. Encik art has the potential to create jobs and increase community income. Collaboration between Encik performers and various parties, including government and non-government organizations, can support the development of this art as a tool to increase the attractiveness of cultural tourism. Encik arts have an important role in cultural heritage preservation and local economic development.

Encik arts can continue to grow and make a valuable contribution to the people of Jepara and Indonesia.

1 Introduction

Art is an integral part of human culture that reflects the identity, values, and heritage of a society. Traditional arts are one of the richest cultural foundations in history (Setiadi, 2012). Traditional arts are an integral part of cultural identity, and have an important role in the economic and social aspects of society. Traditional arts have recently been overlooked in discussions about economic and social development.

Current developments focus more on big industry and modern technology. Traditional arts have enormous potential to contribute to economic growth and social development. Traditional arts can create jobs, increase household income, and encourage cultural tourism that can support the local economy (Maladi, 2017). Traditional arts also play an important role in building and maintaining strong social relationships among community members. Arts activities become centers of meeting and collaboration between individuals and generate strong social networks. Traditional arts can also be a tool to strengthen cultural identity and promote intercultural tolerance.

Some regions in Indonesia still maintain the wealth of traditional arts with dedication amid the rapid development of modernization and technology. Jepara, a city located on the north coast of Java Island, is also known as a city that has a variety of traditional arts (Alamsyah, 2023). The people of Jepara have tried to maintain the heritage of traditional arts for centuries. Jepara as a city is still trying to maintain traditional arts, by maintaining and developing the heritage of traditional arts. The people of Jepara not only preserve their cultural roots, but also make a valuable contribution to Indonesia's rich cultural heritage.

Jepara's traditional arts are not only carved arts, Jepara also has various other art forms such as crafts, music, drama, and dance which are an integral part of the community

(Wrahatnala, 2013). The various traditional arts have become the identity of Jepara. One of the unique Jepara cultures is the Encik art which is an inseparable part of the lives of its supporters. Encik art is an art that is thought to have a connection with Malay culture. At one time, a group of Malays called Encik Lanang inhabited Teluk Island in Jepara for a long time to trade (Alamsyah, 2013). Encik's art is very unique due to cultural influences from outside Jepara. Encik art is different from other Javanese dance cultures which are more gentle but Encik embodies masculine dance movements.

Encik art can affect the economy and social community in Jepara. Encik arts affect employment, income, and social relations. The article will seek to understand the complex relationship between traditional arts, economy and society. It also seeks to identify opportunities for further improvement.

2 Methods

This article is a qualitative research using the historical method which consists of heuristics, criticism, interpretation, and historiography (Garraghan, 1947). Heuristics is the process of finding primary and secondary sources (Herlina, 2020). Primary sources were obtained from observation, government and individual archives, photos and videos of activities, and interviews with people who are performers of Encik art in Jepara. Interviews were conducted to explore the process and meaning of Encik art which has social and economic relationships. Secondary sources are taken from relevant writings such as books, journals, and other literature. Secondary sources can be obtained from libraries, private collections, and the internet. The existing sources are then criticized and interpreted. The results of the above analysis are then connected and reconstructed into an article about the Encik Jepara art actors from a social and economic perspective.

3 Results and Discussion

3.1 Profile of Encik Jepara Art Performers

There are not too many performers of Encik Jepara art, this is because there are no longer many Encik art groups. The Encik Jepara art group that still survives, one of which is the group led by Mbah Sahlan from Bangsri District. The Encik art group led by Mbah Sahlan has several members, consisting of youth to adults. Encik art actors consist of Mbah Sahlan, Sugi, Yusuf, Faris, Sarmidi, Sudaroyo, and Sukadar. Besides being artists, Encik's performers have other jobs in various fields.

The main players in Encik art consist of two dancers, where the dancers will perform the dance using swords. The main players of Encik art led by Mbah Sahlan are held by Sugi and Yusuf. Sugi and Yusuf already have basic knowledge and skills of the art, making adaptation and training easier.

Learning Encik art is not easy and must be full of patience. The two young people who already have a basis in art will be very helpful in the success of Encik art training. Sugi, who is also a teacher and young artist in Jepara, is interested in learning Encik art because he feels concerned about the condition of Encik art which is endangered. Sugi was a fan of Encik art when he was in elementary school to high school. Sugi hopes to play an active role in efforts to preserve Encik art (Interview Sugiyarto, 2022). Yusuf is Sugi's *partner* in playing and practicing Encik. Yusuf is still in vocational high school in Jepara, but has a strong intention and willingness to learn Encik. Yusuf hopes to play an active role in Encik art preservation efforts. He also wants to introduce Encik to the wider community (Interview Yusuf Irfani, 2022). Sugi and Yusuf learned and performed Encik dance accompanied by Mbah Sahlan and Mbah Darnyo. Both of these figures are senior artists in Encik art in Jepara. They conduct routine Encik exercises at some time every month.

The majority of Encik music players come from experienced musicians, only one of whom is the younger generation. Encik art requires at least five music players, consisting of large drummers, small drummers, kenong, sompret, and gong dencong. The five musical instruments are the standard musical instruments of Encik art, which cannot be reduced or added. The five musical instruments are one of the characteristics of Encik (Interview Sahlan, 2022.). The musicians consist of Sahlan, Faris, Sarmidi, Sudarnyo, and Sukadar.

Sudarnyo is currently playing the sompret instrument, which is one of the most difficult instruments to play during Encik performances. Sudarnyo has no previous experience playing sompret, but he managed to play sompret well. Sudarnyo said that the difficulty in playing sompret is to regulate breathing, where in Encik performances the sompret instrument is almost always played during the performance. He has experience in the arts since 1986, but this is the first

time he has played for Encik (Interview Sudarnyo, 2022). Sudarnyo, who has been involved in the arts for a long time, is certainly not difficult to adapt to using the sompret instrument.

Sukadar is currently a gong dencong player, and he has also been in the arts for a long time. Sukadar has long been in the arts group with Mbah Sahlan (Interview Sukadar, 2022). Sarmidi is currently a kenong instrument player, he also has experience since 1979 playing in the Encik arts. Sarmidi can play the role of a musical instrument player as well as an Encik player (Interview Sarmidi, 2022). Faris is a big drum player in Encik art. Faris chose to play the big drum because the rhythm is fixed, but he also has to set the tempo when performing. He is willing to become an Encik instrumentalist because he wants to play an active role in the revival of Encik. He considers Encik as a unique art form and very typical of Jepara so it must be maintained (Interview Faris, 2022).

Mbah Sahlan also participates as a small drum player, as well as being the leader in the Encik performance. Mbah Sahlan, who is the leader of the group, does not actually master martial arts, but can play the Encik art dances fluently. Sahlan memorized the movements and sequences in the Encik performance. Sahlan is also still quite good at demonstrating the movements in Encik performances despite his age.

3.2 Social Relationships of Encik Jepara Art Performers

Traditional arts are a way for a society to express its cultural identity. Traditional arts reflect the values, beliefs and history of a group or society (Wandansari, 2009). Encik art is also a way of expressing Jepara's cultural identity for its performers. Encik art performers feel proud when they are part of Encik performances. Traditional arts also play an important role in education, teaching history, folklore and cultural values to the younger generation. This helps to ensure that cultural heritage is maintained and preserved to the

younger generation. Encik art performers have indirectly played an active role in introducing Encik art to the younger generation. Encik art performance activities can be an educational medium for the younger generation about the noble culture of Jepara. Encik art performances contain local Jepara cultural values that must be maintained by the younger generation.

Several community groups and government agencies have provided support for traditional arts practitioners. This shows that there is an increasing awareness of the importance of cultural preservation. Encik art actors take advantage of this condition by establishing communication and cooperation with academics, the Jepara Arts Council, and the Jepara Regency Tourism and Culture Office. The collaboration between Encik art actors led by Mbah Sahlan with academics, the Jepara Arts Council, and the Tourism and Culture Office includes organizing Encik art performances at the Jepara Kartini Museum in 2022 (Interview Sahlan, 2022). This was done in order to preserve Encik art and introduce Encik art to the younger generation. Encik art performers are very instrumental in educating the younger generation. This helps maintain the sustainability of Encik art and provides educational opportunities to those who are interested.



Image. 1. Collaborative performance of Encik art led by Mbah Sahlan with academics, the Jepara Arts Council, and the Tourism and Culture Office in 2022.

Source: Personal Documentation

3.3 Economic Relationships of Encik Jepara Art Performers

Traditional arts have great potential to be developed, but a number of challenges face arts practitioners in preservation efforts. Globalization, modernization and rapid social change can threaten the sustainability of traditional arts. The majority of traditional arts practitioners face economic pressures that force them to switch to other more lucrative occupations. The majority of Encik Jepara performers are not pure performers, the performers have other jobs outside the arts. Mbah Sahlan is the only Encik personnel who has a full profession as an artist. Mbah Sahlan not only plays Encik, but also plays the art of Jararan and Reog Jepara. Mbah Sahlan has been a performer in various fields of art since he was young (Interview Sahlan, 2022).

The majority of Encik performers have jobs outside the arts. Sugi is a junior high school teacher in one of the sub-districts in Jepara. Sugi works as a teacher every day, but always makes time for activities in the arts including Encik (Interview Sugiyarto, 2022). Sudarnyo and Sarmidi work as farmers outside of their activities in the Encik arts. Sudarnyo and Sarmidi farm every day if there are no invitations to Encik's performances (Interview Sudarnyo and Sarmidi, 2022)). Sukadar works mainly as a carpenter, apart from being a performer of Encik's *kesnian*, which is performed when there is an invitation to perform. Faris is a young person with a profession as a private employee. Faris will become an Encik *kesnian* performer if there is an invitation to perform (Interview Faris, 2022). Yusuf is the youngest personnel who is a student at one of the Vocational High Schools in Jepara (Interview Yusuf Irfani, 2022).

Encik art performers are involved in the art world not only for the desire to gain financial benefits. Encik art performers have a great interest in the world of art, so they are interested in joining the Encik Jepara art group. Encik art performers also feel concerned about the development of Encik which is

endangered and abandoned by the younger generation. Encik art performers try to preserve Encik art by actively joining as one of the personnel (Interview Sugiyarto, Sudarnyo, and Sukadar, 2022).

Encik arts are expected to be a major source of employment in the communities that develop them in the future. Encik arts are also expected to create jobs for many people in rural areas. Encik art is also expected to be part of efforts to improve the local economy in Jepara. Encik arts in the future are expected to help reduce unemployment rates and increase average incomes in rural areas. Cooperation between the government and non-governmental organizations should be intensified to support traditional arts as a means of poverty alleviation in Jepara. Encik arts can also become part of Jepara's tourism industry. Tourists are certainly looking for authentic cultural experiences when visiting a place.

4 Conclusion

Encik arts play a very important role in the social and economic spheres of Jepara. Traditional arts are not only a source of income for seni performers and local communities, but also a way to maintain and celebrate the cultural identity of a region. Encik's performers have succeeded in building social relations as a form of conveying local cultural identity and efforts to preserve local culture. Encik kesnian performers perform kesnian activities not as their main income. Art performers have other jobs outside the field of art. Encik art actors are not dependent on the world of arts, where Encik art actors participate in Encik performances as a form of love for the arts and efforts to preserve the arts. Encik art has great potential to make a significant contribution to social development and economic growth. Encik arts can continue to develop and preserve cultural heritage for the younger generation with support from the community, government, and non-governmental organizations.

Reference

- Alamsyah, Siti Maziyah, dan Vicky Verry Angga. 2023. Dari Kentrung hingga Ken Palman: Pasang Surut Kesenian Kentrung Jepara, 1970-2021. *Jurnal Sejarah Citra Lekha*, 8 (1) 2023: 44-55.
- Alamsyah. 2013. Budaya Syawalan atau Lomban di Jepara: Studi Komparasi Akhir Abad Ke-19 dan Tahun 2013. *HUMANIKA*, Volume 18, Nomor 2.
- Garraghan, Gilbert. 1947. *A Guide to Historical Method*. New York: Fordham University Press.
- Herlian, Nina. 2020. *Metode Sejarah*. Bandung: Satya Historika.
- Maladi, Agus. 2017. Kesenian Tradisional Sebagai Sarana Strategi Kebudayaan di Tengah Determinasi Teknologi Komunikasi. *NUSA*, Vol. 12. No. 1 Februari 2017
- Setiadi, Elly M. 2012. *Ilmu Sosial dan Budaya Dasar*. Jakarta: Kencana Prenada Media Group
- Wandansari. 2009. Aktualisasi Nilai-Nilai Tradisi Kebudayaan Daerah Sebagai Kearifan Lokal Untuk Memantapkan Jati Diri Bangsa. *Prosiding Konferensi Nasional Dosen Bahasa, Sastra, dan Budaya Daerah se-Indonesia*.
- Wrahatnala, Bondet. 2013. Seni Kentrung dan Masyarakat (Pandangan Dan Prinsip Hidup Masyarakat Yang Terekspresikan Dalam Seni Kentrung). *Jurnal Terob* 4, no. 6.
- Interview Faris, Encik artist, 2022
- Interview Sahlan, Encik artist, 2022
- Interview Sarmidi, Encik artist, 2022
- Interview Sudaroyo, Encik artist, 2022
- Interview Sugiyarto, Encik artist, 2022
- Interview Sukadar, Encik artist, 2022
- Interview Yusuf Irfani, Encik artist, 2022

Environment Preservation, Culture Maintenance, and Economy Improvement by Creatively Developing Traditional Cuisine into Modern Culinary Tourism Industry in Tegal

*Atrinawati Atrinawati*¹

¹Master Program in Literature, Faculty of Humanities. Universitas Diponegoro, Semarang Indonesia.

Abstract. Environment preservation, culture maintenance, and economic improvement can be done by utilizing abundant local natural resources for traditional cuisine and using it as a tourist attraction in the form of traditional culinary tourism. This research shows how Tegal society utilize their farm and farming product for traditional cuisine as modern culinary tourism object. The data were collected by using folklore field research. The result shows that those efforts preserve the environment, maintain the culture, and improve the economy of Tegal society.

1 Introduction

Koentjaraningrat's idea of culture says that culture is a complete system of ideas, acts, and human beings' creation as part of their society with seven characteristics [1]. As human beings' creation, culture can be inherited, created, or learned. People may inherit culture from ancient societies, create a new culture for their society, or learn different cultures from other societies. Tradition is an example of human being creation. It is reflected in the way people utilize available and abundant natural resources in traditional cooking as local wisdom. A tradition was inherited from their ancestors and had already passed from generation to generation as part of their cultural identity. The way people keep tradition is part of cultural maintenance.

Culture is knowledge, belief, art, morals, laws, customs, and human being capabilities or habits in their society [2]. Traditional cuisine is part of culture since it belongs to the society's knowledge, customs, capabilities of cooking and habits of consuming it during certain traditional or cultural events. In order not to lose culture after human beings no longer keep it, culture should be maintained by practising or developing it. Keeping traditional cuisine and developing it into a modern culinary tourism object is a way to maintain culture as it preserves the people's way of thinking and way of life which reflects their cultural identity.

This research shows how Tegal City local people utilize their natural resources such as farm and farmer products as the raw material or the ingredient of traditional cuisines which were creatively developed in the tourism industry as a particular and modern culinary tourism object from Tegal City to maintain their culture, livestock, and prosperity.

This research belongs to descriptive and qualitative research since it explains both the society and the local government's effort to maintain its culture by preserving their tradition through keeping the old way of processing, serving, and commercializing 2 (two) traditional cuisines and

developing it into a traditional culinary object in a modern way to enjoy the cuisine. The two cuisine items were selected using the Purposive Sampling Technique [4] by selecting two legendary traditional cuisines in Tegal City. The data were obtained by using Dundes [5] two Folklore Methods named Identification and Interpretation.

In the first method, which is objective and empirical, the data were obtained by using the Documentation Method [6] to get information from various sources. In the second method, which is subjective and speculative, the data were gained by using Participatory Observation, Note Taking and Recording Techniques [6] to get information from informants. The methods were utilized to collect complete information and a comprehensive explanation of the history; the ingredients; the way it is cooked, served, and consumed; the history behind its naming, the way it attracts tourists to taste it, and the way it is developed as culinary tourism object.

2 Result and Discussion

Culture is people's way of thinking and way of life which makes them live their life well within society. Through culture, people understand how their ancestors survived in the past, how they are now able to adapt culture to the present situation, and how they have a chance to develop a culture for their best in the future. Javanese culture reflects Javanese people's way of thinking and way of life that make them live their life well within their society from the ancient until the modern era that can be continued to the future. When Javanese people who possess Javanese culture keep practising their culture in their daily lives, Javanese culture will be preserved well and can be passed from generation to generation. Yet, when they are no longer using it nor transferring it to the youth, the culture can be threatened, shifted, extinct, or dead and become history that is only written as a manuscript or told as a story.

When a culture no longer exists within a society, the people's way of thinking and way of life are also gone as it is replaced with a new one that is considered more beneficial by the new generation. To keep a culture, the people should put an effort which is supported by the authority to keep involving it in their daily lives. As culture is reflected in various forms of human being creation, it can be maintained through many kinds of cultural maintenance. It is done to avoid the culture threat, shift, extinction, and death when it is only practised and preserved by the minorities or taken by others as political, economic, and social changes can also change people's attitude toward culture and reduce its value, usage, and respect [3].

One of the ways to preserve culture is by keeping legendary traditional cuisine that is made using available and abundant local ingredients which preserve local tradition as part of local culture. It is then creatively developed into a culinary tourism object in a modern way to adapt to the recent situation so that it can be enjoyed by the new generation. This research describes 2 (two) legendary traditional cuisines that were maintained by Tegal society in the past as daily consumed food and being developed into traditional culinary tourism objects in the modern way involving housewives as part-time workers in the local home industries to the societies' wealth and to add more income for the local government from the tourism sector.

How the two traditional cuisines were finally developed as culinary tourism objects that were enjoyed in a modern way is discussed as it belongs to the seven elements of culture [2] showing the characteristics of traditional cuisine as a cultural product reflecting Javanese society's (1) religious system and religious ceremony, (2) organization and society system, (3) knowledge system, (4) language, (5) art, (6) livelihood system, as well as (7) technology and tools system.

In this research, 'sega ponggol' or *ponggol* rice and 'ndog asin' or salty egg as two legendary traditional cuisines from

Tegal City reflect the society's (1) religious system and ceremony since it is served as part of traditional serving called 'berkat' which is blessed and distributed to people who join the religious ceremony, (2) organization and society system since it is previously utilized as religious serving for Chinese God in their religious ritual but then it can be enjoyed by commoners, particularly the low and the middle class society because of its low price, (3) knowledge system since it shows how the people know how to preserve the local natural resources that were easily rotten like crops and farm product like 'tempeh' from soy and 'salty egg' from duck egg as enjoyable and profitable side dish, (4) language since it still uses the local language for naming, describing, and promoting the culinary products, (5) art since it is served as special serving for mythical creatures in traditional arts, (6) livelihood system since it improves the people's wealth who were involved in the culinary business and tourism industry, as well as (7) technology and tools system since it reflects the people's particular way of processing the traditional cuisines.

The whole explanation above shows how Tegal City society maintains its culture by learning from their ancestor how to process the traditional cuisine and use it for the tradition, developing it creatively in a modern way to enjoy and use it as a commercial product, and planning its further development for the future by involving the latest technology.

Sega Ponggol is a traditional cuisine that is commonly served in the morning as breakfast. History shows that it was made by the housewives for their husbands who were working as sugar cane labourers in the Tegal Regency and Brebes District in the sugar cane field owned by the Dutch colonials. Husbands, brothers, or sons were given *sega ponggol* by their wives, sisters, or mothers for breakfast and lunch. It is facilitated by the sugar cane factory owner by appointing a cooker to provide *sega ponggol* for the workers. It is done so that they could go earlier in the morning without having breakfast at home or go back home for lunch in the afternoon

as it took ample time to go back and forth from the sugar cane field to their home or the factory by walk since there is no vehicle available for them to do it.

Sega Ponggol is made by cooking the rice first. The cooked rice is then added with 'oreg tempeh' named *ponggol* as the main topping. The *oreg* tempeh is made by sauteing chopped onion, garlic, and chilli first before adding small-diced chopped tempeh and putting heavy coconut milk on it to get a very dense sauce on the tempeh. To have the reddish-brown colour as well as the sweet flavour, add soy sauce. And then add beef/chicken broth, bay leaf, galangal, lemongrass, salt, pepper, and sugar to get a tasty *ponggol* and let it sit until it is perfectly cooked. *Sega Ponggol* is commonly served by putting rice on banana leaves and then *ponggol* on top. It is commonly added with side dishes like fried noodles/vermicelli, sautéed long beans, cucumber pickle, sambal, and orange *kerupuk* (traditional crackers). It is commonly wrapped with banana leaves and taken away as breakfast or lunch.

A more modern and creative way of enjoying *sega ponggol* for the young generation who spend their time late at night to do their task or just to hang out with friends is serving it at midnight. This kind of *sega ponggol* is called *Sega Ponggol Setan* or *Pongset*. The word 'setan' or 'satan' refers to two things. The first one is the very hot and spicy taste of *ponggol* that directly open the sleepy eyes who need to be alerted. The word 'setan' is commonly used as a curse for something worse like the *pongset* taste which is very hot and spicy. It is also used to name a very hot chilly called 'rawit setan'. The second one is a ghost who usually wanders around at night. Thus, *pongset* means the hot and spicy taste of *sega ponggol* which is served at midnight for people who are 'alive' at night like the ghost.

Sega Ponggol Setan Hj. Kusniroh is one of many *pongset* sellers available throughout the city offering a night traditional culinary tourism object that is already popular

among the young generation and middle-aged people who love to hang out late at night. Hj. Kusniroh previously worked as a fryer for her younger sister-in-law who initiated the first *pongset* seller in the city by offering *sega ponggol* with hot and spicy taste at night which is wrapped in banana leaf as a takeaway meal from eleven p.m. until dawn. She was then asked to open her own business. She started to open the business by utilizing a small kiosk in Kemuning Street and served *pongset* on the plate as a dine-in meal with ‘gorengan tempe/tahu’ or fried tempeh and tofu that can be enjoyed on the spot as an additional side dish.

This home industry belongs to small and middle businesses employing housewives as part-time workers who work in two shifts. The first shift started in the afternoon during which the workers cooked the main course like rice, *ponggol*, and additional side dishes. Meanwhile, the second shift started at night when the workers cooked the additional side dishes that needed to be freshly served. The creative innovation in this industry must be supported by the whole society by promoting it through social media using three languages, Java Language with Tegal Dialect, Indonesian, and English to preserve the local language and to promote the culinary product locally, nationally, and internationally. This business should also be supported by the local government by giving a kind of soft loan to develop the small business, to improve the local people’s economy, to get additional income for the local government, and to support the central government program of sustainable development goals.

Meanwhile, ‘ndog asin’ or salty egg was previously used by Chinese people in the Tegal area as a particular serving for their Gods in a Chinese religious ritual called ‘sembayangan’. It was a Chinese couple from Brebes District named In Tjiauw Seng dan Tan Polan Nio who first started to commercialise salty eggs to commoners as daily meals in 1959 [6]. In Chinese tradition, processing duck eggs into salty eggs is part of their local wisdom of preserving the duck egg which is

easily rotten when it is taken on a long trip. The use of the salt solution to soak the egg prohibits a decomposing enzyme from activating the rotten process. Since then, the local wisdom goes on by processing salty eggs for the abundant duck egg, particularly the *Anas platyrhynchos domesticus* egg with a unique blue colour of the shell. In 2020, Brebes salty egg was established as a Non-Tangible Cultural Heritage by the Indonesian Education and Culture Ministry.

Telor Asin Pangon Masir Orange business was started as a home industry employing low-class society housewives as part-time workers who process duck eggs into salty eggs. It was established by Syarif Mujiharto, a police officer, and his wife, a former banker, in Slawi (Tegal District) in 2013. This small and middle business was then developed well by opening three branches in Adiwerna (Tegal District), Slerok (Tegal City), and Mejasem (Tegal District). This business is different from other salty egg businesses in Brebes or other areas around Tegal District and City as the young owner creatively develops aesthetic packaging and promotes the product differently from the other branches.

As a common salty egg packaging in the area, he packed six salty eggs into a small box and ten salty eggs into a medium box. However, the box is not a regular one with a picture of the salty egg, the kiosk, or the owner along with the kiosk address, the salty egg variant, and its price as it is commonly found on salty egg packaging in Tegal. The wrapping box is a plain and glossy orange box with the business name along with a Whatsapp number for online orders and Instagram accounts for promoting the business by putting the customers' pictures on it so that they can follow the account and put their picture on their feed as a free promotion for the business. This classy packaging makes customers choose this product as a gift for people they honour or care about.

The phrase 'telor asin pangon' or *pangon* salty egg refers to a boiled-made salty egg coming from a duck egg where the

duck is 'diangon' or being grazed so that it only eats natural food like plants, worms, snails, or insects, not human-manufactured artificial food. Thus, the salty egg does not have the fishy aroma and it has a good taste with a darker colour of the egg white after being processed into the salty egg. The word 'masir' refers to the high content of oil on the yolk that makes it turn into a rough texture like sand after being processed into the salty egg. Therefore, the local people called it 'masir' or sandy.

Like any other salty egg, Telor Asin Pangon Masir Orange process the salty egg with three variants with the same steps. First, clean the duck eggs thoroughly and soak them in clean water for two minutes. Remove the bad eggs which were floating on the water's surface. Clean the duck egg carefully using sandpaper. Make sure there is no crack on the egg's shell. Dissolve salt into clean water and then soak the eggs for 10 to 12 days.

Another way to make a salty egg is by mixing wood ash or smooth-mashed brick with water into a paste. Mix the dough with salt and then cover the duck eggs with the dough up to 3 cm thick. Let it sit for 14 days. Clean up the eggs and boil or steam them with low heat for an hour. Besides the original boiled or steamed salty egg, nowadays people develop another variant of salty egg such as smoked, grilled, 'pindang', or 'rendang' seasoned salty egg with various flavours such as hot, spicy, or garlic flavours which were made in similar ways by adding flavour and change the final step of the salty egg processing.

3 Conclusion

From the result and discussion in the previous chapter, the researcher found out that Tegal local people have local wisdom reflecting their way of thinking and way of life. They were using the available and abundant local natural resources found in the area that can be creatively processed into a more

long-lived and profitable dish such as tempeh and duck egg. It is done to keep local crops and farm products and to improve the local people's economy. They also keep traditional cuisine as part of their tradition which improves the local people's prosperity as it is used in the tourism industry to attract tourists who are interested to taste the traditional culinary object.

This research shows that if the people who possess a culture make an effort to keep their culture, the culture will not be easily endangered, substituted, or extinct. Instead, it can be inherited, passed, and even spread to the world. The way people maintain their culture by preserving traditional cuisine should be supported with additional effort such as community service by scholars. It is done to help the business owner promote their product in social media using three languages, the local, the national, and the international language to reach the local, national, and international customers.

References

- 1 Taylor, E. *Primitive Culture. Reasearches into Development of Mythology, Philosophy, Religion, Language, Art, and Custom*. London: John Murray, Albermarle Street (1891)
- 2 Koentjaraningrat. *Pengantar Ilmu Antropologi*. Rineka Cipta. Jakarta (2000)
- 3 Holmes, J. *An Introduction to Sociolinguistics*. New York: Longman (1992)
- 4 Sugiyono. *Metode Penelitian Kualitatif dan R&D*. Bandung: CV Alfabeta (2010)
- 5 Bronner, S.J. Ed. *The Meaning of Folklore: The Analytical Essays of Alan Dundes*. Logan, Utah: Utah State University Press (2007)
- 6 Sudaryanto. *Metode dan Aneka Teknik Analisis Bahasa. (Pengantar Penelitian Wacana Kebudayaan secara Linguistik)*. Yogyakarta: Duta Wacana (1993)

- 7 Fasold, R. *Sociolinguistics of Language*. Oxford: Blackwell (1994)
- 8 Saputra. I.Y. (2022). “Sejarah Telur Asin Brebes: dulu untuk ritual kini jadi oleh-oleh khas”. solopos.com. Jumat, 17 Juni 2022. 22.42 WIB.
- 9 Atrinawati. “Javanese Culture Maintenance by Utilizing Natural Resources for Traditional Cuisine to Promote Tegal City Culinary Tourism”, Proceedings of the 6th International Conference on Energy, Environment, Epidemiology, and Information System 2021, Semarang, Central Java, Indonesia, August 4-5, 2021.

Semarang Local Wisdom of Creating Batik with Natural Colouring for Tourism Industry

Athaya Mutiara¹, Wiwiek Sundari²

¹Undergraduate Program in English Literature, Faculty of Humanities. Universitas Diponegoro, Semarang Indonesia.

²Master Program in Linguistics, Faculty of Humanities. Universitas Diponegoro, Semarang Indonesia.

Abstract. Culture is preserved by keeping its practice so that it will not be forgotten, replaced, or gone. Culture existence shows the society's effort in preserving a cultured life. Batik is one of Javanese culture reflecting their local wisdom of using natural resources for their benefit. This research shows Semarang city local wisdom in creating batik with natural colouring for tourism commercial product. It reveals the city's effort in maintaining their culture, preserving their environment, and increasing their economy. The data were taken by doing literature review, observation, and interview, while the analysis is done by utilizing folklore research method. The result exposes that Semarang city local wisdom as Javanese is actualized in their effort of producing Batik Semarangan, managing water pollutant, and having additional income from tourism industry.

1 Introduction

Javanese culture is studied by scholars and practiced by people around the world. It reigns its supremacy in the ancient era and maintained by being practiced with adaptation. Its durability and flexibility made its way to modern life where the young generations speak the simple language, wear creatively modified clothing, consume traditional cuisine in modern way, and practicing culture that is considered beneficial for them like the use of Lurik Javanese traditional fabric for eclectic youth fashion by Lenny Agustin in @funkykebaya [1].

Javanese culture is characterized from its religion system and ceremony, social system and organization, knowledge system, language, art, living system, as well as technology and tools system [2] that is preserved by the local people. However, not many young generations practice their culture as it is considered old fashion or less modern than western culture or new pop culture. It should make Javanese people aware and alarmed that modernisation can serve as a potential threat for their culture as it makes people neglect their culture by practicing other culture that is considered up to date. This research shows how Semarang local people maintain their culture by producing Batik Semarang, utilizing Mangrove waste as natural colouring, and promoting it as the city merchandise in tourism industry. The effort is supported by the government as it supports the sustainable development goals.

2 Result and Discussion

Javanese culture is Indonesian great heritages that must be maintained as it has complex characteristics of culture [2]. A slight change of culture is common since human being development leads into minor to major changes. Problems arise when culture is no longer being maintained by the next generation due to various reasons. A culture can be

neglected and replaced by another culture that is considered more valuable than the previous one because of several considerations, such as politic, economy, and social changes that might reduce the value, the usage, and the honour of the culture [3].

Javanese people maintain their culture by involving it in religion system and ceremony, social system and organization, knowledge system, language, art, living system, as well as technology and tools system. Therefore, the threat on Javanese culture maintenance is light. This is in line with what Pauwels [4] stated related to the minor threat on Javanese language as the multilingual situations is not truly exist in the speaking community. Sadly, not many young generations in urban area, understand Javanese language. Most of them speak Javanese with the lowest level of politeness called *Ngoko*. Not many of them understand the language politeness level well. The young generation who lives inside Javanese speech community might understand that there is Javanese politeness level, such as *Krama* and *Krama Inggil*. Yet, they face difficulty to use it, respond the older people who are using it, or understand the meaning of words from the higher politeness level. Those who live outside Javanese speech community as minority might feel reluctant to show their cultural identity by using Javanese language and choose to use more beneficial and 'high' language than theirs [5]. It shows that the light threat on the language should not be put aside as it might lead into a more significant threat on the culture and its items. Batik is Javanese cultural item that goes international. Problem comes from the fabric colouring waste management that can minimize the negative effect of the pollutant caused by artificial and chemical batik colouring.

This research is done to show how Semarang people maintain their culture through their local wisdom by utilizing folklore research method [6]. The data were gathered by holding Library Research, Observation, Interview, and

Questionnaire [7]. The Library Research is done to find out the folklore behind Batik Semarang as the city cultural heritage, while the Observation is done to record how the people utilize their local wisdom to produce the cultural item. Meanwhile, the Interview and the Questionnaire is done to show the way and the reason the culture is maintained. The data were selected by utilizing Purposive Sampling Technique [8] to get Semarang batik producer who produce Batik Semarang with Mangrove waste as natural colouring that is used as collectible item in tourism industry. It was analysed by using seven elements of culture [2] and Language Maintenance theories [3, 4, 5] as part of culture maintenance theories to see how Semarang local people maintain their culture by producing Batik Semarang, preserving their soil and water environment by utilizing Mangrove waste as a natural colouring for their product, as well as improving their economy by promoting it as tourism commercial product, providing job for housewives workers from low-class family, giving additional income for local government, and supporting central government program of sustainable development goals

Batik is known as Javanese way of drawing motives on cloth and colour the cloth using wax-resist technique. There are three ways of drawing batik pattern or motive on batik. The dots and lines that creating batik motive can be directly drawn by *pembatik* (batik artisan) on the wax-resisted cloth with a special spouted tool called *canting* to create a highly valuable batik cloth named *batik tulis* (hand-made drawn batik). A ready-made motive that is made of a particular chopper stamp called *cap* can be directly stamped on the cloth to make *batik cap* (stamped batik). To produce a massive batik cloth in a short time, *batik* textile manufacturer prints the computer-drawn motive using a highly sophisticated textile printing machine to get *batik printing* (printed batik).

Several cities in Java Island were known for its batik. For traditional batik motive that serves as standard batik motives

called *pakem*, Surakarta and Yogyakarta offer classic batik with particular dark brown colour called *sogan*. Another unique batik comes from Lasem that was characterized by specific dark red colour that is resulted from a particular colouring agent of the water in the area that change the red colour into maroon. Other unique batik that was characterized by bright colours and natural motives that is different from Surakarta, Yogyakarta, and Lasem batik is called *batik pesisiran* or coastal/maritime batik. Batik with bright colour such as red, yellow, green, and blue that is resulted from the contact of Javanese batik artisan with fabric traders from China, Middle East, and Asian countries is characterized by local flora and fauna as its main motive. Cities along Java Island northern coastal areas such as Cirebon, Pekalongan, Semarang, and Madura Island were producing this batik.

As Batik Semarang industry helps its artisan to run their business that employ housewives as part time worker in their workshop, Indonesian central government support this business as part of the sustainable development goals program to minimize poverty and improve the economy of the low-class family. Semarang local government also support this industry as it adds income from business and tourism sectors and provides decent job for local people who are mostly do not have adequate qualification to get high-skill job as they lack education due to the poor economic condition. The local people who get the job support this business as it fulfils their daily need. Batik Semarang activists support this product development as their effort of preserving valuable cultural item that characterized the city and the local people as Javanese. Since the scholars have deep concerns on the environmental threat resulted from batik colouring waste, they develop new way of colouring batik without damaging the city's water and soil by holding research and creating natural colouring for batik that is made of natural waste that were polluting the city's sea water. The use of natural colouring adds environmental value on Batik Semarang that

is potential to be promoted as tourism product exposing the city's cultural identity and creative way of handling environmental issue.

This effort made this Javanese cultural item preserved, the city's environment saved, and the local people's economy improved.

To produce this highly valuable cultural item, the artisans must follow several standard steps. The first step is *nyungging* or drawing motive on paper [9]. The natural-realistic motive of Batik Semarangan shows the city's ecosystem and landscape. Several motives expose acculturation of local people with the Chinese and the Arabic ethnics [10]. Up to now, only six out of fifty-nine Batik Semarang motives documented by two Indo-European women, Mrs. Oosterom and Mrs. VonFranquemont in the 19th Century, survive. Tugu Muda KekiteranSulur (monument of youth surrounded with vine plants) tells us about the five days battle against Japan Colonial soldiers from October 15th to 20th, 1945. LawangSewuKekiteranAsem (thousand doors building surrounded with tamarind trees) reflects the effort of preserving the Dutch colonial era building as cultural heritage. Ceng Ho NengKlenteng (Ceng Ho in Klenteng) shows the contact of Javanese and Chinese ethnics as Chinese admiral, Ceng Ho, travels to, stays in, and builds Klenteng (Kong Hu Cu praying house) in Semarang although he was converted into moslem. WarakNgendog(mythical creature) exposes the acculturation of Javanese, Chinese, and Arabic ethnics in the form of a mythical creature with dragon head (Chinese), *buraq* body (Arabic), and goat legs (Java). It is annually shown and paraded in *dugderan* or Islamic celebration to mark the arrival of Ramadhan Islamic month. AsemArang (endemic tamarind trees) and BlekokSronдол (endemic birds living on tamarind trees along Setia Budi street, Sronдол area, uptown Semarang City) exhibits the city's natural resources in the form of local flora and fauna. AsamArang also shows us about the city's history since it tells us how the city got its name from the tree's name *wit asemor*

tamarind tree that were rarely found or *arang-arang* in the area. The two words were combined into Sem-arang word or Semarang.

The second step is *njaplak* or tapping batik motive from paper into fabric. After the whole motive is tapped using pencil, the third step is *nglowong* or drawing motive using a particular tool for drawing motive called *canting* that serves like a pen filled with liquid *malam* that serves like ink. The solid *malam* is melted into liquid on a small frying pan using small traditional stove. The fourth step is *ngisen/ngiseni* or filling the motive with *malam* to cover specific motive with *malam* to avoid being coloured with specific colour. The fifth step is *nyolet* or colouring the motive. The colour can only be put on specific part of the motive that is not covered with *malam* on *ngiseni* step. The sixth step is *mopok* or covering the motive with *malam* using a kind of paint brush to cover it from batik colouring. The seventh step is *nembok* or covering the whole background of the motive with *malam* using paint brush to cover it from batik colouring. The eighth step is *ngelir/nyelup* or colouring the fabric by dipping it into liquid colouring. The colouring can only paint part of fabric that is not covered with *malam*. The ninth step is *nglorod* or removing *malam* from the fabric by dipping it into boiling water to melt the *malam*. The tenth step is *ngrentesi* or putting another drawing to create additional motive. The eleventh step is *nyumri/nyumuk* or covering some part of the fabric with *malam* to give additional colour that is followed by another *ngelir/nyelup* step. The twelfth step is the final *nglorod* to remove the last *malam* after the whole motive is fully drawn on the fabric and the colour has already put on the motive as well as the fabric. During *nglorod* step, *ngero* step can be added by scrapping the sticking *malam* with a kind of metal knife to clean the whole *malam* from the fabric.

Batik Semarang specialty is the use of natural colouring that saves the city's environment from water and soil pollutant. Through research scholars from Diponegoro State

Universities found out that Mangrove waste which is polluting the city's sea water can be processed into natural colouring that is safer for the environment than chemical colouring. The waste's use helps the city to solve sea water pollution problem and gives income for mangrove farmers who get economical value from the tree's waste as well as local people who collect waste and processed it into natural batik colouring or sell it to batik artisans to be processed.

Mangrove waste natural colouring is simply made in four steps [11]. The first step is collecting rotten Mangrove's root, trunk, bark, leaf, and bud that are polluting the sea water from the decaying process. The second step is washing the waste to remove the dirt so that only the clean waste is processed into natural colouring, without the dirt. The third step is sun dried the clean waste to produce the best colour when they were boiled. The fourth step is boiling the dried waste for 2-3 hours to get dark reddish-brown to brown colour. The colour produced from the boiled waste is ranging from light to dark colour and dark red to brown colour depending on the amount and the quality of the waste. To colour fabric using natural colouring, batik artisans hold *ngelir/nyelup* step. However, as natural colouring has different colouring quality to colour fabric, they need ample of it with longer duration to colour the fabric and get the expected colour. It makes some batik artisans reluctant to use the natural colouring.

The first benefit is given to the Semarang City along with the local people. As part of Javanese ethnic, maintaining a cultural item like batik means that they honour their ancestor by inheriting and maintaining the inheritance as local cultural heritage that identify their culture as Javanese. Moreover, the use of natural colouring means that they follow what is best for the nature from their ancestors who were also using natural colouring in the past since artificial and chemical colouring has not been invented yet.

The second benefit is provided for the Semarang City's environment. The use of Mangrove waste makes coastal area's

preservation more beneficial because the tree is useful for overcoming natural disaster and the tree's waste management is useful for solving sea-water pollution problems. Furthermore, the use of natural colouring protects the city's clean water and soil from pollutant like the waste of artificial and chemical batik colouring that is poisoning living creature and difficult to decompose.

The third benefit goes to the whole parties who were actively and fully involved in producing Batik Semarang with natural colouring from Mangrove waste. As it has cultural and environmental values, Batik Semarang with natural colouring from Mangrove waste has a high potency to be promoted as souvenir or merchandise from the city or commercial tourism product for its uniqueness. The economic value of the product is beneficial for the Mangrove farmers who farm the tree and get economic benefit from the waste selling; the local people who collect the Mangrove waste, process it into natural colouring, and sell it to the batik artisan; the batik artisans who produce the product; the batik artisans workers who get the additional income for their low-class family; the tourists who enjoy the product; the local government that get additional income from business and tourism sectors; and the central government that gets support for their sustainable development goals program as it overcomes poverty by improving the economy and increasing the wealth of Indonesian citizen in Semarang City.

3 Conclusion

From the discussion in two previous chapters, the researcher concludes that promoting Batik Semarangan with natural colour as tourism product reveals the local wisdom of the city and the local people as Javanese of maintaining cultural inheritance, utilizing abundant natural waste, and making profit from the industry creative process. It shows us that if a culture is maintained and an environment is preserved, the economy improvement will follow. This

effort can be followed and developed further by other cities and ethnics to protect our national heritage in a beneficial way like the preservation of traditional market [12] or ritual/tradition [13].

References

- 1 Sundari, W. Sundari, W. *Utilizing Lurik Waste for Handicraft Home Industry to Improve Low Class Family Income*. Article on 7th ICENIS International Proceeding. Semarang: August 9th-10th, 2022. Semarang: Indonesia (2022)
- 2 Koentjaraningrat. *Pengantar Ilmu Antropologi*. Rineka Cipta. Jakarta (2000)
- 3 Holmes, J. *An Introduction to Sociolinguistics*. New York: Longman (1992)
- 4 Pauwels, A. *Language Maintenance and Shift*. Cambridge: Cambridge University Press. (2016)
- 5 Fasold, R. *Sociolinguistics of Language*. Oxford: Blackwell (1994)
- 6 Bronner, S.J. Ed. *The Meaning of Folklore: The Analytical Essays of Alan Dundes*. Logan, Utah: Utah State University Press (2007)
- 7 Sugiyono. *Metode Penelitian Kualitatif dan R&D*. Bandung: CV Alfabeta (2010)
- 8 Sudaryanto. *Metode dan Aneka Teknik Analisis Bahasa. (Pengantar Penelitian Wacana Kebudayaan secara Linguistik)*. Yogyakarta: Duta Wacana (1993)
- 9 Dini. 12 Langkah Menciptakan Kain Batik. Kompas.com. 14 Januari 2011. 16.29 WIB
- 10 Suliyati, T. dan Yuliati, D. *Pengembangan Motif Batik Semarang untuk Penguatan Identitas Budaya Semarang*. Jurnal Sejarah Citra Lekha Vol. 4., No. 1., Hal. 61-73. Maret 2019.
- 11 Dewi, L.F., Pringgennis, D., dan Ridla, A. *Pemanfaatan Mangrove Rhizopora Mucronatase sebagai Pewarna Alami Kain Katun*. Journal of Marine Research, Vol. 7., No. 2., Hal. 79-99. Mei 2018.
- 12 Sundari, W. *Javanese Culture Maintenance at Dhopleng Traditional Culinary Market, Wonogiri, to Support Plasticless Society*. Article on 5th ICENIS International Proceeding. Semarang: August 12th-13th, 2020.
- 13 Sundari, W. Sundari, W. *Javanese Culture Maintenance through The Tradition of Cutting Natural Dreadlock Hair of Dieng's Children*. Article on 6th ICENIS International Proceeding. Semarang: August 4th-5th, 2021

Local Wisdom of Preserving Natural Resources for Maintaining Traditional Food to Add Income for Tegal Local People and Local Government

Devina Alvatica Swandi^{1*}, *Atrinawati Atrinawati*²

¹English Literature Undergraduate Study Program, Literature Department, Faculty of Humanities, Diponegoro University, Semarang, Indonesia

²Master Program in Literature, Faculty of Humanities. Universitas Diponegoro, Semarang Indonesia.

Abstract. Tegal people have a local wisdom of preserving natural resources to maintain their traditional food. The traditional food is then developed into traditional culinary tourism object that is served in a modern way to improve their economy. This research shows how they maintain their culture by utilizing the local bean that is processed into *tempeh* and then specially made into *pongol* and the local duck egg that is processed into salty egg to preserve their crops and farm product. The data were collected by using folklore field research. The result shows that the local people keep their ancestor's way of thinking and way of life, adapt it to the recent situation, and develop it for the future as their cultural identity.

1 Introduction

As a system of ideas, acts, and human being creations that can be bequeathed, made, or imitated [1], culture is descended from the ancestors, modified to adapt to the recent situation by creating a new culture, or imitated from other societies. Food belongs to culture since it is a human creation using natural resources and local wisdom to process it into decent meals. As food is developed by adding different functions and purposes, it belongs to tradition. Culture reflects human being's way of thinking and life as it is part of their knowledge, beliefs, art, morals, law, custom, ability, or habits [2]. Traditional cuisine belongs to culture as it is part of human beings (1) knowledge of food processing, (2) belief of the food's function and purpose, (3) art of the food taste and look, (4) custom of the food serving rule, (5) ability of the food processing technique, and (6) habits of food consumption.

To keep culture, people must practice and pass it on to the next generation. The society should make a collective effort, together with the local government, and supported by the central government, to keep their culture continuously practised in their daily life as culture maintenance cannot be solely done by a small group of people who own the culture. The culture's threat, shift, and extinction might happen when it is only practised by the minorities, taken by others, or abandoned by the local authority. It is happening because political, economic, and social changes may change people's attitudes toward culture that is potentially reducing its value, usage, and respect [3].

A good example of culture maintenance related to food and tradition is found in Tegal District and City where the local people maintain their culture that was inherited from their ancestors by making it in a modern way and developing it for future purposes. They optimize their local natural resources which are abundantly found around them into traditional food that is served for specific purposes in tradition

and sold as commercial products in the tourism industry. This research describes Tegal local wisdom of optimizing the local crops and farm production by making it into traditional food for the family's daily consumption and religious serving. The food is then commercialized by modifying it to suit modern needs and creatively developed in the tourism industry traditional culinary tourism object which is enjoyed in a modern way.

Two traditional foods from Tegal were selected using the Purposive Sampling Technique [3] as it is preserved and developed into culinary tourism object. The data were collected by using Dundes [4] two Folklore Methods: Identification and Interpretation. In the first method, the data were gathered using the Documentation Method with Participatory Observation, Note Taking, and Recording Techniques [6] to gain information from various sources to be identified as Tegal legendary traditional food which were creatively developed as culinary tourism objects. In the second method, the data were interpreted as part of the tradition of farming and harvesting crops and farm products, utilizing it as part of the ingredients, processing it into traditional food, serving it in tradition, modifying it as a daily meal, and developing it as a commercial product.

2 Result and Discussion

As has been discussed by Atrinawati [7, 8], *Sega Ponggol* is a traditional food from Tegal District and City, that is usually consumed in the morning as a breakfast menu. In this research, the researcher describes the folklore that exposes the folktale and the history of *sega ponggol*. From the Identification Method, the researcher found out that in the past, *sega ponggol* was previously cooked by wives for their husbands who were leaving the house very early in the morning to work as sugar cane labourers in Tegal Regency and Brebes District who worked in the sugar cane fields for the Dutch colonial sugar factory. Normally, those workers

were given *sega ponggol* by their families which is specially taken for breakfast and lunch although the sugar cane factory can also provide the meal by asking someone to cook *sega ponggol* for the workers. The workers were given *sega ponggol* as a take-away breakfast and lunch to enable them to have breakfast and lunch at the working place, not at home. Therefore, they can go early in the morning to work without having breakfast first at home or go back home to have lunch in the afternoon and then go back to the workplace. It saves time as it took hours to go back and forth from the sugar cane field to their home by walk as there is no vehicle specially provided for them to do that.

To make *sega ponggol*, we cook the rice first. Make sure that the rice is not over-watered or too moist so that it will not get easily stale after being wrapped in banana leaves. The rice damp wrapping may cause the hot rice to sweat and stale. The cooked rice is then added with the main topping named ‘oreg tempeh’ in the Javanese Language which is called *ponggol* in Tegal Dialect. *Ponggol* itself is made by specifically selecting nearly stale tempeh called ‘tempe semangit’ in the Javanese Language, reflecting the local people's local wisdom of utilizing an almost spoiled raw material and processing it into a decent meal. The next step is sauteing chopped onion, garlic, and big green chilli for a specific hot flavour, and red chilli for a common hot flavour and red colour. Add small-diced chopped tempeh and pour heavy coconut milk on it to get a dense or *mluget* (Javanese Language with Tegal Dialect) sauce on the tempeh. To have a reddish-brown colour and a sweet flavour, add soy sauce. And then, add beef or chicken broth, bay leaf, galangal, lemongrass, salt, pepper, and palm sugar to get a tasty *ponggol*.

Sega Ponggol is normally served by putting rice on a banana leaf and *ponggol* on top. It is usually added with various toppings like fried noodles or vermicelli, stir-fried long beans or kale, cucumber pickle, *sambal* (red chilli sauce), and orange *kerupuk* (traditional crackers for *ponggol*). It can

also be added with side dishes such as *pindang*-seasoned or spicy boiled chicken egg, chicken intestine or gizzard-heart satay, 'gorengan tempe' and 'tahu kuning' or fried tempeh and yellow tofu (Tegal kind of tofu), etc. *Sega Ponggol* is usually taken away in banana leaf as a breakfast or lunch 'box'. It is usually consumed by the low and middle-class society for its low price as one pack of it costs five thousand rupiah only. The affordable price is caused by the low price of the ingredients and the simple way of cooking it.

A different way of serving *sega ponggol* is done by making it as *sega ponggol setan* or *pongset*. *Pongset* is a very hot and spicy *sega ponggol* as a very late supper meal as it starts to be served at eleven p.m. The word 'setan' or satan refers to the very hot and spicy taste of *ponggol* that directly wakes sleepy people up. It is also used as a local language curse for something bad like the *pongset* taste which is so hot and spicy since it is made by adding a very hot small orange chilli named 'rawit setan'. It also refers to a ghost that usually shows up at night. Thus, *pongset* means a very hot and spicy taste of *sega ponggol* that is consumed very late at night for the customers who were awake at night like ghosts. This odd but creative way of selling product gained success as nowadays the generation commonly stay up late at night to finish their task or just to hang out with their friend.

Ibu Kusniroh serves *Sega Ponggol Setan* a night traditional culinary tourism object in a modern way of consuming it, that is, by serving it on the plate as a dine-in meal, not in banana leaf wrapping as a takeaway box. It is popular among the youth and the middle-aged who like to stay up late at night. *Sega Ponggol* Ibu Kusniroh is a small home industry which employs housewives as part-time workers that work in two shifts. For the first shift in the morning and the afternoon, they get the raw material from the traditional market, prepare the whole ingredient, and cook the main course like rice, *ponggol*, toppings, and side dishes. For the

second shift at night, they serve the customer and prepare side dishes that must be freshly served like *gorengan*.

Another traditional food from Tegal is a salty egg. The folktale shows that 'ndog asin' or *telor asin* was first created by Chinese descendants and used as a special religious service for their Gods in religious ceremonies that became a religious tradition called 'sembayangan' [6]. It was first introduced as a commercial product by Chinese couple from Brebes District, called In Tjiauw Seng dan Tan Polan Nio, as a side dish that can be consumed every day in 1959. It is done as they do not want to make the abundant local duck egg production wasted and the local people like the taste of their salty egg. Thus, they can get profit by selling it. In Chinese tradition, using natural resource like duck eggs and processing it into salty eggs is part of their local wisdom of preserving the duck egg that has a short life without being kept in the fridge as it is an uncommon home electronic device at that time. The duck egg gets easily rotten when it is taken on a long trip without being specially processed. The Chinese use salt solution to soak the egg as it prevents a kind of decomposing enzyme from activating the rotten process. As the home industry began, the local wisdom continued by processing *Anas platyrhynchos domesticus* duck egg with typical blue colour shell, into salty egg. Since then, Brebes is known for its blue salty egg. The Indonesian Education and Culture Ministry established Brebes salty Egg as a Non-Tangible Cultural Heritage in 2020.

From Brebes District, salty egg as traditional food is spread into the surrounding areas like Slawi and Tegal. A good example of a salty egg small and medium business in Tegal is Telor Asin Pangon Masir Orange. This business improves the local people's economy and adds to the local government's income since it employs housewives as a part-time worker who helps the business owner to collect, sell, and process duck egg into a salty egg that is specially chosen by

customer as culinary tourism object which increases local government income from culinary and tourism industry tax.

This business is established by Syarif Mujiharto in Slawi, Tegal District. The tasty salty egg and the exclusive packaging make this business flourish well as it has two branches in Adiwerna (Tegal District) and Slerok (Tegal City). This creative home industry is unique as it produces a special type of salty egg and has a different kind of packaging from any other salty egg businesses in Brebes, Slawi, or Tegal. Syarif Mujiharto said that they produce the *masir* kind of salty egg, create a classy box for the salty egg packaging, and promote the three flavours of salty egg uniquely using social media in three languages.

Like any other salty egg store, they also have two kinds of boxes. The small box contains six salty eggs, while the big box loads ten of them. The difference between their box with others is that it does not put any picture on it. There is no picture of the salty egg, the store, or the business owner. There is no full writing of the store location, the salty egg flavour, and the salty egg price as it is usually put on common salty egg boxes. It is a glossy orange box with no picture, showing only the business name, Whatsapp number for online purchasing, and an Instagram account for business promotion.

The customer can make an online order instead of coming and directly buying the product from the store. If they make a direct buy, the customer can put their purchasing picture on the store as their Whatsapp status or Instagram feed and story since the business owner took pictures of the customer when they buy the product on the store, and put it on their Instagram feed or story, and let the customer know about it so that they can follow the account and put their picture on their social media as a free promotion for the business. This classy packaging makes customers choose this product as a gift for people they honoured.

The name 'telor asin pangon' or *pangon* salty egg refers to a salty egg from a duck egg whose duck was 'diangon' or

being grazed so that it only eats natural and healthy food like plants, worms, snails, or insects. Thus, they are not given 'pelet' or human or manufactured artificial food. As a result, the salty egg is not fishy, tastier, and healthier. The word 'masir' refers to the very oily duck egg yolk that turns into a rough texture after being cooked into salty egg. As the rough texture resembles the sand, the local people named it 'masir' or sandy.

Like any other salty egg, the duck egg is also processed into a salty egg in similar steps. First, sort good duck eggs from the duck egg farmer and thoroughly clean them by soaking them in clean water for two minutes. Take away the bad eggs that float on the water's surface. Gently clean the soaked duck egg using sandpaper so that it will not crack. To turn the duck egg into a salty egg, dissolve salt into clean water and soak the duck eggs for 10 to 12 days. To have a saltier taste, the salty egg can be soaked again for up to 42 days or 6 weeks.

A different way to make a salty egg is by mixing wood ash or smooth-mashed brick with water into a paste and mixing it with salt to substitute the salt-dissolving liquid. Cover the duck egg with the salty wood ash or brick pasta up to 3 cm thick and let it sit for 14 days. Carefully clean up the egg and boil or steam it with low heat for an hour. A new and creative way of making salty eggs is developed by adding a particular seasoning to produce salty eggs with a 'pindang', 'rendang', or 'hot and spicy' flavour. The salty egg can also be smoked or grilled instead of boiled or steamed. As a commercial product, the salty egg has a high selling value as it can be sold for up to two times more expensive than its raw duck egg price.

The business owner's creative idea of preserving salty eggs as traditional food, keeping its traditional way of cooking it, developing a new way of packaging it, using three languages to promote it, and involving it in the tourism industry should be backed up by the local people and the local

government by buying the product and promoting it through social media that is very common nowadays. The three languages were used in the promotion to maintain the local language as well as to attract local, national, and international tourists. To develop the business, the local government may cooperate with local banking to give soft loans. Therefore, the business growth will improve the local people's economy, add income for the local government, and support the central government program of sustainable development goals.

3 Conclusion

For Tegal local people, 'sega ponggol' and 'ndog asin' is a legendary traditional food that reflects their (1) religious system and ceremony as it is usually served as part of the side dish of traditional serving called 'berkat' which is blessed by the religious figure and then distributed everybody who join a religious ceremony; (2) organization and society system as it is firstly used by the Chinese descendants in Brebes District as religious serving for their Gods in religious ritual called 'sembayangan' or praying, but then, it can be enjoyed by commoners, particularly the low and the middle class society because of its affordable price; (3) knowledge system because it exposes how the local people figure out how to prevent the natural resources like crops and farm product from getting rotten easily by preserve it into more long lasting food than before, such as 'tempeh' from soy and 'salty egg' from duck egg; (4) language as it still utilizes the local language for the food name, description, and promotion as culinary products; (5) art as it is used as part of a particular serving ritual for mythical creatures in traditional arts, (6) livelihood system since it is used as daily commercial products and culinary tourism objects that improves the local people economy; and (7) technology and tools system as it shows the local people specific way of processing the natural resources into traditional food.

The researcher concludes that Tegal local people's local wisdom reflects their ancestor's way of thinking and way of life that is passed to the nowadays generation. This local wisdom preserves the local farm and farming products that support their farm and farming business. It maintains the local culture of the tradition of processing farm and farming products into a decent and affordable meal for the local people. It improves their economy as it is used as commercial product in the tourism industry. This whole process shows that local wisdom saves the environment, maintains the culture, and improves the economy if the local people keep preserving and practising what is best for the ancestors' lives that made them survive in the past as well as what is good for the future that can make them live well tomorrow.

References

1. Taylor, E. *Primitive Culture. Reasearches into Development of Mythology, Philosophy, Religion, Language, Art, and Custom*. London: John Murray, Albermarle Street (1891)
2. Koentjaraningrat. *Pengantar Ilmu Antropologi*. Rineka Cipta. Jakarta (2000)
3. Holmes, J. *An Introduction to Sociolinguistics*. New York: Longman (1992)
4. Sugiyono. *Metode Penelitian Kualitatif dan R&D*. Bandung: CV Alfabeta (2010)
5. Dundee
6. Sudaryanto. *Metode dan Aneka Teknik Analisis Bahasa. (Pengantar Penelitian Wacana Kebudayaan secara Linguistik)*. Yogyakarta: Duta Wacana (1993)
7. Fasold, R. *Sociolinguistics of Language*. Oxford: Blackwell (1994)
8. Saputra. I.Y. (2022). “Sejarah Telur Asin Brebes: dulu untuk ritual kini jadi oleh-oleh khas”. solopos.com. Jumat, 17 Juni 2022. 22.42 WIB.
9. Atrinawati. “Javanese Culture Maintenance by Utilizing Natural Resources for Traditional Cuisine to Promote Tegal City Culinary Tourism”, Proceedings of the 6th International Conference on Energy, Environment, Epidemiology, and Information System 2021, Semarang, Central Java, Indonesia, August 4-5, 2021.

Memory Transmission: The Past as the Source of Determinism Image of Teluk Awur Society

Yuniardi Fadilah^{1*}, *Akmal Dwi Pramudya*¹

¹Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. The image of the people of Teluk Awur is attached to the impression of determinism. It is seen as due to the beliefs that exist among the people of Teluk Awur related to the story of the origin of the name Teluk Awur—which is believed to be history—itself. Thus, the research will attempt to look at the process of intergenerational memory transmission that has occurred among the people of Teluk Awur regarding the origin story of Teluk Awur so that it can continue to be accepted by the current generation of villagers. Thus, the research, as a qualitative research, will base the analysis process on the postmemory approach to see the memory transmission of the past story from the previous generation to the post-generation. This research found that the transmission process that occurs collectively is a form of affiliative transmission by bringing the story of the origin of Teluk Awur in the community. In addition, this story also forms a cultural memory for the people of Teluk Awur regarding Islam and the position of women..

1 Introduction

Folklore, basically, is not a unique creation created by one individual; but a story about something that exists with various versions and variations of stories without a single, original and authoritative form; this story is generally formed according to the customs of the place where it develops and is passed down through oral transmission [1]. This orally inherited form is an important value of preservation efforts in the form of writing or bookkeeping because folklore is one of the nation's cultural assets [2]. Like many regions in Indonesia, Jepara, which is one of the regencies in Central Java, has a wealth of folklore. These folktales have been written and recorded by the relevant parties—in this case the Balai Bahasa Jawa Tengah—with the title "Cerita Rakyat Jawa Tengah: Kabupaten Kudus dan Jepara". This writing is an effort to record oral literature circulating in Kudus and Jepara districts..

One of the exciting folktales in Jepara is the origin of the small village named Teluk Awur. This village is one of the small villages in Jepara. The existence of story of the origin of the village name Teluk Awur is not only seen as a fictional story for the villagers. However, this story with all the characters in it is believed to be a factual story that has occurred as part of the history of the people of Teluk Awur.

Thus, this story is believed to carry the memory of past generations of the people of Teluk Awur, which did not go so well as the content of the story. This is seen as a form of sense of living connection.

The existence of the origin story of Teluk Awur—with the characters Den Ayu Roro Kemuning, Sheikh Abdul Aziz, and Joko Wongso—which is believed to have occurred in the 15th-16th century period places the characters in the story as a generation of memory creators or even trauma that continues to be passed on to the next generation. This phenomenon is then seen as post-memory in Marianne Hirsch's terms. Postmemory describes the relationship of the second

generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right [3]. The connection between the early generation and the next generation is still strong through the belief in the story that is still being told and passed down behind the origin of the name Teluk Awur.

From such a view, the memory of a generation can be transmitted in certain ways. Memory transmission usually occurs within family life, but it does not rule out the possibility of strong memory transmission occurring outside the family environment as a result of human interaction as social beings so that memory can be transferred inter-generationally and intra-generationally [4]. Thus, post-memory, in addition to discussing the structure of intergenerational memory transmission, describes the relationship that a generation experiences regarding the personal, collective, and cultural trauma of the pre-existing generation - experiences that they remember only from the stories, images, and behaviors around where they grew up [5]. Therefore, the post-generation "allows" its memory to be dominated by narratives shaped by its ancestors or previous generations [6].

The issue in this research will try to explain the process of memory transmission that occurs among the people of Teluk Awur related to events that occur based on a story that is considered folklore or myth. Regardless of the truth, the people of Teluk Awur live by living the story in the midst of their lives. The story that is still strong and believed is what the process of intergenerational memory formation within the community structure of Teluk Awur is trying to explain.

2 Result and Discussion

The position of the story of the origin of the name Teluk Awur is an interesting phenomenon. On the one hand, it is believed to be a folktale with fictional elements. However, at

the same time, this story is not only believed to be a story with fictional elements but a story about a person with magical abilities in his time. This belief shown by the people of Teluk Awur makes the story of the origin of Teluk Awur somewhere between fictional and factual.

The story contains several elements that make it appear as a complex story. There is no black-and-white story of good versus evil. Involving three named characters as well as other additional characters, the story centers on a betrayal committed by a subordinate to his superior [7]. In this case, the subordinate is a soldier of a king in what is now Teluk Awur. However, this betrayal was created for a logical reason beforehand. The misunderstanding that led to the king being killed by his own soldiers could not be separated from the soldiers' inability to identify the king in a royal system that prohibited subordinates from seeing their superiors.

From this event, the interesting thing afterward is that there is a belief among the people of Teluk Awur that any leader - who is not good or violates the rules - will be in a position to fall in a relatively short time. This is interesting because the growing belief actually places the position of the leader as a vulnerable figure. If you look at it by connecting it with the story, the leader who was killed by his own soldiers was seen as a wrong person because he was unable to show his identity as king. The belief that emerges then seems to place the soldiers who are in fact the early generation of the Teluk Awur community are not seen as guilty. It is this narrative that tries to continue to be formed through the inheritance of the story of the origin of Teluk Awur that the actions of the early generations of the community are not a mistake that should be regretted by the post-generation.

2.1 Transmission: Memory and Naration of the Past

The process of memory transmission that occurs by bringing the story of the origin of Teluk Awur occurs within and outside the family. This occurs in the provision of

narratives from parents to children about the history of the stories they know about the story of Teluk Awur. However, by tracing the approximate year of the events in the story, it is difficult to get the relationship of the generation directly involved with the next generation. However, for the people of Teluk Awur itself, this story has been transmitted from generation to generation in a narrow village environment because it has become the collective memory of the community. This memory transmission does not only occur for the original people of Teluk Awur but also strengthens for the migrants who later live in Teluk Awur. Through their interactions with the locals, stories about Teluk Awur are believed by them.

This transmission of memory through storytelling brings a narrative that binds the post-generation with the life of the generation that created the memory. On the one hand, this seems to bring the relationship between generations closer. However, on the other hand, this, for some people, is seen as an image of the past that has an unfavorable impact on the people of Teluk Awur that there are mistakes in the past that they have made. In other words, there is a deterministic attitude for some people of Teluk Awur regarding their lives if they are hit by difficulties.

However, the narrative that is trying to be transmitted through the story of the origin of Teluk Awur in the community is that the community is not entirely wrong for their mistakes. The trauma that may have been felt by the early generations in the form of wrong actions in killing someone is tried to be removed by emphasizing the belief that it is difficult for a leader to act badly in Teluk Awur if he does not want to be harmed.

On the other hand, the memory projected from the origin story of Teluk Awur makes it a cultural memory in the form of oral history. In addition, this story also carries other identities that bind relationships from the past to the present and even the future. This story brings identity narratives about

gender, race, and religion that now shape the cultural perception of the people of Teluk Awur.

2.2 Reinforcing Memory: the Presence of Sites and Rites

Most foreigners who hear a folklore or legend will find it difficult to place it as a story with a strong factual basis. However, this is different from the story of Teluk Awur. This story is not only seen as a myth whose truth is questionable, but the people of Teluk Awur believe that the story and its characters really happened. This form of belief in this story is not only believed by the indigenous people of Teluk Awur but also by the migrants who live in Teluk Awur..

This cannot be separated from the existence of sites and rites in Teluk Awur village. These include the tombs believed to be the resting place of Roro Kemuning and Joko Wongso in Teluk Awur village and the tomb of Sheikh Abdul Azis—or known as Sheikh Jondang—in Jondang village. The existence of these tombs seems to indicate that the characters in the folklore are real and the stories should be believed. Not only that, these tombs are also often a place of pilgrimage by many pilgrims from Teluk Awur or by people outside the village.

In addition to these sites, rites that are still performed today by the people of Teluk Awur make the story of the origin of Teluk Awur on the threshold of fiction and fact. The rite performed by the people of Teluk Awur is to hold a haul or commemoration of the death of the figure of Roro Kemuning in one of the tombs in Teluk Awur. From this, the post-generation identifies the memory through the narrative of the past given by the previous generation. With the existence of sites in the form of tombs and rites in the form of haul, the post-generation finds it difficult to see the origin story of Teluk Awur as mere fiction. In addition, the existence of a tomb caretaker who is trusted for generations strengthens the existence of the story of the origin of Teluk Awur among

the people of Teluk Awur because of his role as a storyteller who corroborates the truth of the contents of the story.

3 Conclusion

From the explanation above, the memory of the post-generation community that is so far away from the first generation - based on the origin story of Teluk Awur - still has a strong memory to receive the story through an affiliative transmission that is collectively accepted by the people of Teluk Awur. The existence of the site and the implementation of rites in the midst of the people of Teluk Awur around the story between Roro Kemuning, Joko Wongso, and Sheikh Abdul Azis make the story of the origin of Teluk Awur continue to be remembered and believed to be true. Not only that, the memory carried by this storytelling also forms a cultural memory for the post-generation in questioning narratives of religion, gender, and race. However, two cultural things that strongly shape the people of Teluk Awur are religion and gender. In this case, cultural narratives about Islam and the role of women in society. This has shaped the community of Teluk Awur with a strong image of Islamic religious values and the position of women who believe that a good woman is faithful like Roro Kemuning. However, this past event that created the name Teluk Awur itself also continues to create a deterministic image in the community.

References

1. B. Kirshenblatt-Gimblett, *Mus. Int.*, **56**, 53 (2004)
2. E. Noviani, Sutasoma. *J. Jav. Lit.*, **4**, 42-43 (2015)
3. M. Hirsch, *Poet. Tod.*, **29**, 103 (2008)
4. A. Fernanda, *Poe. JIS.*, **5**, 82-82 (2017)
5. M. Hirsch, *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*, 5 (2012)
6. G.P. Jati, *Jen. JKS.*, **9**, 30-31 (2020)

7. R.E. Utami, T. Wahyuni, E. Apsari, M. Fikri, *Cerita Rakyat Jawa Tengah: Kabupaten Kudus dan Jepara*, 128-132 (2016)

Cultural Relations Between Santri and Kiai in the Islamic Boarding School Environment in Tere Liye's Novel *Janji*

Fajrul Falah¹, Suyanto¹ and Iva Yuliana¹

¹Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. The image of the people of Teluk Awur is attached to the impression of determinism. It is seen as due to the beliefs that exist among the people of Teluk Awur related to the story of the origin of the name Teluk Awur—which is believed to be history—itself. Thus, the research will attempt to look at the process of intergenerational memory transmission that has occurred among the people of Teluk Awur regarding the origin story of Teluk Awur so that it can continue to be accepted by the current generation of villagers. Thus, the research, as a qualitative research, will base the analysis process on the postmemory approach to see the memory transmission of the past story from the previous generation to the post-generation. This research found that the transmission process that occurs collectively is a form of affiliative transmission by bringing the story of the origin of Teluk Awur in the community. In addition, this story also forms a cultural memory for the people of Teluk Awur regarding Islam and the position of women..

Corresponding author: fajrulfalah.fib@live.undip.ac.id

1 Introduction

Islamic boarding schools as Islamic educational institutions have strong traditions and distinctive characters [1]. Kiai is placed as a central figure in the world of Islamic boarding schools [2]. The relationship between kiai and students in the educational process is different from the relationship between lecturers and students at universities. This cultural relationship between santri and kiai is indicated in the novel *Janji* by Tere Liye [3]. This novel *Janji* is indicated to reflect a different world of Islamic boarding schools. The novel *Janji* portrays Islamic boarding school life as not just religious, but the students are shown to be able to balance the values of life in this world and the afterlife. There are three santri figures and kiai figures who have significant roles in the story. In the novel, the three characters are given a mission or order by the kiai to find the character Bahar. Questions that arise then include how do the students respond to the kiai's orders? What are the cultural relations between santri and kiai in the Islamic boarding school environment? What goals are sought by santri and kiai in the Islamic Boarding School environment?

The novel *Janji* by Tere Liye is interesting to research because it is indicated as presenting a different portrait of the world of Islamic boarding schools in fiction. Apart from that, research on the novel *Janji* has been carried out but has not been found that focuses on Gramsci's cultural approach and hegemony. Several studies related to the novel *Janji* include (1) research conducted by Nafi'ah [4]. The focus of this research is on the personality of the main character Bahar Safar with a review of Sigmund Freud's psychoanalysis. Then (2) Baihaqi examines the novel *Janji* from the aspect of moral messages. The results of this research show that there are 144 moral messages, which include morals towards Allah SWT, Rasulullah, books and humans [5]. Research (3) Sibha and Yanti focus on the social values contained in the novel *Janji*. The research results reveal that social values in the novel

include empathy, tolerance, cooperation, caring, justice and democracy [6]. These studies use different formal objects and study perspectives. In this research, the author uses formal objects of cultural relations and Gramsci's hegemony as a study perspective. The aim of this research is to reveal the cultural relations between santri and kiai in the Islamic boarding school environment in the novel Janji by Tere Liye.

If unequal power relations, especially gender aspects, men and women, are the cause of violence and marginalized groups or women become victims [7,8], then the relationship between kiai and santri in Islamic boarding schools is patron-client. Relationships are interactions or relationships between individuals or community groups. Relations are related to culture. There are three levels of cultural meaning. Firstly, culture is interpreted as a choice of actions. Both cultures refer to products or arts. The three cultures are people's way of life in adapting to the environment, both natural and social [9]. In the context of research on the novel Janji, culture is interpreted at the third level, namely the way of life and human interaction (santri-kiai) in the Islamic boarding school environment. Gramsci's hegemony is a form of leadership that is subtle, voluntary, not based on coercion. Leadership or power does not only refer to the strength of weapons or power, but also to differences in social position in the environment [10]. Certain individuals or social classes dominate other social classes in the form of ideology [11, 12].

Cultural relations and hegemony in the context of this research are the relationship and power between kiai and santri based on values and norms in Islamic boarding schools. This research uses literary sociology methods. Social or community issues in the novel Janji, especially related to the cultural relations between santri and kiai in Islamic boarding schools, are expressed. The main data source in research on the novel Janji by Tere Liye. Analysis of the novel Janji was carried out in two stages. First, identify the characters in the novel Janji. Second, revealing the cultural relations between

santri and kiai in the Islamic boarding school environment in Janji. Third, identifying and revealing the forms of hegemony of the characters in the novel Janji which are related to hegemony. The results of this research analysis are then presented in a qualitative descriptive manner.

2. Results and Discussion

The material object of this research is the novel Janji by Tere Liye. The focus of this research is to reveal the cultural relations between santri and kiai in the Islamic boarding school environment in the novel. The focus of this research is limited to kiai, santri and Bahar figures. The results of the cultural relations between santri and kiai in the Islamic boarding school environment in the novel Janji form the characters as follows.

Obedience to Kiai's Orders

Kiai has a central role in the Islamic boarding school environment. The position of kiai is highly respected by his students. Santri respect kiai not because of fear. However, because he wanted to get the blessing of knowledge from the kiai. By respecting the kiai, students hope that the knowledge they gain will be useful. On the other hand, we also pray and strive so that our students or students are successful and have benefits in the surrounding community. The kiai's efforts and patience towards the students are proven by the characters Hasan, Baso, and Kaharudin in the novel Janji. The three figures acted badly by spilling salt into the drinks of guests visiting the Islamic boarding school. Even though the three students were known to be naughty, they still obeyed the kiai's orders. The three students were ordered by the kiai to find the figure Bahar. Bahar is an alumni of this Islamic boarding school. Before leaving the Islamic boarding school, Bahar made a promise to the kiai and kept it. There are 5 promises or inheritances that the kiai conveyed to Bahar, namely first, respecting and helping neighbors. Both protect the weak and

persecuted. Third, be honest and don't steal. Fourth, be patient with the test. And fifthly give charity [3].

Bahar became the inspiration for the three Islamic boarding school figures, regarding obedience to the kiai by carrying out inheritances or promises. In the context of Bahar, this shows that even though the students are considered naughty while studying, they still listen and even carry out the kiai's orders. Of course the command here shows good deeds such as doing good to other people. The kiai's orders to the students were not due to coercion but due to awareness. In this context, the practice of hegemony is actually taking place. Kiai as a position that is considered high or patron and santri a position that is considered below him (client). The three students who were considered naughty learned from Bahar and in the end all three remained at the Islamic boarding school and became more obedient.

Respect for Kiai or Teachers

The cultural relationship between kiai and santri is like patron and client. This relationship means that the messages or teachings conveyed by the kiai tend to be accepted by the students and not be refuted. Santri in the Islamic boarding school environment teach good behavior, telling the truth, and respecting elders or kiai. Kiai are respected because they are considered competent in religious knowledge and offer it to students. Respect for the kiai is also shown in a sitting position. Kiai use chairs when teaching and students sit on the floor. In the novel Janji by Tere Liye, it shows that the students respect and obey the kiai. Students' obedience is also manifested in behavior such as memorizing the Al-Quran and keeping the Islamic boarding school environment comfortable and clean. The Kiai character in the novel Janji has a strong character to educate his students to be good, with noble morals. The environment and habit patterns in Islamic boarding schools are then able to shape the character of the students. Santri respect older figures and love younger ones.

This habit later became a culture in the Islamic boarding school environment. Culture in this context is not only interpreted in layman's terms in the form of habitual patterns. However, the students' way of thinking and outlook on life towards kiai and Islamic boarding schools. In the context of hegemony, kiai are the party who has power (control) and santri are the party who are controlled. The process of hegemony between kiai and santri occurs with full awareness and willingness, not coercion.

Hegemonic power operates with acceptance and awareness, not threats or coercion. Kiai in the Islamic boarding school environment have power over the students. In the context of relationships, the kiai is the hegemonizing party and the santri are the hegemony. Hegemonic power is represented when students make mistakes in the Islamic boarding school environment. Students will receive sanctions or punishment. The punishment given to students is not opposed but accepted. In the novel *Janji* by Tere Liye, students are punished for making mistakes. The three students put salt in the guests' drinking glasses, so that the tea tasted salty. The Kiai was angry but did not resort to physical violence. The Kiai asked the three students to admit their actions. Kiai punish students in order to educate, not to injure, as in the quote “Aku harus menghukum kalian, sekaligus mendidik kalian”[3].

The students accepted the kiai's punishment willingly. Punishment or sanctions in the Islamic boarding school environment have become a common understanding. Every student is ready to accept the consequences for their actions or violations. The kiai's power was also visible when he ordered and gave a message to three students to look for the figure Bahar. The students were asked by the Kiai to utilize the alumni network to find bahar. In this context, this means that the authority and power of the kiai does not only extend to active students. However, alumni or students who have graduated still have obedience to their teachers or kiai. In the

language and culture of the Islamic boarding school environment, it is known that teachers or kiai are valid throughout life. The students who have graduated still respect and obey the Kai. On the other hand, the students of the powerful or hegemonic party receive messages and orders willingly and even happily, not by force. In the context of Islamic boarding school language and culture in the Islamic boarding school environment, the term *sami'na wa atha'na* "we hear and we obey" is known.

Conclusion

The novel *Janji* by Tere Liye shows the author's reflection on life in an Islamic boarding school environment. Culture and relationships in the Islamic boarding school environment in the novel *Janji* are represented through the characters. The relationship between kiai and santri in the Islamic boarding school environment is like patron-client. Kiai are highly respected by Islamic boarding school students because they have religious knowledge that is considered competent. Apart from that, the kiai is a central figure in the Islamic boarding school environment who has an influence on the students' education. The cultural relations between kiai and santri in the novel *Janji* by Tere Liye form the characters in the novel to have firm, obedient, respectful characters and adhere to the teachings of the Islamic religion. Apart from that, kiai as patrons and central figures in Islamic boarding schools have succeeded in influencing the students to carry out good orders and messages. Santri also accept the kiai's messages and teachings (doing good deeds) voluntarily, not by force. Kiai and santri in the context of the novel *Janji*, have the same goal, namely pursuing God's pleasure. This research is still limited to the cultural relationship between santri and kiai in the novel *Janji* by Tere Liye. Related and further research is needed, especially regarding culture in Islamic boarding schools, which is more specific and comprehensive.

References

1. Sofia, N. N. 2021. "Manajemen Konflik di Pesantren melalui Kultur Pesantren dan Gaya Kepemimpinan Kyai". *Jurnal Studi Islam dan Kemuhmadiyah* (JASIKA), Vol 1, No. 1, 2: 1-16. <https://doi.org/10.18196/Jasika.V1i1.1>.
2. Pribadi, Y. "Religious Networks in Madura Pesantren, Nahdlatul Ulama And Kiai As The Core of Santri Culture". *Al-Jami'ah Journal of Islamic Studies*, Vol. 51, No. 1, 2013 M/1434 H. <https://doi.org/10.14421/ajis.2013.511.1-32>.
3. Liye, Tere. 2021. *Janji*. Depok: PT Sabak Grib Nusantara.
4. Nafiah, Muhtarotun. 2022. "Kepribadian Tokoh Utama Bahar Safar dalam Novel Janji Karya Tere Liye Tinjauan Psikoanalisis Sigmund Freud". Skripsi. Universitas Nusantara PGRI Kediri.
5. Baihaqi, Muhamad Andika. 2022. "Analisis Isi Pesan Akhlak dalam Novel Janji Karya Tere Liye. Skripsi. UIN Syarif Hidayatullah Jakarta.
6. Sibha, Nabila dan Prima Gusti Yanti. 2022. 'Nilai-nilai Sosial dalam Novel Janji Karya Tere Liye Kajian Sosiologi Sastra. *Asas: Jurnal Sastra*', 11(2), pp. 79–100.
7. Wahid, U., & Legino, R. (2023). Power Relations and Patriarchy Politics on Dating Violence. *Nyimak Journal of Communication*, vol 7(1), 109–130. <https://doi.org/10.31000/nyimak.v7i1.7669>.
8. Sumintak dan Idi, 2022. "Analisis Relasi Kuasa Michel Foucault: Studi Kasus Fenomena Kekerasan Seksual di Perguruan Tinggi. *Jurnal Intelektualita: Keislaman, Sosial, dan Sains*, Vol. 11, 1, Juni.
9. Thohir, M. 2019. "Etnografi Ideasional (Suatu Metodologi Penelitian Kebudayaan)," *Nusa: Jurnal Ilmu Bahasa dan*

- Sastra, vol. 14, no. 2, pp. 194-205, May.
<https://doi.org/10.14710/nusa.14.2.194-205>.
10. Gramsci, Antonio. 1971. Selections from Prison Notebook, edited and translated by Quentin Hoare and Geoffrey N Smith, London: Lawrence and Wishart.
 11. Falah, F. 2018. "Hegemoni Ideologi dalam Novel Ayat-Ayat Cinta Karya Habiburrahman el Shirazy (Kajian Hegemoni Gramsci)," *Nusa: Jurnal Ilmu Bahasa dan Sastra*, vol. 13, no. 3, pp. 351-360, Aug. <https://doi.org/10.14710/nusa.13.3.351-360>.
 12. Falah, F. 2018. "Hegemoni Ideologi dalam Novel Ketika Cinta Bertasbih Karya Habiburrahman el Shirazy (Kajian Hegemoni Gramsci)". *Nusa: Jurnal Ilmu Bahasa dan Sastra*, 13(4), 533-542. <https://doi.org/10.14710/nusa.13.4.533-542>.

RELIGION

Spiritual Journey and Behavior of the Santri as A Reflection of The *Begawan* in The Novel *Kabar Buruk Dari Langit*

Wahyu Kartika Putra^{58*}, Muhammad Hamdan Mukafi¹

¹Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. The world of *santri* has a relationship with the worldview in several literary works. The birth of writings that target the values of religiosity, especially those in the universe of the *pesantren* world, is a representation that cannot be ignored. Literary works that are present as an aesthetic also create a reflective bridge in the form of a worldview, including spiritual and religious elements. The novel *Kabar Buruk dari Langit* with a process raises the *Begawan* character who constructively accepts various definitions, which are not lost on him, especially his experience as a *santri*. Society sees the *Begawan* as a symbol that is both transcendental and decadent depending on what kind of society is judging him. The assessment mainly arises from other *santri* who seem to represent *Begawan's* behavior which has elements of Sufism in a contradictory perspective.

⁵⁸ Corresponding author: wahyukartikaputra28@gmail.com

1 Introduction

Novels record a cultural footprint that actually narrates something that is already known by a certain society. In this case, literary works, especially novels, play a role in recording a historical scheme that underlies a certain culture. However, as a work of fiction, it cannot possibly be considered concrete evidence by the physical world. However, something that can be formulated and accepted logically by the senses is not a problem for literary works. Like the myths that developed before the world of writing and printing was known, to this day literary works still play a role in showing the culture of the world at a time when a certain group or society firmly believes in them as part of reality.

Referring to this, the novel *Kabar Buruk dari Langit* (hereinafter KaBu daLa) re-records the memories of the people of Kudus City of past stories that are closely related to the traditions of the local community. Moreover, this novel revisits characters that can even spark emotional representations from all Indonesian people. The Islamic world in the archipelago was once shrouded in doubt when Sheikh Siti Jenar brought the concept of *Manunggaling Kawula Gusti* 'The Union of the Servant with God'. The concept created an ideological conflict that was not easily accepted by ordinary people.

In addition to this ideological opposition, the concept of a 'miracle' in the form of *karomah* was also built up by Sheikh Siti Jenar. It's just that not everyone really understands it, so a lot of opposition carries the mission of elimination. As when the character of *Begawan* is narrated in the novel KaBu daLa, his perspective indicates the new birth of Sheikh Siti Jenar in a different year. Apart from *Begawan's* presence as a fictional construction, it turns out that the worldview he presents has the ability to be present in the reality understood by the wider community.

This ability then becomes a reflection that is hypothetically re-presented by the santri, especially in Kudus

City. Departing from a novel written in fiction, this research questions the knowledge of santri in Kudus City that correlates with the values narrated by *Begawan*. Moreover, the narrative captures indications of triggering the attitudes and characteristics of santri who try to walk in the world understood by the *Begawan* character (who in this case tries to appear as the new birth of Sheikh Siti Jenar).

Understanding these two issues requires two theoretical studies that intersect. Referring to the concept of fictional characters and characterizations, Lucien Goldman worldview becomes important to see the presence of social narratives in a fictional character. Until, in the process, it becomes a representation of attitudes and traits as Will Atkinson explains it as a phenomenological relation.

Worldviews in this case are “ensembles of mental categories” which are found in a social community, seen from the construction of habits, which are oriented coherently as imaginary transposition [1]. Referring to this, the characterization in a fictional story in which there is a mental building can also reflect on social experiences in the community.

It is not surprising that in a narrative that lives in society, which is also resurrected by a literary work far in the future, it will become a collective consciousness. It's like creating an imaginary plane where all passengers have to build awareness of the conditions inside the plane as narrated by the pilot [2]. The process that occurs is then called affective, intellectual, and practical aspirations —referring to the narrative delivered by the pilot [3].

The new world formed in the analogy of an imaginary plane leads to “proceed by recurrence back to the cogito” [4]. When a narrative is in the cogito, it has become a representation that is accepted by society which then triggers relational phenomenology to build social becoming [5]. People see a series of narrative phenomena that then create a social structure. In more depth, this creates a synthesis of

behavior that is dialectically located in time-space location, movement, and the social, and symbolic space [6].

Referring to genetic structuralism and worldview, the elements mentioned above are a form of representation of a narrative. Its existence narratively triggers “globally reified and identified by a specific symbolic label” [7]. To know it more concretely requires attention to linguistic signs, which “enlighten or confirm our pragmatic intuitions” [8].

2 Contradiction of Santri After Begawan

2.1 Genetic Structuralism of Santri with Their Spiritual Life

Based on the data obtained through literature or field studies, the data is then presented and analyzed based on the theory of genetic structuralism. Data analysis is conducted in four parts. First, the analysis related to the author's socio-cultural life so that it can influence his intuition in the process of creating the novel *KaBu daLa*. Second, analysis related to the socio-cultural and historical background that conditioned the *Begawan* character in the *KaBu daLa* novel created by the author. Third, analysis related to the intrinsic structure of the novel *KaBu daLa* by Muhidin M. Dahlan to find out the characteristics of the *Begawan* character described in the novel. Fourth, analysis related to the reality that occurs in the field now regarding the life and spiritual journey of Kudus City santri towards the reflection of the behavior and ideology of the *Begawan* character.

2.1.1 Socio-cultural Life of the Author

Muhidin M. Dahlan was born and raised in Donggala, Central Sulawesi, in 1978. A writer who has made some noise because his books are considered controversial — not in accordance with the prevailing norms in Indonesia —. His books often raise theological issues. This is inseparable from his experience joining the PII Palu organization. He studied at Yogyakarta State University/IKIP (Building Engineering) and IAIN Sunan Kalijaga (History of Islamic Civilization),

although he failed to complete his studies at both universities. When he was a student, Muhidin was active in the Indonesian Islamic Students (PII) organization, the Indonesian Islamic Student Movement (PMII), and the Islamic Student Association (HMI). From these extra-campus activities, he began to hone his writing skills.

The closeness to books began in his birth village, Donggala. He realized his shortcomings and was unable to do heavy physical activities like most Donggala people. He got around this by reading more books. Starting this activity made him an academically outstanding student, Muhidin said in an interview with Mojokdotco on the YouTube page. His closeness to books was strengthened when he decided to continue his STM in Palu City. Since then, he has known the PII organization which makes his reading references reading philosophy books such as Jalaludin Rumi books [9].

His writing skills continued to be honed in Yogyakarta, actively studying at LPM Ekspresi until finally his writing was often displayed in well-known company articles [10]. Thus, Muhidin's socio-cultural life supports him to be close to things that are synonymous with literacy. The result can be seen from his writing skills that produced several books, such as *Mencari Cinta* (2002), *Di Langit Ada Cinta* (2003), *Terbang Bersama Cinta* (2003), *Ganefo, Olimpiade Kiri di Indonesia* (2016), *Tuhan, Izinkan Aku Menjadi Pelacur* (2003), and *KaBu daLa* (2005). The novel *KaBu daLa* is a novel that will be analyzed and used as a reflector of the life and spiritual journey of the students of Kudus City today.

2.1.2 The Structure of KaBu daLa Novel that Reflects the Figure of the *Begawan*

1) Theme

The theme is the basic idea that embodies a literary work and is contained in the text as a structure that influences various other elements [11]. The main theme in *KaBu daLa* is a spiritual adventure with the main character being a *Begawan*. Another name for the character in *KaBu daLa* is

Peng Ilmu Muda, who is described as the smartest person in Kudus City and is sent to the ancestral land of Islam, namely Arabia. After returning from Arabia lands, his spiritual adventures became more and more turbulent in his soul. *Begawan* search for the right teachings continued. His search led to the belief that he had met Jibril and had received a signal from God to continue his path until some of his actions deviated from the sharia that the people of Kudus City believed in, causing him to be expelled from his own city. The following quote emphasizes the theme, “*Semakin seringlah bergaul dengan orang lain, dalam pengembaraan yang lepas tanpa beban. Tuhan sudah menyebarkan kebenaranNYA di tengah-tengah mereka*” [Hang out with others more and more, in carefree wandering. God has spread the debris of His truth in their midst] (Dahlan, 2005, p. 22).

2) Setting

The following is the setting contained in the novel *KaBu daLa*.

a) Place Setting

The location analyzed is the location that plays important role in the spiritual journey of the *Begawan* character, which includes the city of Kudus, “*Semayup itu merebak dari corona menara Kota Kudus*” [The *semayup* spread from the funnel of the minaret of Kudus City] (Dahlan, 2005, p. 22). The haram land, “*...menimba ilmu pengetahuan akhirat di pusatnya, di tanah haram*” [...gaining knowledge of the afterlife at its center, in the haram land] (Dahlan, 2005, p. 30). Bukit Makrifat, “*Kabar burung itu menawarkan bahwa di Bukit Makrifat...*” [The rumor offered that on Makrifat Hill...] (Dahlan, 2005, p. 22). Land spices, “*Ketika menginjakkan kaki pertama di tanah rempah-rempah...*” [When he set foot for the first time in the land of spices...] (Dahlan, 2005, p. 22).

b) Time Setting

The time setting that shows the important event of *Begawan* spiritual journey is the night of Ramadhan 17, “*Di*

malam 17 Ramadhan itu Jibril banyak...” [On the night of Ramadhan 17, Jibril was many...] (Dahlan, 2005, p. 11). Then, 24 Dhul Hijja which coincides with February 14, “24 *DZULHIJAH bertepatan dengan 14 Febuari...*” [24 DZULHIJAH coincides with February 14...] (Dahlan, 2005, p. 530).

c) Social Setting

The social setting of KaBu daLa is the culture of Islamic culture that fully complies with the sharia as a result of Arab Cultural construction. The following is an excerpt that reflects the social setting, “...*Kota Kudus menjadi pusat perluasan agama Islam di seantero pulau ini dan bahkan menjadi tempat pembesar untuk meminta pertimbangan soal-soal agama dan kemasyarakatan.*” [...The city of Kudus became the center of the expansion of Islam throughout the island and even became a place for officials to ask for consideration of religious and social matters] (Dahlan, 2005, p. 22).

3) Plot

The plot is a series of causal events and has three stages, which are as follow.

a) Story Introduction Stage

In the early stages, readers are shown the event that triggers the main conflict, namely the *Begawan* character's meeting with Jibril at the Abiseka River. This is followed by the narration of the *Begawan* spiritual journey in the land of Arabia, “...*seusai meladangi kebun, sudilah kau bercerita tentang pengalaman itu*” [...after tilling the garden, please tell me about the experience] (Dahlan, 2005, p. 63).

b) Peak Conflict Stage

The *Begawan's* meeting with Jibril when he was bored with his religious activities stirred his soul. After the meeting, the *Begawan* missed Jibril and continued to look for him. Until on Friday, the *Begawan* boldly brought a dog into the Great Mosque of Kudus City. For his behavior, he was hated by the people of Kudus City and decided to go on a spiritual

odyssey to the East of Kudus City. During his wanderings, the *Begawan* received some clues and finally decided to build a hermitage on Makrifat Hill. He taught what he understood about religion that emphasized the essence, not the rigid sharia that had become false in practice in that place. The quoted evidence is as follows, “*Kabar buruk ituewartakan bahwa di Bukit Makrifat, seorang Begawan arif dan agung mengajarkan ilmu makrifat*” [The bad news proclaimed that on Makrifat Hill, a wise and great *Begawan* was teaching the science of *makrifat*] (Dahlan, 2005, p. 321).

c) Conflict Resolution Stage

The solution to the series of conflicts that have occurred is the death penalty. The *Begawan*, who returned from the land of spices and headed for Makrifat Hill, was captured by the army of God sent by *Ketib Agung*. Finally, the *Begawan* was taken to Kudus City and executed under the Tower of the Great Mosque. The quote is as follows, “*Syukurlah kalau kau sudah siap. Sampai bertemu besok di tiang gantungan*” [Thank goodness if you are ready. See you tomorrow at the gallows] (Dahlan, 2005, p. 532).

4) Characters and Characterizations

This analysis focuses on the character of *Begawan* and his characterization which is studied through sociological and psychological dimensions.

a) Sociological Dimension

Socially, *Begawan* was the smartest *Penggelmu Muda* in Kudus City at that time. With his strengths and *karamah*, the people of Kudus City highly praised *Begawan*. However, the teachings that the *Begawan* believed were different from what the people of Kudus City believed. Finally, he was hated and sentenced to death for his actions, “*Aku sudah berjalan di atas jalan ketauhidanku yang tidak mengerasi orang untuk mengabdikan kepada Allah. Yang mengikuti jalan mallamati, jalan orang-orang terbuang dan tersisih*” [I have walked on the path of my monotheism which does not lead people to

serve Allah. Those who follow the way of the *mallamati*, the way of the outcasts and outcasts” (Dahlan, 2005, p. 507).

b) Psychological Dimension

Begawan state of mind can be seen when, after his spiritual journey, he discovers various things about the nature of worshipping God. *Begawan* understanding leads to Sufi thinking that emphasizes the essence rather than the sharia. With Sufism and prioritizing the essence, changing *Begawan* way of life, which was originally a santri who obeyed the sharia. This change was caused by experiences during his spiritual journey and found facts about some people who only practiced sharia such as prayer, fasting, and so on without understanding the true nature of worshipping God. The quoted evidence is as follows, “*Karena kau tak pernah salat. Sebab, salat pada dasarnya adalah gerak petala langit dan alas bumi, Ia adalah napas kehidupan*” [Because you never pray. Because prayer is basically the movement of the heaven and the earth, it is the breath of life] (Dahlan, 2005, p. 171).

2.1.3 History and Social Background that Conditioned KaBu daLa Novel

The novel KaBu daLa is about the spiritual journey of the *Begawan* character. He implements the science of Sufism and tries to find a way to communicate with God through understanding the essence. Muhidin's story is inseparable from his collective memory. The storyline of KaBu daLa seems to be inspired by the story of Al-Hallaj or Sheikh Siti Jenar. This can be proven at the end of KaBu daLa by telling the main character who lived the way of Al-Hallaj, Sheikh Siti Jenar, and died the way of Isa.

The view of Sufism in this book is also inseparable from the reference to Muhidin's reading book. The *Begawan* character's Sufism behavior can be seen from his thought that the relationship with God Almighty is unlimited, which can be carried out in various ways. The word Sufism is a reference to Sufism by Western orientalist to interpret mysticism in Islam which aims to obtain a special relationship directly from

God. At the time of the Prophet Muhammad Saw. Did not recognize the term Sufism, but in practice, it was found in the behavior and speech of the Prophet Muhammad Saw. Basically, the science of Sufism became part of the teachings of Islam and at the time of the *zahid*, a system of Sufism was formed along with the lines of the path of Sufi worship that had been visibly arranged [12]. Sufism activities are divided into three dimensions, namely purification of the soul, behavior, and religious social movements derived from the Qur'an and Prophetic Hadith by emphasizing esoteric aspects [13].

Discussing further the historical relationship between Al-Hallaj and Sheikh Siti Jenar needs to be done to find out whether there are strong characteristics of KaBu daLa's novel that make the spiritual journey of these two figures a reference for the creation of this book. When talking about Sufism or Sufism, the collective memory of the Javanese people will lead to the figure of Sheikh Siti Jenar. The historical obscurity in knowing the origin of Sheikh Siti Jenar has led to many versions being spread. Referring to the version told by Sholikin which states that Sheikh Siti Jenar came from Pakuwan Caruban (now Cirebon) and has a small name, San Ali. Sheikh Siti Jenar's father was a scholar who came from the Malacca Mainland with the name Sheikh Datuk bin Sheikh Is Alawi [14].

Sheikh Siti Jenar's spiritual journey began in the city of Caruban and Pajajaran became his first milestone in achieving the knowledge of *sangkan paran* (human identity as a human being). Then, he went to Palembang, Malacca, Baghdad, and Makkah. After returning from Arabia, he returned to Java and saw a different reality. The Sharia was being practiced in full obedience without knowing its essence clearly. So, he wanted to spread Islam by emphasizing the essence without leaving the style of Javanese society. The *Wali Songo* and the Demak kingdom considered the teachings of Sheikh Siti Jenar heretical. The heresy was caused by Sheikh Siti Jenar

inaccuracy in conveying high-level knowledge to Javanese people who were still at the stage of introducing sharia.

Furthermore, what al-Hallaj who said “Ana al-Haq” received criticism from the Abbasid rulers [15]. A different understanding of Sufism made him sentenced to hanging because he was considered an apostate. The similarity between Sheikh Siti Jenar, Al-Hallaj, and *Begawan* is that the understanding of Sufism at the level of humans being able to unite with God cannot be accepted by the majority of the community due to the delivery of this teaching to people who cling to fiqh rather than the mind.

2.1.4 The Reality of Life and Spiritual Journey of Kudus City Santri by Reflecting on the Figure of the *Begawan*

Spiritual journeys are not always about distance, but rather about the search for knowledge. The spiritual journey undertaken by the *Begawan* began from the Kudus City, the land of Arabia, to the eastern side of the Kudus City. The knowledge of sharia and fiqh obtained in the Kudus City was perfected by the *Begawan* in the land of Arabia, which focused on teaching inner knowledge. Upon his return, he became a religious propagator in Kudus City and its surroundings.

KaBu daLa novel takes place in Kudus City. It is interesting to study how the spiritual journey of the Kudus City santri and their lives in the present. Then, it is reflected in the *Begawan* character. Researchers took data from the collective memory of Lesbumi figures, *Pesantren* Mus-YQ, and Damaran 78. Based on these observations, it was found that the Santri city label is not just a label. Every corner of Kudus City is full of Islamic culture.

Reflecting the culture of studying in Arab lands for Kudus City santri written in the novel KaBu daLa, can be found in the systematics of santri education in Kudus City today. Ustadz Arifin — the leader of the Mus-YQ Islamic Boarding School — said that there is a special institution that

manages the sending of students to Arab lands so that *pesantren* only focus on teaching sharia, *akidah*, and other Islamic religious sciences. One of the institutions that has a program to send students to Arab lands is Tasywiquth Thullab Salafiyah (TBS).

The implementation of Islamic knowledge in Kudus City is certainly different from that in Arabia due to cultural differences. This understanding needs to be emphasized to avoid deviant behavior. According to Zaki — a member of Lesbumi — Kudus City once treaded a situation where santri who had studied in Arabia had different mazhab beliefs. However, this situation did not make Kudus City hot but rather maintained mutual tolerance. In the end, santri who have different sharia beliefs become merged with Kudus City santri who are identical to the Shafi'i school of thought.

The santri's knowledge of religious deviation is isolated by the organized learning system in the Kudus City *pesantren* which emphasizes the balance between sharia, *tariqah*, *hakikat*, and *makrifat*. One of the santri from *Pondok Pesantren Damaran 78* — Surya — said that deviant behavior occurs when a person understands Islam incompletely. This phenomenon caused Sheikh Siti Jenar to be considered a disbeliever because he spread the knowledge of *hakikat* to people who were in the basic learning stage/*Shariat*. The santri's knowledge leads to a statement that the values of *Begawan* as Sufism are understood by the santri with the depiction of real figures such as Sheikh Siti Jenar.

The spiritual journey must be done in stages, starting with knowledge of the foundations of Islam through sharia that must be fulfilled. Followed by an understanding of *tarekat*, *hakikat*, and *makrifat* to support an essential understanding of the purpose of the sharia that must be carried out. This full understanding can minimize contradictory actions by Kudus City students. In the current era of globalization, the contradictory behavior of Kudus City santri is more directed at violating *pesantren* regulations, not at

deviant behavior related to Islamic ideology. This is in line with Ustadz Arifin statement — the leader at the Mus-YQ Islamic Boarding School — saying that the deviant behavior of the students is more in the direction of discipline in activities, not to the stage of things that offend philosophical matters.

Understanding the intrinsic elements of a novel is not a full understanding, it requires a study of the external things that influence the novel being analyzed. Genetic structuralism is a theory that presents an intrinsic study of the novel and other elements that influence it, such as spiritualism and morality. Therefore, the use of this theory emphasizes the correlation of external elements that influence the creation of the intrinsic elements of the novel.

The author's social life influences the work he creates. Muhidin was embedded in the intellectual society, as evidenced by his joining PII Palu during his STM days. In line with that, Muhidin reading book references lead to philosophy books, including Islamic philosophy. Thus, it is not surprising that at the beginning of his career as a writer, he always raised religious themes. One of them is reflected in his novel entitled *KaBu daLa*.

In *KaBu daLa* novel, Muhidin tries to tell the story of a character who embraces Sufism, bringing back the character and spiritual journey of Al-Hallaj and Sheikh Siti Jenar in the *Begawan* character. Set primarily in the city of Kudus, he recreates the character of Sufism in the midst of very strict Sharia rules. The character's contradictory behavior is criticized by the guardians of Islamic law. In the end, *Begawan* died because his teachings were unacceptable to the general public.

Collective memory packaged with a new cover is the basis for this research. The spiritual journey of the *Begawan* figure is reflected in the spiritual journey of Kudus City students. Until now, Kudus City has become one of the centers of Islamic teaching in Java with the program of

sending santri to Arab lands. The sending is done to find out other perspectives on Islamic science and even allows santri to switch schools of thought. However, Kudus City still upholds the values of Islamic law in living life. The contradictory behavior that is present in the city itself is muted due to the nature of tolerance. In line with that, the alignment of the concept of teaching that begins with sharia law, *tarekat*, *hakikat*, and *makrifat* is important to be practiced as a form of suppression of deviant behavior.

3 Conclusion

Based on the results and discussion, the analysis of the novel *KaBu daLa* with the theory of Genetic Structuralism can be concluded as follows. The author's socio-cultural background — Muhidin — who was a former activist in an Islamic student organization, makes his writings identical to things related to philosophy. One concrete example is *KaBu daLa* which is about Islamic philosophy. He tries to create a Sufi character in a society that is very obedient to Islamic law. The depiction of main character in the novel (*Begawan*) is as a *Pengelmu Muda* from the city of Kudus who, after a spiritual journey to Arabia, discovers the essence of worshipping God Almighty. The spiritual journey undertaken by the *Begawan* emphasizes the purification of the soul so that the activities of worship to God are more sensical and lead to *makrifat*. The values reflected in the *Begawan* figure can actually be found in the lives of students in Kudus City today. The santri's knowledge of Javanese Sufism figures such as Sheikh Siti Jenar leads to a statement that the values of the *Begawan* as Sufism are understood by santri with the depiction of other figures. The implementation of the Islamic style in the novel is illustrated by the behavior of Kudus City students who have high constancy in the search for religious knowledge, strengthened by Kudus City which upholds sharia, *tariqah*, and *hakikat*. The structured teaching concept is to minimize the contradictory behavior of Kudus City students. The suppression of deviant behavior is carried out based on

tolerance and alignment of teaching concepts starting with Sharia law, *tarekat*, *hakikat*, and *makrifat*. Thus, the spiritual journey provides new insights and knowledge to santri. The emergence of contradictory behavior after a spiritual journey is influenced by the level of understanding of each individual.

References

1. Abdullah, A. (2014). Maqamat Makrifat Hasan Al Basri dan Algazali. *Sulesana: Jurnal Wawasan Keislaman*, 9(2), 105-115. [12]
2. G. P. Zarri. (2009). *Representation and Management of Narrative Information*. Italy: Springer. [7 and 8]
3. Huda, Sokhi. (2017). Karakteristik Historis Sufisme Masa Klasik, Modern, dan Kontemporer. *Teosofi: Jurnal Tasawuf dan Pemikiran Islam*, 7(1), 64-95. [13]
4. Lucian Goldman. (1977). *Cultural Creation in Modern Society*. London: Basil Blackwell & Mott Ltd. [1, 2, 3, 4]
5. Mojokdotco. (2022). *Muhidin M. Dahlan: Pramoedya, Lekra, hingga Tuhan Izinkan Aku Menjadi Pelacur - PutCast*. Diakses pada 22 Juli 2023 melalui <https://youtu.be/ZInFBIfrcmM> [11]
6. B. Nurgiyantoro. (2013). *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press. [11]
7. Ramdhany, M. (2017). Telaah Ajaran Tasawuf Al-Hallaj. *Kontemplasi: Jurnal Ilmu-Ilmu Ushuluddin*, 5(1), 195-212. [15]
8. Sidqi, A. (2017). Mendaras Manunggaling Kawula Gusti Syekh Siti Jenar. *Dinamika Penelitian: Media Komunikasi Penelitian Sosial Keagamaan*, 17(1), 1-26. [14]
9. Syuryani, N., Sudarmoko, S., & Zurmailis, Z. (2022). Pandangan Dunia Pengarang dalam Novel KaBu daLa Karya Muhidin M. Dahlan (Tinjauan Strukturalisme Genetik). *Puitika*, 18(1), 59-71. [10]
10. W. Atkinson. (2016). *Beyond Bordieu: From Genetics Structuralism to Relational Phenomenology*. Cambridge: Polity Press. [5 and 6]

The Forms of Love in the Animated Film *Hoshi Wo Ou Kodomo* Directed by Makoto Shinkai

*Budi Mulyadi*⁵⁹

Japanese Language and Culture Study Program, Faculty of Humanities,
Diponegoro University, Indonesia

Abstract. Problems related to love are used as a theme in making anime in Japan. Many Japanese anime take the theme of the problem of love which contains a moral message about the importance of love in human life.. This article aims to describe the forms of love in anime *Hoshi wo Ou Kodomo* by Makoto Shinkai. The method used in this article is a descriptive method. The results of this research found some forms of love, brotherly love, motherly love and erotic love. The conclusion is that there is a complex and interesting romance story of this anime film.

⁵⁹ Corresponding author: budi.mulyadi09@gmail.com

1 Introduction

Literary work is a creative activity. Literary works as works of art are creative, meaning that as a result of human creation in the form of language works that are aesthetic in nature, the results are in the form of literary works, for example, novels, poetry, short stories, drama, and others [1]. Nowadays, the development of a literary work is increasing rapidly. Not only written literature, oral literary works that have a close attachment to works of art, one example is film [2].

The film is one type or genre in literature besides drama, prose, and poetry which presents fictional story forms, in different dimensions. The film is the result of a creative process by filmmakers that combines various elements such as ideas, value systems, views on life, beauty, norms, human behavior, and technological sophistication.[3]. Film is a literary work that functions as a medium of communication and dissemination of information. According to Pratista [4] film is a product of art and culture with use value because it aims to give inner satisfaction to the audience.

Anime (アニメ) is a literary work in the form of an animated film made in Japan. Anime has several characteristics. These characteristics include colorful pictures, characters in various situations, and storylines that are suitable for multiple groups. Like movies, anime also has specific messages that the creators want to convey to the audience. One of them is the forms of love that are depicted in every scene, conversation, and situation in the anime. The discussion in this study is an anime entitled *Hoshi wo Ou Kodomo* by Makoto Shinkai. This anime was produced by CoMix Wave Films and premiered on May 7, 2011

This anime tells the story of a young girl named Asuna who is often alone on a hill accompanied by her cat, Mimi while hearing a mysterious "radio" sound produced from a crystal fragment left by her late father. Her mother, who was rarely at home because she was busy working as a hospital nurse, made Asuna take care of herself and her home, causing

her to grow up faster and become independent. One day, when Asuna was walking along the railroad tracks, suddenly she was ambushed by a strange bear-like animal. Asuna is saved by a boy named Shun who claims to be from Agarthia. Not long after Shun disappeared, another boy who claimed to be Shin, Shun's younger brother appeared. From her school teacher Morisaki-sensei, Asuna learned that Agarthia was the name of an underground world, where the gates of life and death were located. Dragged between a conflict of interest and the struggle for the crystal that is the key to opening the gateway to Agarthia, Asuna, and Morisaki-sensei, who have agendas and personal interests, enter the world of Agarthia and meet Shin again.

In this study, the writer will examine the romance aspect of the anime *Hoshi wo Ou Kodomo* using The Art of Loving theory put forward by Erich Fromm. This anime has a strong romance story, so it would be suitable to examine the romance aspect using The Art of Loving theory. Whereas regarding the concept of love used is the concept of love according to Erich Fromm which describes the five objects of love. Erich Fromm reveals in his book that love is basically not a relationship with a particular person; It is an attitude, and character orientation that determines a person's relationship to the world as a whole, not to one “object” of love

Love is not primarily a relationship to a specific person; it is an attitude, an orientation of character that determines the relatedness of a person to the world as a whole, not toward one “object” of love [5].

2 Result and Discussion

2.1 The Forms of Love in the Anime Film *Hoshi wo Uu*

The following will describe the forms of love contained in the film *Hoshi wo Ou Kodomo*. The forms contained in the film *Hoshi wo Ou Kodomo* include brotherly love, motherly love, and erotic love.

2.1.1 Brotherly Love

Brotherly love in this film is the most commonly found. Brotherly love is shown by several different characters.

ユウ : 明日奈ちゃん、一緒に帰らない？

(Hoshi wo Ou Kodomo 00:07:51)

Yuu : “Asuna, want to go home together?”

Yuu is Asuna's closest classmate, he is also Asuna's neighbor. After school, Yuu always takes Asuna home with him. This is a form of affection for friends and a form of Yuu's attention and loyalty.

明日奈 : 大丈夫。泣かないで、ね？

(Hoshi wo Ou Kodomo 01:01:47)

Asuna : "Take it easy, don't cry, OK?"

As Eric Fromm has explained that brotherly love is love for fellow human beings equally, even to strangers. In this scene, Asuna was hugging and comforting a small child named Manna who was also kidnapped by Izoku and was crying in fear. Asuna also later helped Manna out of the Izoku lair and returned Manna to her family in Auramuth.

お祖父さん : まるで娘は戻ってきた方が時間だったよ。

明日奈 : お祖父さん。 . . .

(Hoshi wo Ou Kodomo 01:18:54)

Grandfather : Our time together is up, I think of you as my own daughter.”

Asuna : “Grandfa...”

This time, brotherly love was shown by Manna's grandfather who is also the village chief of Auramuth, Manna's grandfather gave lodging to Asuna, Ryuuji, and Shin for saving Manna. Even though the villagers hated their presence, Grandfather still wanted to return the favor by giving them lodging, food, and the information they wanted. In this scene, the grandfather was hugging Asuna who was about to leave, and said that he considered Asuna like his own child.

シン：泣くな！

シン：兄さん・・・

(Hoshi wo Ou Kodomo 01:38:47)

Shin : “Don’t cry!”

Shin : “...brother”

Love for siblings can be seen when Asuna remembers Shun and makes him sad, Shin tries not to cry for his dead brother by shouting at Asuna not to cry, but in the end, he can't help but cry because of the loss of his brother. deep. In other scenes, he also mentions his brother several times while crying.

2.1.2 Motherly Love

Even though Asuna's mother only has a few scenes in this film, there are several gestures that show her motherly love for Asuna. There are several key quotes identified as motherly.

明日菜の母：明日菜、今晚、どっか夕食食べに行こうか？私、一日休みだから

(Hoshi wo Ou Kodomo 00:23:51)

Asuna mother : “Asuna, why don't we go out for dinner at...
a place? I have a day off, you know.”

Motherly love can be seen in the scene when the mother invites her child to eat together after not doing it for a long time because she is busy working, this is done to make her child feel happy and not.

明日菜の母：まあ、あなたびしょのれじゃない。傘持ってなかったの？

明日菜：うん、え、ちょっと、自分でふけるよ

(Hoshi wo Ou Kodomo 00:25:32)

Asunas mother : “Look at you... you're soaked! You didn't bring

umbrella?” “

Asuna : “No, Hey.. I can dry it myself!”

In this scene, motherly love is shown by Asuna's worried mother who saw her child's condition soaked. She then helped dry Asuna's hair with a towel and then hugged her tightly because she heard the news that Asuna's friend, Shun, was found dead.

明日奈の母 : 明日奈が生まれてくれて良かったってことよ。私もそう

思うわ。

(Hoshi wo Ou Kodomo 00:23:51)

Asunas mother : “That's just like how happy mother was when you were born,

Asuna. I think that's a blessing”

The quote above is the answer from Asuna's mother when she was asked by Asuna about what a blessing is. In his answer, it showed that he loved Asuna so much that Asuna's existence was a blessing to him.

2.1.3 Erotic Love

シュン : どうしても見たいものと、どうしても会いたかった人がいたから。

でも、もう、思いのこすことはなにもない

明日菜 : 願いが叶ったんだね

シュン : うん、暗くなるまえに帰ったほうがいいよ

明日菜 : うん、日暮がなきよんだら、帰るよ

シュン : 明日菜、祝福を上げる、目を瞑って

(Hoshi wo Ou Kodomo 20:36-21:21)

Shun : “There's something I want to see, and there's someone I need to meet. But

now I have achieved what I wanted. I do not regret."

Asuna : "So your wish came true?"

Shun: "Yes. You should be home before it gets dark."

Asuna: Yes. I will go home after the crickets stop chirping."

Shun: "Asuna, I will give you a blessing. Close your eyes

Erotic love or it can be said love for the opposite sex can be seen in the scene where Shun says his desire to meet someone far from his home even though he knows that Shun who is sick plus will not survive long in the world above but still tries to meet that person and give gifts to those he loves.

リュウジ : 十年か？一時たりとも忘れたこと
はない。かつて君の死
を乗り越えようと努力した..
だが..ダメなんだ。君がい
ない世界に意味を見出すこ
とができない。リサ、僕のも
とに戻ってくれ！

(Hoshi wo Ou Kodomo 01:44:02)

Ryuuji: "It's been ten years I've never forgotten you even for a moment. I've tried to let go of your death, but I can't. I can't find meaning in this world without you. Lisa, come back to me!"

The above quote was said by Ryuuji when he was mentioning his wish or request to the god Agartha, Shakuna Vimana. After his wife died, Ryuuji loved his wife very much, the only woman he loved. He could not overcome his separation from his wife, he felt lonely and empty and found it hard to live without her. so he joins with the Arch Angel so he can enter Agartha and go to the life-and-death portal to be able to bring his wife back to life. That's how much Ryuuji's love for his wife belongs to the category of erotic love, as a

completely individual, unique attraction between two specific people.

3 Conclusion

The discussion in this study is the film *Hoshi wo Ou Kodomo* by Makoto Shinkai. This discussion discusses aspects of romance through the "Art of Loving" method by Erich Fromm assisted by structural analysis. The "Art of Loving" by Erich Fromm describes that love is not a relationship between us and certain people, but love is a relationship between a person and the world as a whole, not just one object of love. Therefore love is something that is influenced by external factors not only between two people who love each other.

The discussion in this study is the film *Hoshi wo Ou Kodomo* by Makoto Shinkai. This discussion discusses aspects of romance through the "Art of Loving" method by Erich Fromm assisted by structural analysis. The "Art of Loving" by Erich Fromm describes that love is not a relationship between us and certain people, but love is a relationship between a person and the world as a whole, not just one object of love. Therefore love is something that is influenced by external factors not only between two people who love each other.

The discussion in this study is the film *Hoshi wo Ou Kodomo* by Makoto Shinkai. This discussion discusses aspects of romance through the "Art of Loving" method by Erich Fromm assisted by structural analysis. The "Art of Loving" by Erich Fromm describes that love is not a relationship between us and certain people, but love is a relationship between a person and the world as a whole, not just one object of love. Therefore love is something that is influenced by external factors, not only between two people who love each other.

References

1. Noor, R. *Pengantar Pengkajian Sastra*. Semarang: Fasindo.2009.
2. Damono, Sapardi Djoko.. *Sosiologi Sastra: Sebuah Pengantar Ringkas*. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa. 1984
3. Trianto, T. 2013. *Film Sebagai Media Belajar*. Yogyakarta: Ghara ilmu
4. Praista, H.. *Memahami Film*. Yogyakarta: Homerian Pustaka. 2008
5. Fromm, Erich. 1957. *The Art Of Love*, London : Ruskin House, Museum Street London
"Intergovernmental Conference on Environmental Education organlied by Unesco in Co-operation with UNEP Tbilisi (USSR) October 14 - 26 1977, Final Report,". (1997).

Imagined Lasem's Manuscripts: A Mapping of Actors and Paradoxes in the Case of Museum Islam Nusantara

Ilham Ibnul Hakim^{60*}, *Nur Fauzan Ahmad*¹

¹Indonesian Literature, Faculty of Humanities, Diponegoro University Indonesia

Abstract. When manuscripts enters into the interest of common work of preservation, it is reimagined as

⁶⁰ Corresponding author: ilhamalhakim179h@gmail.com

something sovereign: imagined manuscripts. Using literature study and field study methods, this research is structured to map the actors and paradoxes that arise about the “imagined Lasem’s manuscripts” in the case of the Museum Islam Nusantara. Actor refers to parties actively involved in the joint work of manuscripts preservation. The network of relationships between actors is formed based on three things, namely interest, power, and sentiment. The results showed that each actor has his own interpretive truth according to his interests. However, power is not the sole factor that determines the success of manuscript preservation. Furthermore, the relationship of each truth presented by a number of individual actors creates paradoxes in terms of policy, management and institutions, and resources.

1 Introduction

The development of studies and the rise of manuscript preservation movements gave rise to operational difficulties, and therefore also political problems, which increased for a number of interested sectors. On the one hand each method is consciously determined, so it becomes interventional, while on the other hand its users are bound by inevitable anthropological facts. In the government sector, the Perpustakaan Nasional is a preservation trustee [1], and therefore legally it has the capacity to determine the strategy to be used by the government in preserving manuscripts. But what is inevitable is that when the context of “government” is no longer narrowly understood in the reality of the Perpustakaan Nasional, it means that the strategy, whatever its form, is structured according to the interests of the big bureaucracy. The question is, are the existing strategies effective enough, or in other words, the government's manuscript preservation operations in the regions have no significant difficulties?

2 Research Method

This research focuses on mapping the actors and paradoxes that arise about the “imagined Lasem's manuscripts” in the case of the Museum Islam Nusantara. Who are they and how is the network of relationships between actors formed? What kind of paradoxes arise in terms of policy, management and institutions, as well as resources? To find answers to these questions, the methods used in this study are 1) literature study; and 2) field studies, through *Halaqah Turats Nusantara* activities on November 20, 2022, at Masjid Jami' Lasem, as well as a focus group discussion at the Museum Islam Nusantara, on May 17, 2023. The data obtained are then dialogued, then analyzed qualitatively-interpretively.

3 Result and Discussion

Manuscripts preservation projects by foreign financiers and civil societies mark two important phenomena connected in a paradoxical link. First, propaganda of the importance of manuscripts for a nation is progressive, meaning that national consciousness has grown in the layers of society. Second, the penetration of foreign interests and the independence of a less bureaucratic society reveal that the national strategy has not been well conceived. So what kind of curve can this circumstance show, to look at it from the perspective of national interests; positive or negative?

Clearly, what has been referred to above as “truth” appears to be the root of a number of operational difficulties in manuscripts preservation carried out by the Dinas Arsip dan Perpustakaan Provinsi Jawa Tengah at the Museum Islam Nusantara, Lasem, on May 17-19, 2023. The involvement of a number of parties from various sectors marks the “truth”, as it has been asserted, is no longer a single entity, but a compound, but has the same ultimate goal of achieving a “sustainable state”. Each truth correlates with a particular party, subject, or actor; And in that correlation, each tends to be claimed, defended, and confirmed as a unilateral rule of the game. That tendency has brought truth into interpretation, regardless of how it was discovered. When the manuscript reaches the hands of the parties with different truths, it becomes varied. The varied pattern itself brings the manuscript to an abstract sense. So when manuscripts goes into the interest of common work of preservation, it is reimagined as sovereign.

3.1 Mapping of Actors

The actors in this study refer to parties who are actively involved in joint work on the preservation of Lasem manuscripts at the Museum Islam Nusantara. The network of

relationships between actors is formed based on three things, namely interest, power, and sentiment.

Table 1. Actors by sector, organization, and individual.

Sector	Organization	Individual
Civil Society	Management of Museum Islam Nusantara	Abdullah Hamid
Government	Dinas Arsip dan Perpustakaan Provinsi Jawa Tengah	Ahmad Budi Wahyono, Muhammad Saiful Alam
	Dinas Arsip dan Perpustakaan Kabupaten Rembang	Endhi Juniarno
	Dinas Kebudayaan dan Pariwisata Kabupaten Rembang	Mutaqin, Retna Dyah Radityawati
College	Faculty of Humanities, Universitas Diponegoro	Nur Fauzan Ahmad, Ilham Ibnul Hakim

The Museum Islam Nusantara was built, one of which is to preserve manuscripts from the Masjid Jami' Lasem Library collection. To achieve this goal, the manager has an interest in building cooperation with universities, in addition to establishing communication with the Dinas Arsip dan Perpustakaan, as well as the Dinas Kebudayaan dan Pariwisata Kabupaten Rembang, as the holder of local government authority. However, universities, in this case philologists-academics of the Faculty of Humanities, Universitas Diponegoro initiated increased cooperation by cooperating with the Dinas Arsip dan Perpustakaan Provinsi Jawa Tengah, in order to strengthen bureaucratic aspects and to overcome resources deficits. Meanwhile, the three parties from the government sector have bureaucratic interests in manuscripts, so they are also interested in cooperating with universities as research and academic facilitators. However, Lasem's manuscripts is bound by the anthropological facts of the *santri*, certain approaches are needed to build its management as a cultural artifact, cultural heritage [2], as well as an object of cultural advancement [3]. Behind the interests

and power, there is a basic emotional bond among actors that the preservation of manuscripts can only be done through joint work, because after all it requires a multi-sectoral role.

The anomaly is formed when the multi-sector role in the case is collectively examined through focus group discussion. The relationship of each truth presented by a number of individuals creates paradoxes.

4.1 Mapping of Paradoxes

4.1.1 Policy

What philologists understood as manuscripts was not understood similarly by the *santri* in Lasem. *Halaqah Turats Nusantara*, which was held to initiate the concept of the Museum Islam Nusantara on November 20, 2022, offers another understanding, namely “*turats*”. It comes from the term *turatsah* which means relic; it generally refers to everything left behind or inherited by *ulama*, including homes, struggles, and teachings (in the form of writing or other things that are passed down from generation to generation) [4]. Through the cultural scheme [5], it can be understood that actors need not only to attach importance to functional ideas in preservation, but also to realize the mythical and ontological mindset that prevails behind Lasem's manuscripts.

“That we saw the manuscripts was from, by, for the community. So, the manuscripts was present in the midst of society... That the manuscripts is a scholarly *sanad* ... That the scholarly tradition of the *santri* exists based on this manuscripts ... The *santri* saw that the manuscripts was spiritual. So it's not just a rational aspect. More than that, we have the spiritual spirit to save and preserve manuscripts... In that community there is local wisdom, for example us. We understood from the beginning, the price of material value is extraordinarily high ... But we are not just material, structural. Can I tool. More than that, we are. Santri yes. So, care. We don't have to review studies. I take

care, God willing, I get knowledge from the study. His blessing (?) ... I mean, the local wisdom of the community is high, so our approach to looking at the problems is not merely legal-formal. It's not like that. Sorry, there are sides of local wisdom that must be considered.” [6]

In the ontological mind, what Plato called *idea-idea* [5], has been equally demonstrated by *santri* and philologists, but with different *logos* or “meanings”. Something that on the one hand is understood as *turats* cannot be preserved with absolute philological tendencies, even if actors from universities have an interest in it. Therefore, actors from the government sector agreed with the management of the Museum Islam Nusantara not to publish the digital media transfer of certain manuscripts if the text is identified as containing errors that are considered potentially misleading “*ummah*”, unless accompanied by in-depth text criticism and contextualization studies.

Without preservation, sustainability and review of manuscripts are two functionally opposite things. The assessment process often begins with making direct contact with the manuscript, which certainly has the potential to interfere with its physical sustainability. Therefore, through the utilization of digital media transfer results, the sustainable state of manuscripts may be more sustainable.

4.1.2 Management and Institutions

Based on the Grand Design of Nusantara Manuscript Management 2020-2029 of the Perpustakaan Nasional in 2019, as many as 4.547 manuscripts in Jawa Tengah were successfully recorded [7]. Of these, in 2023, the Dinas Arsip dan Perpustakaan Provinsi Jawa Tengah is still trying to preserve at least one hundred manuscripts. The number really needs to be increased, considering that Jawa Tengah is one of the three provinces with the best number and management of human resources or conservationists, along with the Yogyakarta and Lampung; besides being together with Jawa Timur, the two provinces selected received assistance with

preservation equipment [1]. There are at least five fundamental problems in governance, namely 1) human resources; 2) community conditions; 3) acquisition of manuscripts; 4) lack of data; and 5) lack of interagency coordination [8].

In the case of Museum Islam Nusantara, the lack of coordination between institutions is shown by overlapping interests and powers which results in the emergence of new offers of truth that are evaluative (based on social agreement). Individuals from the Dinas Arsip dan Perpustakaan Kabupaten Rembang were surprised that part of the manuscripts collection in 2022 had been digitized through research collaboration with philologist-academics from the Faculty of Humanities, Universitas Diponegoro. When the Dinas Arsip dan Perpustakaan Provinsi Jawa Tengah conducts preservation activities in 2023, there is a miscoordination between the province and the district that procedurally “eliminates” the interests of local government authorities. As compensation as well as conflict mitigation efforts, the individual offers a number of truths, namely, 1) if the provincial government knows the existence of manuscripts in the district area, then he needs to contact the district government; 2) universities have research capacity but do not have the capacity to digitize manuscripts; 3) digitalization capacity is owned by the government sector with a record of meeting ISO standards, qualified human resources, and available infrastructure; 4) the first interest in manuscripts is digitization, so philologists are directed to access digitized results, in order to reduce physical contact with manuscripts; 5) students need to coordinate with government authorities to research manuscripts; 6) There must be certain conditions met by the university in researching manuscripts.

In the context of the museum, the Lasem’s manuscripts is also under the interest of the Dinas Kebudayaan dan Pariwisata Kabupaten Rembang. Therefore, it will also be

managed as a museum collection. Yet if so it is understood as part of preservation, then the sustainable state of the manuscripts itself becomes paradoxical. On the one hand, museuming is an effort to save manuscripts from uncontrollable situations in society. On the other hand, the display of manuscripts in museums is an act that has the potential to damage the physical aspects and freeze the research significance of the text. As a solution, as offered by individuals from the Dinas Arsip dan Perpustakaan Provinsi Jawa Tengah, manuscripts collections need to be replicated. The original manuscript was conserved in a special place and research was carried out on it.

4.1.3 Resources

In terms of personnel, the management of the Museum Islam Nusantara requires the role of philologists. According to its function, philology is the opening door for the study of more complex manuscript content. Culturally entrenched *tahqiq* activities among *santri*, including in Lasem, are methodologically connected with textual criticism which is at the core of philological activities, because a work can be called finished *tahqiq* if it has the correct title, the correct name of the author, and can be accounted for the closeness of the text (*matn*) to the version written by the author himself [9].

Philologist-academician of the Faculty of Humanities, Universitas Diponegoro and parties in the government sector both need the role of the civil society sector, both for research and bureaucratic purposes. The management of the Museum Islam Nusantara not only provides material aspects in the form of its manuscripts collection, but also connects the interests of each actor to the anthropological facts of the *santri* that prevail in Lasem. Meanwhile, regarding facilities and infrastructure, the Dinas Arsip dan Perpustakaan Provinsi Jawa Tengah is the only actor who is able to provide physical preservation tools for manuscripts of Perpustakaan Nasional

standards, in addition to having text preservation personnel (philologists).

The Dinas Arsip dan Perpustakaan Kabupaten Rembang is bureaucratically the local government authority with a direct interest in the preservation of Lasem's manuscripts. However, the needs of man and machine aspects for now can only be met through cooperation mechanisms. The Dinas Kebudayaan dan Pariwisata Kabupaten Rembang has an interest in aspects of museums and cultural heritage. They provide archaeologists, but to further the interest of manuscript study, it is necessary to cooperate with philologists.

4.1.4 *Thought Experiment*

Each actor has his own interpretive truth according to his interests. But that power is not the sole factor that determines the success of manuscripts preservation in the Museum Islam Nusantara. Thus, all truths, whether discovered through authoritarian, mystical, logical-rational, or scientific means, ultimately need to be discussed. In the discussion, it is undeniable that for the sake of progress, moderation of various interests is needed. Moderation does not mean that interpretive truth is invalidated by interests. However, pragmatic constraints in preservation operations are minimized as much as possible, because joint work between sectors is the only realistic way to bring manuscripts to a sustainable state, according to various aspects, and for the fulfillment of multi-sector interests.

5 Conclusion

The so-called “truth” appears to be at the root of a number of operational difficulties in manuscripts preservation carried out at the Museum Islam Nusantara, Lasem, on May 17-19, 2023. The involvement of a number of parties from various sectors marks the “truth” is no longer a single entity. On the

other hand, the network of relationships between actors is formed based on three things, namely interest, power, and sentiment. The relationship of each truth presented by a number of individual actors creates paradoxes in terms of policy, management and institutions, and resources.

References

1. A. MA Wirayati, *Kondisi Naskah Kuno Nusantara Saat Ini dan yang Diharapkan Perpustakaan Nasional RI sebagai Lembaga Pembina Pelestarian* [Current and Expected Condition of Nusantara Manuscripts of the Perpustakaan Nasional RI as a Preservation Supervisory Institution], in Rapat Koordinasi Bidang Pelestarian Bahan Perpustakaan dan Naskah Kuno Nusantara [Coordination Meeting for the Preservation of Library Materials and Manuscripts of the Archipelago], 29-30 May 2023, Jakarta, Indonesia (2023)
2. Undang-Undang Republik Indonesia Nomor 11 Tahun 2010 [Law of the Republic of Indonesia Number 11 of 2010]
3. Undang-Undang Republik Indonesia Nomor 5 Tahun 2017 [Law of the Republic of Indonesia Number 5 of 2017]
4. U. Hasan, in Halaqah Turats Nusantara, 22 November 2022, Lasem, Indonesia (2023)
5. CA van Peursen, *Strategi Kebudayaan* [Cultural Strategy], Yogyakarta: Kanisius (1988)
6. A. Hamid, dalam focus group discussion, 17 May 2023, Lasem, Indonesia (2023)
7. LP Rusdiana, *Peran Perpustakaan Provinsi Jawa Tengah dalam Pelestarian Naskah Kuno* [The Role of the Perpustakaan Provinsi Jawa Tengah in the Preservation of Manuscripts], in Rapat Koordinasi Bidang Pelestarian Bahan Perpustakaan dan Naskah Kuno Nusantara [Coordination Meeting for the Preservation of Library

- Materials and Manuscripts of the Archipelago], 29-30 May 2023, Jakarta, Indonesia (2023)
8. AS Permatasari, *Mewujudkan Pusat Layanan dan Penelitian Naskah Kuno Jawa Tengah* [Realizing the Central Java Manuscripts Service and Research Center], in Rapat Koordinasi Pemetaan Naskah Kuno di Jawa Tengah [Coordination Meeting for the Manuscripts Mapping in Central Java], 27 October 2022, Semarang, Indonesia (2022)
 9. O. Fathurahman, *Meneroka Filologi dan Semiotika* [Exploring Philology and Semiotics], in Stadium Generale: Sastra dan Filologi dalam Perpekstif Semiotika [Stadium Generale: Literature and Philology in Semiotic Perspective], 7 July 2023, Semarang, Indonesia (2023)

Variety of Respectful and Ordinary Language in Japanese Hospitality Culture Viewed from Sociopragmatic Studies

Azis Wahyu Laksono^{61*}, Reny Wiyatasari¹

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia.

Abstract. Japanese culture classifies language varieties into two, namely *keigo* and *futsuugo*. *Keigo* is respectful language to elevate or respect the speech partner or when speaking to a speech partner who is a *soto no hito*, and is usually used in formal or official situations. Meanwhile, *futsuugo* is an everyday language that is used by younger speech partners, or people within the *uchi no hito* sphere, and usually in informal situations. This study aims to describe the use of respectful and customary varieties of language, focusing on the context of service culture or hospitality. This type of research uses a qualitative approach with contextual methods. Based on the analysis, it is known that *keigo* is used in formal situations and is based on social status and age, while the use of *futsuugo* is more in non-formal situations and familiarity, and age.

⁶¹Corresponding author: awahyulaksono@gmail.com

1 Introduction

Japan is one of the countries with a culture of communication-based on speech levels. The types of language varieties in question are respectful and ordinary language varieties. Respectful language or *keigo* is a type of language used to honor or elevate the position of speech partners. In the book *Keigo no Shishin*, *keigo* is an expression of respect and humility based on differences in position and role, age, and experience [2]. *Keigo* itself has three types, namely *sonkeigo*, *kenjougo*, and *teineigo*. *Sonkeigo* is a language that is intended when speakers express respect for the activities or actions of speech partners. *Kenjougo* is a respectful variety intended to demean the speaker's position. Meanwhile, *teineigo* is a respectful language that is used without expressions of exalting or demeaning the speaker's position. The role of *keigo* is inseparable from the community group relationship called *uchi-soto*. This concept divides the interaction patterns of Japanese society into *uchi* 'inside' and *soto* 'outside' circles. Kazuko defines *uchi* as family members and close people around the speaker, while *soto* are people who are not too close but have a relationship with the speaker [1]. The *uchi* scope will use the *futsuugo* form, while the *soto* scope will use the respectful language variety. Ordinary language or *futsuugo* is a variety of everyday language, meaning that it does not contain elements of honor or demean the use of language when communicating. Rahayu explains that *futsuugo* is the level of speech used in informal situations or daily activities involving close people, family, friends, or people who have a lower social status than the speaker [3].

One of the previous studies that focused on discussing respectful language or *keigo* was a study entitled "Analysis of the Use of *Keigo* in Drama in Autumn *Kounodori* Season 1" which focused on the hospital environment with the use of *keigo* dominated by *sonkeigo* and *teineigo* types. Prahesti and Supriatnansih revealed the factors of *keigo* usage are

caused by age, health profession status, and familiarity [4]. Another previous research with the title "Analysis of *Keigo* Usage in Variety Show *Dai Rokujuuu Nana-kai NHK Kouhaku Uta Gassen 2016*" examined *keigo* from the perspective of the Japanese broadcasting environment. According to Saputro and Supriatnaningsih, the determining factor of using *keigo* type is based on one's popularity while still paying attention to aspects of familiarity, age, and social status [5]. Meanwhile, the author of this study will examine the use of *keigo* and *futsuugo* with a focus on the hospitality industry environment in which participants come from various backgrounds and community environments bound by a culture of hospitality and profession, as well as what are the factors behind the use of language varieties based on Nakao Toshio's theory [6].

This research uses a qualitative approach method through observation of the phenomena experienced by the object of research by not analyzing quantification-based data but in the form of descriptions [7]. The research data sources are the novel *Konbini Ningen* by Sayaka Murata and the Tik-Tok social media platform on the "Topa Top" account which contains speech with a public service situation setting in the culinary and tourism fields. The data collection technique uses the method of listening and noting, while the analysis technique uses the contextual method by determining the identity of the lingual unit through certain tools outside the linguistic elements [8].

2 Result and Discussion

Based on data collection, the author found 47 language varieties classified into 17 forms of *keigo* and 30 forms of *futsuugo*. *Keigo* itself will be described into 4 types, namely *sonkeigo* as much as 3 data, *kenjougo* as much as 5 data, *teineigo* as much as 7 data, and *bikago* as much as 2 data.

2.1 Futsuugo

From the data that has been analyzed, there are thirty ordinary or *futsuugo* forms with a variety of *futsuukei* forms marked by dictionary form verbs, *fukushi* (adverbs), and tenses patterns based on time.

Data 1

Context:

Izumi and Furukara, who are both convenience store employees, are checking food products. Since the store manager had already ordered bread, both of them had to try to sell the remaining bread stock that day.

Izumi : *E, hontou? Tenchou 100-ko hatchuu shichatteru yo, yabaina..Toriaezukyokita bun dake demo uranaito ne*

Izumi : Oh, really? That's bad, even though the manager has already ordered 100 pieces. Then we should try to sell the stock today,

Furukara : *Hai'*

Furukara : Yes'

(*Konbini Ningen*, 23)

The underlined part in the above utterance is *futsuugo* with verb class. The *futsuugo* marker can be seen in the dictionary form of *hatchuu shichatteru* 'have ordered' and *uranaito* 'must sell'. Based on the context of the situation, participants, and topic of conversation, it can be concluded that *futsuugo* is chosen to be used by the speaker (Izumi) because she considers or positions her speech partner (Furukara) as a close person or within the scope of *uchi*. Likewise, at the beginning of the speech, when talking about the actions taken by *tenchou* 'manager' who had ordered 100 pieces of bread, the speaker chose to use *futsuugo* because not only because of the close or familiar relationship between the speaker and his speech partner but also because the speaker positioned O3 (manager) as *uchi no hito* in the topic of their conversation.

2.2 Keigo

In the data source, there are several forms of speech with four types of *keigo* concerning the theory according to *Keigono Shishin* which divides respectful language into four types, namely *sonkeigo*, *kenjougo*, *teineigo*, and *bikago* [2]. Each type of *keigo* has its characteristics according to its function.

2.2.1 Sonkeigo

There are *sonkeigo* speech forms with several variations, including using special verbs, *reru/rareru* passive verbs, special nouns, and prefixes or suffixes attached to verbs or nouns.

Data 2

Context:

Topa Top as a visitor came to Kinugawa Onsen to create interview content and asked one of the employees about the large number of foreigners from abroad. The employee said that there are difficulties in communicating with foreigners.

Topa : *Ima gaijin wa kekko irassharu desukedo, hoken*

Top : *toka, komento toka, doushimasuka?*

Topa : There are quite a lot of foreigners now, any

Top : suggestions or comments?

Tenin : *Gaikokujin to no komyunikeeshon*

Tenin : Communicate with foreigners

(Topa Top, 00:05)

The respectful language variety above is characterized by the special verb *irassharu* which is a respectful form of *imasu* 'there is'. Based on the context of the conversation above, the function of using this *sonkeigo* is as an expression of respect for the third party being discussed, namely *kaigai* 'foreigners' when speaking to employees at one of the *onsen* tours. The factor of using this form of *sonkeigo* is social status because the non-specificity of the foreigner in question makes the *sonkeigo* variety considered more polite to mention foreigners from various social backgrounds even though it could be that the third party being discussed has a lower social status than

the speaker. In addition, because the speaker (TopaTop) is in the context of recording which later the video will be uploaded, the language used for the interview is a respectful variety.

2.2.2 *Kenjougo*

From the data obtained, there are two variations of *kenjougo*, namely using special verbs and *renyoukei* patterns with the insertion of the 'o...suru' pattern. The form of *kenjougo* itself is divided into a form of speech where the speaker's actions involve speech partners (*Kenjougo* I) and without involving speech partners (*Kenjougo* II/*Teichougo*). In the data found in the context of hospitality this time more use the form of *kenjougo* I.

Data 3

Context:

Topa Top went to the cashier to count the amount of groceries purchased. Then when the clerk tells the amount to be paid and the customer (Topa Top) puts the money in a small tray, the clerk asks permission to take the money.

Tenin : 5000 en to 57 en ***otsukarishimasu***

Waiter : 5000 yen and 57 yen, I **take it**

Topa : *Hai*'

Top

Topa : Oke

Top

(Topa Top, 00:45)

The *kenjougo* above is shown by the *renryoukei* form with the pattern 'o...suru' on the word *otsukarishimasu* which is a respectful form of *tsukarimasu* 'take'. The use of this speech to lower the speaker's position to honor the customer when permission to take the money paid by the customer. The factors of using the respectful variety of *kenjougo* are social status and familiarity based on the status of the speaker as an employee while the speech partner is a customer. In addition, because it is not familiar and limited to the relationship between seller and buyer, it is necessary to confirm asking

permission through the word *otsukarishimasu* to avoid impolite attitudes from employees to customers.

2.2.3 *Teineigo*

Teineigo is a language variety that is mostly found with one type of marker, namely the use of the copula *-masu* and *-desu* at the end of words.

Data 4

Context:

A grandmother entered the store for the first time and walked up to the cashier to ask Furukara about the opening time. Furukara replied that the store was open from 10 am.

Obaasan : *Koko wa asa, nanji kara yatteruno?*

Grandmother : What time does this shop open?

Furukara : *Eeto, kyou wa juu ji kara desu! Ano, kore kara wa zutto yatteimasu!*

Furukara : Ee, today we **open at 10:00!** Eee, and **will continue** to be open.

(*Konbini Ningen*, 18)

The form of *teineigo* in this speech is characterized by the patterns *-masu* and *-desu*. The use of *teineigo* is an expression of formality without lowering or elevating the position of the two speakers. From the conversation above, the use of *teineigo* is based on the state of the speaker (Furukara) when he became a new employee who was not too fluent which can be seen through his stammering speech. Therefore, using the respectful variety in the form of *teineigo* is considered more appropriate for expressing general politeness. Then the age factor of the customer, who is an elderly woman, causes employees to use respectful varieties.

2.2.4 *Bikago*

Bikago is a part of *teineigo*, but its classification is based more on polite noun forms by adding the prefix *-o* or *-go* to the beginning of the noun.

Data 5

Context:

A grandmother was having trouble finding a store that she could visit at any time the store manager. The manager told her that starting today, the store would be open 24 hours and allowed her to come anytime.

Shain : *Hai. Kore kara wa, 24-jikan eigyou de oopun shite orimasu. Douzo itsu demo go-riyou kudasai!*

Manager : Starting today, we are open 24 hours and will be open all year round. Please feel free **to come** by anytime!

Obaasan : *Sugoi wa ne. Tenin-san mo taihen da wa nee*

Grandmother : Very good. Although it's hard for the employees here

(*Konbini Ningen*, 18)

The form of *bikago* above is seen from the use of the word *go-riyou* 'come/visit'. The use of *bikago* in the above speech is a subtle expression and respect for the customer even though the speaker is a manager. The factor of the emergence of *bikago* in the sentence is based on age and social status where the speech partner (customer) is an elderly woman while the speaker (manager) is an ordinary young man. Then the status of the speaker still chooses to use *keigo* because after all the manager is part of the service group so the position of the customer here has a higher social status.

3 Conclusion

Based on the data that has been studied, in Japanese hospitality culture there is a type of *keigo* language variety *teineigo* which is often used with the function of promoting a friendly culture rather than elevating the position of speech partners. The use of *sonkeigo* is used for hospitality to superiors and elders, while *kenjougo* is used to ask for permission or when offering products to customers. While

futsuugo is intended for fellow employees and customers who are already familiar. The factors behind the use of *keigo* varieties include age, the formality of hospitality work culture, and social status. While the factor of using *futsuugo* is more due to situational factors, the concept of *uchi-soto*, and familiarity between speakers.

References

1. 三宅和子「日本人の言語行動パターン—ウチ・ソト・ヨソ意識—」『筑波大学留学生センター日本語教育論集』9, 29-39. (1994)
2. Bunka Shingikai Kokugo Bunkakai. *Keigo no Shishin*. Tokyo: Bunka Shingikai. (2007)
3. T. R. Ely and Hartati, *Bentuk dan Sistem Pengungkapan Tingkat Tutur Bahasa Jepang*, *Politera* **3(2)**, (2020).
4. Y. P. Natya and R. Supriatnangingsih, *Analisis Penggunaan Keigo dalam Drama di Musim Gugur Kounodori Season 1*, *CHI'E* **8 (1)**. Universitas Negeri Semarang, (2018)
5. A. S. Wisnu and R. Supriatnaningsih, *Analisis Penggunaan Keigo dalam Variety Show Dai Rokujuuu Nana-Kai NHK Kouhaku Uta Gassen Tahun 2016*, *CHI'E* **6(2)**, (2018)
6. Sudjianto. *Bahasa Jepang dalam konteks Sosial dan Kebudayaannya*. ____:Universitas Pendidikan Indonesia. (2007)
7. J. M. Lexy, *Metodelogi Penelitian Kualitatif (Terjemahan)*. Bandung: PT Remaja Rosdakarya Bandung (2016)
8. M. Zaim, *Metode Penelitian Bahasa: Pendekatan Struktural*. Padang: FBS UNP Press Padang. (2014)

Forms and Functions of Swearing Words Uttered by Santris of MBI, Mojokerto

Dwi Wulandari^{1*}, Riyadi Santosa², Djatmika², Wakit A. Rais³

¹English Department, Faculty Humanities, Universitas Diponegoro, Semarang, Indonesia

²English Department, Faculty of Cultural Sciences, Universitas Sebelas Maret, Surakarta, Indonesia

³Javanese Department, Faculty of Cultural Sciences, Universitas Sebelas Maret, Surakarta, Indonesia

Abstract. This study is conducted to reveal the form and function of cursing uttered by students of pesantren or santris. The subjects of the study are santris from MBI of Amanatul Ummah Pesantren in Pacet, Mojokerto, both males and females. The data are taken from their utterances at whatsapp group. The data are analyzed qualitatively to reveal the form and function of cursing words uttered by santris. The result shows that there are few forms uttered by santri grading from the most fairest ones to the harshest ones depending on the context of the situation. The curse words also function differently depending on the context of situation, as it may shows being surprised and disbelief, showing solidarity, making a joke, and expressing anger and disappointment.

1 Introduction

1.1 Background of the study

This study is designed to be conducted at *Madrasah Berstandar International Pesantren Amanatul Ummah*, here after will be mentioned as MBI AU in Pacet Mojokerto. As many of commoners understand, those who are studying at *pesantren* are called santris, although they may also go to the typical schools as other students do, so as the students of MBI AU.

As santris, students of MBI AU keen on the basic principles of teachings which emphasize on the brotherhood, selflessness, simplicity in living and self-sufficiency [1]. which persist with their good morality values. One of the morality values is that santris must force themselves to stay away from any bad behaviors or immorality [2]. Therefore, santris are being known for their politeness, both in their behaviors and their talks. In *pesantren* in Java, the use of Javanese krama is very prevalent because it is the highest form of honorific languages appropriate to be used to show much respect and politeness toward others [3].

In as much as santris want to show their refinement behavior, they are high schools students aged between 15 - 18 which are accessible for anything evolves around their teenage lives. Similar to teenagers of their age, santris also have communities in which they are communicating with linguistic forms mostly appropriate to be used.

One of linguistic forms uttered by santris is the use of swearing words. Swearing is defined as “rude or offensive language that someone uses, especially when they are angry” [4]. The javanese dictionary also has the same definition of swearing words, although it does not mention about the speaker being angry. So in javanese language, swearing or *pisuhan* is defined as the harsh or rude words used to ridicule and is considered as impolite words [5].

1.2 Previous Studies

Previous studies have been conducted on different languages. Sudaryanto, et.al [6], Kisyani [7], and Wijana & Rohmadi [8] are working on how swear words in Bahasa Indonesia, meanwhile Saptomo [9] and Indrawati [10] are studying on swear words in Javanese language and Madurese language respectively. Studies of swear words in Bahasa Indonesia show that swear words have phatic function [6], and that they are reflecting the speakers' feeling and attitude [7]. Saptomo [9] shows that swear words in Javanese language have specific functions and references. Similarly, swear words in Madurese language also have specific references and values [10].

There is also a common belief that swear words are commonly used by males, rather than by females, assuming that females are holding the values better. However, a study, focusing on the data taken in South Africa, strongly challenges the assumption that women stick to the standard speech, and shows that young females are familiar with and use a wide range of taboo or slang items themselves [11]. Likewise, Risch [12] also finds that women are not necessarily more prone to the use of standard forms of speech, and she suggests that the standard or non standard distinction is actually more appropriately applied to whether the setting is public or private rather than whether it is said by men or women.

As using standard or non standard words are correlated more with the setting and not the participant [12], Jay [13] conducted a study testing the use of swear words in public setting. He reveals that swearing is positively correlated with extroversion and being hostile, and negatively correlated with agreeableness, conscientiousness, religiosity, and sexual anxiety. He further concludes that the swear words readily facilitate people with words to communicate emotion information especially anger and frustration. Another study conducted by LeSourd & Quinn [14] also suggest that swear

words in Maliseet-Passamaquoddy language are mostly used to indicate anger, annoyance, scorn, impatience or intensity. However, they also find that swear words can be used in humorous way to show approval or to show that two individuals have particular close relationship.

2 Method

The subject of the study are santris studying at MBI AU both males and females, of grade XII. There are 29 males santris and 26 females santris. Although they come from different parts of Indonesia, they mostly communicate in Javanese language in their what-apps group. This may be because they have been staying in pesantren for almost 3 years, and most of santris are from East Java, hence the use of Javanese with Surabayaoan dialect is very prevalent.

The data are taken from their utterances at whats-app group from 2022 - 2023. It should be understood that these santris are not taking their mobile phones to pesantren, and hence the data were only collected when they were having breaks from pesantren. The what apps group is exclusively for males and for females only, so there is no interaction between males and females.

2 Result

2.1 Forms of swear words

The data analyzed in this study show that both male and female santris swear, with notion that male santris swear more and harsher compared to females as in the following table:

No.	References	Forms of male swear words	Forms of female swear words
1	Others	-	Nggenah ki ; Ealah ;Astaga naga; Astaghfirullah ; Ebusset
2	Family kin	-	Cak - cak; Bu

3	Plants	Kacang - kacang - kacang ; Asem	-
4	Bad creature	Fir'aun ; Dajjal	Dajjal
5	Sexual reference	Jancok -- cuk--cok --- cuok	Slebew; Cuk
6	Animal	Ngebo ; Angkrik ; Anjing -- anjir, njir -- anjay -- njay Asu -- su ; Babi	Anjrit -- anjir -- anjay -- njay --- anjrot -- njrot ; Nyuk ; Su
7	Characteristics	Alay; Gaje; Mbamble; Tolol; Blok ; Ndeng	Alay; Mayak; Mbamble; Ndol; Tolol; Bego; Goblok
8	Parts of bodies	Bacod ; Ndasmu; Motomu -- matane; Taek	Cot ; Telek

As it can be seen from table, the swear words are grouped into 8 references ranging from the fairest to the harshest one. However, in each case, those words may represent different degree of emotion based on the context situation. Males use more varieties of words.

2.2 Function of swear words

There are several contexts where swear words are used. The obvious meaning of swearing is to express anger, as can be seen in the following examples

Datum 15

Bijoe: *Jancokkk. 'jancokk'*

Bijoe: *HE REK JEK NIAT TA GAK IKI PKSB NE 'HE,*

GUYS, DO WE STILL HAVE THE INTENTION IN
MAKING PKSB EVENT?

In datum 15, Bijoe is angry because he has been waiting for everyone to show up at zoom meeting but only a few come. So he swears and yells by typing words in capital letters to express his anger.

Closely similar to being angry, santris may also swear when they feel disappointed. As can be seen in data 12 and 13 below, Bijoe is swearing *jangkrik* and *kacang - kacang - kacang* to express his disappointment. At this context, the swear words are uttered in a lighter way than when it is used to express anger, because at this context Bijoe is complaining to himself and is not necessarily yelling to his friends in anger.

Datum 12

Bijoe: **Jangkrik**. *Nang ndi ae lur sing liyane* ‘jangkrik. Where are the others?’

Ktz: *Wkwkwk*

Datum 13

Bijoe: *Kurang 11* ‘11 people have not shown up’

Bijoe: **Kacang kacang kacang** ‘peanut peanut peanut’

Another expression of disappointment is the use of the word *astaghfirullah*, an Arabic expression used to ask for mercy from God, as can be seen in datum 20 below. Here, instead of uttering swear word, Cipe said *astaghfirullah* to express her impatient feeling. Many santris, especially girls are not feeling easy in swearing, thus using this expression is considered more solemn and are more accepted.

Datum 20

Nadia: *Kene mudun ikhac tp barang e taruh MBI, kon iku di mudun no nk ikhac, trus bapak mu nk bi ngeduk no barang muu, ngunu lo syg* ‘you need to get off at ikhac, but your belongings must be put at MBI. So you get off at ikhac, then your father takes your belonging to MBI, that’s it honey’

Cipe Mbi'15: *Berarti sen nde ikhac kene tok?*

Astaghfirullah. *Ruwet* 'so, the one who get off at ikhac is only me? Astaghfirullah. What a troublesome.'

Swearing is also uttered by santris to mock others. In datum 7 below, it can be seen that Ariel is reciting a hadist to stop Ktz from revealing their friend's badness, but Ktz doesn't care, and utters the word *babi*, mocking Ariel for pretending to be solemn. Similarly, in datum 2, When Aryo says that he is withdrawing himself for being the member of the committee, Farandd also mocks Aryo with the word *gaje* - the abbreviation of the word *gak jelas* - a term used to label someone who is not having a clear purpose in his mind or in his behavior.

Datum 7

Ariel Uye: *Barang siapa yang menjaga aibnya seseorang, maka surga baginya* 'whoever keeps other's person bad things, he will be rewarded with heaven'

Ktz: *Bah wes. Babi* 'I don't care. Pig'

Datum 2

AryoErlang: *Sepurane aku metu kepanitiaan matsama* 'I am sorry I am resigning from the committee'

Owl: *lho*

Farandd: **Gaje**

Particular swear words can also be used to make a joke, whenever the context is possible. Datum 23 below shows that the word *dajjal* 'a demonic creature of the worst Moslem enemy' is used as the swear word, by applying it to label keyboard which makes the writer misspelled the word she is typing. In this sense, the swearing becomes a joke because it is used to refers to things and in the end, it creates amusement. Likewise, the use of the swear word *anjir* in datum 27 is also used to respond to the amusement created by the previous utterances.

Datum 23

Bunga: *Nazila thea fira nasywa kutang satu lagi* 'Nazila thea fira nasywa, bra one more?'

Nazila: *kutang???'bra???'*

Bunga: *Kurang. Mon maaf. Keyboard dajjal.* ‘less, I am sorry. Keyboard dajjal.

Datum 27

Thea: *Inpo. Charger tipe C.* ‘information. Charger type C’

Fira: *Nek omah* ‘I have it at home’

Thea: *Anjir* ‘anjir’

Another function served the use of swear word is to express the state of being surprised as shown in data 3 and 4 below. In datum 3 Efa swear by saying *ebusettt anjir* because she is surprised that Dida is courageous enough to come back to pesantren very late. Similarly, Nisa is also uttering *astaga naga* to show her surprised of Santi’s courageous to come very late.

Datum 3

Dida Mbi'15: *engko bengi budal. Gaduk kunu isuk subuh* ‘ I will leave tonight. I ll get there by dawn’

Efa: *Ebusettt anjir parah* ‘**Ebusettt, anjir** the worst

Datum 4

Santi: *Aku sek nang malang* ‘I am still at Malang’

Nisa: *Astaga naga.* Molor ‘ **Astaga naga.** You are late’

Swear words are also uttered by santri to show solidarity. In datum 17, Apip jokingly swears and gives label to Ariel as Firaun to equate Ariel’s swear of labeling him as *ngebo* ‘being like buffalo’. In datum 11, Asropi shows his solidarity to Abiyu, by saying that Inem is dajjal and scolds him as not having a good manner because Inem says that it is not necessary to give any uniform to Abiyu, whereas Abiyu is the head of the committee. In all of these data, the tones of the swearing are in jokingly manner, and it is supported by the context that swearing is used particularly to show solidarity.

Datum 17

Ariel Uye: *Ealah, ngebo ae uripmu pip* ‘ Ealah, your life is like buffalo, pip’

Apip: *Dasar firaun* ‘ you are firaun’

Datum 11

Inem 15: *Abiyu gausah* ‘let’s not give any to Abiyu’

Asropi: *Pengawuran non adab* ‘you ve got no manner’

Asropi: ***Dajjal kau***. ‘**you are dajjal**.’

In terms of function, more male santris uttered swear words to express anger and disappointment than female santris. In addition, more swear words having ruder meaning such as, *asu*, *cok/jancok*, *motomu*, *ndasmu* are used by male santris to make a joke or to show solidarity. Meanwhile, female santris are using swear words mostly for joking. None of the swear words uttered by female santris is used to express anger towards other santris. Female santris also prefer to use fairer forms of swear words to soften her tones or even is using more polite forms to replace the intended swear words.

4 Conclusion

Santris of MBI AU uttered swear words in many forms with different functions based on the context. They uttered a wide range of swear words, but the intensity of the words are not determined solely by the meaning and the reference of the swear words, but instead on the whole context that determined the meaning of the swear words. The swear words are used to express anger when they are talking or precisely yelling at the hearer, but it becomes an expression of disappointment when it is used without referring it to the hearer. Swear words are also used to mock others when there is sense of humor and joke. With this, swear words can also be used to show solidarity. Specifically, santris also used the words *firaun*, and *dajjal* as words to swear, and they also used the phrase *astaghfirullah* to replace the intended swear words.

References

1. R.A. Lukens- Bull, Teaching morality: Javanese Islamic education in globalization era. *Journal of Arabic and Islamic Studies*. **3**. (2000).

2. MBI profile. 2021.
<https://www.youtube.com/watch?v=kgmKkK5BLek&t=10s>
3. D.Wulandari, W. Sundari, The importance of positive language attitude in maintaining Javanese language. Prosiding International Seminar of Language Maintenance and Shift II, July 2 – 3, 2013 Semarang. (2013)
4. <https://dictionary.cambridge.org/dictionary/english/swearing>
5. Balai Bahasa Yogyakarta, Kamus Bahasa Jawa (Bausastra Jawa). Yogyakarta: Kanisius. (2001)
6. Sudaryanto, et.al. "Kata-kata Afektif dalam Bahasa Jawa". Laporan Proyek Penelitian Bahasa dan Sastra Indonesia dan Daerah. Daerah Istimewa Yogyakarta: Departemen Pendidikan. (1982)
7. Kisyan, Bahasa Jawa Di Jawa Timur Bagian Utara dan Blambangan. Jakarta: Pusat Bahasa. Departemen Pendidikan Nasional (2004)
8. I.D.P. Wijana, M. Rohmadi, Sociolinguistik: Kajian Teori dan Analisis. Yogyakarta: Pustaka Pelajar. (2006)
9. S.W. Saptomo, "Makian dalam Bahasa Jawa". Tesis. Yogyakarta: Program Pascasarjana Universitas Gadjah Mada. (2001)
10. D. Indrawati, "Makian dalam Bahasa Madura". Disertasi. Denpasar: Universitas Udayana. 2006
11. V. deKlerk, How Taboo are taboo words for girls? Language in Society. **21**. p. 277-289. (1992).
12. B. Risch, Women's Derogatory Terms for Men: That's Right, "Dirty" Words. Language in Society. **16 (3)**. pp. 353-358 (1987)
13. T. Jay, The Utility and Ubiquity of Taboo Words. Perspectives on Psychological Science, **4 (2)**. p. 153 - 161. (2009)

14. P.S. leSourd, C.M. Quinn, How to Swear in Maliseet-Passamaquoddy and Penobscot. *Anthropological Linguistics*. **51 (1)** pp. 1- 37. (2009)

Language Style in The Lyrics of The Song “Berita Kepada Kawan” by Ebiel G. Ade

Dewi Prihatini Maghfiroh^{1*}, and *Moh. Muzaka*¹

¹ Indonesian Literature, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This study aims to explain the style of language in the lyrics of the song "Berita Kepada Kawan" by Ebiel G. Ade. The study used in this research is stylistics which will reveal the style of language in poetry and song lyrics. The method used in this study is descriptive qualitative with a stylistic perspective. The data collection technique is observing and taking notes and then analyzing them using the theory of poetic structure and the theory of figurative language. The result of this study is the language style in the lyrics of the song "Berita Kepada Kawan" which shows a cacophony sound which is dominated by the vowel /a/ with a total of 157 and the consonants [t], [k], [n] with a total of 43, 38, and 38. The sound of cacophony is used to create an atmosphere of sadness, gloom, depression, melancholy, etc. In line with the theme raised in the song, which is about the impact of disasters. The writer of the song also uses various figures of speech, namely comparative figures of speech: personification and simile; contradiction: hyperbole and litotes; repetition: alliteration, anaphora, and polysyndeton; as well as a linking figure of speech, namely a synecdochical figure of speech.

1 Introduction

As civilization advances, human knowledge is also growing. The human mind is constantly undergoing significant transformations. Various ways are used to convey the message so that it is easily accepted by the target. Songs that have lyrics and tunes will certainly be easily embedded in the listener's memory. Songs can be used as a medium to convey messages. Various songs that exist today are not only for entertainment but also contain advice that is important to be known by the wider community.

For fifty years the name of Ebiet G. Ade has been known in the music scene. This Banjarnegara-born singer is known for her nature-themed songs and the sorrow of marginalized communities. As a singer as well as a songwriter, he feels how the sadness is in each of his songs. Ebiet is a singer whose songs are inspired by nature, society, divinity, and humanity, so, naturally, some of his songs are inspired by natural disasters. One of his songs that are familiar to the ears of the Indonesian people is "Berita Kepada Kawan".

This song, which was released in 1996, is a song that talks about natural disasters on the album *Aku Ingin Pulang*. The song was written based on the poison gas disaster that killed hundreds of people in the Dieng crater [source: ebietgade.com/pertama/]. Because the song succeeded in representing the empathy of the victims of the disaster, this song was then played as the soundtrack music in every report on natural disasters.

A literary work is a branch of art that features a unique and beautiful language style. Talking about literature can't be separated from the use of language as its main medium. Every writer—both in traditional and modern societies—plays with language and takes advantage of the possibilities and potentials of language [Teeuw, 2015: 277]. In addition to creating aesthetics, language style is carried out by poets to emphasize the meaning of a literary work.

Much research has been done on figurative language in songs. This shows that the existence of language style plays an important role in creating aesthetics. One of them is a study entitled "Language Style in the Lyrics of the Song "Corona Virus", "Disaster", and "Letters" by Rhoma Irama" by Sri Puji Astuti et. al. [2021] who examines the style of language in the form of climax, parallelism, antithesis, and anaphora based on sentence structure. Meanwhile, based on the style of language, the style of language was found in the form of asyndeton, pleonasm, rhetorical questions, and litotes. There is also research by Amin et.al. [2021] with the title "Language Styles in The Song Lyrics of "Citra Cinta", "Sifana", "Less Salt", and "Corona Virus" by Rhoma Irama. This research discusses the language style of affirmation, comparison, and contradiction. Likewise, research by Muzakka et. al [2021] with the title "Lyrics of The Song "Corona Virus" by Rhoma Irama: Stylistic Studies" discusses word style, sentence style, and language style.

The next research was written by Iko Fauziah [2018] who studied "Gaya Bahasa Pada Lirik Lagu dalam Album Gajah Karya Tulus" which found comparative, contradictory, linking, and repetition language styles. And the last research by Nanda Siti Fadhillah Ramdan and Aliyya Humaira [2022] with the title "Analisis Gaya Bahasa dalam Lirik Lagu "Cinta Luar Biasa" Andmesh Kamaleng". This research resulted in an analysis in the form of three figurative languages, there are comparison, affirmative, and contradiction.

2 Research methods

The lyrics of the song "Berita Kepada Kawan" by Ebiat G. Ade are used as a data source in this study. The technique used in this study is listening to songs vis *Spotify* and taking notes from each lyric. The results of the lyric notes were analyzed using the theory of poetic structure and stylistic theory. In the theory of poetry structure, research will be focused on sound structure. Whereas the theory of language

style will be limited to the use of comparative, contradictory, repetition, and linkage language styles. Based on this description, the method used in this research is descriptive qualitative with a stylistic perspective.

3 Results and Discussion

The results were obtained from the lyrics of the song "Berita Kepada Kawan" by Ebiet G. Ade including sound structure, comparison, contradiction, repetition, and linkage language style.

a. Sound Structure

In the study of sound structure, known a cacophony and euphony sounds. A cacophony is a sound that describes an unpleasant, chaotic, completely disorganized, and even disgusting atmosphere [Pradopo, 2015: 30]. On the other hand, a euphony is a sound that describes the peak of joy, affection, and happiness [Pradopo, 2015: 30].

The results of the sound structure found that assonance and alliteration as a verse of the song. The highest assonance was a [a] with a total of 157. While alliteration is dominated by [t], [k], [n], with a total of 43, 38, and 38 times respectively. From these results, the dominating alliteration in [t], [k], [n] is included in the variety of cacophony sounds. A cacophony is used to create situations of depression, sadness, gloom, etc. In line with the theme raised by Ebiet G. Ade in this song which is about natural disasters.

b. Language Style in the Lyrics of the Song "Berita Kepada Kawan"

The language style in the lyrics of the song "Berita Kepada Kawan" will be divided into four categories. There are comparison, contradiction, repetition, and linkage.

i. Comparison

In the lyrics of this song, two types of comparative figures of speech are found. They are personification and simile.

a. Personification

Personification is used to describe objects as if they were human. In the lyrics of the song “Berita Kepada Kawan”, personification is used to emphasize how painful the natural disaster is. A disaster was described as a human being who can devour the parents of a small shepherd to death.

Bapak ibunya telah lama mati

***Ditelan** bencana tanah ini*

No one can be invited to talk about the tragedy, so the poet must go to the sea to tell with the rocks, the waves, and the sun. However, all he got was silence and nothing.

Sesampainya di laut, kukabarkan semuanya

Kepada karang, kepada ombak kepada matahari

*Tetapi semua **diam**, tetapi semua **bisu***

So many disasters that have occurred, whether purely as natural disasters or as the result of human negligence, should make people aware of how to harmonize with nature. Nature is likened to humans who can be friends if humans can do good to nature. When nature takes out its anger, perhaps ‘... *alam mulai enggan **bersahabat** dengan kita*’.

No one can answer the question, “Whose fault for this disaster?”. Humans are aware-less of what they have done with nature. God created nature and humans to coexist. When a disaster occurs, only the grass as part of nature can provide answers for what humans have done.

*Coba kita bertanya pada **rumput yang bergoyang***

This sentence at the same time gives an insinuation to humans that grass as an object cannot provide an answer to a question, because actually, the answer lies in human behavior itself which cannot act in harmony with nature.

b. Simile

A simile is a comparison of two things that are essentially different that is deliberately considered the same (Tarigan, 2009: 9). Similes are described explicitly using the words ‘seperti’ ‘bagaikan’, ‘ibarat’, etc. In this song contain a sentence that uses a simile. The songwriter needs to tell a journey is likened to a witness that witnessing the sadness of

a little shepherd who was left by his parents to die due to a disaster.

*Perjalanan ini seperti jadi saksi
Gembala kecil menangis sedih*

ii. *Contradiction*

Contradiction is describing two opposite things. The things that are contested can vary, ranging from excess or reduction.

a. *Hyperbole*

Hyperbole is exaggerating an object or event to emphasize a literary work. Hyperbole figure of speech dominates every lyric. This is to emphasize how sad a catastrophic event can be that affects so many people.

Beginning on the first line with the lyrics '*perjalanan ini terasa sangat menyedihkan*'. This lyric describes how sad the poet feels when he wants to tell his friend about the disaster that happened at his residence. Followed by the lyrics '*tubuhku terguncang, dihempas batu jalanan*' which describes how sad it feels when he saw the dry grass caused by poison gas until your heart shakes with sadness which is described in the lyrics '*hati tergetar menampak kering rerumputan*'. Everyone is sad, there are no friends to talk to, all that's left is '*tinggal aku sendiri, terpaksa menatap langit*'. This lyric describes as if there was no one in this world left besides the songwriter.

Humans who live with nature should be able to maintain and care for nature properly. If humans destroy nature, nature will be angry and '*... alam mulai enggan bersahabat dengan kita*'. This lyric describes if nature is showing its anger so that it refuses to be friends with humans.

b. *Litotes*

Litotes is the opposite of hyperbole. If hyperbole is an exaggeration, then litotes is a subtraction. This figure of speech is used to humiliate by using words that are not true. As Ebiet did in describing God in the sentence '*mungkin*

Tuhan mulai bosan, melihat tingkah kita; yang selalu salah dan bangga dengan dosa-dosa’.

For all human actions and sins, God is only described as 'bored'. Even though the truth is more than that, if God wants to be angry, then He will be angry and give a more terrible disaster to humans. However, because of the great love of God, Ebiet only gave the image that God was simply 'bored'.

iii. Repetition

Repetition is used to emphasize something in which the context is very important.

a. Alliteration

Alliteration is a kind of figurative language that uses *purwakanti* or the use of words that start with the same sound [Tarigan, 1985: 197, in Tarigan, 2019: 174]. In this song, the following lyrics are applied:

Tubuhku terguncang dihempas batu jalanan

These lyrics implies that a sense of very deep sadness that emphasized in the words 'tubuhku' and the word 'terguncang'. This is also used in the lyrics '***tinggal aku sendiri, terpaku menatap langit***'. The repetition of consonant [t] in sound structure theory is categorized as a cacophony sound.

b. Anaphora

Anaphora is repeating the words, phrases, and clauses by repeating the same group of words as emphasis. This figure of speech is used as a form of affirming a context. As in the lyrics '***tetapi semua diam, tetapi semua bisu***'. The lyrics illustrate that no one can answer the story told by 'aku' which is addressed to the rocks, waves, and sun.

c. Polisindenton

Polisindenton is using the sequential mention of the position of something in a sentence flanked by commas which must be parallel and balanced and receive the same emphasis (Nurgiyantoro, 2018: 260). In this song, the polysyndeton

style emphasizes the use of the word 'to', namely in the lyrics '*kepada karang, kepada ombak, kepada matahari*'.

iv. *Linkage*

In the lyrics of the song "Berita Kepada Kawan" there is linkage figure of speech which is synecdotal. A synecdotal is an expression by referring to certain important parts of something for the thing itself (Nurgiyantoro, 2018: 244). The synecdotical figure of speech consists of *pars pro toto* and *totum pro parte*. *Pars pro toto* is used to refer to a part for the whole, while *totum pro parte* is used to refer to the whole for a part.

In this song, synecdotal figures of speech was found. Both are *pars pro toto* and *totum pro parte*. The lyrics '*ditelan bencana tanah ini*' and '*mengapa di tanahku terjadi bencana*' are included in the *pars pro toto*. The word 'tanah' represents an area that is being hit by a disaster. In this case, the focus is on the toxic gas disaster that killed hundreds of people. The *totum pro parte* also can be found in this song, especially in the lyrics '*sesampainya di laut, kukabarkan semuanya*'. The word 'semuanya' represents the disaster that occurred and the impacts caused by the disaster.

4 Conclusion

In the lyrics of the song "Berita Kepada Kawan" by Ebiet G. Ade, a sound element in the form of a cacophony is used which depicts sadness, gloom, and depression, according to the theme of this song, it is about natural disasters. The writing style of the lyrics is enhanced by playing figurative language in the form of a comparison consisting of personification and simile; contradictions are hyperbole and litotes; repetition is alliteration, anaphora, and polysyndeton; and linkage is synecdotal.

References

1. H. G. Tarigan, Pengajaran Gaya Bahasa (2009).

2. ebieltgade.com, 2 Maret 2012, Bagian Pertama, <https://ebieltgade.com/pertama/> (Diakses 14 Juli 2023).
3. A. Teeuw, Sastra dan Ilmu Sastra (2015).
4. R. D. Pradopo, Pengkajian Puisi (2015).
5. B. Nurgiyantoro, Stilistika (2018).
6. I. Fauziah, *Gaya Bahasa Pada Lirik Lagu dalam Album Gajah Karya Tulus*, Diglosia, Vol. 2 (2), 2 Agustus (2018).
7. S. P. Astuti, et.al, *Language Style in the Lyrics of the Song "Virus Corona", "Bencana", and "Suratan" by Rhoma Irama*. E3s Web of Conference 317. ICENIS. (2021). <https://doi.org/10.1051/e3sconf/202131702024>
8. M. F. Amin, et.al. *Language Styles in The Song Lytics of "Citra Cinta", "Sifana", "Less Salt", and "Corona Virus" by Rhoma Irama*. E3s Web of Conference 317. ICENIS. (2021). <https://doi.org/10.1051/e3sconf/202131702010>
9. M. Muzakka, et. al. *Lyrics of The Song "Virus Corona" by Rhoma Irma: Stylistic Studies*. E3s Web of Conference 317. ICENIS. (2021). <https://doi.org/10.1051/e3sconf/202131702006>
10. N. S. F. Ramdan, A. Humaira, *Analisis Gaya Bahasa dalam Lirik Lagu "Cinta Luar Biasa" Andmesh Kamelang*, Sidu, Vol. 1 (3), 3 September (2022).

Kudus in The Image Of Cultural Phenomena and Illustrated By The Novel *Kabar Buruk Dari Langit*

Muhammad Hamdan Mukafi^{62*}, *Wahyu Kartika Putra*¹

¹Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Literary works often take a portrait of an event that reflects cultural phenomena in a certain time and space. This portrait is born into an image of the world that may be different from the real, but at the same time offers a phenomenological understanding of an event that happened. This image reveals textual symbols that have a source of emission from the real visual landscape and can still be found as historical traces. These traces are also believed to be cultural productions that are expressed through language aesthetics. The novel *Kabar Buruk dari Langit* captures such an image by making Kudus City its central landscape. By looking at the real visual portrait of today, the novel reminds readers of a past event that has culturally shaped the soul of Kudus City. Through all of this, the comparison between the narrated image and the symbols in it with the cultural cross-section currently experienced by the community shows a relationship in the representation of truth that can continue to be contested.

⁶²Corresponding author : muhammadhamdanmukafi@gmail.com

1 Introduction

Literary works in the form of novels often show a portrait of the world that intersects with reality. Reading a novel also means getting a transformation of each illustration of a world that was originally completely recognizable. It is called the beginning because the narrative in the novel is a fictional construction. However, the values derived from reality cannot be separated from the illustrative building in it. This is also illustrated in the novel *Kabar Buruk dari Langit* (hereafter KaBu daLa).

KaBu daLa reveals a slice of life that is still inspired today as a cultural pioneer of the people of Kudus City. This pioneering of course cannot be separated from the history of *Wali Songo*, especially Sunan Kudus, Sunan Muria, and Sunan Kalijaga, who in various perspectives of the establishment of Kudus City have an important role. The three Sunan also have a symbolic closeness to Sheikh Siti Jenar who is told as a figure with the teaching of *Manunggaling Kawula Gusti* ‘the unity of the servant with God’.

The concept of *makrifat* taught by Sheikh Siti Jenar is considered a science that is too far to be understood by ordinary people who are new to Islamic. It is then re-presented by KaBu daLa in the narrative transition of a character who transforms himself under various names. Initially known as *Peng Ilmu Muda*, until in a life journey that leads to *makrifat* he also changes his name through a process of cultural imaging. The image made him *Gusti Patik Utusan Tuhan*, *Sang Nabi*, and the *Begawan*. It is revealed that KaBu daLa tells how a person's process in understanding and seeking justification for the religious teachings received so far, in this search the main character (*Peng Ilmu Muda*) experiences many unexpected and illogical events [1]. The illogicality triggers a name change that is also followed by stories that seem closely related to the cultural portrait of the people of Kudus City.

This hypothesis arises when looking at cultural symbols such as the Great Mosque (Al-Aqsa Tower) of Kudus, Sunan Kalijaga, Sunan Kiping, and a journey to Makrifat Hill by boat. These symbols intersect with oral stories that carry the image of magic and have built all the intricacies of the life of the people of Kudus City. Nonetheless, as an element of fundamentalism, the stories are still in accordance with the Islamic context (as in the tradition of the Sunan integrating religious teachings and cultural values) [2]. This raises the big question of how the cultural portrait of Kudus City in KaBu daLa captures the phenomenological reality that has built Kudus City and the lives of the people in it.

Underlying a culture with historical value, Jan M. Vansina's theory of Oral Tradition as History becomes significant. At the same time, as the core of this research, the concept of image popularized by Yasraf Amir Piliang is used to prove the correlation of culture in the world that is considered real with the narrative in the novel. Both agree that every human work is a clue to something more than just aesthetics.

At first, the concept of the image refers to a world picture in relation to what is called a worldview [3]. The influence of Lucien Goldman concept of worldview participates in the elaboration. In the worldview, there is an imaginary[4] which refers to the existence of "ensembles of mental categories". This further emphasizes that worldview here means a (human) portrait of the world, not a (God) portrait of the world [5].

Literary work comes as a formula that is not unlike a painting if it is realized in fine art. Both have aesthetic elements with different paradigm references. Based on this, it can be said that world painting is a manifestation of transcendental ideas in the concrete physical world [6]. Literary works are present to show a condition of the world in the creator's memory. For example, a city defined concretely in a scientific geographical view may have ensembles of mental categories that vary depending on who is saying it. The

presence of this kind of painting (image) of the world presents the effect of light refracted by a prism, one light source giving birth to various definitions depending on the spectrum of understanding of the recipient's point of view.

Humans, in this case, have superhuman status, capable of exploring and explaining the secrets of nature in the form of science and art through mathematical complexity, careful empirical observation, and complex aesthetic power[7]. This exploration shows a sociological stance that ultimately makes a story (image) describe a message that correlates with the social seat [8]. Referring to stories based on history, which in this case still has the power to build a culture, the social seat here shows how a story has different definitions depending on the social context of the storyteller and the recipient.

To achieve an understanding of this kind of image, a search for the whole body of tradition is needed so that the emergence of cultural phenomena that are congruent with the structure of a given society is achieved [9]. Societies in the past created a tradition with meaning to become a mental foundation and a narrative easily passed on from generation to generation. Later, they will consider it as “tradition in their own right” which in this case fuses with a message context (original message) to create an image in the condition of “it could have been” to “it was”. Until the story that carries a tradition will reach the position of “teacher of life” [10].

2 Methodology

This research uses the regression comparative analysis method which tries to compare a narrative in a novel with a phenomenological image captured in real terms by the people of Kudus City. In regression, an independent variable is associated with a dependent variable when the levels of the two variables correspond to one another [11]. According to that methodology, this research use interview datas from people around Masjid Al-Aqsa Menara Kudus as population and the samples for the datas are interview result from

Lesbumi, Ponpes Mus-YQ, and Ponpes Damaran 78. They hold not just only cultural perspective, but also remembrance of historical events.

3 Result and Discussion

Image Comparison: Cultural Phenomena the People of Kudus City with KaBu daLa

Adult literary works in the realistic view can rarely be seen as a historical reference. However, referring to the stories of the past in the study popularized by Jan M. Vansina, in fact, literary works keep hints that make them in line with history. In terms of imagery, this history is also born from worldviews, because the past stories that are rooted in people's social lives do not fully correlate with existing historical evidence.

This lack of correlation includes the inability of society to show evidence of a miracle that comes with a concrete symbol. KaBu daLa, for example, repeatedly presents the Kudus Great Mosque (now Al-Aqsa Mosque of the Kudus Tower) as the center of the miracle, the *karomah*, presented by the *Wali Songo*. In this case, the much-discussed representative of the *Wali Songo* is Sunan Kalijaga and the contradictory, similarly powerful Sheikh Siti Jenar. These two figures are present in the narrative building that later influences much of *Pengelmu Muda* decision-making until he is better known as *Begawan*.

This then influences the imaginary construction between the image written in KaBu daLa and the traditional stories believed by the people of Kudus City. The journey of *Pengelmu Muda* until he is known as *Begawan* refers to the two cardinal directions, namely east and west. At first, *Pengelmu Muda* is introduced as a student who has just returned from the Arab lands after 10 years of study and how this makes him worthy of being called the husband of *Zora*, the daughter of the revered *Kyai Dzukhriyah*. All these processes make Al-Aqsa Mosque of the Kudus Tower the

center of the story because all the settings revolve around that area (KaBu daLa: 1-68).

From the Al-Aqsa Mosque of the Kudus Tower, various journeys are illustrated. Through these illustrations, this research tries to compare them with the direction of the narrative journey that is already present in the memory of the people of Kudus City. This existence will show transcendental ideas in the reflection of fictional narratives and phenomenological images. More details are shown in the table below.

Table 1. Comparative Illustration Between Cultural Phenomenon and KaBu daLa

Cultural Portrait the People of Kudus City		Portrait in the KaBu daLa	
Community Memory	Center and Direction	Illustration of KaBu daLa	Center and Direction
PP Mus-YQ testimony about TBS and the tradition of Arabia.	Airport in Semarang, east of Kudus.	<i>... kepergianmu selama sepuluh tahun, menimba... di tanah haram....</i> [... you're leaving for ten years, studying... in the haram....] (p.40).	To the eastern docks of Kudus to Arabia.
PP Mus-YQ and Damaran 78 say this does not exist. Meanwhile, Lesbumi said, "There are 4 religious teaching centers, Walimat, Banat, TBS, and Qudsiyah".	4 major cardinal directions in Kudus.	<i>Dewan Sembilan</i> [Council of Nine] (p.40).	The Great Mosque of Kudus is the center .
Lesbumi is aware of this tradition and that it is common in the community, not necessarily among Santri.	East of Kudus City.	<i>Gentong-gentong... yang melafal ayat</i> [Barrels... that recite verses] (p.46).	The Great Mosque of Kudus is the center .
According to Lesbumi, Kudus used to be an island called the Muria Peninsula, but now the pier	From Kudus towards Demak (East direction).	<i>Hutan Pengging... anjing ganas</i> [Pengging Forest... a ferocious dog] (p.80).	Go east before the Pier.

Cultural Portrait the People of Kudus City		Portrait in the KaBu daLa	
Community Memory	Center and Direction	Illustration of KaBu daLa	Center and Direction
has become a forest.			
According to Lesbumi, in the direction of Pati, Jepara, and Rembang ... before prayer, there is a dangdut that is common.	East of Kudus City.	<i>Islam pergumulan dewa-dewi di pesisir</i> [Islam the struggle of deities on the coast] (p.83).	East of Kudus City.
According to Lesbumi, he is Kyai Telingsing, the founder and teacher of the Sunan in Kudus City. Kudus City was originally named Tajuk.	From China in the same boat as Sam Poo Kong, living south of the Kudus Tower. [12]	<i>Sunan Kiping, Pendiri kota Kudus</i> [Sunan Kiping, Founder of the city of Kudus] (p.163).	All directions.
According to Lesbumi and the general public, <i>Rabu Wekasan</i> is overcome by drinking prayed-for water from a barrel.	All directions in Kudus City.	<i>24 Dzulhijah, bertepatan 14 Februari</i> [24 Dhul-Hijja, February 14] (p.539).	Menara Kudus Mosque as the center.
Lesbumi said, "There are 4 centers of religious teaching, Walimat, Banat, TBS, and Qudsiyah".	4 cardinal directions in Kudus City.	<i>Qadhi, penguasa Tahkim di Kudus</i> [Qadhi, the ruler of the Tahkim in Kudus] (p.214).	Menara Kudus Mosque as the center.
The tomb of Sunan Muria.	North of the Kudus Tower, slightly inclined to the east.	<i>Padepokan di atas Bukit Makrifat</i> [The hermitage on the Hill of Makrifat] (pp. 300-350).	West of Kudus City.
Lesbumi's testimony is that Mbah Abdul Basyir was famous for being able to <i>nyuwuk</i> .	East of the Kudus Minaret Mosque.	<i>Sang Begawan Bukit Makrifat</i> [The Begawan of the Hill of Makrifat].	West of Kudus City.
According to Lesbumi's testimony, Kyai Telingsing went	North of the Kudus Tower, slightly inclined to the east.	<i>Terus mengarah ke timur ... hingga kalian bertemu</i>	East of Kudus City.

Cultural Portrait the People of Kudus City		Portrait in the KaBu daLa	
Community Memory	Center and Direction	Illustration of KaBu daLa	Center and Direction
to the <i>Padepokan</i> Sunan Muria by taking a boat up the hill.		<i>dengan bibir laut... menuju Kota Cinta</i> [Keep heading east... until you meet the shoreline... towards the City of Love] (pp.354-356).	

Based on the table above, the first thing that can be noticed is the image in KaBu daLa that makes the Mosque of the Kudus Tower the center, while the journey to the east and west is the body of the tradition of religiosity, if not exaggerated, can be called spirituality. *Pengelmu Muda* experiences a mental projection by starting the story from the Menara Kudus Mosque and then riding a cart to the eastern dock of Kudus City before finally heading to Arabia which is actually in the west, slightly to the north, of the archipelago.

Seeing this illustration, *Pengelmu Muda* made the eastern direction of Kudus City as a formula to reach the situation of the western direction, which in fact is called the Qibla. Therefore, when *Pengelmu Muda* began to be referred to as a prophet (at the east pier of Kudus) because of his conquest of the three dogs (*Lampa*, *Larta*, and *Larka*) [13] in Pengging Forest. Of course, he rejected it because, in his Islamic boarding school knowledge, he did not contain the physical representation of a prophet. However, the dock community believed him to be a mental representation of the prophet because of the emotional association they felt when they saw him. Meanwhile, Arabia as an object in the West is the center of all knowledge about the prophet so when *Pengelmu Muda* was still in the East and had not yet explored the land of Arabia, he “did not deserve” to represent the prophet.

The phenomenological portrait is actually also reflected in the tradition of the Santri community in Kudus City to study in Arabia and return home with various views. Islamic

boarding schools Mus-YQ and Damaran 78 explain this as a representative form of ritual streams in carrying out Islamic worship as Indonesia itself has a variety of streams that are accepted in state law and grace. It is not surprising that in KaBu daLa, Islam is described as a struggle between gods and goddesses, which is culturally seen to occur in Pati, Jepara, and several areas in Rembang. This is in line with the interviewee's testimony that the culture of enjoying dangdut in communities east of Kudus City is like a part of the ritual of welcoming the tradition of worship. Of course, this is different when looking at the tradition built around the Kudus Tower Mosque, especially around the eastern region, before reaching the border – which in the construction of a given (to) society by making a barrel filled with water recited Qur'anic verses as a celebration of worship, especially when celebrating a wedding.

In relation to the barrel, “*Rabu Wekasan*” is also known, which is accepted as a social seat in Kudus City as a reminder of the coming calamity. It is illustrated in the novel as bad news that comes on 24 Dhul Hijja which is aligned with February 14 – the year details are not explained – only that this event is narrated as the decadence of *makrifat* in Kudus City when *Pengelmu Muda*, better known as *Begawan*, must be cruelly tried. The people of Kudus City who were the informants in this research do not have certain memories about why *Rabu Wekasan* ever happened in Kudus City. However, they remember how on that day they prepared water in a barrel, recited prayers, and then drank it as an antidote to the calamity whose existence was symbolized (happened) as *Rabu Wekasan*. This indicates a correlation of phenomena, about how the people of Kudus City respond to something that already was as a teacher of life.

The acceptance and overcoming of *Rabu Wekasan* intersects with Sunan Kipping who is considered the founder of Tajuk City (which is now known as Kudus City). After Kyai Telingsing (Sunan Kipping) handed over the symbol of

religiosity to Sunan Kudus, his existence received a special position so that in the process this helped construct the Islamic identity that (created) the sacredness (and name) of Kudus City today [15]. KaBu daLa presents Sunan Kiping as the teacher of the Sunan because of his charisma. The teacher here is not a teaching center, as Zaky from Lesbumi said, but a space for knowledge exchange between Sunan Kudus and Sunan Muria with Sunan Kiping. This happened because the people who lived in this area were famous for Sunan Muria religious characteristics [16]. The characterization that culturally sparked the exchange of knowledge, for example in the form that Sunan Kiping taught and transferred the calamity to objects such as barrels so as to overcome the mental (metaphysical) representation of *Rabu Wekasan*. Sunan Kiping then has a realistic representation of Kyai Telingsing because, in terms of functional roles, Kyai Telingsing has an ensemble of metals that the community believes in and is similar to the narrative in KaBu daLa.

The fusion of cultural imagery and KaBu daLa narrative is precisely present in the concept of Sunan Kiping (Kyai Telingsing) with the sailing journey made by *Begawan* to the east of Kudus City. Kyai Telingsing traveled north, slightly to the east, to climb a hill where the hermitage of Sunan Muria was located. This is parallel to the discovery of the City of Love made by *Begawan* after sailing the waters to the east of Kudus City. Love in the construction of *makrifat* is a form of sincere acceptance of God. This is equivalent to the belief of the people of Kudus City about Sunan Muria who taught sincerity in worship.

This portrait then shows the second image fusion in the form of Makrifat Hill. The people of Kudus City see the construction of Makrifat Hill as Sunan Muria hermitage, which has now become his tomb. However, KaBu daLa absorbed it as a narrative that gave birth to *Begawan*. The image of *Begawan* itself is similar to Kyai Abdul Basyir, who has the power to eliminate one's calamity. Javanese know him

as *suwuk*, which often uses water as a medium filled with recitations of prayers (possibly from snippets of the Qur'an) to demonstrate the originality of the Qur'an as Asy-Syifa' 'bearer of healing'.

Based on this, KaBu daLa points to the east as the image of Makrifat Hill. The people of Kudus City then targeted this eastern direction as Kyai Abdul Basyir Islamic Boarding School. However, the fusion that occurred created a merging of the image of the hills of Sunan Muria Tomb with Kyai Abdul Basyir Islamic Boarding School. This is what then made the east direction after *Pengelmu Muda* return to Kudus City the birth of the image of the west direction. The young man who has become a *Begawan* has all kinds of knowledge that can show the image of the West (Arab land) to then become a new qibla (center of knowledge) in the East.

Unfortunately, the new birth was not accepted in the image of the cultural phenomenology of the people of Kudus City. As said by Islamic boarding schools Mus-YQ and Damaran 78 that new values that are not in accordance with the Islamic tradition of the people of Kudus City will gradually be socially marginalized. The return of Santri from Arab lands with new knowledge and not immersing themselves in deep-rooted traditions will end in destruction. This is mainly due to the image of the *tahkim* council (guardian of the law) which KaBu daLa shows as *Qodhi*, while in the cultural image, it can be seen from the existence of four Islamic boarding school traditions namely Walimat, Banat, TBS, and Qudsiyah. These four Islamic boarding traditions build a social stance in the traditions of the Kudus community so that those that do not conform will in fact gradually fade away. In KaBu daLa this fading is discussed with *Rabu Wekasan* to remind us of the bad news that needs to be mediated.

An illustration map have drawn to give more understanding about the analysis. The link <https://s.id/PetaKaBudaLa> provide the illustration detail on

the map which include comparison to the datas from KaBu daLa and realistic views from some sources.

3 Conclusion

As explained above, this research focuses on the imagery of cultural phenomena believed by the people of Kudus City and looks at the imagery that has been narrated by KaBu daLa. It was found that the imagery in KaBu daLa mixes oral stories, a context, which builds the history and culture of the people of Kudus City today. This mixing becomes more apparent when the direction of the distribution of narrative phenomena in KaBu daLa is not always aligned with the concrete cardinal directions as the cultural image is believed by the community. Nevertheless, the novel KaBu daLa has created a new world portrait, which despite having the cultural values of the people of Kudus City, tries to present image criticism based on an understanding of Sufism in a social stance called tradition that has been hereditary in Kudus City.

References

1. N. Syuryani, Sudarmoko, Zurmailis “Pandangan Dunia Pengarang dalam Novel Kabar Buruk Dari Langit Karya Muhidin M. Dahlan (Tinjauan Strukturalisme Genetik),” *Jurnal Puitika* 18, no.1, (2022). [1]
2. A. Yasid dan S. Wahedi “Penyimpangan Nilai Religiusitas pada Tokoh Pengelmu Muda dalam Novel "Kabar Buruk dari Langit" Karya Muhidin M. Dahlan,” *Jurnal Edukatif* 4, no.5, (2022). [2]
3. Yasraf Amir Piliang. *Posrealitas: Realitas Kebudayaan dalam Era Posmetafisika* (Yogyakarta: Jalasutra, 2004), 80, 151, 153. [3, 5, 6, 7]
4. Lucien Goldman, *Cultural Creation in Modern Society* (London: Basil Blackwell & Mott Ltd., 1977), 76. [4]
5. Jan M. Vansina. *Oral Tradition as History* (Wisconsin: The University of Wisconsin Press, 1985), 94-95. [8, 9, 10]

6. Lane Kenworthy and Alexander Hicks. *Method and Substance in Macrocomparative Analysis* (Hampshire: Palgrave Macmillan, 2008), 7. [11]
7. “Potret Tamaddun Islam di Negeri "Tirai Bambu" (Mulai dari Masa Dinasti Tang hingga Republik Rakyat China),” *Jurnal Islam Futura* 14, no.2, (2015). [12]
8. Muhidin M. Dahlan. *Kabar Buruk dari Langit*. (Yogyakarta: Scripta Manen, 2005), hal. 81. [13]
9. R. Zulia, F. Masiroh, dan A.S. Aulia, “Tradisi Rabu Wekasan dalam Persepsi Milenial: Studi pada Mahasiswa Fakultas Ilmu Sosial Unnes Rikha Zulia Pesantren Riset Al-Muhtada,” *Jurnal Penangkaran* 6, no.2, (2022). [14]
10. N. Said “Spiritual Enterprenership Warisan Sunan Kudus: Modal Budaya Pengembangan Ekonomi Syari'ah Dalam Masyarakat Pesisir” *Jurnal Equilibrium* 1 (2016). [15]
11. M. Farid “Implementasi Teori Bourdieu Dalam Upaya Menjaga Warisan Budaya Sunan Muria Pada Masyarakat Piji Wetan Desa Lau Kabupaten Kudus,” *Jurnal Penelitian*, 15, no.2, (2021). [16]

Inferiority Complex of the Main Character in *Tall Girl* Movie by Nzingha Stewart

Jumino^{63*}, *Umul Fajar Khoiriah*¹

¹English Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. *Tall Girl* is a romantic comedy movie directed by Nzingha Stewart in 2019. It tells the story of a tall girl who hates her physical appearance. This research aims to analyze the inferiority complex in the main character of the *Tall Girl* movie. The writer uses a contextual method in analyzing this movie. The writer analyzes intrinsic and extrinsic aspects to show the inferiority complex experienced by Jodi Kreyman, as the main character. The intrinsic aspects analyzed contain character and conflicts. Meanwhile, for the extrinsic aspect, the writer analyzes the inferiority complex using Inferiority Complex Theory by Alfred Adler. The result shows that Jodi has an inferiority complex because of the problems experienced by her tall body. However, she can overcome her inferiority through her ways eventually.

¹ Corresponding author: jumino@live.undip.ac.id

1 Introduction

Humans have carried low self-esteem since they were born, but this sense of inferiority must be reduced daily. As humans get older, they need a confidence to make big life decisions. The term inferiority complex refers to an aberrant inferiority complex (Adler, 1927: 30). If humans are inferior, it will be difficult for them to maximize the potential that exists within them. In the movie, characters experience feelings of inferiority complex as in real life.

This is a study of *Tall Girl* movie, the main character of this movie faces many conflicts in her life that affect her characterization. Jodi Kreyman, the main character in this movie, has a different physical size from an average person. The significant difference in body size between her and others make her feel inferior. The inferiority feeling that Jodi experiences over the years has so many effects on her character and behaviour. The process of self-acceptance is an obstacle and challenge in Jodi's life.

The writers choose this work because they want to go deep into psychological theory, especially regarding the inferiority complex in literary works. In addition, this movie implies an important message about self-acceptance which many people in this digital era need. Individuals do not have to be someone else to be praised. Every individual is created differently, and those differences make each human being unique.

The writers want to know how the main character's inferiority complex influences in this movie's story. Hence, they choose the title of this study "Inferiority Complex of the Main Character in *Tall Girl* Movie by Nzingha Stewart". The writers hope this paper can inspire and provide more information to the readers about the values of life, especially the *Tall Girl* movie.

2 Theoretical Framework

The theoretical framework will explain several theories and expert opinions as the pillars of the analysis of intrinsic and

extrinsic aspects in *Tall Girl* movie. The intrinsic aspects discussed are characters and conflicts. The extrinsic aspect is Alfred Adler's inferiority complex theory to analyze the work from a psychological point of view.

2.1 Characters and Characterization

Characters play an essential role in the storyline. According to Abrams (2015: 42), characters are the individuals portrayed in a dramatic or narrative work whose moral, intellectual, and emotional attributes are inferred by the reader from what they say and how they say it (dialogue) and what they do (action). Characters can be divided into two groups: major or main characters and minor characters. The major characters can be further analyzed into two groups: the protagonist or the very central character and the antagonist or the enemy.

The author describes the characters with characterization. Characterization can be defined as any action within a work by an author or used to describe a character (Reams, 2015: 4). A deeper understanding of characterization makes the readers closer to literary works.

According to George and Thomas (2017: 143), the author either directly or indirectly shows its characterization. In direct characterization, they explain the character's personality, physical attributes, profession, etc. directly via exposition or analysis, or they make other characters in the tale describe them. In indirect characterization, the author reveals the characteristics of the characters by their actions.

2.2 Conflicts

Conflict is often found in human life. According to Dennen (2005: 3), conflicts can be defined as dissonance of interests, goals, values, needs, expectations, and social cosmologies (ideologies). Conflict is a problem created by the author's story to make the storyline intriguing. In acting, conflicts can give more attention to the movie's audience.

According to Jhonson and Thomas (2017: 98), conflict can be in the form of physical, mental, emotional, and moral that can occur between the main character and other characters and between the main character and himself. It can be concluded that there are two types of conflict, internal conflict and

external conflict. Internal conflict occurs between a character and herself, while external conflict occurs between one character against another character or things outside herself.

2.3 Adler's Inferiority Complex Theory

Inferiority is a term that describes someone when they feel they are weak and do not have the same ability or are better than other people (Schultz, 2017: 133). This feeling of inferiority arises when individuals want to compete with the strengths and abilities of others. For example, children feel they are lacking in everything when compared to adults (Adler, 1992: 60). This pressure is driven the children to reach a higher level of development. If they have reached a certain level of development, then there is a sense of struggle to reach the next level. The pattern is always the same until they grow up. Individuals with low self-esteem harder to achieve their goal.

Adler's theory of feelings of inferiority stems from his observations of his patients who feel pain in several parts of the body, the pain suffered by individuals is actually an attempt to solve non-physical problems. This situation, according to Adler, is caused by imperfections of the body, which he says there are organs inferiority (Adler, 1917: 4). Humans are born imperfect and potentially have weaknesses in their organs. In the other side, everyone always tries to compensate his weaknesses with superiority.

Inferior feelings arise when a person fails to compensate for the deficiencies he has. This compensation is determined by lifestyle and efforts to achieve perfection (superior). Children with inferiority organs, improper parenting, and unfavorable environment tend to be selfish, inconsiderate, lack social interest, courage, and self-confidence (Adler, 1964: 118). Individuals with an inferiority complex exhibit a number of symptoms, including poor self-esteem, insecurity, failure to accomplish a goal, a propensity to give up, a tendency to retreat from society, frequent feelings of sadness, anxiety, and melancholy.

Every problem that occurs in humans has a causal factor behind it. According to Rattner (1969: 28), there are five main factors that cause a person's feelings of inferiority. These factors are divided into five groups, they are physical deficiency/difference, social and economic status, family situation, gender, and parenting style.

The way parents raise their children greatly influences their children. In children who are neglected, children often develop feelings of worthlessness and humiliation, depression, and anxiety, while children who are spoiled tend to have poor self-esteem, develop narcissism, and lack empathy (Schultz, 2017: 125). Good or bad parenting style has a big impact on children's development.

There are many different ways in which a person's birth position, whether they are the oldest child, second child, last child, or only child, it influences their personality (Schultz, 2017: 128). Regardless of the sequence in which they were born, having older or younger siblings may have an effect on one's personality. This birth order has an effect on everything from a person's sexual orientation to their ability to function socially.

3. Result and Discussion

Inferiority complex may be experienced by individu in him/her life. This is reflected in *Tall Girl* movie, experienced by Jodi Kreyman, as the main character in the story.

There are three causes behind Jodi's inferiority complex. The causes of Jodi's inferiority complex are physical differences, the youngest child, and pampered parenting style. The physical differences that Jodi is suffering become the main cause of her inferiority. Jodi's height is too tall to compare with other girls. She has 187 cm tall at 16 years old of age.

3.1 The Cause of Jodi's Inferiority Complex

There are three causes behind Jodi's inferiority complex. The causes of Jodi's inferiority complex are physical differences, the youngest child, and pampered parenting style. The

physical differences that Jodi is suffering become the main cause of her inferiority. Jodi's height is too tall to compare with other girls. She has 187 cm tall at 16 years old.

Every day, what Harper does is preparing the beauty pageants. That is what Jodi sees every day, so Jodi thinks her sister is too busy for herself. As a younger sister who needs the love of an older sibling, Jodi doesn't feel that way for Harper. The last child does have a tendency to be spoiled.

Richie and Helaine are Jodi's parents. Richie had been worrying too much about Jodi's growth since childhood. Pampered parenting styles from her father contributes in making Jodi becomes inferior.

Richie : I thought it would be nice hanging out with other tall people. And... And then you could see that they're perfectly okay being tall. Jodi, I just want you to feel normal.

Jodi : Don't you realize that... that every time you try to make me feel more normal, you just end up making me feel like more of a freak?

(Tall Girl (2019): 38.25-38.58)

One night, Jodi's father invites a tall club named Tip Toppers that consist of people who are taller than normal people. Jodi feels uncomfortable with the presence of these tall people in her house and she chooses to lock herself in her room instead of socializing with these strange people.

3.2 The Cause of Jodi's Inferiority Complex

Jodi experiences insecure, shyness and melancholy. Jodi is insecure with her height. She often compares herself to other normal girls. Jodi said "I mean, Kimmy's... She's perfect. I'm... this." *(Tall Girl (2019): 45.58-46.06)* She compares herself to Kimmy.

Jodi, who has been bullied since she was a child, feels that she is being neglected by the rest of her friends. She choose

to be silent and does not care if her friends bullies her. Although her friend, Fareeda, always encourages to fights again those people, and Jodi never listens to her..

A boy : How's the weather up there?

Fareeda : Hey, what'd you say to my best friend?

Jodi : Fareeda, please.

(*Tall Girl* (2019): 03.48-04.04)

Jodi is very easy to get emotional about things that make her sad. Even small things can provoke Jodi's emotions. Anyone can trigger Jodi's melancholy feelings, one of which is her parents

Mom : You just have to be strong in the face of adversity. I mean, that's how I got through high school.

Jodi : Mom, everyone loved you in high school. Oh. Ten guys asked you to prom. I mean, what adversity did you face, exactly?

(*Tall Girl* (2019): 06.56-07.10)

3.3 The Effect of Jodi's Inferiority Complex

Jodi's inferiority complex leads her to be a person that lack of social interest, timid, and selfish. Jodi's inferiority complex is emerged when she was a child. The peak of her feeling of inferiority is that she tends be alone. She withdraws from her social circle. She chooses to run away and hides from the problem she is facing. Jodi has been hiding in the toilet all day long after being pranked by Schnipper and Kimmy the night before.

Jodi is a timid person. She does not to be the center of attention. She does not have much courage to get what she wants. She knows with her height, she looks more prominent than the other students. Therefore, she likes to be alone and get away from crowds.

Jodi : I'm going in.
Fareeda : You are?
Jodi : No, of course I'm not... going in.
(*Tall Girl* (2019): 20.13-20.20)

Jodi who has an inferiority complex does not socialize much with people. She chooses to be friend in a small circle. The only friends she has are Jack and Fareeda. Her inferiority complex has led her to be selfish. She does not like when her friends leaves her or breaks their friendship because the two of them are the only friends that Jodi has. Jodi said to Jack “So, what, am I not cool enough for you to sit and have lunch with anymore?” (*Tall Girl* (2019): 56.15-56.20)

3.4 Jodi’s Ways to Overcome Her Inferiority Complex

Jodi is finally able to overcomes by fixing her family problem, improving communication with friends, being confident, and staying away from toxic people. Jodi prefers to be alone than communicates with her sister who is just taking care of herself and her beauty pageant. When she asks her sister for help, unexpectedly for Jodi, her sister gives a good impression of Jodi’s request.

Jodi : Well, I... I wanted to, you know, talk to you about stuff but...
Harper : Why didn’t you?
Jodi : I don’t know, just because you were just busy with all your pageants, and I just figured that you weren’t interested.
Harper : You mean more to me than any stupid crown.
Jodi : Then I guess I will come to you about stuff, then
(*Tall Girl* (2019): 01.08.00-01.08.24)

In addition, Jodi also knows that her father really loves her after knowing her father's reaction when Stig does not come with Jodi to the final of Harper's beauty pageants. Her father is very disappointed to Stig and he feels very fond of her daughter. That is a touched moment for Jodi's heart. Since that moment, Jodi begins to play the piano again with her father.

Jodi's father : I'm gonna kill that kid when I see him.

Jodi's mother : Don't talk like that.

Jodi's father : I'm serious. I'm gonna run over Stig with the car.

Jodi's mother : Okay, then you'll go to jail.

Jodi's father : Yeah, well, then I'll do my time like a man, because no one stands up my daughter, you hear me? No one stands up my daughter!

(Tall Girl (2019): 01.12.00-01.12.11)

Jodi feels sorry after Fareeda is angry with her for several days because of Jodi's ignorance to Fareeda's invitation, when she invites to watch a movie. Fareeda is angry with Jodi since Jodi just joins Escape Room with popular gang and Jack rather than accept Fareeda's invitation. However, Jodi still needs her to solve Jodi's problem. Fareeda is too special for Jodi so she is the first person that Jodi approached after finishing her speech. Jodi approaches to Fareeda for what she has done to Fareeda earlier.

A fights in Jack's house party open Jodi's eyes wide. Jack fights with Stig to defend Jodi. Stig's slander against Jodi makes Jack furious. Jodi who knows Jack defending her in front of all their friends is very touched. The day after the party, Jack comes to Jodi's house to give her high heels as a sign of love and apology. Jodi wears those beautiful high heels on homecoming night. After Jodie gives a speech on homecoming night, Jack and Jodi are officially dating.

After many problems that has occurred in Jodi's teenage years, she realizes that she will never get out of inferiority if she is still being the same person. Therefore, she tries to strengthen herself by accepting herself as she is. She realizes that being a tall girl is not something to be shameful of because it is a grace from God. She will be always confident and inspiring to all people throughout her life.

4 Conclusion

Inferiority complex may be experienced by individual in their life. This is reflected in *Tall Girl* movie, experienced by Jodi Kreyman, as the main character in the story. The inferiority complex suffered by Jodi Kreyman can inspire the reader to increase self-love without comparing themselves with others because every individual has differences in physical appearance and personality. In the end, Jodi with some inferiority complex finally able to overcome her fears.

References

1. Abrams, M.H. *Glossary of Literary Terms 11th Edition*. Wadsworth Cengage Learning. (2015)
2. Adler, A. et al. *Study of Organ Inferiority and Its Psychological Compensation*. The Nervous And Mental Disease Publishing Company. (1917)
3. Adler, A. *Understanding Life an Introduction to the Psychology of Alfred Adler*. England: Oneworld Publication. (1927)
4. _____. *The Individual Psychology of Alfred Adler: A Systematic Presentation in Selection from His Writings*. New York: Basic Book. (1956)
5. Adler, Alfred et al. *The Individual Psychology of Alfred Adler: A Systematic Presentation in Selections from His Writings*. Harper Perennial. (1964)
6. _____. *Understanding Human Nature*. Oneworld Publication. (1992)

7. Aulia, J. K. *An Analysis of Jodi Kreyman's Personality in Tall Girl Movie*. Gunadarma University. (2020)
8. Baldick, C. *The Concise Oxford Dictionary of Literary Terms*. Oxford University Press (2001)
9. Beard, A. *Text and Contexts: an Introduction to Literature and Language Study*. New York: Routledge (2001)
10. Dennen, J. M. G. V. D. *Introduction: on Conflict*. London: Chapman & Hall (2005)
11. George, M. W. *The Elements of Library Research*. Princeton University Press (2008)
12. Jhonson, G and Thomas R. *Perrine's Literature: Structure, Sound, and Sense*. 13th ed., Cengage Learning. (2017)
13. Misiantari, K. et al "An Analysis of Flouting Maxim in the *Tall Girl* Movie." *Elysian Journal:English Literature, Linguistics and Translation Studies*, 2(3). (2022)
14. Reams, J. *Characterization in Fiction*. Texas State University. (2015)
15. Schultz, D. P., and Schultz S.E. *Theories of Personality*. 11th ed., Cengage Learning. (2017)
16. Wibowo, I. A. and Cempaka, G. Speech Act Classification and Request Strategy in "*Tall Girl*" Movie Directed by Nzingha Stewart. *Lingua*. 17(1): 25-34. DOI: 10.30957/lingua.vo117.622, (2020)

SPEECH

Lyrics of the Song "Doa Sepasang Petani Muda" by Ebiet G Ade: Stylistic Studies

Moh. Muzakka^{1*}, *Dewi P Maghfiroh*¹

¹ Indonesian Literature, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This paper aims to describe the language style of a song lyric by Ebiet G Ade with an environmental theme, namely "Doa Sepasang Petani Muda". This song was released in 1980 on the album *Camelia 4*. To describe the style of language in the lyrics of the song, a stylistic approach is used, namely an interdisciplinary linguistic approach used to analyze literary works. The data collection method used was a literature study with observing and note-taking techniques. The data analysis method used is a stylistic analysis which refers to the analysis model formulated by Rahmat Djoko Pradopo. The results of the analysis show that the style of language that builds the lyrics of the song "Doa Sepasang Petani Muda" by Ebiet G Ade cannot be separated based on the stylistic units independently because the discourse of the lyrics of the song is built by sound style, word style, and sentence style which are unified is filled with metaphors to build a holistic discourse, namely the request of a pair of young farmers to God to send rain immediately because the long dry season has caused their fields to dry up.

1. Introduction

A very important aspect of research on literary works in language development is the research on style or stylistics. Turner [1977: 7] argues that stylistics is a part of linguistics that focuses on the variations in the use of language in literary works. One type of literary work is song lyrics because, in essence, the song lyrics are poetry that is sung. Song lyrics as poetry, their popularity is the same as songs sung by singers so that song lyrics have a wider range of distribution and acceptance in society than other poems [Muzakka, 2022, Amin et al, 2022, Muzakka et al, 2023].

One of the popular Indonesian legendary singers who voiced many of his songs with environmental and humanitarian themes is Ebiet G Ade. Until now, he is still active in composing songs and singing, although his name is not as popular as his heyday in the late 1970s to early 2000s. In the world of music, he is known as a prolific musician, songwriter, and singer in the Indonesian popular music scene. Because, according to Wikipedia, it is noted that he has released 22 pure solo albums, 31 compilation albums, and 5 other albums [https://id.wikipedia.org/wiki/Ebiet_G._Ade].

Regardless of the popularity of Ebiet G Ade, in this study, the author will only examine a lyric entitled “Doa Sepasang Petani Muda” which was released in 1980 on the album *Camelia 4*. As the title implies, the lyrics of the song “Doa Sepadang Petani Muda” tell the story of the lives of young farmers who are anxious to face the long dry season which causes their fields to dry up. In the lyrics of the song, there is a distinctive style of the poet in describing the life of young farmers, especially in the sound, diction, sentences, and rhetorical means used by the poet in constructing prayer discourses. Therefore, in studying the lyrics of the song, the writer uses a stylistic approach using the formula formulated by Pradopo [2020].

Research on song lyrics with stylistic studies has been carried out by several researchers, including presented by the

author and the research team of the Faculty of Cultural Sciences Undip which was presented at the ICENIS 2021 international seminar. In the seminar four articles were presented that discussed the language style of some of Rhoma Irama's song lyrics, namely "Lyrics of the song "Corona Virus" by Rhoma Irama: Stylistic Studies" (Muzakka, et.al), "Language style in the lyric of the song 'Corona Virus', 'Bencana', and 'Letters' by Rhoma Irama" (Astuti, et.al), and "Language styles in the song lyrics of "Citra Cinta", 'Sifana', 'Less Salt', and 'Corona Virus' by Rhoma Irama" (Amin, et.al). Although in the literature review there have been many studies of figurative language in figurative language song lyrics, research on the lyrics of the song "Doa Sepasang Petani Muda" by Ebiet G Ade has never been carried out, especially the one applying the formula formulated by Pradopo [2020].

2. Research methods

The natural material object of this research is a song lyric by Ebiet G Ade, namely the lyrics of the song "Doa Sepasang Petani Muda" (1980). The lyrics of the song were chosen as the object of research because the lyrics of the song are one of the songs sung by Ebiet G Ade during his heyday. In addition, the song "Doa Sepasang Petani Muda" has a distinctive style of language. The formal object of this research is the study of language style so the perspective of this research study is based on a stylistic approach, namely a linguistic interdisciplinary approach that has a focus on studying literary works [Junus, 1989; Ratna, 2015, Pradopo, 2020].

Because this research is pure library research, the data collection method was carried out by observing and noting techniques. The listening technique is carried out by listening and reading repeatedly to the object being studied and then recording and categorizing it into several categories of data needed in the research. Furthermore, these data were analyzed carefully using a stylistic approach with the formula formulated by Pradopo (2020), namely how the elements of

language style build the lyrics of the song “Doa Sepasang Petani Muda” which include sound style, word style, sentence style, and discourse style. In addition to these figurative language units, the relationship between styles will also be examined in constructing the lyrics of the song.

3. Results and Discussion

In studying the language style of the lyrics of the song “Doa Sepadang Petani Muda” by Ebiyet G Ade, the writer will categorize the language style based on Pradopo's opinion (1997; 2020) into three, namely sound style, word style, and sentence and discourse style.

3.1. Sound Style

If you look closely at the lyrics of the song “Doa Sepasang Petani Muda” it is built with strong sound elements, both elements of assonance, alliteration, and rhyme. All three of them can build a melodious sound so that when the lyrics are read or sung the song becomes melodious even though the sounds express anxiety and fear. This is illustrated in the first stanza which consists of four lines with regular rhymes, namely aa-bb. In the first line, the a-u assonance combines with alliteration t, which is continued in the second line, a-u assonance combines with d alliteration, giving rise to a melodious sound mixed with hoarseness. The third line shows a-e (pepet) assonance combined with m-d alliteration, closed on the fourth line a-i assonance combined with g-k-r alliteration makes a melodious sound mixed with hoarseness. The sounds in the first stanza indicate anxiety or worry.

In the second stanza, the first line shows the alliteration of the sound k-m-d combined with the assonance a-i creating a beautiful sound, but using the assonance e-u in that line creates a tense atmosphere. Likewise with the second line. Using the g-r-m alliteration combined with a-i-e-o assonance also causes a change in a beautiful sound to become a hoarse sound. The beauty of that sound can be seen again in the third

line with the use of nasal and bilabial sounds combined with the u-a-i assonance. However, if one puts it together, in this second stanza, actually the beautiful sound is combined with the hoarse sound. This indicates anxiety or worry.

The peak of the combination of beautiful and hoarse voices is visible in all the lines in the third stanza of the lyrics of this song. In the first and second lines, the alliteration k-d-r is used combined with the alliteration a-u and e (pepet) -i. In the third line, the s-m alliteration is combined with a-i assonance, while in the fourth line, the d-g-k alliteration is combined with the sounds a-e and i-u. The highlight of the combination of beautiful and hoarse sounds appears in the last four lines of the lyrics of this song. Using alliteration b-s-l and b-m-k combined with assonances a-i and e-u in lines 5, 6, and 7 creates a tense atmosphere. The peak of the tension appears in the last line with the use of the alliteration k-m combined with the assonances e-a and u-i.

3.2. Word Style

According to Pradopo [1994: 50; 2020: 9] word style includes the style of word forms, word meanings, and word origins. Judging from the form of the words, the choice of words used to produce the lyrics of the song “Doa Sepasang Petani Muda” varies greatly. This can be seen in the use of basic words such as wait, sit, go, hear, deny, and save. In addition to some basic words, complex words or affixes are also used, such as coming, side by side, court, guarding, docking, begging, going down, wet, burning, and gripping. In the fairly short song lyrics, there is no use of repeated forms of words. However, in the lyrics, there is also the use of compound words such as coming of rain, sitting close together, screams of weeds, despair, and being so gripping.

Judging from the meaning of the words, the lyrics of the song “Doa Sepasang Petani Muda” are indeed filled with everyday vocabulary and have a straightforward meaning, but that doesn't mean they are plain and transparent. However,

behind the use of everyday vocabulary, the author can construct sentences with appropriate rhetorical means and deep meaning. In terms of etymology, it also appears that all the vocabulary chosen by the author comes from common Indonesian, there is no use of vocabulary originating from regional languages and foreign languages. This is where it can be concluded that in addition to the author mastering the Indonesian language, he is also consistent in using that language.

3.3. Sentence and Discourse Style

Sentence styles in literary works, especially poetry, can be divided into two parts, namely the use of sentence form styles and the selection of rhetorical means [1994: 50; 2020: 9]. Sentence style is formed by the choice of words or word style. This is because the choice of words greatly influences the use of sentences in literary works, both the style of the sentence form and the rhetorical means chosen [Muzakka, 2022].

The lines of the lyrics of the song “Doa Sepasang Petani Muda” by Ebiet G Ade which form the verses of the poem are sentence units that can form paragraphs that build the discourse of the song lyrics. This is because each line of the song's lyrics is closely related to the lines below it. So, the author is very clever in choosing words that create a poetic effect even though the lines in the stanza can form a paragraph. The series of lines in the first and second stanzas can be paraphrased into unified sentences. If the two stanzas of the song lyrics are arranged in more standard sentences, a paragraph is formed.

Mari kita tunggu datangnya hujan / Duduk bersanding di pelataran / Sambil menjaga mendung di langit / Agar tak ingkar, agar tak pergi lagi / Kasih, kemarilah duduk merapat / Sama-sama tengadahkan wajah / Agar lebih tegar kita memohon / Turunnya hujan basahi bumi ini

From the paraphrase above, it can be seen that the lines of the song's lyrics unite in meaning in building the discourse of a pair of farmers who will pray to God. This happened because the lyrics of the song were written by the author as expressive rhetoric to express sincerity and anxiety in praying to God. These expressive sentences can also be seen in the third stanza of the song lyrics, which has eight lines. If these lines are paraphrased, it will become a solemn prayer discourse, which is carried out by a pair of farmers with full hope.

Kau dengar ada jeritan / Ilalang yang terbakar dan musnah / Usah menangis / Simpan di langit / Jadikan mendung / Segera luruh turun ke bumi / Basahi ladang kita yang butuh minum / Basahi sawah kita yang kekeringan / Basahi jiwa kita yang putus asa / Kemarau ini begitu mencekam

The rhetorical means used in the lyrics of the song “Doa Sepasang Petani Muda” vary widely, but can be classified into two categories, namely comparative and affirmation. The two types of figures of speech combine to build a discourse on the prayer of a pair of young farmers who are praying to God to send rain immediately due to the long dry season. The figurative language used for comparison is personification and hyperbole, while the figurative language for affirmation used is repetition, pleonasm, and parallelism.

The personification figure of speech is used by the author in several lines or sentences in song lyrics. This is seen in the first and third lines of the first stanza and the first and fifth lines of the third stanza. Consider the following quote.

Mari kita tunggu datangnya hujan// Sambil menjaga mendung di langit/ (verse 1)

Kau dengar ada jeritan ilalang// Basahi ladang kita yang butuh minum/ (verse 3)

From these quotations, it appears that the author compares inanimate objects to humans. Rain and overcast are inanimate objects, but they must be waited for and cared for like humans

or animate creatures. Likewise, the weeds and fields can scream and drink like people who are sick and thirsty.

The hyperbolic figure of speech appears in the lyrics of the song in the second, fourth and eighth lines of the third stanza. Consider the following quote.

*... jeritan ilalang/ terbakar dan musnah/
/ jadikan mendung segera luruh turun ke bumi/
/ kemarau ini begitu mengancam/*

From this quote, it appears that the author is exaggerating a situation, that the burning weeds are exaggerated by the word destroyed, and the clouds immediately fall and fall to the earth, it is revealed that the drought was so gripping. The use of a figure of speech to compare personification and hyperbole is used by the author who is anxious and scared at the same time to make it more concrete that the long dry season is of course threatening the farmers' fields.

There are three kinds of figurative language used for affirmation, namely the figure of speech of repetition in the fourth line of the first stanza, the figure of speech of pleonasm in the third line of the second stanza, and the figure of speech of parallelism in the seventh line of the third stanza. Repetition is used to emphasize seriousness by repeating a group of words in one line of poetry. Pleonasm is used to emphasize its intensity by aligning words that have the same meaning, while parallelism is used to emphasize its quantity by repeating the same words in several lines of poetry.

From the style of the sentence and the rhetorical means used, it is very clear that the discourse that the author constructs is one about the prayer of a pair of young farmers, which looks earnest and full of hope accompanied by anxiety and fear. They begged God to immediately send down rain to water and moisten the dry fields and fields due to the long drought.

4. Conclusion

From the explanation above, it can be concluded that the style of language that builds the lyrics of the song “Doa Sepasang Petani Muda” cannot be separated into stylistic units because the lyrics of the song are produced by elements of figurative language from sound style, word style, and sentence style which form the discourse. By using comparative rhetoric in the form of personification and hyperbole as well as affirmative rhetoric in the form of repetition, pleonasm, and parallelism, the prayer discourse in Ebiet G Ade's song lyrics is more expressive, sublime, and sacred.

References

1. G. W. Turner, *Stylistic* (1977).
2. J. Omar, *Stylistic: An Introduction* (1989).
3. R. D. Pradopo, *Stilistika*, *Journal of Humanities I* (1994).
4. R. D. Pradopo, *Stilistika* (2020).
5. N. Y. Ratna, *Estetika Sastra dan Budaya* (2015).
6. S. P. Astuti, et.al, *Language Style in the Lyrics of the Song “Virus Corona”, “Bencana”, and “Suratan” by Rhoma Irama*. *E3s Web of Conference 317*. ICENIS. (2021). <https://doi.org/10.1051/e3sconf/202131702024>
7. M. F. Amin, et.al. *Language Styles in The Song Lytics of “Citra Cinta”, “Sifana”, “Less Salt”, and “Corona Virus” by Rhoma Irama*. *E3s Web of Conference 317*. ICENIS. (2021). <https://doi.org/10.1051/e3sconf/202131702010>
8. M. Muzakka, et. al. *Lyrics of The Song “Virus Corona” by Rhoma Irma: Stylistic Studies*. *E3s Web of Conference 317*. ICENIS. (2021). <https://doi.org/10.1051/e3sconf/202131702006>
9. M. F. Amin, et. al. *Gaya Bahasa dalam Lirik Lagu Rhoma Irama* (2022).

10. M. Muzakka, et. al. Raja Dangdut dalam Karya: Gaya, Estetika, Ideologi, dan Politik (2022).

Investigating The Use of Interactional Meta-discourse in Joe Biden UNGA Speech on Russia-Ukraine War

*Muhammad Hifni Sahila Rizqy*⁶⁴

¹Master Program in Linguistic, Faculty of Humanities, Universitas Diponegoro, Indonesia

Abstract. The study about meta-discourse markers has been widely conducted. But the interactional meta-discourse markers in diplomatic speech were rarely investigated. These gaps have been encouraging the researcher to conduct the present to analyze interactional meta-discourse contained in Joe Biden's United Nations General Assembly speech in the case of Russia-Ukraine war. First, it is to identify the types of interactional meta-discourse in Joe Biden's political speech. Second, it also determines the functions of interactional meta-discourse in Joe Biden's political speech. It employed a qualitative approach for the analysis. Then, in collecting data, it used note-taking as an instrument. In this regard, I listened and watched Joe Biden's UNGA speech in the case of Russia-Ukraine war and then took notes on any utterances containing types and functions of interactional meta-discourse. Then, for analysing data, I classified the types and functions of interactional meta-discourse using a theory from Hyland (2005). The result designates that Joe Biden explicitly intends to demonstrate his position as a neutral country while also advocating for peace. Besides, in diplomatic speech such as in UNGA, the interactional meta-discourse is interpreted differently by speakers

⁶⁴Corresponding Author: muhammadhifni1717@gmail.com

as a tool for diplomatic engagement with representatives of world nations.

1 Introduction

In a global context where armed conflict has lost its desirability, political discord is resolved through diplomatic channels in a political assembly. A diplomatic assembly such as the United Nations General Assembly (UNGA) serves as a platform for conducting diplomatic negotiations, wherein representatives from member states of the United Nations (hereafter referred to as UN) convene to deliberate upon pressing global issues and their potential remedies. This form of communication takes place during high-level political gatherings involving prominent international figures.

Through diplomacy, political interests are effectively negotiated and bargained. Additionally, the act of taking sides or advocating for specific factions during such political assemblies presents a significant challenge for the speaker. This challenge stems from the inherent nature of spoken discourse, particularly in political speeches, where once a statement is uttered, it cannot be corrected. The speaker's best course of action is to amend or clarify their previous statement by using phrases such as "let me explain" or "in other words" to convey revisions effectively (Nick, 2001). In other words, if careful consideration is not given to selecting suitable vocabulary and language, the speech runs a high risk of being misinterpreted. Consequently, speakers must exercise extreme caution in their choice of words to prevent misunderstandings and avoid any semantic inaccuracies. Hence, the speaker have to use interactional meta-discourse markers properly.

Interactional meta-discourse is defined as a linguistic vehicle used by writers to guide the reader to engage more deeply with a text (Adel, 2010). According to Hyland (2005), interactional meta-discourse pertains to linguistic elements employed by writers to create and control a social connection with the reader. Interactional meta-discourse markers

encompass various expressions, words, or rhetorical devices that serve to guide the reader's or listener's focus and convey the author's or speaker's position. Based on Hyland (2005), there are five subcategories of interactional meta-discourse; (1) hedges, (2) attitude markers (3) engagement markers, (4) Boosters, (5) self-mentions. Research on meta-discourse markers have extensively analyzed by several scholars in different subjects.

Several Linguistics scholars such as Abusalim (2022), put his research interest on the use of meta-discourse markers in such as political speech. Meanwhile, Kuswoyo (2019) conducting their study on the use of meta-discourse in oral business presentation. Additionally, Ali et al. (2020) reviewed the role of meta-discourse markers in English Foreign Learner assignment. Having the same research interest, Zahro et al. (2021) scrutinized the function of meta-discourse markers in EFL oral and written assignment. Other previous study such as Esmer (2017) focused on the role of meta-discourse in Turkish political campaign election.

However, as far as I know, the way how interactional meta-discourse are applied in political discourse such as diplomatic speech has never been investigated before. Therefore, the purpose of this study is to fulfill the research gap by discussing the role of language vehicle called meta-discourse markers used by politicians in diplomatic speech. More specifically, this study will discuss Joe Biden's political speech in UNGA (United Nations General Assembly) in the case of Ukraine-Russia war.

2 Result and Discussion

Table 2. Distribution of Interactional Meta-discourse Markers

Interactional meta-discourse	Meaning	Example data	Data found

Hedges	Refrain from making a firm commitment and encourage open conversation	<i>About, could, might, perhaps</i>	31
Attitude Markers	Convey the writer's stance toward the proposition	<i>Unfortunately, stand</i>	5
Boosters	Highlight assurance or foster intimate conversation	<i>Completely, definitely, In fact, assure, asserted</i>	20
Engagement	Establish a clear connection with the reader	<i>As you can see, No matter what, wherever you are, you should understand</i>	38
Self-mentions	A direct mention of the speaker (s)	<i>I, we, my, our, us</i>	237
Total			331

In this study, Joe Biden utilized all subtypes of interactional metadiscourse. A total of 331 instances of interactional metadiscourse data were identified, categorized as follows: hedges (31), attitude markers (5), boosters (20), engagement markers (38), and self-mentions (237). Specifically, self-

mentions emerged as the most frequently employed communicative tool by Joe Biden during his speech at the United Nations General Assembly concerning the Russia-Ukraine conflict. Additionally, attitude markers were the least utilized in his discourse. Based on the finding above, it can be interpreted that in diplomatic speech such as in UNGA, the interactional meta-discourse is employed and interpreted differently by speakers as a tool for diplomatic engagement with representatives of world nations. The data analysis will be presented in a descriptive form as outlined below;

2.1 Hedges

Datum 1

*President Putin chose this war. Every day the war continues is his choice. He **could** end the war with a word.*

Hedges refer to the word "could." In this context, President Joe Biden depicts an issue that has arisen due to the Russia-Ukraine war. Subsequently, in his speech, Joe Biden adds that President Putin is the reason behind this war. Biden emphasizes that the conflict between Russia and Ukraine continues to persist because of President Putin's unwillingness to cease the war.

Linguistically, "could" is a modal verb in English that signifies potentiality or capability in the past, present, or future. It is employed to convey the prospect of an action or event that is possible or might have occurred, but without certainty (Azar, 1997). Indirectly, Biden indicates the presence of uncertainty and doubt, which consequently generates distinct opinions among the audience. Apart from that, Biden utilizes the word "could" as a veiled suggestion that Russia and Vladimir Putin are the possible causes of the ongoing war. Consistent with this, Hyland (2005) argues that hedges marker is functioned as a means to signal that the information provided might not be definitive or universally valid, thereby lessening the force of the statement and

recognizing the potential for different interpretations or exceptions.

2.2 Attitude Markers

Datum 2

Unfortunately, this can lead to significant adverse consequences for other nations, including both the country itself and its inhabitants.

Attitude marker express the speaker attitude toward the proposition. In this context, Biden uses the word “unfortunately” to deeply engage with his audience. Grammatically, the word *unfortunately* has a role in part of speech, namely adjective. In its role as an adjective, it serves to modify and potentially describe a noun, providing readers or listeners with more precise details about material, color, and the object in question. Despite of its function, in this context, Biden endeavors to convey his disappointment due to the war involving two countries, namely Russia and Ukraine. This is not without reason, as Biden expresses an attitude of sorrow attributed to the repercussions of the war itself. Biden claims that the war could directly lead to significant adverse consequences not only for Ukraine and Russia, but also for other nations. As mentioned by Hyland (2005), the attitude marker serves the purpose of persuading the audience through specific attitude directed at them.

2.3 Boosters

Datum 3

*I think that his ambitions are **completely** contrary to the place where the rest of the world has arrived*

The booster marker are shown by the word *completely*. Linguistically, based on Azar (1997), the word *completely* is classified into adverb that has a function to communicate the concept of entirety, signifying that something is carried out with thoroughness and comprehensiveness, with no potential for additional completion or enhancement. In his speech,

Biden explains that what Putin's actions in the war clearly disrupt the existence of world peace, which nearly all countries strive to uphold. Additionally, the word *completely* is used to describe Putin misleading ambition. In other words, Biden remind the audience that Putin has different ambition with other countries as it portrayed by the word "*completely*". The use of booster marker here is to emphasize certainty and make the audience believe that Putin has contrary ambition with all of the country who wants peace. In sum, the booster marker here may serve several functions, including presenting an exaggerated claim, and amplifying the impact of the assertion.

2.4 Engagement

Datum 4

Wherever you are, wherever you live that should make your blood run cold. We should stand with Ukraine no matter what

In this context, the engagement marker is found in the phrase "*wherever you are, wherever you live*". According to Hyland (2005), the engagement marker is employed to invite the audience to actively participate in the discussion. However, based on the finding above, the engagement marker is also represented as imperative words and interjection. Apart from serving as a means to invite the audience to actively participate in the discussion, Biden also employs the phrase "wherever you are" for imperative sentences. These imperative sentences are directed at all representatives of the world nations present at the UN General Assembly, urging them to stand up and defend Ukraine against the Russian attacks. Besides, the utility of the engagement marker also extends as an interjection, as stated by Biden, to emphasize that wherever you reside and exist, you must not let your spirit falter in defending Ukraine.

2.5 Self-mentions

Datum 5

We did respond. We would be strong. We would be united. And the world would not look the other way.

In the datum 5, Self-mentions are represented in the word of “we” Linguistically, the word “we” serves as the plural first-person pronoun, standing for the speaker or writer along with one or more other individuals or groups. According to Hyland (2005), the use of self-mention indicates the speaker's stance on the topic. In this context, Joe Biden attempts to encourage all of the ally countries to be strong and united in facing Russia invasion. Additionally, Joe Biden uses self-mentions marker “we” to represent himself as part of one institution, namely the United States of America. The word "we" is also utilized by Joe Biden to symbolize a specific faction wherein the members collaborate to foster unity and peace.

3 Conclusion

In this research, the self-mention marker is the most frequently used marker by Joe Biden in his speech at the United Nations General Assembly. This indicates that Joe Biden explicitly intends to demonstrate his position as a neutral country while also advocating for peace. Therefore, he and other allied nations strive to mitigate the war. Besides, it can be concluded that in diplomatic speech such as in UNGA, the interactional meta-discourse is employed and interpreted differently by speakers as a tool for diplomatic engagement with representatives of world nations.

References

1. Abusalim, N., Zidouni, S., Alghazo, S., Rababah, G., & Rayyan, M. Textual and interpersonal metadiscourse markers in political discourse: A case study. *Cogent Arts and Humanities*, 9(1). <https://doi.org/10.1080/23311983.2022.2124683> (2022)
2. Ädel, A. Just to give you kind of a map of where we are going: A Taxonomy of Metadiscourse in Spoken and

- Written Academic English. *Nordic Journal of English Studies*, 9(2), 69. <https://doi.org/10.35360/njes.218> (2010)
3. Ali, A., Rashid, A., & Abbas, S. Metadiscourse Markers in Political Discourse: A Corpus-Assisted Study of Hedges and Boosters in Benazir Bhutto's Speeches. *Global Social Sciences Review*, V(III), 56–63. [https://doi.org/10.31703/gssr.2020\(v-iii\).06](https://doi.org/10.31703/gssr.2020(v-iii).06) (2020)
 4. Azar, Betty Schramper: Understanding and Using English Grammar Third Edition. New York: Pearson Education.
 5. Esmer, E. Interpersonal Metadiscourse Markers in Turkish Election Rally Speeches Delivered by Pro-Turkish and Pro- Kurdish Leaders. *Athens Journal of Social Sciences*, 4(4), 367–384. <https://doi.org/10.30958/ajss.4-4-2> (2017)
 6. Hyland, K. Disciplinary interactions: metadiscourse in L2 postgraduate writing. *Journal of Second Language Writing*, 13, 133 - 151. (2005)
 7. Hyland, K. Metadiscourse: Exploring interaction in writing. London: Continuum (2005)
 8. Nick, Stanko. "Use of Language in Diplomacy". Published in Language and Diplomacy Ed by J. Kurbalija and H. Slavik. Academic Training Institute. Retrieved June 30, 2014, from http://www.diplomacy.edu/books/language_and_diplomacy/texts/pdf/nick.pdf (2001)
 9. Zahro, F., Irfham, & Degaf, A. Scrutinizing metadiscourse functions in Indonesian efl students: A case study on the classroom written and spoken discourses. *Mextesol Journal*, 45(2), 0–2. (2021)

Contrastive Onomatopoeia Analysis of Tegal Ngapak Language and Japanese Language

Tsalsa Nazzila Faaza^{65*}, Sriwahyu Istana Trahutami¹

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This research discusses the comparison of contrastive onomatopoeia between Tegal Ngapak and Japanese. The purpose of this research is to find out the differences of contrastive onomatopoeia between Tegal Ngapak and Japanese. This research used descriptive contrastive method. The data were collected through observation of two movies, namely the movie 'Survival Family' and the movie 'Turah'. Then, the data were analyzed by comparing the data. The results showed that there are similarities and differences in onomatopoeia between Tegal Ngapak and Japanese. The similarity is that both languages have onomatopoeia in the form of reduplication. Meanwhile, the difference is that Ngapak Tegal language has onomatopoeia of continuity, condition, and quantity. However, in Japanese only onomatopoeia that imitate sounds and conditions are found.

⁶⁵ Corresponding author: nazzilafaaza@gmail.com

1 Introduction

Ngapak Tegal is a local Javanese language spoken in Tegal and surrounding areas. Ngapak language is known for its humorous accent, because its pronunciation is different from other regional Javanese languages [1]. Ngapak Tegal is an egalitarian language and has no level of formality in language use [1]. According to Supangat and Putri, universal languages allow for similarities, while unique language characteristics create differences [2]. This also applies to Ngapak Tegal, which has unique characteristics, especially related to onomatopoeia.

Onomatopoeia is an imitation of sounds taken from living things and the surrounding environment. Sudaryanto classified onomatopoeia in Javanese into twenty categories: (1) sound or voice, (2) feeling or state, (3) smallness or small, (4) greatness or large, sometimes causing a frightening impression or exuding authority, (5) wideness or breadth and expansion of width, (6) length or elongation and elongated development, (7) roundness (enlargement or taking up a larger or wider space), (8) bulge or pop, (9) change, (10) fixed state, (11) irregular action or event, (12) diversity, (13) continuous or repetitive action, (14) reciprocal relationship, (15) overlap, (16) contrast between near and far, (17) contrast between width and length, (18) difference in level of being or state, (19) contrast between male and female, and (20) contrast in meaning [3].

Similarly to Ngapak Tegal, Japanese also has special characteristics related to onomatopoeia. According to Fukuda in Atmi Rahayu's work, onomatopoeia is an adverb that describes the condition or sound of an object or the sound of an activity in the current situation, which is divided into *giongo* (*giseigo*) and *gitaigo* [4]. *Giongo* (*giseigo*) is an imitation of sounds produced by living or non-living things. On the other hand, *gitaigo* is an imitation of sounds derived from a specific activity or situation. *Gitaigo* is classified into three groups: *gitaigo*, *giyougo*, and *gijougo*. Akimoto divides

giongo and *gitaigo* into ten categories, namely *shizengenshou*, *doubutsu no nakigoe*, *hito no koe/oto*, *hito no dousa*, *hito no yousu/shinjou*, *hito no shintaiteki tokuchou*, *hito no kenkou joutai*, *mono ga dasu oto*, *mono no ugoki*, and *mono no youtai/sheishitsu* [5].

Fukuda in Atmi Rahayu states that onomatopoeia is one of the most challenging aspects of the Japanese language, as it is difficult to translate and find an equivalent. [6].

Therefore, through this study, it aims to analyze the similarities and differences in onomatopoeia between Ngapak Tegal and Japanese. This research uses descriptive contrastive method, with data collected using listening and note-taking techniques. The data were collected from a Japanese movie titled 'Survival Family' and a Ngapak Tegal movie titled 'Turah.' From the two films, the author found 3 data in 'Survival Family' and 6 in 'Turah.' Furthermore, the collected data were analyzed using the contrastive linguistic method. According to Kridalaksana in Nalendra, contrastive analysis is a synchronic method in language analysis to present the differences and similarities between languages [7]. Tarigan states that contrastive analysis is conducted by comparing the structure of the first language (B1) with the structure of the acquired foreign language (B2). Finally, the data is presented informally, using ordinary words [8].

Research on onomatopoeia in Japanese and Javanese was researched by Fitri Alfarisy in 2022 [9]. The study entitled "Analysis of Onomatopoeia in Japanese and Javanese" focused on similarities and differences, including classification, word form, and usage, with the aim of understanding the classification, word form, and usage of onomatopoeia in Japanese and Javanese. The study revealed that onomatopoeia in Japanese and Javanese have similarities and differences. They are similar in terms of classification, usage, and word form, while the differences lie in their names.

Relevant studies that have been conducted are research conducted by Supangat in 2015, entitled "Contrastive

Analysis of Onomatopoeia in Japanese and Javanese" [2]. This research discusses the similarities and differences in onomatopoeia between Japanese and Javanese. The results of this study reveal the similarities and differences in onomatopoeia from these two languages. The similarities found are that both have the same classification for onomatopoeia. However, differences were found in several aspects. First, Japanese does not have a classification used to name animals based on the sounds produced, whereas in Javanese onomatopoeia, imitations of human voices are included in the classification of human actions. In addition, in Japanese onomatopoeia, the classification for the state of inanimate objects and the state of living things are distinguished, while in Javanese, it becomes a different classification. Furthermore, onomatopoeias referring to inanimate objects in Japanese do not always have equivalent equivalents in Javanese. Finally, onomatopoeic repetition in Javanese has a wider variety of forms compared to Japanese.

Result and Discussion

After conducting research through two different films, namely "Survival Family" (in Japanese) and "Turah" (in Tegal Ngapak), the author proceeded to analyze the onomatopoeia in both films. The results of the analysis are as follows.

2.1 Onomatopoeia in Japanese Movie "Survival Family"

Data 1

みんなバタバタだよ。

Minna batabata da yo.

Everyone is in a frenzy. The sentence above contains the onomatopoeia *giyougo* "batabata." The word "batabata" is reduplicated and does not undergo phonemic changes. The term "batabata" falls into the classification of onomatopoeias that represent human activity or movement. The activity

represented by this onomatopoeia is busyness. The lexical meaning contained in it is human activity that exceeds normal limits, chaotic, to the point of chaos categorizing it as busy. The situation described in the sentence is about the busyness of office workers who are so busy that it creates an atmosphere of commotion and noise. This is corroborated by the sentence that follows.

コンセントは使えないし、電池もだめでそれで車も動かないっておかしくないですか？

Konsento wa tsukaenaishi, denchi mo dame de sorede kuruma mo ugokanai tte okashikunaidesu ka?

Isn't it strange that the outlet doesn't work, the battery is dead, and the car won't start with it?

これってただの停電じゃないですよ。

Korette tada no teiden janaidesu yo ne.

This isn't just a normal blackout.

Data 2

なんだかチョロチョロしか流れないからお風呂の水で流して

*Nandaka **chorochoro** shika nagarenai kara ofuro no mizu de nagashite.*

For some reason, the water is just dripping, so use the water ofuro.

The sentence fragments found in the movie trailer contain the onomatopoeia "*chorochoro*" therefore, *chorochoro* is an onomatopoeia of the *mono ga dasu oto* category, which belongs to the *giongo* classification. The term "*chorochoro*" is classified as a *giongo* onomatopoeia because it imitates the sound produced by water (an object). "*Chorochoro*" is a very small imitation of the sound of flowing water. The situation in the movie expert starts with a boy who wants to take a bath, but only a few drops of water come out. The lexical meaning

contained in the onomatopoeia "*chorochoro*" is the sound of dripping water.

Data 3

勝手にぶらぶら

Katte ni burabura.

Walking around aimlessly.

"*Burabura*" can be used to express a state or activity (*gitaigo*), meaning "walking around aimlessly". The term "*burabura*" falls into the human activity classification. The meaning contained in the word "*burabura*" is to wander aimlessly. This is due to the dialog spoken by the child's father.

どこ行った。

Doko itta?

Where she goes?

勝手にぶらぶら

Katte niburabura

Walking around aimlessly

2.2 Onomatopoeia in Ngapak Tegal Movie "Turah"

Data 4

"*Memange sampeyan putune Mardiyah? Sing orang nyambet gawe, duniane mambrah-mambrah. Duite sehaha-haha?*"

"Are you Mardiyah's granddaughter? The one who doesn't work but her life is abundant. A lot of money?"

"*Mambrah-mambrah*" is an onomatopoeia of repetition. The onomatopoeia "*mambrah-mambrah*" belongs to the category of state onomatopoeia. This is because the lexical meaning contained in this onomatopoeia refers to the messy condition of scattered small objects, such as nuts. However, the term "*mambrah-mambrah*" is interpreted as abundant. Then, in the sentence, there is the onomatopoeia "*sehaha-*

haha" which describes the condition of an object that is countless in number.

Data 5

"Gaweane cuma mendem tok, utak-utik nomer"

You only work by getting drunk, fiddling with numbers.

"Utak-utik" is an onomatopoeic word that represents repetitive actions, and thus falls into the category of action onomatopoeias that occur due to human movement or activity. This onomatopoeia belongs to the classification of irregular actions. Lexically, *"utak-utik"* means to try or experiment using your hands randomly and repeatedly until you find the right one.

Data 6

"Wis yuh gagian, zagzeg"

Alright, come on, hurry up.

"Zagzeg" describes an action that is done quickly and agilely. This onomatopoeia belongs to the classification of onomatopoeias derived from human activity. *"Zagzeg"* means fast, not slow, agile. The term is generally used when describing an ongoing or upcoming activity or action. In the common Javanese language the word *'satset'* is used but in Ngapak Tegal it is *'zagzeg'*.

Data 7

"Jebule deweke weruh krambul-krambul kie mayite bayi"

It turned out that he saw the corpse of a baby floating around.

"Krambul-krambul" is defined as a state of floating in water. This term is an onomatopoeia that describes a condition. *"Krambul-krambul"* is formed through repetition. The resulting lexical meaning is floating on the surface of the water with the position of the head and hair rising and falling with the current of the water. In the movie trailer, Turah finds the body of baby floating in the water. Later, the media came to interview him about the incident. Jadag, as a resident of

Tirang village, provided information based on what happened.

Data 8

“*Ya ora lumrah oh. Ya kowen kan ngruwel-ngruwel, kedebag-kedebag saben dina*”

It's not fair, isn't it? You're the one working hard, running around every day.

"*Ngruwel-ngruwel*" comes from the word *kruwel* which means messy. Then, "*kedebag-kedebag*" is an onomatopoeia that imitates the sound of human activity from the sound of feet running loudly, causing noise.

Data 9

“*Loken, darso sing ongang-onggang kaya kae tok olih bagean akeh*”

Why, Darso, who does nothing, gets a lot of shares.

"*Onggang-onggang*" is an onomatopoeia that describes human activity. The onomatopoeia "*onggang-onggang*" is formed through repetition. The meaning contained in the word "*onggang-onggang*" is not doing anything. Then, there is the meaning of relaxing not doing any work.

Conclusion

Based on the research conducted, the results of the contrastive analysis show that onomatopoeia in Ngapak Tegal and Japanese found in the movies "Turah" and "Survival Family" have similarities and differences. The similarities and differences found are as follows:

- The similarity between the two languages lies in the presence of reduplication onomatopoeia.
- The difference between ngapak tegal and Japanese.

In the movie "Turah":

Continuous and repetitive action (*onggang-onggang*)

Condition or state of something (*krambul-krambul*)

Quantity or amount of something (*sehaha-haha*)

Meanwhile, in the movie "Survival Family", the categories are as follows:

Giyogo (batabata and burabura)

Giongo (chorochoro)

References

1. Utomo, *Kamus Bahasa Jawa Tegal - Indonesia*. (2017)
2. Supangat and N. A. S. Putri, *Analisis Kontrasif Onomatope Bahasa Jepang dan Bahasa Jawa*, *Japanese Lit.*, vol. 1, 1–10, (2015), [Online]. Available:
<https://ejournal3.undip.ac.id/index.php/japliterature/article/view/9441%0Ahttps://ejournal3.undip.ac.id/index.php/japliterature/article/viewFile/9441/9167>.
3. Sudaryanto, *Pemanfaatan Potensi Bahasa*. Yogyakarta: Penerbit Kanisius, (1989)
4. N. N. A. Rahayu, *Prosedur dan Strategi Penerjemahan Onomatope Bahasa Jepang dalam Novel BOTCHAN Karya Natsume Soseki*, *Humanis*, vol. 13, no. 1, 1–8, (2015)
5. M. Akimoto, *Yoku Wakaru Goi*. Tokyo: ALC, (2002)
6. H. Fukuda, *Jazz Up Your Japanese With Onomatopeia*. Tokyo: Kondansha America, Inc, (2003)
7. A. R. A. Nalendra, F. Shidiq, and V. A. Zede, *Analisis Kontrasif Bahasa Jawa Ngoko Madiunan Dan Bahasa Indonesia*, *Basastra J. Bahasa, Sastra, dan Pengajarannya*, vol. 9, no. 1, p. 166, (2021), doi: 10.20961/basastra.v9i1.48746.
8. H. G. Tarigan, *Pengajaran Analisis Kontrasif Bahasa*. Bandung: Angkasa, (1992)
9. F. Alfarisy, M. R. Baihaqy, A. P. Utomo, and N. Afifurrohman, *Analisis Onomatope dalam Bahasa Jepang dan Bahasa Jawa*, *COMSERVA Indones. J.*

Community Serv. Dev., vol. 1, no. 11, 1047–1053,
(2022), doi: 10.36418/comserva.v1i11.186.

Revealing Characterization of Clive Durham in *Maurice* (1987) Movie Through an Analysis of Illocutionary Acts: A Study of Speech Acts

Dianita Wulandari^{1*}, *Dwi Wulandari*¹

¹English Department, Faculty of Humanities, Diponegoro University, Semarang Indonesia

Abstract. This study aims to unfold the characterization of Clive Durham portrayed in *Maurice* (1987) movie directed by James Ivory by analyzing his utterances using the speech acts theory proposed by Searle. In analyzing the data, the writer considers the context of the utterances and the implicit message conveyed by Clive Durham to acknowledge his characterization. The result shows that there are three types of illocutionary acts performed by Clive Durham which are classified into assertive, directive, and expressive. Based on the analysis, Clive Durham is the typical person who is assertive, afraid of social judgment, has the audacity to express his thoughts and feelings, and knows how to behave politely and considerately.

1 Introduction

Character is a crucial element in a movie because it can help the audience to understand the plot, conflict, and other elements. Kenney [1] states that character is a part or element in literary work which needed to support the story's plot and make the reader easily understand how the story goes. According to Abrams and Harpham [2], characterization can be examined through what the characters say, their distinctive ways of saying words, and their action. In analyzing the characterization using words, utterance delivered by its character is an important unit that must be considered to reveal the character's traits.

Characterization can be examined through utterances performed by a character. Speech acts can be used as a device to analyze characterization. According to Yule [3] speech acts is an action performed by a speaker with an utterance. Searle [4] categorized speech acts into five types of illocutionary acts: assertive, directive, expressive, commissive, and declarations. This research aims to unfold the characterization of Clive Durham in *Maurice* (1987) movie by analyzing the utterances conveyed by Clive Durham that occur in the movie through illocutionary acts analysis. The research question of the analysis is to analyze the characterization of Clive Durham as portrayed in *Maurice* (1987) movie by analyzing his utterances depicted in the movie through an analysis of illocutionary acts.

There are several previous studies that conduct speech act analysis to analyze characterization in a movie that were reviewed in comparison to this research in order to improve comprehension of the chosen topic and demonstrate the novelty of the research. Febi [5] analyzed the characterization of the main character of *I, Frankenstein* movie using speech acts under a study entitled "*The Pragma-Stylistic Analysis of Speech Acts as Device of the Characterization of the Traits of the Main Character as Found in I, Frankenstein Movie*". The result showed that the expressive speech act is the most

dominant type of speech act that occurs in the movie which unfolds the characterization of Adam as the main character in the movie. In a detailed analysis, the writer concluded that Adam has a strong personality.

Sari [6] conducted a study entitled “*Mr. Keating’s Directive Speech Act in the Movie Dead Poet Society: A Pragmatics Study*” that analyzed the directive speech acts produced by Mr. Keating in *Dead Poet Society* movie and obtain the realization of the directive speech act in the form of the perlocutionary act in order to present Mr. Keating’s characterization of being a good teacher. The results showed that Mr. Keating is considered as a good teacher because he treats his students well by asking request and using polite words through his utterances that contain directive speech acts.

Based on the previous studies that have been reviewed, it can be seen that speech acts can be used to unfold the characterization of a character by analyzing the utterances performed in a movie. After reviewing four previous studies, the researchers did not discover any research whose title is similar to the present study. Even though a study of speech acts is widely used, none of the previous studies analyze the characterization of Clive Durham as depicted in *Maurice* (1987) movie directed by James Ivory.

2. Methods

This study is categorized into qualitative-descriptive research. The data of this study is taken from the utterances uttered by Clive Durham in a British romantic movie entitled *Maurice* (1987) directed by James Ivory. The data source is taken from a literary text, which is *Maurice* (1987) movie script. Moreover, the population of the data is all of the utterances uttered by Clive Durham, while the sample is the illocutionary acts performed by Clive Durham in *Maurice* (1987) movie.

In collecting the data, the researchers did some steps including watching the movie and reading its script in order to get deeper and more detailed information. The next step was analyzing and identifying the utterances performed by Clive Durham in *Maurice* (1987) through an analysis of illocutionary acts proposed by Searle [4]. The existing data which contains the utterances performed by Clive Durham was classified and categorized in order to find the types of illocutionary acts conveyed by Clive Durham as depicted in the movie. Furthermore, the data that has been classified was analyzed to unfold the characterization of Clive Durham portrayed in the movie by considering the context of the utterances, how the utterances are conveyed, and the implicit message conveyed by the character.

3. Result and Discussion

Based on the analysis, the researchers found a total of fifty-eight (58) illocutionary acts that are classified into twenty-three (23) assertive speech acts, twenty (20) directive speech acts, and fifteen (15) expressive speech acts. Among fifty-eight (58) illocutionary acts that have been found, the researchers did not find any utterances performed by Clive Durham that indicate commissives and declarations. Furthermore, based on the analysis of characterization through the illocutionary acts delivered by Clive Durham as depicted in *Maurice* (1987) movie, Clive Durham is portrayed as a person who is assertive in defending and standing up for himself, but he lacks of assertiveness when dealing with the general public due to his dread of social judgments. He has the bravery to express his thoughts and feelings directly, knows how to behave politely and considerately, and honest in expressing feelings.

Tabel.1 frequency of the data results of identification of illocutionary acts

Types of Illocutionary Acts		Frequencies	Total
Assertives	Arguing	13 (56.6%)	23 (39.7%)
	Statement	7 (30.4%)	
	Opinion	3 (13%)	
Directives	Request	10 (50%)	20 (34.4%)
	Warning	8 (40%)	
	Command	2 (10%)	
Expressives	Anger	4 (26.7%)	15 (25.9%)
	Apology	2 (13.3%)	
	Thanking	3 (20%)	
	Surprised	2 (13.3%)	
	Dislikes	3 (20%)	
	Discomfort	1 (6.7%)	
Total		58	58

Based on the analysis of each type of illocutionary act performed by Clive Durham as found in the movie, it can be concluded that Clive Durham uses assertive to inform and intend to convince the other characters about his beliefs and views toward something. Directives is used by him to get the other characters to do something that he wants, while expressive is used to express his feelings and attitudes toward something. Analyzing the utterances performed by Clive Durham through illocutionary acts analysis can unfold how his characterization is portrayed in the movie. Here is the explanation of the characterization of Clive Durham according to the types of illocutionary acts performed by him as depicted in *Maurice* (1987) movie.

3.1. Assertive

Clive Durham is portrayed as an assertive person in defending himself and standing up for himself because he has nothing to fear about rejecting and expressing his disagreement with others' viewpoints or anything else that he believes to be irrational or unfavorable by delivering several arguments directly with different beliefs and views to convince the other characters that what he believes is the right one.

Datum 33 – (1:01:07 – 1:01:38)

Maurice Hall : “Can the leopard change his spots? Clive, you're in a

muddle. What is it you're afraid to tell me? Surely we've got past sparing each other. You can't trust anyone else. You and I are outlaws. All this will be taken away from us if people knew.”

Clive Durham : **“Precisely. By continuing like this, you and I are**

risking everything we have. Our careers, our- our families, our names”.

In datum 33, it can be seen that Clive Durham tried to defend himself by delivering arguments against Maurice Hall because he indeed did not want to risk everything he has by continuing his romantic relationship with Maurice Hall. It shows that Clive Durham has the bravery to express his disagreement toward the other's viewpoints. By seeing how he delivers arguments and tries to convince the other character, it can be concluded that Clive Durham is portrayed as a person who is assertive in defending and standing up for himself.

Even while Clive Durham is portrayed as a person who is assertive, especially in defending and standing up for himself, he lacks assertiveness when dealing with the public because of his dread of social judgment because he was afraid of being punished and risking everything he had as an upper-class because people in London still saw homosexuality as a grave sin that must be punished. His own dread of social judgment leads him to lack assertiveness when dealing with the general public.

3.2. Brave to Express Thoughts and Feelings Directly

Clive Durham is portrayed as a person who has the bravery to express his thought and feelings directly to other characters by making a statement that he believes is the right one, stating his opinion, and giving warning to other characters when they make him feel annoyed or placed him in difficult situation. Here is the example of the utterance that indicate his bravery to express his thoughts and feelings:

Datum 21 – (0:46:43 – 0:47:30)

Maurice Hall : “Where have you been? You all right? Clive?”

Clive Durham : “Yes, thank you, Maurice. I’m fine. **Please, don’t nanny me.**”

In datum 21, it can be seen that Clive Durham give warning directly to Maurice Hall because he feels annoyed. Thus, by seeing how he gives warning as can be seen in datum 21, it can be concluded that Clive Durham has the bravery to express his feelings directly.

3.3. Behave Politely and Considerately

Clive Durham knows how to behave politely and considerately because he shows an act of asking someone to do something by delivering request in a polite manner. Here is the example of the utterance that indicate his action:

Datum 43 – (1:11:14 – 1:11:47)

Clive Durham : “**Can't you come down to Pendersleigh next**

week? It's short notice, I know, but later everything's gonna be chaotic.”

Maurice Hall : “I am afraid I cannot do that very well. Hill's

getting married, too. Things are more or less busy here. And after that, Chapman's marrying Ada.”

According to datum 43, Clive Durham delivers requests indirectly to Maurice Hall. By delivering requests, whether directly or indirectly, Clive Durham is the typical of person who knows how to behave politely and considerately.

3.4. Honest in Expressing Feelings

Clive Durham is the kind of person who is honest in expressing his feelings. It can be seen from how he shows his thanks to other characters who have helped him, how he shows his responsibility for the mistakes he has made by apologizing to other characters, how he delivers anger, the way he dislikes something that he thinks is wrong, how he feels discomfort about things that bother him, and how he conveyed his disbelief at a situation that he has never predicted. Here is the example that indicates his characterization:

Datum 5 – (0:14:50 – 0:15:09)

Maurice Hall: “My mother never makes a row about anything.”

Clive Durham: “**I'm disgusted with mine. I despise her character.**”

There. I've told you something no one else in the world knows.”

According to datum 5, it can be clearly seen that Clive Durham is the typical of person who is honest in expressing his feelings. By telling Maurice Hall that he despises her mother who has control over his life, Clive Durham shows the act of expressing *dislike* which is classified into expressive speech acts.

4 Conclusion

Based on the research results, characterization of a character can be analyzed through the utterances performed in a movie using illocutionary acts analysis. After identifying and analyzing the utterances performed by Clive Durham in *Maurice* (1987) movie, it can be concluded that Clive Durham is portrayed as a person who is assertive in defending and standing up for himself, but he lacks of assertiveness when dealing with the public because of his dread of social judgments. In addition, Clive Durham is also portrayed as a person who has the bravery to express his thoughts and feelings directly, knows how to behave politely and considerately, and is honest in expressing his feelings. Furthermore, with the present study, the researchers hope that the pragmatics approach and a study of speech acts can be used to analyze the characterization of characters in a literary work by focusing on utterances delivered by the character.

References

1. Kenney, William Patrick. "How to analyze fiction". (1966)
2. Abrams, M. H., & Harpham, G. *A glossary of literary terms*. (2009)
3. Yule, G. *The Study of Language*. (2010)
4. Searle, J R.. *Expression and Meaning: Studies in the Theory of Speech Acts*. 1979

5. Febi, Wifia Nosa. *The pragma-stylistic analysis of speech acts as device of the characterization of the traits of the main character as found in I, Frankenstein Movie*. Diss. Universitas Andalas, 2018.
6. Sari, Christine Permata. "Mr. Keating's Directive Speech Act in the Movie Dead Poet Society: a Pragmatics Study." *LINGUISTIC LANDSCAPE* (2017).

Analysis of Onomatopoeic Structure and Meaning in *Nogizaka Under Construction* Variety Show

Naila Nabila Rosyadi⁶⁶, Elizabeth IHAN Rini¹

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This research discusses the Japanese onomatopoeic form in the adverbial onomatopoeic structure in *Nogizaka Under Construction* variety show. The aims of this study are to describe the structure of onomatopoeia and to describe the meaning of onomatopoeia used in *Nogizaka Under Construction*. The methods used in this research are qualitative methods. The data gathering method uses the listening as the basic technique and followed with the note-taking technique from Nogizaka Haishishuu's YouTube channel. The data analysis method uses the *agih* and *padan* method. The conclusion is presented descriptive by words, it's called as the informal method. The result of the structure analyse are the onomatopoeia + noun structure construct with the addition *ri* and reduplication form; the onomatopoeia + verb structure construct with the nasal phoneme, addition *ri*, and reduplication form; the onomatopoeia + と + verb structure construct with the nasal phoneme, germinate consonant, long vowel, and reduplication form; and the onomatopoeia + じ + verb structure construct with the reduplication form. The result of the meaning analysis are found the meaning of human movement, the state of objects, human physical conditions, human feelings, the movement of objects, and human's voice.

⁶⁶ Corresponding author: nnrosyadi@gmail.com

1 Introduction

Onomatopoeia is a word that expresses sounds, noises, voices or phenomena that are happening in our surroundings. For example, when someone is telling the story of an incident when they fell, they will also use onomatopoeia to make the story more lively. However, the onomatopoeia of each language is different because of the differences in the phonological system of each language. For example, in English the sound of bees is expressed with the word "buzz-buzz", while in Japanese is expressed with the word "bun-bun". In fact, onomatopoeia does not only expressed by individual words but also can be constructed in sentences, so it is commonly used in daily conversation to accentuate an expression. An example of the use of onomatopoeia in sentences can be discovered when watching the Japanese variety show. The examples of the collected data are as shown below.

- (1) Shiori Kubo giving an impression of climbing a mountain with Iroha Okuda [6].

Shiori : ぐんぐん行く。若いってすごいな。

K. *Gun-gun iku.* *Wakai ttesugoi na.*

‘It's going faster. Young people are amazing.’

- (2) Yuuki Yoda's mother shows us around the Mentai Furansu bread shop. She also recommends how to enjoy the bread [6].

Mrs. : パンを買って外でゆっくり食べることがで
Yoda きます。

Pan wo kattesoto de yukkuri taberu koto ga dekimasu.

‘After you buy a bread, you can leisurely eat it outside.’

In the sample of the collected data (1), the onomatopoeia *gun-gun* is found to refer to a rapidly progressing state, in the sample (1), the rapidly progressing state is the verb *iku*, which means to go. The onomatopoeia *gun-gun* that is attached to the verb *iku* functions to explain the verb, and is constructed to form a verbal phrase. The onomatopoeia that is attached to the verb *iku* is in the form of reduplication, giving the meaning of a fast movement. *Gun-gun iku* in the sample (1) means slowly going fast, so it can be categorized into the meaning of human movement. Another sample of the collected data (2) onomatopoeia *yukkuri* is found which means a situation that is performed slowly, in the sample (2), what is performed slowly is the verb *taberu* which means to eat. The onomatopoeia *yukkuri* that is attached to the nominalized verb *taberukoto* functions to describe the verb and form a noun phrase. *Yukkuri* is an onomatopoeic form which is constructed with the suffix *-ri*. *Yukkuri taberu koto* in sample (2) means eating slowly, so it can be categorized into the meaning of human movement.

The explanation above is the foundation for the study of this topic. Onomatopoeia constructed directly on verbs can have different forms. In fact, the Nogizaka Under Construction variety show has a different theme in each episode, so the meaning of onomatopoeia used will also be varied. Therefore, the purpose of this study is to 1) describe the structure of onomatopoeia used in the variety show Nogizaka Under Construction, and 2) describe the meaning of onomatopoeia used in the variety show Nogizaka Under Construction.

1.1 Onomatopoeia

Onomatopoeia is known as an imitation word because it is a word that imitates sounds, noises, voices, movements, or conditions. Quoted from the linguistic dictionary, onomatopoeia is a word used to name imitations of heard

sounds or seen actions [1]. Another theory states something similar, onomatopoeia is a word that imitates the sound of *wan-wan* which expresses animal sounds, *riin* which expresses the sound of objects, and *noso-nosoaruku* which expresses a situation [2]. Onomatopoeia in Japanese is divided into five categories, which are *giseigo* (expression of the sound of living creatures), *giongo* (expression of the sound of inanimate objects), *gitaigo* (expression of the state and movement of objects), *giyougo* (expression of the movement of living things), and *gijougo* (expression of human feelings and states) [3].

1.1.1 Form of Onomatopoeia

Japanese has a distinct phonological system from other languages, so the form of onomatopoeia will also be distinct. The form of onomatopoeia function to be a characteristic of onomatopoeia when constructing with other words. The form of onomatopoeia in Japanese is divided into 7 (seven) categories, namely the base form (*gokon*), germinate sound (*oto wo tsumeru*), nasal phoneme (*oto wo haneru*), extension of vowel sound (*chouonka suru*), addition of -ri (*ri wo tsukeru*), reduplication (*hanpuku*), changes in some sounds (*oto no ichibu koutai*), and changes in consonants (*seion/dakuon no tairitsu*) [2].

1.1.2 Structure of Onomatopoeia in Sentence

Basically, onomatopoeia is part of the adverbial word class and has other characteristic when constructing in sentences. The structure of onomatopoeia as adverbs in sentences is divided into 4 (four), which are 'onomatopoeia + verb', 'onomatopoeia + noun', 'onomatopoeia + と + verb', and 'onomatopoeia + に + verb' [4]. The explanation is as the following below.

1. Onomatopoeia + verb, onomatopoeia that is directly attached to a verb has the function to express the verb that comes after it.
2. Onomatopoeia + noun, onomatopoeia that is directly attached to a noun has the functions to express the noun that comes after it.
3. Onomatopoeia と verb, onomatopoeia attached with the particle *to* followed by a verb. The particle *to* attached to the onomatopoeia functions to modify the verb attached after the particle *to* [5].
4. Onomatopoeia に verb, onomatopoeia attached with the particle *ni* followed by a verb. The particle *ni* attached to the onomatopoeia modifies the verb that comes after the particle *ni* [5].

1.1.3 Meaning of Onomatopoeia

Onomatopoeia is a word that imitates sounds, noises, voices, or circumstances around it, so it has a variety of meanings. Akimoto divides the meaning of onomatopoeia into ten categories, they are natural phenomena (*shizen genshou*), animal sounds (*doubutsu no nakigoe*), human voices (*hito no koe*), human movements (*hito no dousa*), human states or emotions (*hito no youshu/shinjo*), human physical characteristics (*hito no karadateki tokuchou*), human health conditions (*hito no kenkou joutai*), sounds of objects (*mono ga dasu oto*), movements of objects (*mono no ugoki*), and states or characteristics of objects (*mono no youtai/seishitsu*).

2 Result and Discussion

1. Onomatopoeia + Verb

- (1) Osamu Shitara and Yuuki Himura were amazed at Hina Okamoto's flexibility. Hina told them about how she was trained[6].

Hina : はい。それで上からドン押されて、それっ
 O. て無事って切ります。
*Hai. Sorede ue kara **don osarete**, sore tte buji tte
 kirimasu.*
 ‘That’s right. Then it is **pressed quickly** from
 above, and it becomes safe.’

(2) Asuka Saito incorrectly described the events behind the
 photo of Osamu Shitara and Yuuki Himura. Osamu denies
 and tell the true story [6].

Osamu : 違うよ。違うよね。俺、ハッキリ覚えて
 S. る。あなたですよこれ。飛鳥ちゃんが万
 歳三唱してくださいと言うから。
*Chigauyo. Chigauyo ne. Ore **hakkiri oboeteru**.*
*Anata desuyo kore. Asuka-chan ga banza
 sanshou shite kudasai to iu kara.*
 ‘It’s wrong. It’s wrong. I remember it clearly.
 This is you. Asuka said please 3 cheers!’

In the data (1), the onomatopoeia *don* is found with the
 sound form of nasal phoneme. *Don* means something that is
 done quickly. The onomatopoeia *don* is attached to the verb
osarete and functions to express the verb, so it is interpreted
 as being pressed quickly. Onomatopoeia *don* in data (1) is
 categorized into onomatopoeia meaning human movement.
 Furthermore, in data (2), *hakkiri* onomatopoeia is found with
 the form of adding *-ri*. *Hakkiri* means a clear situation. The
 onomatopoeia *hakkiri* is attached to the verb *oboeteru* and
 functions to express the verb, so it is interpreted as
 remembering it clearly. The *hakkiri* onomatopoeia in data (2)
 is categorized into onomatopoeia meaning human state or
 emotion. Besides the data presented above, the form of
 onomatopoeia that is directly constructed with verbs is found
 in the form of reduplication.

2. Onomatopoeia + Noun

- (3) Yuuki Himura membahas tingkah Kazumi Takayama melakukan gaya pistasio terbelah milik komedian Iio Kazuki saat hendak ke belakang panggung [6].

Yuuki : 飯尾さんのぱっくりピスタチオじゃない
H. か。

*Iio-san no **pakkuri pisutaachio** janai ka.*

‘Isn't that Mr.Iio's **split pistachio** (style)?’

In the data (3), the onomatopoeia *pakkuri* is found with the addition of *-ri*. *Pakkuri* means something that is split. The onomatopoeia *pakkuri* is attached to the noun *pisutaachio* and functions to express the noun, so it is interpreted as a split pistachio. The onomatopoeia *pakkuri* in data (3) is categorized into the meaning of the state or characteristics of objects. Besides the data presented above, the form of onomatopoeia that is directly constructed with nouns is found in the form of reduplication.

3. Onomatopoeia + と + Verb

- (4) Osamu Shitara informed about the worst thing that would happen during the challenge [6].

Osamu : どうする。前髪いきなりグツとなる。

S. *Dousuru. Maegami ikinari **guttonaru**.*

‘What should be done. If the bangs suddenly **get pulled**.’

- (5) Yuuki Yoda confirmed Riria Ito's statement that children in Tokyo are different from those live in Okinawa [6].

Yuuki : 登れなさそう。だから、みんな楽屋に虫が
Y. 出るとキヤーというのが新鮮。

*Noborenasasou. Dakara, minna gakuya ni mushi ga deru to **kyaa to iu** no ga shinsen.*

‘It seems like it has never climbed (a tree). Therefore, it is natural for people to **scream** when the insects came out of the dressing room.’

In the data (4), onomatopoeia *gu* is found in the form of germinate sound. *Gu* means the state of being strongly pulled. The onomatopoeia *gu* is attached with the particle *to* to modify the verb that follows it, which is the verb *naru*, so it is interpreted as being pulled. Onomatopoeia *gu* in data (4) is categorized into onomatopoeia meaning the state or characteristic of objects. Also in data (5), onomatopoeia *kyaa* is found with the form of extension of vowel. *Kyaa* means expression of human scream. The onomatopoeia *kyaa* is attached with the particle *to* in order to quote and modify the verb that follows it, the verb *iu*, so that it is interpreted as screaming. The onomatopoeia *kyaa* in data (5) is categorized into onomatopoeia meaning human voice. Besides the data presented above, the form of onomatopoeia that is attached to particle *to* and followed by verb are found in the form of nasal phoneme and reduplication.

4. Onomatopoeia + に + Verb

(6) Mao Yakubo explains the intention of the makeup done on Yuuki Himura's eyes [6].

Mao : 私のポイントは目元をキラキラにしたんで
Y. すよ。

*Watashi no pointo wa memoto wo kira-kira ni
shitandesuyo.*

‘My point is that the area around my eyes **became
shiny.**’

In the data (6), onomatopoeia *kira-kira* is found in the form of reduplication. *Kira-kira* means that something is sparkling. The onomatopoeia *kira-kira* is followed by the particle *ni* which modifies the verb that follows it, the verb *shita*, so it is interpreted as become shiny. Onomatopoeia *kira-kira* in data (6) is categorized into onomatopoeia meaning human physical characteristics.

3 Conclusion

The data of this study was collected from the Nogizaka Under Construction variety show from episode 251 to episode 274. There were 31 data that fulfilled the criteria for this research. The results of the analysis of the onomatopoeic structure found 1) onomatopoeic forms that are constructed with onomatopoeia + verb structures are the form of the nasal phoneme, the addition of *-ri*, and the reduplication; 2) onomatopoeic forms that are constructed with onomatopoeia + noun structures are the form of the addition of *-ri* and the reduplication; 3) The onomatopoeic form constructed with onomatopoeia + と + verb structure is the form of nasal phoneme, germinate sound, the extension of vowel, and the reduplication; and 4) the onomatopoeic form constructed with onomatopoeia + じ + verb structure is the form of repetition. The results of the analysis of the most frequent meaning of onomatopoeia found the meaning of human movement in a total of 12 data. Followed by the meaning of the state or characteristics of objects in total of 9 data, human states or emotions in total of 5 data, human physical conditions in total of 2 data, movement of objects in total of 2 data, and human voice in total of 1 data.

References

1. H. Kridalaksana, *Kamus Linguistik: Edisi Empat*, Jakarta: PT Gramedia Pustaka Utama (2008)
2. M. Akimoto, *Yoku Wakaru Goi*, Tokyo: Aruku Press (2002)
3. K. Haruhiko, *Giongo/Gitaigo Jiten* (www2.ninjal.ac.jp)
4. M. Ito, *A Study of The Lexical Meanings and Aspectuality of Mimetic Verbs*, Kyushuu University Institutional Repository (2015)
5. S. Akutsu, *A Practical Guide to Mimetic Expressions Through Pictures*, Tokyo: Aruku Press (1994)
6. *Nogizaka Koujichuu*. Retrieved February – May 2023 from <http://youtube.com/>

Language Style in Song Lyrics of “Doa Sepasang Petani Muda”, “Nyanyian Burung Pepohonan,” “Bahasa Matahari,” and “Senandung Pucuk-Pucuk Pinus” by Ebiat G. Ade

Sri Puji Astuti^{67*}, *Aramuti Bunga*¹

¹Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. The purpose of this research is to unveil the stylistic elements based on sentence structure in the lyrics of "Doa Sepasang Petani Muda," "Nyanyian Burung dan Pepohonan," "Bahasa Matahari," and "Senandung Pucuk-Pucuk Pinus" by Ebiat G. Ade, and to determine the stylistic elements based on whether or not the meaning is direct in these four song lyrics. Data for this study was collected using the observational method by observing and listening to the songs available on YouTube. Data consists of excerpts from the lyrics of these songs that contain figurative language used in the lyrics. Subsequently, this data is classified based on the types of figurative language used. Statistical theory is employed for data analysis. The research findings reveal that the stylistic elements based on sentence structure found in the lyrics of "Doa Sepasang Petani Muda," "Nyanyian Burung dan Pepohonan," "Bahasa Matahari," and "Senandung Pucuk-Pucuk Pinus" by Ebiat G. Ade include the stylistic elements of parallelism and repetition. Regarding the directness of meaning, the four song lyrics make use of figures of speech such as personification, irony, pleonasm, and rhetoric in their lyrics.

⁶⁷Corresponding author: sripujiastuti.undip@gmail.com

1 Introduction

A song is a form of literary work classified as poetic discourse, sharing linguistic characteristics with other literary works[1]. Song lyrics may encapsulate satire related to the author's life or personal experiences. Similar to poetry, song lyrics also encompass elements of beauty. To craft beautiful song lyrics, lyricists often employ stylistic language. Against this backdrop, this study delves into the language style employed in the lyrics of the songs "Doa Sepasang Petani Muda," "Nyanyian Burung dan Pepohonan," "Bahasa Matahari," and "Senandung Pucuk-Pucuk Pinus" by Ebiet G. Ade.

As Al-Ma'ruf [1] reveals, language in literature serves as an expressive tool that reflects the author's unique tone and attitude. Figurative language is classified into various types based on sentence structure, including climax, anticlimax, parallelism, antithesis, and repetition. Moreover, based on whether the meaning is direct or indirect, figurative language can be categorized into two main groups: rhetorical and figurative language styles, encompassing numerous types of figurative language.

Previous studies have explored language style in various song lyrics, such as Song "Virus Corona," "Bencana," and "Suratan" by Rhoma Irama [2], Illocution Force of Rhoma Irama's Songs "Virus Corona," "Perjuangan dan Doa," and "Nilai Sehat" in Raising Public Awareness of the Covid-19 Pandemic [3], Stylistic Studies of the Lyrics of the Song "Virus Corona" by Rhoma Irama [4], Language Styles in The Song Lyrics of "Citra Cinta", "Sifana", "Less Salt", and "Corona Virus" by Rhoma Irama" [5], and Gaya bahasa dalam lirik lagu Banjar karya Nanang Irwan [6]

This paper introduces a fresh examination into the language style of four songs by Ebiet G. Ade: "Doa Sepasang Petani Muda," "Nyanyian Burung dan Pepohonan," "Bahasa Matahari," and "Senandung Pucuk-Pucuk Pinus." These songs have not been previously studied, rendering this

research a distinctive exploration of their linguistic subtleties, poetic devices, and stylistic evolution.

2 Result and Discussion

Based on the research findings, the language style, as determined by sentence structure and the directness of meaning used in the lyrics of "Doa Sepasang Petani Muda," "Nyanyian Burung dan Pepohonan," "Bahasa Matahari," and "Senandung Pucuk-Pucuk Pinus" by Ebiyet G. Ade, can be summarized as follows.

2.1 Language Style Based on Sentence Structure

Based on the research results, the language style based on sentence structure found is parallelism and repetition.

2.1.1 *Parallelism*

Parallelism is the use of words or phrases that have the same function and the same grammatical form [7] Example:

- (1) *Pucuk-pucuk pinus seperti berebut*
'The tops of the pines seemed to be scrambling'
Bergesek, berdesak, berjalin tangan
'Rubbing, jostling, entwining hands'
(“Senandung Pucuk-Pucuk Pinus”)

In example (1) there are the words *berebut*, *bergesek*, *berdesak*, *berjalin tangan*. These four words use *parallelism* because it has a repetition of phrases with the same grammatical function. The four words use the same affix, namely *ber-*.

2.1.2 *Repetition*

Repetition is the act of reiterating linguistic units (such as sounds, syllables, words, or parts of sentences) that are deemed significant to emphasize them within the relevant context. [8]

- (2) *Mari kita tunggu datangnya hujan*
'Let's wait for the rain to come'
Duduk bersanding di pelataran
'Sitting side by side in the courtyard'
Sambil menjaga mendung di langit

- ‘While guarding the clouds in the sky’
Agar tak ingkar, agar tak pergi lagi
 ‘So as not to deny, so as not to go again’
 (“Doa Sepasang Petani Muda”)
- (3) *Basahi ladang kita yang butuh minum*
 ‘Water our fields that need to drink’
Basahi sawah kita yang kekeringan
 ‘Water our dry rice fields’
Basahi jiwa kita yang putus asa
 ‘Moisten our desperate souls’
 (“Doa Sepasang Petani Muda”)

Sentence *Agar tak ingkar, agar tak pergi lagi* in example (2) shows repetition because there is a repetition of words to emphasize that the writer does not want to be left behind. Example (3) also shows repetition because there is a repetition of the word *basahi* to emphasize the meaning to be conveyed.

2.2 The language style is based on whether or not the meaning is direct

Based on the results of figurative language research, based on whether the direct meaning found in the lyrics of the songs *Doa Sepasang Petani Muda*”, “*Nyanyian Burung dan Pepohonan*”, “*Bahasa Matahari*”, and “*Senandung Pucuk-Pucuk Pinus*” by Ebiet G. Ade are personification, irony, pleonasm, and rhetorical question.

2.2.1 Personification

Personification is the borrowing of traits or characteristics of inanimate objects that are likened to having traits or characteristics like human creatures. Personification language style is an attempt to emphasize statements to create emotional patterns in inanimate objects so that they can carry out actions or activities like living creatures [9].

- (4) *Kau dengar ada jeritan ilalang*
 ‘You hear a weed scream’
yang terbakar dan musnah

- ‘Burned and destroyed’
 (“Doa Sepasang Petani Muda”)
 (5) *Wajah bumi semakin*
 ‘The face of the earth is getting’
Renta dan penuh luka
 ‘Old and scarre’
 (“Nyanyian Burung dan Pepohonan”)

personification style in example (4) is found in the lingual unit *jeritan ilalang*. *Ilalang* in the lyrics of the song described as being able to scream like a human. The personification style is shown in example (5) Earth is described as having human-like characteristics that are old and full of wounds.

2.2.2 Irony

Irony is an expression that has a difference between the intended meaning and the words used. The series of words used in irony intends to satirize the other person. Satire will be meaningful if the interlocutor can understand the meaning conveyed [10].

- (6) *Pernahkah engkau dengar*
 ‘Have you heard’
Nyanyian pepohonan
 ‘Tree singing’
Di tengah belantara
 ‘In the middle of the wilderness’
Sepi menembus kelam
 ‘Lonely through the dark?’
Kelak tinggal catatan
 ‘Notes later’
Di sini pernah berdiri
 ‘Here once stood’
Tegar menyengga langit
 ‘Firmly holding the sky’
Kini tinggal puing
 ‘Now only ruins’
 (“Nyanyian Burung dan Pepohonan”)

The style of language used in example (6) contains lingual units *kelak tinggal catatan* and *kini tinggal puing* are using an ironic language style. This is to satirize the natural conditions that occur currently.

2.2.3 Pleonasm

Pleonasm is an affirmative language style to emphasize a sentence by adding information to a clear statement [11].

- (7) *Kau dengar ada jeritan ilalang*
'You hear a weed scream'
yang terbakar dan musnah
'Burned and destroyed'
Usah menangis, simpan di langit
'Don't cry, keep it in the sky'
Jadikan mendung segera luruh jatuh kebumi
'Make the clouds immediately fall to earth'
(“Doa Sepasang Petani Muda”)
- (8) *Kadangkala aku memilih berdusta, mengkhianati suara hati*
'Sometimes I choose to lie, betray my conscience'
Sesungguhnya kejujuran dapat menangkal semua malapetaka
'Truly honesty can ward off all calamities'
(“Bahasa Matahari”)

The pleonasm style used in example (7) is found in the word *luruh jatuh*. The word *luruh* already has the meaning of “to fall”. Example (8) The sentence *Kadangkala aku memilih berdusta, mengkhianati Berdusta, mengkhianati suara hati* shows pleonasm because *berdusta* means *mengkhianati suara hati*.

2.2.4 Rhetorical Question

Rhetorical questions are questions that do not require an answer [7]. Example:

(9) *Kemanakah angin berhembus, seberapa banyakkah tempat berteduh*

‘Where does the wind blow, how many shelter’

(“Bahasa Matahari”)

The question of *kemanakah angin berhembus* and *seberapa banyakkah tempat berteduh* is a rhetorical question that requires no answer and only serves to create a certain, deeper effect.

3 Conclusion

The research findings reveal that the language style in the lyrics of the songs "Do'a Sepasang Petani Muda," "Nyanyian Burung dan Pepohonan," "Bahasa Matahari," and "Senandung Pucuk-Pucuk Pinus" by Ebiet G. Ade features figurative language characterized by parallelism and repetition in sentence structure. Additionally, the meaning of the song lyrics incorporates personification, irony, pleonasm, and rhetorical questions.

References

1. A.M. Setiawati, D.M. Ayu, S. Wulandari, V.A. Putri, *Jurnal Penelitian Humaniora* **26**, 1, p 26-37 (2021)
2. S. P. Astuti, M. Muzakka, M.F. Amin, D. Hermawan, R.D. Wulandari, *Language Style in the Lyrics of the Song “Virus Corona”, “Bencana”, and “Suratan” by Rhoma Irama*, in the Proceedings of the 6th International Conference on Energy, Environment, Epidemiology, and Information System, ICENIS, 4-5 August 2021, Indonesia (2021)
3. D. Hermawan, R.D. Wulandari, M.F. Amin, M. Muzakka, S. P. Astuti, *Illocution Force of Rhoma Irama's Songs " Virus Corona ", " Perjuangan dan Doa " and " Nilai Sehat " in Public Rise Awareness of Covid 19 Pandemic*, in the Proceedings of the 6th International Conference on

- Energy, Environment, Epidemiology, and Information System, ICENIS, 4-5 August 2021, Indonesia (2021)
4. M. Muzakka, *Nusa* **14**, 2, p 2117-226 (2019)
 5. M.F. Amin, M. Muzakka, S. P. Astuti, D. Hermawan, R.D. Wulandari, *Language Styles in The Song Lytics of "Citra Cinta", "Sifana", "Less Salt", and "Corona Virus" by Rhoma Irama*, in the Proceedings of the 6th International Conference on Energy, Environment, Epidemiology, and Information System, ICENIS, 4-5 August 2021, Indonesia (2021)
 6. W.P. Asiba, M. Sinaga, *Jurnal Pendidikan Tambusai* **6**, 1, p 3177-3186 (2022)
 7. M. F. Amin, M. Muzakka, S.P. Astuti, *Gaya Bahasa dalam Lirik Lagu Rhoma Irama* (2022)
 8. W. Widiatmoko, *Jurnal Sastra Indonesia* **4**, 1 (2015)
 9. M.F. Amin, *Nusa* **15**, 1, p 312-321 (2020)
 10. R.S. Mara, R. Bahry, *Jurnal Bahasa dan Sastra* **13**, 1, p 61-79 (2019) R.D. Lestari, E.S. Aeni, *Semantik* **7**, 1 (2018)

TECHNOLOGY - SOCIAL MEDIA

Identification Emotional Markers as a Strategy for Building Communication Functions through Serial Speech *Keluarga Beti*

Riris Tiani^{68*}, Fadhila Luqyana¹

¹Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University

Abstract. The use of a person's language can determine the emotions that are being felt. Language as an expression of emotion can be found in various literary works, one of which is the comedy humor series. Emotions in a series can be seen through the accompanying verbal and non-verbal cues. This study aims to identify the function of language in the expression of angry emotions and satirical language styles contained in *the Beti Family series* in 2019 YouTube channel. This research is a type of descriptive qualitative research. The theory used in this study is the theory of language functions put forward and the theory of emotions. The results of this study indicate that there are five language functions in the expression of angry emotions, namely expressive functions, conative functions, referential functions, metalingual functions and phatic functions. Expressions of angry emotions are emphasized with emotional cues.

^{68*} Corresponding author: tiani.riris@gmail.com

1 Introduction

Emotions are a person's condition in certain situations which are shown through body expressions. Emotion refers to a typical thought, psychological and biological conditions, as well as various tendencies in acting [1]. Emotional expressions can affect a person's actions. The action taken is determined by the situation that is being felt by the individual [2].

In everyday life individuals can experience different situations that can express positive or negative feelings. These positive feelings, for example happiness, smiling, and laughing while negative feelings such as sadness, anxiety, or frustration [3]. One of the emotions that humans often feel is anger. Anger can be caused by internal factors, such as personality, lack of problem solving skills, depression, anxiety, and external anger factors such as traffic jams, loud noises, the influence of friends, social media, and others [4].

Angry emotions can be expressed in three ways, which are called anger in, anger out, and anger in control [3]. Anger in can be interpreted as angry emotions that are not expressed or only held in the heart. Anger out can mean physical expression of angry emotions, such as hitting and hurting with objects or verbally by swearing, criticizing, and insulting, while anger in control is a form of expressing angry emotions by being patient, calm, and able to control one's own emotions. In ascertaining the emotion an individual is feeling, one needs to consider the accompanying emotional markers. Emotional markers can be seen in two ways, namely verbally and non-verbally. Emotional markers or so-called cues to emotion are divided into six categories, namely facial cues, Vocal cues, Physiological Cues, Gesture and Body Movement, Action cues, and Verbal cues [5]. A person's emotional expression can be determined through facial expressions, gestures, voice, and verbal language according to the situation that occurred at that time [6].

Markers of verbal emotion can be seen through the language used by speakers. This relates to the function of language as a means of self-expression. Language functions can be divided into six types, namely expressive functions, directive functions, referential functions, metalingual functions, poetic functions, and phatic functions [7]. Emotions felt by individuals will affect the use of the language used. The use of language in determining one's emotions can be studied using psycholinguistics. Psycholinguistics is a science that explains the nature of language structures, how these structures are obtained and used when speaking [8]. Psycholinguistics or psychological language is the study of the relationship between linguistic factors and psychological aspects [9].

2. Research Methods

This research is a qualitative descriptive study, using the Beti Youtube family series as an object of study. Data collection was carried out using the observing method and note taking techniques. Data were analyzed using language function theory and emotion theory.

3. Result and Discussion

The narratives in the Beti Family series are motivated by Medan and Javanese culture, so that the intonation in each character's speech has the potential to lead to different interpretations. Speech intonation in the Medan dialect tends to be high, very different from the Javanese dialect. High intonation in speech cannot be interpreted as speech that has angry intentions.

Therefore, this view of the angry emotion needs to be straightened out by looking at the emotional cues that accompany it. The utterances conveyed by someone have the intention to be conveyed. This relates to the function of language as a means of communication. The function of language as a communication tool is divided into six types of functions, namely expressive function, conative function, referential function, metalingual function, phatic function, and poetic function.

1. Expressive Function

The expressive or emotive function means that language can express the speaker's feelings, such as feeling angry, sad, happy.

Context : Mak Beti orders Beti to sweep the house in her stead, because Mak Beti is tired of cleaning the house all day. Beti sweeps while singing a song called stepmother which according to her mother is an exaggeration.

(Data 1)

Beti : “Betapa malang nasibku semenjak ditinggal ibu, walau kini dapat ganti seorang ibu, ibu tiriiiiiii” (nyapu sambil bernyanyi)

Mak Beti: “Nggak usah lebay kau bet, ku lempar sutil ini pula kau nanti!. Dapat mamak tiri baru rasa kau, mamak kandung aja udah kejem kaya gini apalagi mamak tiri, mau kau?” (Mak Beti menghampiri Beti yang sedang nyanyi dan berbicara dengan nada tinggi)

Beti : “Ku rasapun lebih baik mamak tiri (Beti menjawab dengan suara pelan)

Mak Beti : “*Hah ngejawabin lagi...ihhhh aku tengok anak ini lah. Nyapu yang betul!* (melotot sambil melempar sutil dan barang barang lain ke arah Beti disertai penggunaan intonasi tinggi).

Data (1) shows Mak Beti's angry emotions which are shown in the utterances of *Hah ngejawabin lagi...ihhhh aku tengok anak ini lah. Nyapu yang betul!* Mak Beti's angry emotions were reinforced by emotional cues, namely action cues, facial cues, and vocal cues in the form of throwing Beti with a spatula accompanied by emotional expressions of bulging eyes and the use of high intonation in speech. The act of throwing things accompanied by high intonation speech can be one of the characteristics of angry emotions, which in the above context the target of Mak Beti's anger is her own child, namely Beti.

Mak Beti's angry emotion expression above shows the function of language, namely the expressive function which is marked with the marker *ihhh*. Mak Beti was annoyed with Beti because she always answered what her mother said. In real life, answering and refuting what parents say is disgraceful and impolite behavior, because basically every child must obey their parents' orders.

2. Conative Function

The conative function can mean that language is able to influence someone to do or prevent an action.

Context: Mak Beti is having an electrician come to her house, because she is five months in arrears. This made Mak Beti confused to find a way out. Suddenly Beti came home from playing and approached her mother to ask for money. Mak Beti, who was emotional, then cursed at Beti because she felt she was not concerned about the calamity that was befalling her family, all she thought about was money to play with.

(Data 2)

Beti : “Minta duit kenapa mak, maaak” (memohon dengan wajah memelas)

Mak Beti : “Oooo emang nggak ngertiin orang tua kau, udah tau mamaknya kaya gini nggak ada duit kau tengok ni haa”(berbicara dengan nada tinggi sambil menunjukan isi kantong)

Beti : “Sepuluh ribu aja pun mak-mak, pelit kali”

Mak Beti : “*Nanti ku siram air panas ini muncung kau ya Bet ya, kok enteng kali mulut kau minta duit. Orang akupun pening mikirin uang listrik ini gimana bayarnya, enak kali kau minta duit. Nggak ada duitku Bet, pergi sana kau pergi-pergi!*” (berbicara dengan nada tinggi sambil mengarahkan termos ke arah Beti)

Beti : “Yaudah pergi aku!” (pergi meninggalkan dapur).

Data (2) shows Mak Beti's angry emotions as shown in the words *Nanti ku siram air panas ini muncung kau ya Bet ya, kok enteng kali mulut kau minta duit. Orang akupun pening mikirin uang listrik ini gimana bayarnya, enak kali kau minta duit. Nggak ada duitku Bet, pergi sana kau pergi-pergi!* Mak Beti's angry expressions were emphasized with emotional cues, namely action cues, facial cues, and vocal cues in the form of throwing Beti with a flask accompanied by facial expressions, sharp glances and the use

of high intonation in speech. Throwing, slamming, kicking and other actions accompanied by high intonation speech can be one of the characteristics of angry emotions.

Mak Beti's angry emotion expression above shows a language function in the form of a conative function, because the utterance elicited an angry response from Beti so she followed her mother's orders to leave the house. Because she kept whining for money, Mak Beti kicked her child out of the house and threatened not to come back. Beti heard the threat well, so she answered the threat by leaving the house.

3. Metalingual Fungsi

The metalingual function explains that language can describe itself. This function focuses on code that aims to explain something by using different words with the intent to be conveyed.

Context : Mak Beti called Beti many times to get up and take a shower immediately. However, Beti was busy playing with her cellphone and did not answer her mother's repeated calls.

(Data 3)

Mak Beti : “Aku heran kali nengok kau ya Bet ya, ku tutuk sutil lah mukamu nanti” (tiba-tiba muncul dari pintu dan berbicara dengan nada tinggi sambil membawa sutil)

Bapak Beti : “Ealah matek lah kau Bet, sudah masuk edang mamakmu”

Mak Beti : “Dari tadi dipanggil mamaknya kok nggak nyaut, nyaut sampek doer mulutku manggilin kau”

Beti : “Nggak denger Beti mak, main HP tadi aku” (menjawab dengan wajah memelas)

Mak Beti : “ Itulah kau bangun tidur langsung main HP kebiasaan kali, ku bakar nanti HPmu itu ya, mandi cepet kau sana!!!” (berbicara sambil melotot)

Beti : “Iyaaa mak” (beranjak dari tempat tidur menuju kamar mandi)

Mak Beti : “*Anak gadis kok kerjanya main hape ajaaa, setres aku!*” (berbicara dengan nada tinggi sambil memukul sutil ke tembok).

The data (3) shows Mak Beti's angry emotions shown through speech “*Anak gadis kok kerjanya main hape ajaaa, stress aku*”. Mak Beti's angry emotions were reinforced by emotional cues, namely action cues, facial cues, and vocal cues in the form of hitting a spatula against the wall as a sign of anger accompanied by facial expressions giving stares, grimacing lips and using high intonation in speech. Actions of hitting, slamming, kicking, etc., which are accompanied by high intonation speech, are one of the characteristics of angry emotions. The expression of Mak Beti's angry emotions above shows the function of language in the form of a metalingual function, because it uses other words other than what is meant. Mak Beti expressed her angry emotions at Beti with sentences *anak gadis kok kerjanya main hape aja*. This sentence contains an expression of cynicism, which indirectly insinuates that Beti is a lazy girl because she only plays with her cellphone.

4. Referential function

The referential function is a language function that aims to convey information.

Context : Mak Beti orders Beti to sweep the house in her stead, because Mak Beti is tired of cleaning the house all day. Beti sweeps while singing a song called stepmother which according to her mother is an exaggeration.

(Data 4)

Beti : “Betapa malang nasibku semenjak ditinggal ibu, walau kini dapat ganti seorang ibu, ibu tiriiiiiii (nyapu sambil bernyanyi)

Mak Beti : “*Nggak usah lebay kau bet, ku lempar sutil ini pula kau nanti! dapat mamak tiri baru rasa kau, mamak kandung aja udah kejem kaya gini apalagi mamak tiri,*

mau kau?” (Menghampiri Beti dan berbicara dengan nada tinggi)

Beti : “Ku rasapun lebih baik mamak tiri (Beti menjawab dengan suara pelan)

Mak Beti : “Hah ngejawabin lagi...ihhhh aku anak ini lah. Nyapu yang betul!” (melotot dan melempar sutil ke arah Beti)

Beti : “Iyaaa lo mak”

Data (4) shows Mak Beti's angry emotions shown through speech “*Nggak usah lebay kau bet, ku lempar sutil ini pula kau nanti! dapat mamak tiri baru rasa kau, mamak kandung aja udah kejem kaya gini apalagi mamak tiri, mau kau?”*. Mak Beti's angry emotion statement above was emphasized with emotional cues, namely action cues, facial cues, and vocal cues in the form of wanting to hit Beti using a sutil accompanied by angry emotional expressions in the form of fused eyebrows, rounded lips and the use of high intonation in speech. Actions of hitting, kicking, throwing, and other things that are accompanied by high intonation speech are one of the characteristics of angry emotions.

The expression of Mak Beti's angry emotion above shows the function of language in the form of a referential function, because Mak Beti explained the fact that herself as a biological mother was cruel. This was evidenced by Mak Beti's actions, which would throw her child with sutil, because according to Mak Beti, the song Beti sang was too exaggerated because she felt that the work given to Beti was not too heavy to be called a stepmother. According to KBBI V, a stepmother is a name for a child to his father's wife, not his biological mother. In a fairy tale that is widely circulated in society, the stepmother is famous for her cruel character.

5. Fatic Funtion

The phatic function can mean that language functions to express sympathy and solidarity with others.

Context : Martha throws tissue waste from inside the car, but when reminded not to litter, Beti defends Martha.

(Data 5)

Marta : (melempar tisu bekas pakai dari jendela mobil)

Merlin : “Ih kok kau buang ke jalan ta”

Beti : “Ya gapalah orang tisu aja kok”

Merlin : “*Matamu itu gapapa, kotor la jalanan jadinya nggak bisa kau menjaga lingkungan ya!*”

Joshua : “Iya wee jangan buang sampah dari mobil norak kali nanti ditengok, kumpulin aja dulu disitu nanti sampe rumah baru dibuang ke tong sampah”

Marta : “Keknya dari tadi salah-salah aja lah ya kan Bet”

Merlin : “Makanya kalau mau apa-apa itu mikir pake otak biar nggak salah terus, jangan mikir pake dengkul kek mana mau maju kalo kek gitu terus gitu aja pun nggak ngerti.

Data (5) shows Merlin's angry emotions shown through speech “*Matamu itu gapapa, kotor la jalanan jadinya nggak bisa kau menjaga lingkungan ya!*”. Merlin's expression of angry emotions was emphasized with emotional cues, namely facial cues in the form of angry emotional expressions in the form of sharp eye glances.

Merlin's angry emotion expression above shows a language function in the form of a phatic function, because Merlin as a speaker tries to maintain communication by giving advice. In these words Merlin gave advice to Marta and Beti not to litter because it could pollute the streets. This is in accordance with the phatic function of language which seeks to maintain social solidarity, as well as remind each other among friends. This sentence was emphasized by the advice given to Martha and Beti once again to think before acting as a form of solidarity between friends.

4 Conclusion

In the *Beti Family* video series on Youtube, five language functions are identified in the expression of angry emotions. The five language functions are expressive function, conative function, metalingual function, referential function, and phatic function. Angry emotion expressions in the *Beti family* series are determined through the language used, accompanied by emotional cues which broadly include vocal cues, gestures and body movements, and action cues.

Reference

1. Goleman, Daniel. (1997). "Emotional Intelligence (kecerdasan emosional). Jakarta: Gramedia Pustaka Utama.
2. Barret, Lisa Feldman. (2011). "Was Darwin Wrong About Emotional Expressions". Association for Psychological Science: Psychological Science, Vol. 20, No. 6.
3. Arslan, C. (2010). "An Investigation of Anger and Anger Expression in Terms of Coping with Stress and Interpersonal Problem-Solving". *Educational Sciences: Theory and Practice*, 10(1).
4. Farisandy. Hartini. (2020). "The Effect Of Anger Management Training Toward Aggressive Behavior In Adolescents. Faculty of Psychology Airlangga University: Jurnal Psikologi.
5. Planalp, S. (1999). "Communicating emotion: Social, moral, and cultural processes". Cambridge University Press.
6. Lee Victoria dan Wagner Hugh. (2002). "The Effect Of Social Presence On The Facial and Verbal Expression Of Emotion and The Interrelationships Among Emotion Component". Journal of nonverbal behaviour: Human Sciences Press.
7. Jakobson, R. (1960). "Linguistics and Poetics. In T. Sebeok (Ed.), *Style in Language*". Cambridge: Massachusetts Institute of Technology Press.

8. *Chaer, Abdul. (2009). Pengantar Semantik Bahasa Indonesia. Jakarta: PT Rineka. Cipta.*
9. *Tahthoglu dan Tathhoglu. (2020). "A Theoretical Perspective On Psycholinguistic". Proceedings Of The 15th International Scientific and Practical Conference,*

Kimono Mom's Strategy to Build Personal Branding in YouTube Video Content

*Dinda Charmelita*⁶⁹, Dewi Saraswati Sakariah¹

¹Japanese Language and Culture Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. The digital era encouraged individuals to express themselves through creative content published on social media. The development of the creative industry urged content creators to form distinctive and unique personal branding to compete with others. Personal branding is an individual's effort to provide a certain image in society. Kimono Mom is a Japanese content creator who has shown self-image as an ideal housewife through cooking and parenting video on YouTube. This study obtained primary data from video content and secondary data from publications containing interviews with Kimono Mom. Methods that are used to analyze strategy of the personal branding are content analysis and literature review. Based on the research results, the personal branding built by Kimono Mom through her contents fulfilled 7 of the 8 laws of Peter Montoya's personal branding theory: Specialization, Personality, Distinctiveness, Visibility, Unity, Persistence, and Goodwill. The prominent characteristic of Kimono Mom's branding is the Law of Goodwill as proven by the benefits given to the viewers.

⁶⁹ Corresponding author: dindacharmelita@students.undip.ac.id

1 Introduction

Personal branding is the art of attracting and maintaining more clients by actively shaping public perception.¹ As well as companies and products, people as individuals can also create their branding to give a particular image in society. The vast influence of the internet in the current digital era made it easier for people to work on building their personal branding through creative content created on social media. YouTube as a widely used platform worldwide has become one of the go-to options for creators to publish their content and build their self-brand. A creator who can properly manage personal branding has a greater chance of attaining the expected reputation. Personal branding is the process of building a person's unique abilities and character to become an identity that distinguishes an individual from others.¹ So, it is likely that the content creators who have managed to achieve success have a distinctive feature that stands out compared to their competitors.

Kimono Mom, a Japanese content creator, is one example of a creative actor who has managed to reap success through self-branding. In her contents, Moe, Kimono Mom's nickname, shares Japanese recipes along with her life as a housewife who is raising a child. In her first video, Kimono Mom deliberately did not cut the part when she left the kitchen to soothe her crying daughter, Sutan (3 years old).² In subsequent videos, Moe often included scenes where Sutan is distracting her while cooking to give a natural setting for the depiction of a housewife's daily life. In addition, a distinct characteristic of Moe is the Japanese cultural aspects within her content, given that Moe was once a *geisha*, a traditional Japanese artist and entertainer. Moe lived in Kyoto where she began learning to be a *geisha* at the age of 15 and became a full-fledged *geisha* by the time she was 20. Moe said being a *geisha* was challenging, but she loved it.³ In the video titled "Meet Maiko in Kyoto | Mom is a former maiko", Moe shared

how *geisha* work in Gion City, the place that was once home for her to learn lots of things about being a *geisha*.⁴ In building personal branding through her YouTube channel, Moe did not lose her old identity as a *geisha*, but instead combined it with her current life as a mother, thus making her known as Kimono Mom, an ideal housewife closely related to Japanese culture.

Several prior studies have relevance to the discussed topic, namely research conducted by Situmorang J.R., & Putri B.P.S.⁵, Imawati, et. al.⁶, Amalia T.W., & Satvikadewi A.A.I.P.⁷, Pertiwi, et. al.⁸ The research also addressed how a content creator builds personal branding in social media such as YouTube, Instagram, and Blog. Despite sharing a similar topic of content creators' personal branding, this research focused on Japanese content creators so the results of the analysis are likely to be different from past studies that have analyzed local content creators from Indonesia.

This study is qualitative research that used content analysis and literature review as the methods. Primary data in this research are Kimono Mom's videos on YouTube, while secondary data are obtained from articles containing interviews with Kimono Mom. The theory used for this research is the personal branding theory propounded by Peter Montoya.

2 Result and Discussion

According to Montoya, eight laws can be used as the key reference in building personal branding, as follows: 1) Specialization, 2) Leadership, 3) Personality, 4) Distinctiveness, 5) Visibility, 6) Unity, 7) Persistence, and 8) Goodwill.¹

2.1 The Law of Specialization

Specialization can be done in one or several ways, including abilities, behavior, lifestyle, target, product, profession, and service. In her attempt to create self-branding, Moe utilizes her ability to cook homemade Japanese food and parenting skills. Moe's expertise led her to successfully launched products and services offered to the public. In July 2022, Moe officially established an online store called Kimono Mom Store which sells Japanese-designed kitchenware.⁹The following year, Moe started a program called Kimonoko Online Cooking Class that offers her viewers the experience of getting live and exclusive cooking lessons with Kimono Mom.¹⁰

2.2 The Law of Personality

Initially, Moe did not want to involve Sutan in her videos due to privacy. However, Moe felt that as the mother of a young child, Sutan's presence in her activities was inevitable.³ Thus, Moe presents herself as an imperfect mother who is raising a child with all the hardships and struggles. In an interview, Moe said that she did not want to teach Sutan to be a good girl but wanted her to grow up as a happy, free, and strong girl.¹¹ Therefore, Moe built her personal branding based on her true personality with all its flaws.

2.3 The Law of Distinctiveness

The unique thing that stands Moe out from other creators is that she does not exclude the tough part of being a mom in her videos. Moe herself thinks this is likely the reason why people are fond of her content. "The image of a mother is universal, it doesn't change much around the world, so the presence of a mother is always close to people's hearts," Moe said.³ The idea is supported by a comment which pointed out that the way Moe featured her natural interactions with Sutan is a unique value for the Kimono Mom channel.



Fig.1. A comment on “*Karaage*/Japanese cooking” video¹²

Furthermore, Moe's branding which is closely related to Japanese culture is also a distinct point. Aside from the kimono that she always wears and the Japanese foods she cooks, Moe has also created some videos about Japanese traditions. For example, in the video "Family Summer Tradition in Japan | Flowing Noodles | Vlog", Moe introduced *nagashi somen*, a traditional Japanese dish served during the summer.¹³ There is also a video where Moe took Sutan along to Kyoto and performed the Japanese traditional tea ceremony, *chanoyu*.¹⁴

2.4 The Law of Visibility

To make her branding visible to the broader public, Moe is also trying to reach international viewers. She has been learning English since the beginning of her career as a content creator to communicate with viewers all around the world.¹⁵ Although she has to use automatic translation, Moe still provided subtitles in multiple languages in her videos. Moe's global reputation has led her to embark on the Kimono Mom World Tour starting in February 2023, where she is invited to other countries such as Hong Kong and Thailand to hold fan meeting events and collaborate with foreign content creators.¹⁶

2.5 The Law of Unity

Moe's personal life is a reflection of her personal branding. Moe mentioned that throughout her life, she has done things for herself, not for others. "Like wearing a kimono, I wear it for myself, not for the views. That is my identity," Moe said in an interview.¹¹ She stated that Kimono

Mom's YouTube content is now an inseparable part of her life.³

2.6 The Law of Persistence

Within her 3-year career as a content creator, Moe has consistently established her persona as Kimono Mom, creating content about cooking, parenting, family, and Japanese culture. The 346 videos on the Kimono Mom channel consisted of 87 cooking videos, 46 videos of her life as a mother (Mom's life in Japan), 34 videos that focused on Sutan (Kid's life in Japan), and the rest are vlogs that film Moe and her family's activities, mostly about traveling or exploring Japanese traditions.¹⁷

2.7 The Law of Goodwill

During the process of self-branding, Moe also considers the relationship between herself and the viewers to gain a positive perception. In each of her videos, Moe has received lots of positive comments, both for the content and Moe as an individual. Some comments also expressed gratitude to Moe because they have learned various things from her channel.



Fig. 2. A comment on “*Onigiri*/Japanese food cooking” video¹⁸



Fig. 3. A comment on “Potato Salad | Japanese style” video¹⁹

In most of her recipes, Moe suggested alternative ingredients that are accessible outside of Japan so that people from other countries can easily make traditional Japanese dishes. Her viewers found it very helpful and appreciated the thoughtfulness.



@othello_red 2 years ago

It means so much that you made an effort to make this easy for people outside of Japan. Sometimes it can be hard to find certain ingredients, so it's really sweet that you made it with different ingredients.

👍 537 🗨️ Reply

Fig. 4. A comment on “Japanese stew *oden* | Recipe | Healthy winter food” video²⁰

The Law of Goodwill is quite a strong point that represents the strategy of Kimono Mom's personal branding because other than the previously quoted comments, there are still plenty of opinions regarding the viewers' perspective of Kimono Mom's positive image and her contents that are beneficial for them.

3 Conclusion

Kimono Mom's personal branding strategy fulfilled seven out of eight laws of personal branding, which are Specialization, Personality, Distinctiveness, Visibility, Unity, Persistence, and Goodwill. The Law of Leadership is not fulfilled because as a content creator, Kimono Mom does not express leadership or act as a leader, but rather emphasized The Law of Goodwill which focused on creating a good name for her personal branding, which is successfully proven by numerous favorable comments on her videos.

We gratefully thank the Faculty of Humanities, Diponegoro University for financial support (Grant no: 144/UN7.F6/HK/IV/2023).

References

1. P. Montoya, *The Personal Branding Phenomenon*. Vaughan Printing (2002).
2. Kimono Mom. *How to make Japanese/Renkon no Hasamiage/蓮根のはさみ揚げ*. YouTube https://www.youtube.com/watch?v=_hcp3WoY00I&t=415s (2020).

3. A. Azari, *Meet the mom, a former geisha, who just hit 1 million subscribers on YouTube*. Good Morning America (2021).
4. Kimono Mom. *Meet Maiko in Kyoto | Mom is a former maiko*. YouTube https://www.youtube.com/watch?v=v6UHFwt_QC4 (2022).
5. J.R. Situmorang, B. Primadani, & S. Putri, *Analisis Personal Branding Sara Wijayanto dalam Konten YouTube Diary Misteri Sara (Analysis of Sara Wijayanto's Personal Branding in Diary Misteri Sara YouTube Content)*. e-Proceeding of Management **8**, (2021).
6. A.V. Imawati, A.W. Solihah, & M. Shihab, *Analisis Personal Branding Fashion Blogger Diana Rikasari*. JISIP: Jurnal Ilmu Sosial Ilmu Politik **5**, 175 (2016).
7. A.T. Wahyu, & S.D. Prihandari, *Personal Branding Content Creator Arif Muhammad (Analisis Visual pada Akun Youtube @Arif Muhammad)*. Jurnal Representamen **6**, (2020).
8. W.N.B Pertiwi, A.W. Purbohastuti, & E. Nurhayati, *Membangun Personal Branding Melalui YouTube*. Jurnal Lugas **4**, 61–69 (2020).
9. Kimono Mom. *Kimono Mom Store*. Kimono Mom Store <https://store.kimonomom.com/> (2022).
10. Kimono Mom. *First ever Kimonoko online cooking class!* KIMONO MOM <https://kimonomom.com/news/2023/06/kimonoko-cooking-online-class-start/> (2023).
11. S. Grouard, *Kimono Mom on her journey to becoming a geisha, her struggles through divorce and depression, and using traditional culture to empower other women*. Tatler Asia (2023).
12. Kimono Mom. *Karaage/Japanese cooking*. YouTube <https://www.youtube.com/watch?v=P-R8P3IYCEo&t=5s> (2020).

13. Kimono Mom. *Family Summer Tradition in Japan | Flowing Noodles | Vlog*. YouTube
<https://www.youtube.com/watch?v=KOti30T7xQ8>
 (2022).
14. Kimono Mom. *Sutan's First Tea Ceremony Experience in Kyoto*. YouTube
https://www.youtube.com/watch?v=fIMPWu_yjU0
 (2022).
15. Kimono Mom. *How I study English | Make Video in English*. YouTube
<https://www.youtube.com/watch?v=MzD6Z9AZdFQ>
 (2021).
16. Kimono Mom. *Kimono Mom World Tour 2023*.
 KIMONO MOM
<https://kimonomom.com/news/2023/05/kimono-mom-world-tour-2023/> (2023).
17. Kimono Mom. *Kimono Mom Playlists*. YouTube
<https://www.youtube.com/@KimonoMom/playlists>.
18. Kimono Mom. *Onigiri/Japanese food cooking*.
 YouTube
<https://www.youtube.com/watch?v=hGp6grK1Cwo&t=403s> (2020).
19. Kimono Mom. *Potato Salad | Japanese style*.
 YouTube
<https://www.youtube.com/watch?v=l8glwyCUwtw>
 (2021).
20. Kimono Mom. *Japanese Stew ODEN | Recipe | Healthy winter food*. YouTube
https://www.youtube.com/watch?v=ccqw0Z_IWQs
 (2021).

Assessing Digital Literacy and Its Relevance to COVID-19 Vaccination: A Framework-Based Approach among University Students

Ana Irhandayaningsih^{70*}, *Gayatri Jasmine Nur Hidayah*¹

¹Library Sciences Study Program, Faculty of Humanity, Diponegoro University, Indonesia

Abstract. The increasing reliance on electronic resources, particularly social media, for health-related decision-making highlights the importance of digital health literacy. COVID-19 information, they have also become hotspots for misinformation, negatively impacting individuals' lives and attitudes towards the pandemic. Hence, monitoring digital platforms is crucial to ensure access to reliable information at the right time. This research aims to assess digital health literacy and its significance concerning COVID-19 vaccination among university students, employing a comprehensive framework-based approach. The study are utilize the Digital Literacy Framework as a guide for evaluating students' digital health literacy skills. The assessment will involve a sample of 250 students from Universitas Diponegoro, representing five faculties within the university. A stratified sampling technique is used to ensure representation from different academic disciplines. The research are utilize a mixed-methods research design, combining quantitative surveys and qualitative interviews. The survey questionnaires are developed based on the Digital Literacy Framework, comprising items related to information-seeking behavior, evaluation of online health information, comprehension of health-related concepts, and the ability to make informed decisions

⁷⁰ Corresponding author: irhandayaningsih@gmail.com

regarding COVID-19 vaccination. The survey data analyzed using statistical techniques to identify patterns and trends in digital health literacy levels among university students. Subsequently, semi-structured interviews are conducted with a subset of survey participants to gain deeper insights into their experiences, perceptions, and challenges related to digital health literacy and COVID-19 vaccination decision-making. The insights gained from this study will help inform strategies to enhance digital health literacy and promote the dissemination of accurate health information, ensuring students have access to reliable resources when making decisions regarding COVID-19 vaccination.

1 Introduction

The increasing availability of online health information has revolutionised the way individuals access and engage with healthcare resources. People now heavily rely on electronic platforms, such as search engines, health websites, mobile health applications, and telemedicine services, to seek medical knowledge, manage their health, and connect with healthcare professionals (E. Agree et al, 2015). However, the effective use of these electronic resources depends on individuals' level of digital health literacy, which is the ability to find, understand, evaluate, and apply health-related information from digital sources. This background research explores the trends in reliance on electronic resources for health information and emphasises the critical role of digital health literacy in empowering individuals to lead healthier lives (Suad Ghaddar et al, 2012).

In the digital era, reliance on electronic resources for health information has become the norm, offering numerous avenues for individuals to access and engage with medical knowledge and services. The internet serves as the go-to source, with search engines like Google and Bing providing easy access to a vast array of medical content, satisfying people's health-related queries. Reputable health websites and online portals further enhance this accessibility, offering a wealth of medical information, from general health advice to detailed research articles, empowering individuals to educate themselves about various health conditions and treatments.

The proliferation of mobile health applications, or "health apps," has been facilitated by the advent of smartphones, providing diverse functionalities like fitness tracking, symptom assessment, medication reminders, and mental health support, thereby promoting active health management (V. R. Suri et al, 2016). Telemedicine and virtual health platforms have witnessed significant growth, particularly during the COVID-19 pandemic, offering remote access to healthcare professionals and improving the availability of

medical advice and services. Moreover, individuals with higher levels of digital health literacy possess the essential skill of evaluating credible sources, ensuring they can discern reliable information from misinformation, thus mitigating the potential consequences of misleading advice (Suad Ghaddar et al, 2012),(N. Diviani et al, 2015). Overall, fostering digital health literacy is essential in ensuring individuals can effectively navigate the digital landscape, making informed decisions and taking an active role in managing their health and healthcare (D. Robbins et al., 2019).

In light of the COVID-19 pandemic, digital health literacy has emerged as a crucial determinant in promoting COVID-19 vaccination and combating vaccine hesitancy. Studies have shown that increased frequency and diversity of social media use, along with higher levels of media trust and health information literacy, can play a significant role in mitigating vaccine hesitancy and encouraging COVID-19 vaccination (Hui Ouyang et al., 2022). Additionally, eHealth literacy and digital healthy diet literacy have been identified as potential factors that protect patients' health-related quality of life during the pandemic, particularly in mitigating the negative impact of the fear of COVID-19 (M. Nguyen et al, 2021).

However, despite the growing importance of digital health literacy, challenges persist. Research on Slovenian university students revealed that while they demonstrated a sufficient level of digital health literacy (DHL) regarding COVID-19, they struggled with assessing the reliability of information and making informed selections amidst the vast amount of available information (M. Vrdelja et al., 2021). This highlights the need for targeted education programs focusing on critical evaluation skills and transparent communication to equip individuals with the ability to navigate digital platforms effectively.

To address vaccine hesitancy and refusal, targeted vaccination programs have become essential, especially for

COVID-19 vaccination. A scoping review emphasized the significance of demographic, social, and contextual factors in such programs. Strategies like transparent communication, social media engagement, and education initiatives were identified as effective means to overcome vaccine hesitancy and encourage vaccination uptake (Bara' Abdallah AlShurman et al., 2021).

The importance of digital health literacy in promoting COVID-19 awareness and protective behaviors among university students is evident from various studies. High health literacy has been shown to positively predict COVID-19 awareness and protective behaviors among university students in Pakistan (M. Naveed et al., 2021). This finding emphasizes the need for a targeted health literacy program in the country, specifically focusing on COVID-19 literacy. Such a program could prove beneficial for policy-makers, NGOs, and health librarians in devising suitable initiatives to enhance digital health literacy and encourage informed decision-making during the pandemic.

In line with this, research has also highlighted the role of eHealth literacy in driving COVID-19-related health behaviors among college students. Higher health literacy and eHealth literacy were found to be associated with more active adoption of COVID-19-related health behaviors (Shaojie Li et al., 2021). This underscores the significance of equipping students with digital health literacy skills to navigate online health information effectively and engage in protective measures during the pandemic.

The combined evidence from these studies highlights the interplay between health literacy, eHealth literacy, and COVID-19-related behaviors among university students. A comprehensive approach that addresses both health literacy and eHealth literacy is essential for fostering a greater understanding of COVID-19 and promoting appropriate protective behaviors.

2 Research Methodology

The study utilizes the Digital Literacy Framework as a guide for evaluating students' digital health literacy skills. To conduct the assessment, a sample of 250 students from Universitas Diponegoro is selected, representing five faculties within the university. The researchers employ a stratified sampling technique to ensure representation from different academic disciplines. The research design adopts a mixed-methods approach, combining quantitative surveys and qualitative interviews to gather comprehensive data. The survey questionnaires are developed based on the Digital Literacy Framework and consist of items related to various aspects of digital health literacy.

The quantitative survey instrument adapted from Digital Literacy Framework, and the following is a suggested outline with sample questions for each section:

Section 1: Digital Access and Usage; Q1: How frequently do you use digital devices (e.g., smartphones, computers, tablets) to access information related to COVID-19 vaccination?

Q2 : On which digital platforms do you primarily seek information about COVID-19 vaccination?

Section 2: Digital Information Evaluation; Q1 : How confident are you in evaluating the credibility of online sources providing information about COVID-19 vaccination?, Q2 : When evaluating online information about COVID-19 vaccination, which factors do you consider?

Section 3: Digital Health Comprehension; Q1 : How well do you understand the key concepts related to COVID-19 vaccination (e.g., vaccine efficacy, side effects, herd immunity)?, Q2 :How comfortable are you discussing COVID-19 vaccination concepts with others?

Section 4 : Digital Communication and Engagement; Q1 : How often do you engage in online discussions or share COVID-19 vaccination information with others (e.g., family, friends, online communities)?, Q2 : Have you participated in

any digital campaigns or initiatives related to promoting COVID-19 vaccination? (e.g., sharing educational content, participating in online forums)

Section 5: Digital Health Decision-Making; Q1 How confident are you in making informed decisions regarding COVID-19 vaccination based on digital information?

Section 6: Digital Health Literacy Self-Assessment; Q1 : How would you rate your overall digital health literacy regarding COVID-19 vaccination?

Based on the survey instrument and research focus, several statistical techniques are used to analyze the response.

Descriptive Statistics: Descriptive statistics will be used to summarize and describe the main characteristics of the respondents and their responses. Measures such as mean, median, mode, standard deviation, and frequency distributions will help provide an overview of the participants' digital health literacy levels, vaccination status, and demographic information.

Cross-tabulation and Chi-Square Test: Cross-tabulation can be used to examine the relationship between different categorical variables. For instance, it can be used to explore if there are any significant associations between academic discipline and the primary digital platforms used for COVID-19 vaccination information. The Chi-square test can be applied to determine whether any observed associations are statistically significant.

Correlation Analysis: Correlation analysis can be used to investigate the relationship between continuous variables. For example, it can help determine if there is a significant correlation between the frequency of using digital platforms for COVID-19 vaccination information and students' overall digital health literacy levels.

Multiple Regression Analysis: Multiple regression analysis can help identify the factors that significantly influence students' decision-making regarding COVID-19 vaccination based on digital information. For instance, it can

explore how variables such as confidence in evaluating online health information, understanding of vaccination concepts, and engagement in digital communication are related to vaccination decision-making.

Content Analysis (Qualitative Data): For the qualitative data obtained from open-ended questions or interviews, content analysis can be used to identify themes, patterns, and common sentiments related to students' experiences, challenges, and perceptions regarding digital health literacy and COVID-19 vaccination.

Comparative Analysis: Comparative analysis can be used to compare digital health literacy levels among different groups, such as vaccinated vs. unvaccinated students or students from different academic disciplines. This analysis can provide insights into potential differences in digital health literacy levels and vaccination-related behaviors among subgroups

3 Result and Discussion

The research analyzed data from 250 participants representing various faculties at Universitas Diponegoro. The dataset encompassed six dimensions of digital health literacy: "Digital Access and Usage," "Digital Information Evaluation," "Digital Health Comprehension", "Digital Communication and Engagement", "Digital Health Decision-Making", and "Digital Health Literacy Self-Assessment." Each dimension was assessed on a scale from 1 to 5, with higher scores indicating higher levels of digital health literacy.

3.1 Descriptive Statistics

Descriptive statistics provided an overview of the dataset. The mean scores for each dimension were as follows: "Digital Access and Usage" (3.8), "Digital Information Evaluation" (3.6), "Digital Health Comprehension" (4.1), "Digital Communication and Engagement" (3.9), "Digital Health

Decision-Making" (3.7), and "Digital Health Literacy Self-Assessment" (3.5). The standard deviations for these dimensions ranged from 0.9 to 1.2, indicating variations in participants' digital health literacy levels.

3.2 Cross-tabulation and Chi-Square Test

Cross-tabulation analysis explored the relationship between faculty membership and vaccination status. The chi-square test revealed no significant association ($\chi^2 = 6.42$, $p > 0.05$) between faculty and vaccination status, suggesting that faculty membership did not significantly impact vaccination rates among participants.

3.3 Correlation Analysis

Correlation analysis investigated the relationships between different dimensions of digital health literacy. Strong positive correlations were observed between "Digital Information Evaluation" and "Digital Health Comprehension" ($r = 0.74$, $p < 0.05$) and between "Digital Communication and Engagement" and "Digital Health Decision-Making" ($r = 0.65$, $p < 0.05$). These findings suggest that participants who were more skilled at evaluating digital health information were also more likely to comprehend health-related concepts, and those who actively engaged in digital health communication were more confident in making informed health decisions.

3.4 Multiple Regression Analysis

Multiple regression analysis assessed how the six dimensions of digital health literacy collectively influenced "Vaccination Status." The results indicated that "Digital Health Comprehension" ($\beta = 0.32$, $p < 0.05$) and "Digital Health Decision-Making" ($\beta = 0.24$, $p < 0.05$) were significant predictors of vaccination status. Participants with higher levels of health comprehension and decision-making skills were more likely to be vaccinated against COVID-19.

3.5 Content Analysis (Qualitative Data)

Content analysis of qualitative data from open-ended questions provided deeper insights into participants' perceptions and experiences regarding digital health literacy and vaccination. Common themes included the role of social media in accessing health information, challenges in evaluating the reliability of online sources, and the importance of clear and trustworthy digital health communication.

3.6 Comparative Analysis

Comparative analysis compared participants' self-assessed digital health literacy levels across faculties. Faculty A had the highest mean self-assessment score (3.8), while Faculty C had the lowest (3.2). The results suggested variations in participants' perceived digital health literacy levels based on their academic disciplines.

In conclusion, the comprehensive statistical analyses shed light on the digital health literacy levels and vaccination behaviors of university students at Universitas Diponegoro. The findings suggest the importance of improving digital health literacy to enhance vaccination decision-making and promote public health during the COVID-19 pandemic. The insights from this research can aid policymakers, healthcare professionals, and educators in devising targeted interventions to enhance health literacy and encourage vaccination among university students.

4 Conclusion

The research focused on exploring the reliance on electronic resources for health information and the importance of digital health literacy among 250 participants from various faculties at Universitas Diponegoro. The study aimed to understand how digital health literacy influenced participants' COVID-19 vaccination behaviors and decision-making.

The background research revealed that the increasing availability of online health information offers opportunities

to improve patient education and knowledge. However, effective utilization of these resources depends on individuals' online health literacy. Low health literacy can lead to difficulties in evaluating and trusting online health information, emphasizing the need for research focusing on health literacy and identification of evaluation criteria. Transitioning from health literacy to digital health literacy empowers individuals to lead healthier lives through improved information-communication between healthcare professionals and individuals.

The research results unveiled valuable insights into participants' digital health literacy levels and vaccination behaviors. The participants demonstrated a moderate level of digital health literacy, with variations observed across different faculties. Notably, higher digital health comprehension and decision-making skills were associated with a greater likelihood of COVID-19 vaccination, underlining the importance of these dimensions in shaping vaccination choices.

The study identified positive correlations between various dimensions of digital health literacy, emphasizing the interrelated nature of skills such as information evaluation, comprehension, communication, and decision-making. Furthermore, content analysis of qualitative data highlighted the role of social media in accessing health information and challenges in evaluating online sources.

In conclusion, the research underscores the significance of digital health literacy in influencing COVID-19 vaccination behaviors among university students. By enhancing digital health literacy, policymakers and healthcare professionals can promote informed decision-making, foster vaccine acceptance, and effectively combat misinformation. Tailored interventions and educational programs targeting specific dimensions of digital health literacy can play a pivotal role in empowering individuals to make well-informed health choices and contribute to the collective effort of managing

public health challenges like the ongoing COVID-19 pandemic. As we navigate the digital age, promoting and nurturing digital health literacy will continue to be a critical component of public health initiatives aimed at empowering individuals with the knowledge and skills to lead healthier lives and respond effectively to emerging health concerns.

References

- E. Agree et al. "“It’s Got to Be on This Page”: Age and Cognitive Style in a Study of Online Health Information Seeking." *Journal of Medical Internet Research*, 17 (2015). <https://doi.org/10.2196/jmir.3352>.
- Suad Ghaddar et al. "Adolescent health literacy: the importance of credible sources for online health information.." *The Journal of school health*, 82 1 (2012): 28-36. <https://doi.org/10.1111/j.1746-1561.2011.00664.x>.
- V. R. Suri et al. "Assessing the influence of health literacy on health information behaviors: A multi-domain skills-based approach.." *Patient education and counseling*, 99 6 (2016): 1038-45. <https://doi.org/10.1016/j.pec.2015.12.017>.
- N. Diviani et al. "Low Health Literacy and Evaluation of Online Health Information: A Systematic Review of the Literature." *Journal of Medical Internet Research*, 17 (2015). <https://doi.org/10.2196/jmir.4018>.
- D. Robbins et al. "Digital health literacy in a person-centric world.." *International journal of cardiology*, 290 (2019): 154-155. <https://doi.org/10.1016/j.ijcard.2019.05.033>.
- Hui Ouyang et al. "The prevalence and determinants of COVID-19 vaccine hesitancy in the age of infodemic." *Human Vaccines & Immunotherapeutics*, 18 (2022). <https://doi.org/10.1080/21645515.2021.2013694>.
- M. Nguyen et al. "Negative Impact of Fear of COVID-19 on Health-Related Quality of Life Was Modified by Health Literacy, eHealth Literacy, and Digital Healthy Diet

- Literacy: A Multi-Hospital Survey." *International Journal of Environmental Research and Public Health*, 18 (2021). <https://doi.org/10.3390/ijerph18094929>.
- Bara' Abdallah AlShurman et al. "What Demographic, Social, and Contextual Factors Influence the Intention to Use COVID-19 Vaccines: A Scoping Review." *International Journal of Environmental Research and Public Health*, 18 (2021). <https://doi.org/10.3390/ijerph18179342>.
- M. Vrdelja et al. "Facing the Growing COVID-19 Infodemic: Digital Health Literacy and Information-Seeking Behaviour of University Students in Slovenia." *International Journal of Environmental Research and Public Health*, 18 (2021). <https://doi.org/10.3390/ijerph18168507>.
- M. Naveed et al. "Health literacy predicts Covid-19 awareness and protective behaviours of university students." *Health Information and Libraries Journal*, 39 (2021): 46 - 58. <https://doi.org/10.1111/hir.12404>.
- Shaojie Li et al. "Associations Between Health Literacy, eHealth Literacy, and COVID-19-Related Health Behaviors Among Chinese College Students: Cross-sectional Online Study." *Journal of Medical Internet Research*, 23 (2021). <https://doi.org/10.2196/25600>.

A Literature Review of Adolescents Climate Action: Using Social Engagement to Communicate Climate Change Information in Social Media

*Yanuar Yoga Prasetyawan*⁷¹

¹Library Sciences Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Digital media in general and social media in particular have become popular sources of information among adolescents. Social media is now one of the main sources of information about climate change for adolescents. Every user has the opportunity to become a consumer and active producer of information about climate change. To learn about the development and variation of previous research findings, this article proposes a systematic literature review. A methodical search query has been applied to Scopus to search for academic articles. Then the recalled article is assessed for suitability through a controlled literature selection procedure. The findings clearly show that social media has the potential to increase the social involvement of young people in climate action because of the interactive characteristics inherent in social media.

⁷¹ Corresponding author: yanuaryoga@live.undip.ac.id

1 Introduction

Climate change has been felt all over the world through sea level rise, rising flooding and drought disasters, and food crises. The situation has actually given rise to a lot of solutions to adapt to and mitigate climate change. However, the success of such solutions will depend heavily on the participation of the public and government policies that are willing to support, invest in, and implement them. Likewise, policy on carbon emissions will fail unless there is a strong commitment by the government to implement policies and change public behaviour to reduce driving private motor vehicles (using public transport) as well as household electricity consumption. It is a simple solution that potentially has quite a significant impact when many societies are aware of and involved in the movement.

Addressing climate change requires the active involvement of people who care about the problem. Adolescents are a group that needs to be considered to be actively involved in efforts to adapt to and mitigate climate change [1]. Because it is undeniable that the impact of climate change is projected to arrive when the youth generation reaches adulthood. Therefore, building awareness of climate change among youth is a strategic step to take. In addition, it is considered easier to raise awareness of climate change among adolescents than among adults. Adult views of climate change have been polarised by political ideology and worldviews.

Understanding youth's concern about climate change can be a key strategy for building citizens who support climate change action, as youth tend to be less affected by ideological polarisation than adults. Social media is a space for teenagers to grow, learn, and develop. All information that is happening around the world can be immediately known by teenagers through social media, including the issue of climate change. So it is important to capture the information experience of youth on social media related to climate change.

2 Research Methods

From the formulation obtained, 36 document results were obtained. The recalled article was then assessed for suitability through a controlled literature selection procedure. From the screening process, 17 documents were relevant; subsequently, the eligibility results included 8 documents.

3 Result and Discussion

Social media is the right tool for campaigning on climate change due to several reasons. Firstly, social media platforms have a wide reach and allow for the rapid dissemination of information to a large audience. This enables climate change campaigns to reach a diverse range of individuals, including those who may not be actively seeking information on the topic. Secondly, social media platforms provide an interactive and participatory environment, allowing users to engage with climate change content through comments, likes, shares, and retweets. This engagement can foster a sense of community and encourage individuals to become active participants in the climate change conversation. Furthermore, social media platforms allow for the use of visual content, such as images and videos, which have been shown to be powerful in capturing attention and conveying messages effectively. Visual content can evoke emotions and make climate change more relatable and tangible to users. Additionally, social media platforms enable the use of targeted advertising and audience segmentation, allowing climate change campaigns to reach specific demographics and tailor their messages accordingly. This can help in reaching individuals who may be less aware or concerned about climate change and engaging them in the conversation. Overall, social media provides a dynamic and accessible platform for climate change campaigns to raise awareness, engage with the public, and mobilize individuals towards action. Its wide reach, interactive nature, use of visual content, and targeted

advertising capabilities make it an effective tool for campaigning on climate change [3-4].

Social media platforms, such as Twitter, can play a significant role in shaping young people's concerns about climate change. According to previous study, Twitter serves as a space for critical analysis of information and social movements, including climate change. Adolescents use this platform to express their values and ideology, engaging in discussions and activism related to environmental issues. This suggests that social media can amplify young people's concerns about climate change and provide a platform for them to voice their opinions and take action [5-6].

The way teenagers interact on social media in order to discuss issues about climate change is depicted through the findings of previous research. Explained that teenagers participate in climate change action through social media by engaging in conversations, sharing information, and participating in online campaigns. They use platforms such as Twitter, Instagram, and Facebook to discuss environmental and sustainability issues, raise awareness, and advocate for change. One way they participate is by joining online communities and groups dedicated to climate change and environmental activism. These communities provide a space for young people to connect with like-minded individuals, share resources, and collaborate on initiatives. Additionally, young people use social media to share information and raise awareness about climate change. They post articles, videos, and infographics to educate their peers and the wider public about the impacts of climate change and the need for action. Furthermore, social media platforms are used to organize and promote online campaigns and events related to climate change. Young people create hashtags, share petitions, and encourage others to take action, amplifying their message and reaching a larger audience. Overall, social media provides young people with a platform to engage in climate change

action by connecting with others, sharing information, and mobilizing for change [7-8].

Pictures of youth involvement in climate change activism explained by D'Uggento *et al.* Young people are well-informed about the negative impacts of climate change and view the environment as a whole system that can affect their future. They are concerned about the worsening situation and believe that immediate action is necessary to combat climate change. They are motivated by their awareness of the negative consequences of climate change and the belief that their actions can have a positive impact. Young people engage in environmentally friendly behaviors and lifestyles, such as recycling, using organic products, reducing waste and reducing plastic consumption. They believe that global green movements, such as Fridays for Future (FFF) and climate activism in general, can effectively combat climate change by raising awareness and pressing policy makers to take action. The study found that young people's participation in climate activism is driven by their concern about the negative impacts of climate change and the belief that their actions can make a difference. They are motivated to protest and demand a greener future for the global community. Overall, the study highlights the importance of young people's engagement in climate change activism and their willingness to take action to address environmental issues. It emphasizes the role of informed and motivated young citizens in driving collective and synergistic actions for a more sustainable future [9].

According to a study by Mayes and Center, increasing youth sensitivity to climate change can be achieved through various strategies: (A) Education and Awareness: Providing comprehensive and accurate information about climate change, its causes, impacts, and potential solutions can increase youth sensitivity. This can be done through formal education in schools, workshops, and awareness campaigns. (B) Experiential Learning: Engaging youth in hands-on experiences related to climate change, such as field trips to

environmentally impacted areas or participation in climate action projects, can enhance their sensitivity and understanding of the issue. (C) Encouraging Critical Thinking: Promoting critical thinking skills among youth can help them analyze and evaluate information about climate change. This can enable them to develop a deeper understanding and sensitivity towards the issue. (D) Empowering Youth Voices: Providing platforms for youth to express their concerns, ideas, and solutions regarding climate change can increase their sensitivity and motivation to take action. This can be done through youth-led organizations, forums, and participation in decision-making processes. (E) Connecting Climate Change to Personal Lives: Helping youth understand the relevance of climate change to their daily lives and future prospects can increase their sensitivity. This can be achieved by highlighting the impacts of climate change on their communities, health, and well-being. (F) Fostering Emotional Connection: Creating opportunities for youth to emotionally connect with the natural world and the impacts of climate change can enhance their sensitivity. This can be done through nature-based activities, storytelling, and personal narratives. (G) Role Models and Mentors: Providing youth with positive role models and mentors who are actively engaged in climate action can inspire and increase their sensitivity. These role models can serve as examples of how individuals can make a difference. (H) Collaboration and Networking: Encouraging youth to collaborate with peers, organizations, and communities working on climate change can enhance their sensitivity. This can provide them with a sense of belonging and support in their efforts. It is important to note that these strategies should be tailored to the specific needs and contexts of the youth population being targeted [10].

4 Conclusion

Social media proves to be a powerful tool for campaigning on climate change due to its wide reach, rapid information dissemination, interactive nature, use of visual content, and targeted advertising capabilities. It significantly influences young people's concerns about climate change, providing them with a platform to voice their opinions, engage in discussions, and take action. Young individuals are well-informed, motivated, and actively participate in climate change activism through various social media platforms. Strategies to increase youth sensitivity to climate change include education, experiential learning, critical thinking promotion, empowering youth voices, connecting climate change to personal lives, fostering emotional connection, providing role models and mentors, and promoting collaboration and networking. This literature review underscores the importance of leveraging social media to mobilize adolescents towards climate action and amplify the impact of their engagement in addressing the global climate crisis.

References

1. Piscitelli A, D'Uggento AM. Do young people really engage in sustainable behaviors in their lifestyles? *Soc Indic Res.* 2022;163(3):1467–85.
2. Phillips M, Van Epps A, Johnson N, Zwicky D. Effective Engineering Information Literacy Instruction: A Systematic Literature Review. *J Acad Librariansh.* 2018;44(6):705–11.
3. León B, Negredo S, Erviti MC. Social Engagement with climate change: principles for effective visual representation on social media. *Clim Policy* [Internet]. 14 September 2022;22(8):976–92. Tersedia pada: <https://doi.org/10.1080/14693062.2022.2077292>
4. Parry S, McCarthy SR, Clark J. Young people's engagement with climate change issues through digital media – a content analysis. *Child Adolesc Ment Health* [Internet]. 13 Februari 2022;27(1):30–8. Tersedia pada: <https://onlinelibrary.wiley.com/doi/10.1111/camh.12532>
5. Vizcaino-Verdu A, Aguaded I. Análisis de sentimiento en Instagram: polaridad y subjetividad de cuentas infantiles. *ZER - Rev Estud Comun* [Internet]. 29 Mei 2020;25(48):213–29. Tersedia pada: <https://www.ehu.es/ojs/index.php/Zer/article/view/21454>
6. Boulianne S, Lalancette M, Ilkiw D. “School Strike 4 Climate”: Social Media and the International Youth Protest on Climate Change. *Media Commun.* 2020;8(2):208–18.

7. Andersson E, Öhman J. Young people's conversations about environmental and sustainability issues in social media. *Environ Educ Res* [Internet]. 21 April 2017;23(4):465–85. Tersedia pada: <https://www.tandfonline.com/doi/full/10.1080/13504622.2016.1149551>
8. Sulistyawati S, Mulasari SA, Sukesi TW. Teenager and climate change communication. *Int J Sci Technol Res*. 2019;8(10):904–8.
9. D'Uggento AM, Piscitelli A, Ribecco N, Scepi G. Perceived climate change risk and global green activism among young people. *Stat Methods Appt* [Internet]. 30 Januari 2023;(0123456789). Tersedia pada: <https://doi.org/10.1007/s10260-023-00681-6>
10. Mayes E, Center E. Learning with student climate strikers' humour: towards critical affective climate justice literacies. *Environ Educ Res* [Internet]. 3 April 2023;29(4):520–38. Tersedia pada: <https://doi.org/10.1080/13504622.2022.2067322>

The Power of Grammatical Meaning of Lexicon Formation in Digital Media Texts that Potentially Lead to Conflict in Semarang Region (A Forensic Linguistic Analysis)

*Tarizka Nur Widya Nofitri*¹, *Muhammad Suryadi*^{72*}

¹Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This study aims to explain how the process of lexicon formation in forming grammatical meaning in digital media that has the potential to trigger conflict in the Semarang area. This research uses Forensic Linguistics analysis to examine the conflict texts on digital media in Semarang area, both those alleged to the people of Semarang, and those that occur in Semarang area. The data used in this research are primary and secondary data obtained from conflict texts on digital media accounts in the Semarang area. The analysis used in this research uses Forensic Linguistics with the auxiliary science of Syntactic Structure. The results show that there are alleged texts that are indicative of criminal acts that have the potential to cause conflict in the Semarang area, the conflict texts can be identified using the analysis of lexicon formation that forms grammatical meaning. The analysis will be classified based on the lexicon formation found, namely abbreviation, affixation, zero derivation, and composition.

⁷² Corresponding author: mssuryadi07@gmail.com

1 Introduction

Language is a medium to express the contents of the human mind. This is supported by the existence of language functions that are used to express ideas, thoughts, and information [1]. The existence of this language function is utilized by humans to interact with society in various specific fields, such as in the legal field, one of which is used as an analytical tool to prove verbal crimes in the judicial process.

Forensic Linguistics connects the science of Law with the science of Language as a thinking tool in making decisions on the existence of evidence that has been identified through language studies. In this case language has a very important role to arouse and fertilize human awareness in an effort to create and enforce the law [2]. Thus, the role of language in the realm of law has developed along with the rapid advancement of science, language has a role in revealing verbal crime cases such as identifying evidence of defamation cases, false news, false suspicion, or other insults directed at certain parties, as well as cases of crimes with language objects that have been regulated in the Criminal Code. Therefore, Forensic Linguistics has a role to connect the linguistic analysis with the science of Law.

The rapid advancement of technology makes it easier for humans to interact because of digital media that can be easily accessed by various parties. The existence of texts that can trigger conflict in digital media can be easily accessed by other parties so that it is likely to provoke other parties and cause hostility. The potential to cause conflict can be seen from the existence of the lexicon in the conflict text, in the formation of the lexicon can be said to be a potential conflict trigger because it contains "irritation" aimed at certain parties. For the existence of data that has the potential to trigger conflict, this research will focus on how the process of forming grammatical meaning from the results of the formation of lexicons that have the potential to cause conflict

in digital media which is then studied using Forensic Linguistics.

2 Result and Discussion

To prove that the data contains indications of alleged criminal acts, the author proves it by analysing the power of grammatical meaning of lexicon formation in digital media texts that have the potential to cause conflict. The author classifies the results of the analysis in this study based on the formation of the lexicon which then identifies the formation of grammatical meaning from the lexicon formation process which is deliberately alleged to certain parties.

The first result found is abbreviations or shortening of some lexicons called abbreviations [3]. Therefore, the form of abbreviation is found in a combination of lexicons that experience the retention of a new form. The indications found in the abbreviation process are in the form of abbreviations that are deliberately jettisoned with the aim of bringing down certain parties, so that the act can be suspected of being a criminal offense.

Abbreviation data was found in a digital poster shared via Instagram Story by a Student Executive Board account on one of the campuses at Diponegoro University (https://instagram.com/bemsvundip_), on the poster there is a clause "Vocational against FIB *Full *Isinya Bencong*" which has the potential to trigger conflict. The clause lies in the position of the digital poster which contains the phrase "vocational against" and the lexicon FIB (Full *Isinya Bencong*). The phrase uses the English vocabulary "against" which means '*lawan*' in Indonesian, so the phrase "*Vokasi lawan*" has the strength of meaning in the morphemic form "*lawan*" which contains the meaning of '*Vokasi menghadapi lawan*', namely FIB (Full *Isinya Bencong*). The abbreviation "FIB (Full *Isinya Bencong*)" in the clause has the grammatical force of meaning '*penuh dengan bencong*'. The power of

grammatical meaning that has the potential to trigger conflict in the clause lies in the abbreviated form "FIB" which is intended by the *Instagram* account of the Student Executive Board of one of the campuses at Diponegoro University as an abbreviation of the phrase "Full *Isinya Bencong*". The formation of the grammatical meaning is through the abbreviation process in the form of shortening the letters "FIB" which should be an abbreviation of "*Fakultas Ilmu Budaya*" to "Full *Isinya Bencong*". Therefore, the lexicon "bencong" has an element of defamation because it is addressed to a certain group (FIB, *Fakultas Ilmu Budaya*). The lexicon "*bencong*" is in the spotlight because it is considered to bring down the good name of the students of the Faculty of Humanities (*Fakultas Ilmu Budaya*) as a symbolic form of the contents of FIB, or FIB residents who are plagiarized into "Full *Isinya Bencong*".

Based on the Pragmatics study [4], the phrase "Full *Isinya Bencong*" is an act of unpleasant expression that contains insults, and can be identified as a form of provocation or insult. The use of the lexicon "*bencong*" in the poster contains negative word choice and is seen as a potential form of verbal crime because it causes negative speculation of Diponegoro University students towards the party suspected of using the lexicon "*bencong*". Therefore, the phrase "Full *Isinya Bencong*" has elements of defamation of a certain group, namely "FIB", which was carried out by the Student Executive Board of one of the campuses at Diponegoro University, on a poster calling for supporters of the perpetrator's campus futsal team against the Faculty of Cultural Sciences futsal team which was twisted into "Full *Isinya Bencong*", '*berisi penuh bencong* (full of *bencong*)'. The act of defamation (*Pidana Pencemaran Nama Baik*) distributed through social media can be categorized as a crime committed in the digital realm because it brings down the dignity of the alleged party as explained in Article 433 of the Criminal Code 2022, and specifically explained in the

Electronic Information and Transaction Law in Article 27 paragraph (3) juncto Number 19 of 2016 on the amendment of the explanation of paragraph (3) of Law Number 11 of 2008.

The second result found is in the process of affixation or the addition of lexemes or morphemes to the basic form of lexicon. The data found in the affixation process is in the clause "*dituding berijazah palsu*" uploaded on the digital news account "Jawa Pos Radar Semarang.id" on the newspaper headline "*Dituding Berijazah Palsu, Anggota DPRD Polisikan Balik*", (<https://radarsemarang.jawapos.com/berita/hukum-dan-kriminal/2022/04/05/dituding-berijazah-palsu-anggota-dprd-jateng-polisikan-balik/>). The clause "*dituding berijazah palsu*" consists of the lexicon "*dituding*", and the phrase "*berijazah palsu*".

The clause "*dituding berijazah palsu*" is suspected to come from an incomplete sentence because there is no subject that accepts the predicate over the object mentioned in the news body. Therefore, the clause should be written as "(BEP) *dituding berijazah palsu (oleh K dan AJP)*". The lexicon "*dituding*" undergoes an affixation process, which consists of the addition of the bound morpheme {*di-*} from the free morpheme base form {*tuding*}. The bound morpheme {*di-*} has the meaning of performing the action mentioned in the base form, namely "*tuding*". Thus, the lexicon "*tuding*" has the power of meaning to perform an action by deliberately accusing a certain subject, namely K and AJP who are suspected of committing the act mentioned in the phrase that follows, namely having a fake diploma or meaning '*memiliki ijazah palsu*'.

The phrase "*berijazah palsu*" belongs to the category of attributive endocentric phrases, where the core element is the word "*berijazah*", and the attributive element is the word "*palsu*". The phrase has the strength of meaning in the polymorphic element "*berijazah*" which has the grammatical

meaning of 'memiliki ijazah'. The attributive element "palsu" also strengthens the allegation of 'memiliki ijazah palsu' alleged on the subject of BEP.

The accusatory acts committed by K and AJP against BEP, a member of the DPRD, are accusations that aim to bring BEP down by making her look like a DPRD member who uses an invalid diploma. The Regulation of the General Election Commission of the Republic of Indonesia Number 20 of 2018 Article 36 Paragraph 2 states that one of the requirements to become a member of DPRD is to have a diploma recognized by the relevant educational institution. Therefore, a statement containing false accusations against BEP is considered to be an act that demeans the dignity of the named party because it aims to make others know about it. However, the allegation was not proven true that BEP had a fake diploma.

Based on the analysis in the study, the clause "*dituding berijazah palsu*" has an element of insult to a certain party, namely BEP, which is carried out by K and AJP. The lexicon "*dituding*" has an element of false accusation because there is an action taken by the object in question in the form of accusations that are not based on facts by making accusations against the alleged subject. In this case, K and AJP accused BEP that her diploma as an DPRD member was invalid or fake. Then, the word "palsu" in KBBI means '*tidak sah, tiruan, gadungan*', which is disseminated intentionally for public knowledge. The act of accusation can also be categorized as giving false suspicion (*persangkaan palsu*) against someone (BEP) who is suspected by K and AJP. The crime of False Presumption is regulated in Article 442 of the new Criminal Code which was enacted on December 6, 2022.

The third result found is in the zero derivation process. The zero derivation process does not involve affixation, so the resulting word is only a base word consisting of one morpheme. The data found in the zero derivation process is in a sentence taken from the RC account's Twitter social media

comment on @IMCMushroom's upload, there is the clause "*Dia ini cuma orang bodoh yang banyak gaya*" which shows the strength of grammatical meaning in data (3). The clause is in a sentence that describes a sense of disappointment with Ganjar Pranowo in overcoming various problems in Central Java, especially in the city of Semarang.

In the clause "*Dia ini cuma orang bodoh yang banyak gaya*" there is a phrase "*orang bodoh*" which consists of the central element in the form of the noun "*orang*" and the complement in the form of the adjective "*bodoh*". The lexicon "*bodoh*" in the phrase is a monomorphemic form that has the meaning in the KBBI as '*tidak memiliki pengetahuan*' which explains the nature or characteristics of the party alleged in the sentence. The phrase "*yang banyak gaya*" is an adjectival phrase that further explains the alleged party in the sentence. In addition, there is an adjective "*cuma*" which shows that the speaker or the social media Twitter account RC considers that the object in the sentence, namely Ganjar Pranowo, is just like that without any addition or subtraction of properties and values.

The formation of grammatical meaning in data (3) is marked in the lexicon "*bodoh*" which is an adjective complement to the noun in the lexicon "*orang*". The word "*bodoh*" originally has a word class in the form of "adjective" because it shows an adjective, but the presence of the central element in the form of the lexicon "*orang*" becomes the formation of meaning in the form of zero derivation because the word class changes from an adjective form to a noun form in one unit in the phrase "*orang bodoh*" without any affixation process on the base word.

The clause "*Dia ini cuma orang bodoh yang banyak gaya*" in the social media comment of Twitter account RC under @IMCMushroom's upload about Ganjar Pranowo can be considered as an act of defamation because it is considered to demean the dignity of the alleged object, namely the Governor of Central Java. This is because the defamation that

occurs on social media because it is considered a criminal offense in language against the attack of honor, and is considered to destroy the good name of the individual or group that is suspected [5]. The comment was considered a direct attack on digital media by RC's Twitter account. Moreover, the negative comment was repeated a certain number of times on social media pages, which could provoke the public and cause conflict. In addition, the clause "*Masih lebih pintar Hendy atau Ita walikota Semarang saya rasa*" also provides the view or opinion of the speaker of the sentence. Based on this analysis, the action is included in the criminal act that brings down the dignity of the alleged object in the form of defamation (*pencamparan nama baik*) which has been explained in Article 433 of the Criminal Code which was passed on December 6, 2022, and more specifically explained in the Electronic Information and Transaction Law Article 27 paragraph (3) juncto.

The fourth result found is in the process of composition or the formation of a new lexicon for the combination of several lexicons [6]. The data found in the composition process is in the sentence, "*Tuduhan surat kumpul kebo pada 1992 dipakai tergugat untuk mengajukan cerai talak pada 2008,*" which is in the body position of the Central Java newspaper Tribunnews.com, entitled "*Khaerudin Doktor FPIK Undip Semarang Dipolisikan Mantan Istrinya, Kasus Pencamparan Nama Baik*",

(<https://jateng.tribunnews.com/2022/08/24/khaerudin-doktor-fpik-undip-semarang-dipolisikan-mantan-istrinya-kasus-pencamparan-nama-baik>). The sentence "*Tuduhan surat kumpul kebo pada 1992 dipakai tergugat untuk mengajukan cerai talak pada 2008,*" has the potential to cause conflict over the evidence mentioned in the clause "*tuduhan surat kumpul kebo*" which consists of the lexicon "*tuduhan*", and the phrase "*surat kumpul kebo*".

The lexicon "*tuduhan*" is allegedly addressed to a certain party in the body of the news deliberately, namely

Diana, as the accused party for an act that is not proven to be true. The lexicon "*tuduhan*" is polymorphic, consisting of the free morpheme {*tuduh*} and the bound morpheme {-*an*}. The bound morpheme {-*an*} has the power of meaning to change the root word, "*tuduh*" into the object form, "*tuduhan*" followed by the description in the phrase that follows, "*surat kumpul kebo*".

The phrase "*surat kumpul kebo*" belongs to the category of attributive endocentric phrases characterized by the presence of an attribute element in the word "*surat*", and a core element in the compound word "*kumpul kebo*". The phrase "*surat kumpul kebo*" has the strength of meaning in the form of the compound word "*kumpul kebo*" which has the grammatical meaning of '*melakukan tindakan kotor selayaknya hewan*'. The attribute element "*surat*" is also a complement or evidence of the act of "*kumpul kebo*" attached by the accuser to the relevant agency.

The lexicon "*kumpul kebo*", is a newly formed compound word due to the absorption of Dutch, which is now the term "*kumpul kebo*". The word "*kebo*" is an unstandardized form of the word "buffalo (kerbau)" or animal, so that the lexicon "*kumpul*" when followed by the word "*kebo*", has the meaning of '*kerbau yang berkumpul*'. But judging from the context, the lexicon "*kumpul kebo*" is a newly formed compound word due to the absorption of Dutch, namely "*gebouw*" which has the power of meaning "*bangunan/rumah*". So that in Indonesian there is an absorption of words into "*kumpul kebo*", which has the power of grammatical meaning '*tinggal serumah atau seataap dengan orang lain layaknya suami istri di luar pernikahan*'. The process of combining two lexemes into a new term is called composition. So that the data (14) experiences the formation of language meaning in the form of composition for the merger of the lexicon "*kumpul*", and the lexicon "*kebo*".

The statement alleged against the object concerned, Diana, in the form of accusations of "*kumpul kebo*" is an

accusation of committing adultery alleged by K. The act of committing adultery is a criminal offense regulated in the Criminal Code of 2022 Article 415 Paragraph 1. The accusation given to Diana was deliberately intended to be known to other parties, and to bring down Diana's dignity because it was not proven true. Therefore, the act of giving suspicion that is not proven true is a criminal act of false suspicion committed by K.

Based on the analysis in the study, the clause "*Tuduhan surat kumpul kebo pada 1992 dipakai tergugat untuk mengajukan cerai talak pada 2008*", has the element of false allegation, because there is an element that has the power of meaning to commit an act of accusation that is not based on facts, which is disseminated intentionally, and is carried out by K to his ex-wife, Diana, for the lexicon that follows, namely "*kumpul kebo*". The act of accusation is classified as an act of false suspicion (*persangkaan palsu*) alleged to the named party. As stipulated in Article 442 of the new Criminal Code, which was passed on December 6, 2022, the act constitutes the crime of false imputation.

3 Conclusion

The four results of the conflict text analysis on digital media have the potential to cause conflict in the Semarang area. From the four analysis results, there are four lexicon formation processes that form grammatical meanings that can allegedly be identified as criminal acts. The evidence of criminal offense indication is strengthened by the existence of lexicon that has the potential to trigger conflict is alleged to certain parties intentionally on digital media, so that it can cause provocation because it can be easily accessed by the wider community through digital media, especially the people of Semarang.

References

1. Nasution, Putri. (2022). "Modality in Minangkabau Language". *Skylandsea Professional Journal*: Vol. 2 No. 1 January 2022.
2. Subyantoro. (2017). *Forensic Linguistics: An Introduction*. Semarang: Farishma Indonesia.
3. Kridalaksana, Harimurti. (2007). *Word Formation in Indonesian*. Jakarta: PT Gramedia Pustaka Utama.
4. Piliang, Wilda Srihastuty, and Mulyadi. (2020). "Identification of Hate Speech Related to Wiranto Stabbing Incident", *Journal of North Sumatra University*: Vol. 8. Th. 2020.
5. Herwin, et al. (2021). "Analysis of Language Crimes in Social Media (Forensic Linguistics)". *Fon: Journal of Indonesian Language and Literature*: Vol. 17. No. 2. Th 2021.
6. Dasim, Sarnawi M. (2012). "Implementation of Character Education in Science Learning in Elementary School". *Repository.upi.edu*: Vol. 2. No. 1. Th. 2017.

Representation of Language Style in the Strategy of Creating *the Beti Family* Serial Story

Fadhila Luqyana^{1*}, Riris Tiani¹

¹ Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University

Abstract. Language style can also mean a person's way of expressing thoughts through language with distinctive words. Styles of irony, cynicism, and sarcasm are often referred to as satirical language styles, because these language styles have sharp satirical power. This study aims to identify the style of satire contained in the *Beti Family* series in 2019 YouTube channel. This research is a type of descriptive qualitative research. The theory used in this study is language style theory. The results of this study language style of *Beti family* series, three types of satirical language styles were found, consisting of irony, cynicism, and irony. and sarcasm style.

1 Introduction

Language has an important role in human life. This is because language is a communication tool used by humans to interact and exchange information. Language is a sound symbol system that is arbitrary in nature and is used by people to work together, communicate, and identify themselves [1]. Language has rules or rules in its use. If these rules are not followed properly, the role of language as a communication tool will not work effectively. Language is a representational system of regulated grammar [2]. In communicating, humans need to regulate language, words, and gestures so that the information conveyed gets good feedback and is easy to understand [3].

Communicating with language can be done in two ways, namely orally or in writing. Oral communication can be done through speeches, seminars, and others, while written communication can be done through books, novels, comics, and others. Everyone has their own style of conveying the information they want to convey, both orally and in writing [3]. The way or characteristics of a person in a person in communicating is called language style. Language style in rhetoric is also known as style, which comes from the Latin word *stylus*, which is a kind of writing tool on wax plates. Language style can also mean a person's way of expressing thoughts through language with distinctive words. The use of language style allows individuals to assess the personality, character, and abilities of someone who uses that language [4].

Language style is able to turn words into harmony that can touch the soul of the reader or listener. There is a reciprocal relationship between language style and vocabulary [5]. Someone who is rich in vocabulary, the style of language used will be more diverse. Language styles can be distinguished based on whether the meaning is direct or not. Language style based on whether the meaning is direct or indirect is also called a trope or figure of speech which means

an evaluative deviation of language [4]. Language style based on whether or not the meaning is directly divided into two groups, namely rhetorical language style and figurative language style [6].

Figurative language style is often known as satirical language style, because this style of language has a sharp satirical power. The figurative language style is irony, cynicism, and sarcasm. The language style of satire is the realization of one of the functions of language, namely the expressive function which means that language can express feelings/emotions [7]. The style of satire can not only be found in novels or songs, but is also often used in the dialogue of characters in a film or series. The use of language style by the author is not only to convey thoughts, but is also used to convey information implicitly [8].

The use of language style today is often used in expressing feelings in communicating on social media. Many social media ceilings are used by the public as a means of expressing imaginative ideas. One of the imaginative ideas that is quite viral on social media, one of which is the *Beti Family* serial story. In this series, the creativity of the characters is very prominent because all the characterizations are only played by one person. The storyline is more about Medan culture, which is currently very heterogeneous in speaking languages in Medan. What's more, in creating speech in this series, it uses a straightforward language style strategy but instead creates a humorous effect.

2 Research methods

This research is a qualitative descriptive study, using the *Beti Family* series as an object of study. Data collection was carried out using the observing method and note taking techniques. Data were analyzed using figurative language theory.

3 Result and Discussion

The style of satire consists of three types of language style, namely irony, cynicism, and sarcasm. According to Keraf (1996: 143) irony is a derivative of the word *eironeia* which means deception or pretending. Irony language style is a style of language that is used to express something with a meaning or purpose that is different from the words used. Cynicism is a satire in the form of doubt that contains ridicule of sincerity and sincerity. Meanwhile, sarcasm is a satire that is more crude than irony and cynicism. The style of sarcasm contains bitterness and bitter reproach, where this style of language can hurt the other person's heart.

1. Style of Irony

Context: Mak Beti is annoyed with Beti who doesn't answer her calls because she's using a headset. When visited, Beti said that her mother was crazy because she was talking to herself, when in fact she did not hear her mother's words because she was using a headset.

(Data 1)

Beti : “Oh iyaa lupa lo awak kalo pake headset, iyaa mak”
(melepas headset yang digunakan)

Mak Beti: “Sampai berbuih mulutku ngomong sama kau ya
Bet ya, *hebat kali jadi anak ah! pening kepalaku*”

Mak Beti's statement above contains an ironic style of language which is marked by the use of the word 'hebat'. The word great in this speech does not mean terrible or strong, but is an allusion to Beti who dared to say her mother was crazy and ignored her mother's words. As Beti's child, you should respect and be ashamed of your parents. However, Beti's attitude in responding to her mother's words did not reflect that she was ashamed of her parents, because she dared to say that her mother was crazy. Because of that Beti was given a great label by her mother, because she dared to fight and disobeyed her parents.

Context : Mak Beti who was sleeping suddenly woke up because she smelled a strong smell of smoke. The smoke not only interferes with smell, but also interferes with breathing.

(Data 2)

Mak Beti: “*Kok banyak kali asap ini tanda tanda krisis global kayanya ini. Aduh sakit kali ah. Ihhhh pening kali kepalaku ah, kek mana kalau sakit nanti. Untuk makan ajapun aku susah apalagi untuk berobat*” (berbicara sambil batuk-batuk).

Mak Beti's utterance above contains an ironic style of language, because the utterance conveys a different meaning from the words used. In this context, the plume of smoke that occurred in Mak Beti village was the result of forest fires related to global warming. However, in this utterance, Mak Beti uses the sentence global crisis, which has the opposite meaning to what is meant to be conveyed. At the end of Mak Beti's speech indirectly he gave a satire to the government regarding the cost of treatment at the hospital. This can be seen through the sentence 'It's hard for me to even eat it, let alone to seek treatment'.

2. The Style Of Language Is Cynicism

Context : Marta throws the tissue from the car onto the street. This received a negative response from Merlin and Josua, because this action was considered a disgraceful act.

(Data 3)

Josua: “*Jangan buang sampah dari mobil norak kali nanti ditengok. Kumpulin aja dulu di situ nanti sampe rumah baru kita buang ke tong sampah*” (menengok ke belakang menghadap Marta).

Marta: “*Keknya dari tadi kita salah-salah aja lah ya kan Bet?*”

Merlin: “*Makanya kalau mau apa-apa tu mikir pake otak, biar nggak salah terus. Jangan mikir pake dengkul, kek mana mau maju kalau gitu terus. Gitu aja pun ngga ngerti.*

(menyambar ucapan Marta dan memberikan tatapan sinis).

Merlin's words above contain a style of cynicism that contains doubts about Marta for thinking with her brain, not her knees. Through these words, Merlin indirectly said that

Marta was an idiot who didn't use her brain to think, so what she did was always wrong.

Context: Mak Beti suggested that her husband work part time to get additional money so that the roof of his house could be repaired, but Mr. Beti refused this request on the grounds that he was tired and could not afford the part time job.

(Data 4)

Mak Beti : “Hoalahhhh usaha dulu kenapa nyari uang di luar sana bang, mocok-mocok kerja sampingan gitu kek ini ngarepin gaji bulanan”

Bapak Beti: “Ora iso kerja sampingan dek, ngko awaku sakit nyamping wae ngene (memperagakan kerja dengan badan miring) wes jalan lurus-lurus ae yo?”

Mak Beti: “Bukan aku suruh abang kerja nyamping gini, *lemot kali ah abang kek HP jadul*. Cepatlah bang usaha dulu nyari uang untuk beli atap rumah, dari tadi kok duduk duduk aja ihhhh.. *punya suami kek ngga punya suami ah apa-apa aku!*” (berbicara sambil membanting sapu)

The utterance contains a style of cynicism which is marked by the use of the word 'lemot'. Through this statement, Mak Beti indirectly said that her husband was slow, which in KBBI V means weak brain. Mak Beti said this after seeing her husband's actions which were considered unreasonable. The utterance also ends with a satire 'I have a husband, I don't have a husband', which means that Mak Beti's husband's presence at home is not very meaningful, because all work is completed by Mak Beti. As a husband, Mr. Beti was supposed to help his wife with the housework, but Mr. Beti didn't do this, so Mak Beti felt like she didn't have a husband.

3. Style of Sarcasm

Context : Beti and her friends went to the mall to find a gift for Beti's mother. Beti feels happy to be able to go to the mall, so she captures many moments by taking pictures with the

statues in the clothing store. According to Merlin, what Beti did was tacky.

(Data 5)

Merlin: “*Ih kam se upay!*” (mata melirik sinis ke arah Beti)

Beti: “Kenapa rupanya nggak sur kau? ku pijakkan biji mata kau nanti!”

Merlin: “Malu loh ditengokin orang ini” (sambil melihat orang-orang sekitar)

Merlin's statement above contains a style of sarcasm which is marked by the use of the word 'kam se upay'. The word kam se upay is an abbreviation of the village once lousy. The word was addressed to Beti who felt too tacky, so that she was embarrassed to be seen by many people because of her behavior.

Context : Marta suddenly approached Merlin who was going to take a nap at the hall, according to him Merlin's actions were like a child who had no home. Then Merlin replied to Marta's words, but he turned angry at Merlin.

(Data 6)

Marta: “Macem nggak punya rumah kau ah sampe tidur siang pun di sini, apa nggak mau lagi keluarga kau ngurusin kau? bikin malu aja kau lin lin”.

Merlin: “*Eh bodat mulut kau itu ya kaya orang kampung, suka-suka akulah mau tidur di mana. Kau pulak yang heboh! Jangan kau urusin kali hidup orang Marta, urusin aja dulu surat cerai mamakmu!*” (berbicara dengan posisi berbaring)

Marta: “Ihh nggak usah bawa bawa mamak lah kau, nggak seneng kali aku ni!”

Merlin: “Haaa marah kau kan, makanya mulut kau itu dijaga jangan cari masalah”

Merlin's words above contain a style of sarcasm which is marked by the use of the word 'bodat'. In the Medan language

the word 'bodat' is a swear word which means monkey. Merlin gives reproaches to Marta which is considered to disturb his peace. According to Merlin, Marta shouldn't comment on her life because her own life still needs to be fixed.

4 Conclusion

The use of language style in the Beti Family series is found in utterances that contain satirical figurative language. The satire language style consists of three language styles, namely irony language style, cynicism language style, and sarcasm language style. Each utterance containing satire is divided based on the context of the utterance.

Reference

1. Chaer, Abdul. Practical grammar of Indonesian. Jakarta: Rineka. Create. (2011)
2. Frith and Happe. "Language and Communication in Austic Disorders". MRC Cognitive Development. (1994).
3. Ginting, Rangkuti, and Yusuf. "Function of the Language Style Used Women's Commercial Product Advertising: A Style Analysis of Language". Journal Of Literature, Linguistic, and Cultural Studies: Semarang State University. (2020).
4. Keraf, Gorys. Diction And Language Style. Jakarta: Nusa Indah. (1996).
5. Gonzales, Hancock, and Pennebaker. "Language Style Matching as a Predictor of Social Dynamics in Small Groups". Communication Research: Cornell University, University of Texas at Austin. (2010).
6. Ningsih, Angle Widya et al. "Analysis of Language Style in the Short Story of "Maryam" by Afrion". Code: Language Journal. (2020).

7. Arisnawati, N. "Satire Language Style as a Form of Indirect Communication in Laiyolo Language. MEDAN MAKNA: Journal of Linguistics and Literature. (2020).
8. Ayuningtyas and Triyono. "Satire Language Style By Bu Tejo In The Short Film "Tilik". LINGUA: Yogyakarta State University". (2021).

WRITING – DATA MANAGEMENT

The existence of PU EYD/EBI in the "Academic Writings" of Sasindo FIB Undip Students

*Ary Setyadi*¹, *Rizki Dwi Nuradita*²

¹Indonesian Literature, Faculty of Humanities. Diponegoro University, Indonesia.

²Master Program in Linguistics, Faculty of Humanities. Diponegoro University, Indonesia.

Abstract. Discussing PU EYD/EBI is mandatory to: be aware of, understand, adhere to, and implement in "written papers", because it is a government product that applies on a national scale. Even so, it turns out that there are still violations of errors as in the thesis of students of the S-1 Program, Sasindo Study Program, Faculty of Cultural Sciences Undip, so it is interesting to be studied. Data analysis is based on the presentation of the discussion in PU EYD/EBI, so the research method departs from the role of the text by basing it on listening/reading techniques (as is the case in linguistic research). The objectives to be achieved are: proof that there are still violations of errors in the existence of PU EYD/EBI. The stages of the research include: 1. data provision, 2. data classification and analysis, and 3. report writing. The results of the analysis of the data findings are related to: 1. incorrect use in the spelling writing system, 2. incorrect use in the the punctuation writing system, and 3. a combination of incorrect use in the use of the spelling writing system and in the use of the punctuation writing system.

1 Introduction

Discussing the existence of "Pedoman Umum (PU)", especially PU EYD/EBI" (2016), certainly correlates with our obligation to: be aware of, understand, comply with, and carry out the existing discussion as a basis for reference, so that it applies "binding" . Because violations, which lead to errors, affect the meaning of sentences (in written variety). Such a statement is in line with the meaning of the term "General Guidelines (PU)", namely 1. ka set of basic provisions that explain how something should be done, 2. things (principal) that form the basis (holdings, instructions, etc.). and the meaning of "general" is, "1. a. Regarding all or all; as a whole, not regarding the specific (certain) only. ...; 2. ..." (*Kamus Besar Bahasa Indonesia*,2001).

Starting from the statement and presentation of the quotation above, it is clear that the existence of PU EYD/EBI is absolutely valid as a "general guideline" for writers when compiling "papers" for the content of the message to be conveyed to readers. Because the existence of PU EYD/EBI is an official government product that applies on a national scale.

Starting from the existing facts, it turns out that there are still many disobedience/violations against PU EYD/EBI by many authors in the "papers"; as contained in the undergraduate student thesis work, Sasindo Study Program, Faculty of Cultural Sciences, Undip. Even though he had actually received the "Indonesian Language" course, of course the existence of PU EYD/EBI as a basic/principal reference for writing purposes.

Facts that found violations against PU EYD/EBI implementation include: 1. Incorrect use in the use of the writing spelling system, 2. incorrect use in the use of the writing system for punctuation, and 3. a combination of incorrect use between the use of the writing system for spelling and the use of the writing system for punctuation. The objectives to be achieved are related to proving that there are

still violations against the implementation of PU EYD/EBI, so that the facts that there are findings are interesting to discuss.

The writing method is based on the application of the script method (watch/read) as discussed in the reference sources (Djamaris, 2002; Muzakka, 2020), so that the analysis of violation data findings is returned to the presentation of the discussion in PU EYD/EBI. The basis for writing refers to the application of three stages, namely: 1. collecting/providing data, 2. classification and analysis of data, and 3. compiling/producing reports (as applies to the implementation of linguistic research (Sudaryanto, 1983).

Stage 1. collecting/providing data. Data acquisition focuses on secondary data, because it is sourced from written variety data, namely the thesis "written work". Stage 2. Classification and data analysis. The classification is based on the facts of the three findings of violations (as mentioned above); while the analysis of data on violations of errors is based on the application of the watch/read method, then a cross check is carried out on the presentation of the discussion required in the PU EYD/EBI. Data analysis is based on Linguistic theory in the field of morphology and syntax, because what is called PU EYD/EBI is normative. Therefore, normative issues are related to the arrangement of language rules in written variety. The existence of PU EYD/EBI is parallel to the existence of *Tata Bahasa Baku Bahasa Indonesia* books, namely for the sake of "standardization". The data analysis techniques are based on replacement/substitution techniques (as applies to linguistic analysis techniques). Stage 3. preparation / preparation of reports. At this stage it ends with the preparation of writing a report on the results of the research implementation.

Evidence that the implementation of PU EYD/EBI is interesting to discuss, below is presented a reference source which discusses the significance of the existence of PU EYD/EBI in "written work".

The existence of PU EYD/EBI was inaugurated in 1972, Presidential Decree No. 57, August 16, 1972 the presentation includes: the use of letters, writing words, using punctuation marks, and writing absorption elements (Nugroho, et al., 2018), so their existence is important in the preparation of written variety.

The book entitled *Tata Bahasa Baku Bahasa Indonesia* (2010) attaches PU EYD. Appendix as a support, because both of them are a guide/reference (book) for all speakers of Indonesian.

Another book, titled *Bahasa Indonesia untuk Perguruan Tinggi* (Noor and Mulyo Hadi Purnomo (Ed.), 2008), in the final presentation also attached PU EYD/EBI, because its existence is related to the nature of "binding" in conveying ideas in writing.

Another source (Kurniawan, 2015) emphatically says that in PU EYD/EBI it prioritizes spelling issues in written variety, so understanding and writing spelling needs absolute attention, its existence in written variety is functional. Other sources agree that the existence of spelling does not only function for writing words (only clothes), but the existence of spelling also functions as a filter for writing words from foreign languages (Maimunah, 2011). Likewise, in another opinion, it is explicitly stated that there are still many errors in the application of PU EYD/EBI in student scientific work (Ernis, 2020).

2 Results and Discussion

Presentation of Results and Discussion is based on the results of data classification, which are related to: 1. incorrect use of spelling writing system, 2. incorrect use in the punctuation writing system, and 3. a combination of incorrect use between the spelling writing system and the punctuation writing system. Each result of data classification is discussed separately as the following presentation. The presentation of the discussion, as mentioned above, is valid as an effort to

prove that there are still errors. The basis for justifying existing data errors is based on the existence of PU EYD/EBI.

2.1 Incorrect Use of Spelling Writing System

The findings of the data on `Incorrect Use of the Spelling Writing System` are relatively common, as is data (1).

(1) ... Yang ini *bagus*!

Data (1) on the word writing system *bagus* is wrong, because the word refers to "personal name", so it must be started with a capital letter.

(1a) ... Yang ini *Bagus*!

Another example is consistent with errors in data (1) as well as data (2).

(2) Siti *amat* cantik.

The correct system of data (2) is (2a), because of the word *amat* on data as words *bagus*, which both refer to "self-name (persona)".

(2a) Siti *Amat* cantik.

Word presence *amat* not as an addition (Ramlan, 1983) to a phrase *amat cantik*, which can be substituted with words *sangat*, *sunnguh*, or *sekali* as data (2b,c).

(2b) Siti *sangat/sunnguh* cantik.

(2c) Siti cantik *sekali*.

2.2 Incorrect Use of Punctuation Writing System

The findings of the data on `Incorrect Use of the Punctuation Writing System` as in data (3) regarding the use of double quotation marks ("...") in (type of) direct sentences.

(3) Ibu menyuruh adik: "Sapulah halaman depan rumah kita!".

The writing system for using punctuation marks in data (3) is wrong, because it is related to the presentation (type) of direct sentences. The correct writing system is as (3a).

(3a) Ibu menyuruh adik, “Sapuluh halaman depan rumah kita!”.

Punctuation after *ibu menyuruh adik* not a colon (:), but a comma (,). Another example is data (4).

(4) Dia memang masih berstatus sebagai siswa S.M.A.

The writing of the abbreviation S.M.A in data (4) is wrong, because the letters are written with a dot (.). The correct system as data (4a).

(4a) Dia memang masih berstatus sebagai siswa SMA.

2.3 Combination of Incorrect Use between the Use of the Spelling Writing System and the Use of the Punctuation Writing System

Based on the data on the combination of incorrect use between the use of the spelling writing system and the use of the punctuation writing system as in example (5).

(5) Koperasi “*simpan pinjam*” Mawar berdiri sejak tahun 2010.

The writing system “*simpan pinjam*” in data (5) is wrong, the correct writing system is “Simpan-Pinjam” as in data (5a).

(5a) Koperasi “Simpan-Pinjam” Mawar berdiri sejak tahun 2010.

Another example is data (6).

(6) Keberhasilan ... itu *diback-up* oleh

Writing system *diback-up* is a combination of affixes *Of-* with a (foreign) loanword *back-up*, so that the writing system *diback-up* in data (6) is wrong. Correct write system as data (6a).

(6a) Keberhasilan ... itu *di-back-up* oleh

The basic reason for writing affixes *di-* when joining words *back-up* is marked with a hyphen (-) and written in italics, while the writing system is an affix *di-* written upright. Because words *back-up* are loanwords in foreign languages whose authenticity is still accepted (Setyadi, 2010). In contrast to the writing system which consists of affixes *di-*

which joins the word *lempar* in the word *dilempar* data (6). Because of the affix *di-* meet the original Indonesian words (Ramlan, 1983).

(7) Bola voli itu *dilempar* adik ke parit.

3 Conclusion

Starting from the presentation of the data analysis above, it can finally be concluded that the existence of PU EYD/EBI, although it is a government product that is "binding" on a national scale, has not yet been implemented "properly and correctly", as from the data source written in the thesis S. -1. Sasindo Study Program, Faculty of Cultural Sciences Undip.

Findings of error violations included: 1. incorrect use in the spelling system, 2. incorrect use in the punctuation writing system, and 3. a combination of incorrect use between the spelling system and the punctuation writing system.

References

1. *Kamus Besar Bahasa Indonesia* (2001)
2. E. Djamaris. *Metode Penelitian Filologi*. Jakarta: Manasco (2002)
3. M. Muzakka. *Pengkajian Naskah-naskah Nusantara*. Semarang: Sukarno Pressindo (2020)
4. Sudaryanto, *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan secara Linguistik*, Yogyakarta: Duta Wacana University Press (1983)
5. R.D. Nugroho, C.T. Suryawati, H. Zuliastutik, *Jurnal Pendidikan Bahasa dan Sastra*, Analisis Kesalahan dalam Penulisan Karya Ilmiah Mahasiswa Jepang dalam Pembelajaran BIPA, **18**, 2 (2018)
6. *Tata Bahasa Baku Bahasa Indonesia* (2010)

7. Noor, M.H. Purnomo, *Bahasa Indonesia untuk Perguruan Tinggi* (2008)
8. I. Kurniawan, *EYD Ejaan Yang Disempurnakan*, Bandung: Penerbit Nuansa Cendekia (2015)
9. S.A. Maimunah, *Bahasa Indonesia untuk Perguruan Tinggi*, Malang: UIN-MALIKI Press (2011)
10. P. Ernis, *LITERATUR: Jurnal Bahasa, Sastra, dan Pengajaran*, Kesalahan Penggunaan EYD terhadap Paragraf Eksposisi, **1**, 1 (2020)
11. M. Ramlan, *Morfologi Suatu Tinjauan Deskriptif*, Yogyakarta: C.V. Karyono (1983)
12. A. Setyadi, “Bahasa Indonesia dalam Karya Ilmiah”. Hanbook. Fak. Sastra Undip, Semarang (2010)

Evaluating Electronic Record Management System (ERMS) Collective Access Using ISO 16175-2:2011

Tri Indrawati¹, Gani Nur Pramudyo^{73*}

¹Library Sciences Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. The aim of the study is to evaluate ERMS software of Collective Access using functional requirements of search and retrieval in ISO 16175-2: 2011. A qualitative approach was chosen as the method to evaluate Collective Access. Data were collected with observation and documentation. The finding shows that Collective Access only meets 18 of 26 attributes of functional requirements (199-225). 8 attributes of functional requirements not met, include: 1) Provide searching tools for free text and boolean searching (204); 2) Provide for 'wild card' searching (205); 3) Allow users to retrieve aggregations through the use of a unique identifier (2011); 4) Allow user to save and re-use queries (216); 5) allow the user to refine (narrow) searches (218); 6) Provide relevance ranking of the search results (222); 7) Provide concept searches use a thesaurus (224); 8) Provide browsing mechanism in form graphics/display (225). Collective Access needed to be developed for instances, adding feature keeping and using history queries, history search, narrow search, boolean operator, variation of the wild card, unique identifier, and thesaurus. Finally, the study is limited to certain functional requirements, standards, and applications. Future study needs to consider aspects that have not been discussed or comparisons with certain standards or applications.

⁷³Corresponding author: gani@live.undip.ac.id

1 Introduction

The advances in information technology are creating major changes to all aspects of human life, including record management (Putranto et al., 2018). Record management is important to ensure that available records can be protected and easily retrieved. Hendrawan & Ulum (2017) reveals electronic records' life cycle and management more efficiently than conventional records. Archivist/record manager need to implement ERMS as a process and procedures to ensure records management remains available and easy to retrieve.

ERMS is a computerized system designed and developed to manage paper-based and digital-born records (Jamaludin et al., 2011). ERMS provides various functions, including access control, auditing, disposal, and metadata (The National Archives, 2012). Fast finding, flexible indexing, simplifying accessibility, assuring responsibility, and easier monitoring are just a few benefits of ERMS (Habiburrahman, 2016). ERMS is most useful for handling electronic records and the services provided.

Institutions can implement ERMS open-source software such as Omeka, Collective Access, Collectionspace, ICA AtOM, and ARTERI. Collective Access is a popular ERMS that support academic institutions, art organizations, foundations, corporations, museums, archives, and historical societies (Paqua et al., 2018). One of the institutions that uses Collective Access is the National Hellenic Museum, Chicago, United States of America.

To identify the feasibility of ERMS software, ISO 16175-2:2011 on Principles and Functional Requirements for Records in Electronic Office Environments is used (ISO 16175-2, 2011). ISO 16175-2:2011 is derived from the basic framework of ICA-REQ module two, which has four main aspects: create, maintain, disseminate and administer. Of these four aspects, there are 275 functional requirement attributes (Fachmi & Mayesti, 2021)

ISO 16175-2:2011 is used as an ERMS evaluation tool to provide feasibility considerations users. The evaluation must be determined to measure how feasible an information organization can implement software.

In this study, a qualitative approach was chosen as the method to evaluate ERMS. Data were collected with observation and documentation. The researchers evaluated ERMS Collective Access using ISO 16175-2: 2011 search and retrieval aspects (dissiminate) which consists of 26 attributes number 199-225. Other aspects such as create, maintain and administer are not discussed.

2 Results and Discussions

2.1 Collective Access

Collective Access is a digital collection management system maintained by the staff at Whirl-i-Gig and contributed to the open-source community (Whirl-i-Gig, 2023b). The Collective Access project was started in 2003 in response to the lack of non-commercial, affordable, open-source solutions for digital collection management. Collective Access has search features, Web-based collection discovery, and support for a various metadata standards and media formats. Collective Access is useful for managing various types of collections and media (Applegate, 2016).

Surles (2015) mentions Collective Access' power and popularity are evidenced by the growing list of archives, institutions, museums, and organizations that use it and the scholarly literature that continues to rise to support it.

2.3 Evaluating Collective Access Using ISO 16175-2:2011

Evaluation of Collective Access by ISO 16175-2:2011 functional requirements. Functional requirements are used as a measurement tool for software used in creating and deploying of electronic records because they reveal organizational principles and functional aspects related to electronic records in a global environment. (International Council on Archives (ICA), 2008) .

Evaluation of 26 attributes of functional requirements numbers 199-225 or search and retrieve aspects chosen. The search and retrieve aspect explains that ERMS cannot provide information to those not authorized to access it. (ICA, 2008).

In this study, Demo Collective Access (<https://demo.collectiveaccess.org/> Whirl-i-Gig, 2023a) and the National Hellenic Museum

(<https://collections.nationalhellenicmuseum.org/> National Hellenic Museum, 2023a) are used as research sites.

2.2.1 Attribute Number 199-218 (Shall)

The Mandatory requirement (shall) search and Retrieval ERMS Collective Access on Numbers 199-218: 7 attributes are appropriate and 5 attributes are not appropriate.

Table 1. Checklist of functional requirements of search aspects, and "Shall or Mandatory" interviews that are not met by ERMS Collective Access

No	Attributes	✓/✗
204	Provides a search tool for: a. Free text search of combinations record and aggregation record management metadata elements and record content: and b. Boolean searching of records management metadata elements	✗
205	Provide for 'wild card' searching of records management metadata that allows for forward, backward and embedded expansion.	✗
211	Allow records and aggregations featured in the search results list to be selected, then opened (subject to access controls) by a single click or keystroke.	✗
216	Allows users to save and re-use queries.	✗
218	Allow users to refine (that is, narrow) searches.	✗

Collective Access allows records of all types and levels to be searched according to metadata, with the order of record metadata such as object id, object name, date created, alternative name, measurements, object description, origin, right and reproduction, and citation (Requirements 199, 200, 201, 208, and 214 are met). Users can browse and search to find records using search bar and advanced search (Requirements 202 and 213 are met).

OBJECTS ADVANCED SEARCH
 Enter your search terms in the fields below.

KEYWORD

OBJECT NAME

ALTERNATIVE OBJECT NAME

DATE CREATED (E.G. 1970-1979)

ORGANIZATIONS

Figure 1. Advanced Search Feature (Collections.nationalhellenicmuseum.org, 2023)

Searching in one or more aggregations and viewing the metadata as a single entity in Collective Access is possible (Requirements 206 and 207 are met). Records or aggregations displayed in the results list can be selected and opened with a single click (Requirements 210 and 217 are met). Collective Access provides unlimited functionality regarding digital, non-digital, or hybrid media records in that metadata points directly to the source of the records obtained (Requirement 215 is met). Each search result in the display format section displays the total number and filter results (Requirement 209 is met).

Administrators can set configurations for further search or other settings via <https://demo.collectiveaccess.org/> (Requirement 203 is met) .

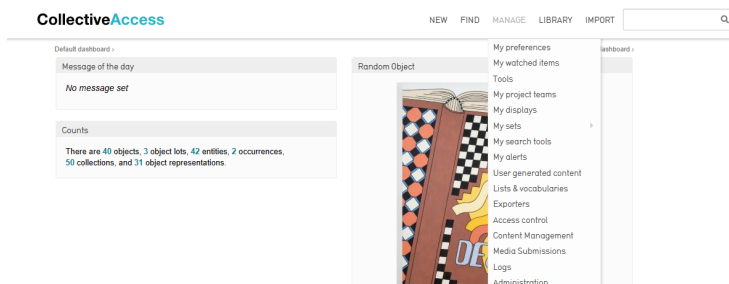


Figure 2. Administrator settings where to Catalog collections (Whirl-i-Gig, 2023a)

Collective Access protects user access. Administrators have access to all features, users are not permitted to access or modify more sophisticated (Requirement 212 is met).

2.2.2 Attribute Number 219-224 (Should)

Requirements recommended (should) search and retrieval of ERMS Collective Access at Numbers 219-224: 4 appropriate attributes and 2 non-appropriate attributes.

Table 2. Checklist functional requirements of the “Should or Recommended” aspect of search and retrieval which are not met by ERMS Collective Access

No	Attribute	✓/✗
222	Provides relevance ranking of the search results.	✗

224	Provide concept searches through the use of a thesaurus incorporated as an online index	✘
-----	---	---

Collective Access provides information regarding any object records available online, offline, or near line, which is informed with metadata object description, origin, right and reproduction, and citation (Requirement 220 is met). Display formats vary according to order, object type, year, language, collection, material, individual source, and organization (Requirement 221 is met).

The Collective Access search method supports proximity searching - users can perform more specific searches and limit more specific results; search results are only on records that meet certain word requirements (Requirement 219 is met). The citation function can 'extract' the digital record to the original record (Requirement 223 is met).

2.2.3 Attribute Number 225 (Shall)

Mandatory requirement (shall) search and ERMS Collective Access retrieval at Number 225: 1 attribute is not appropriate.

Table 3 . Checklist of functional requirements for aspects of search and retrieval that are “shall or required” that are not met by ERMS Collective Access

No	Attribute	✓/✘
225	Provides a browsing mechanism that enables graphical display or other display browsing techniques at any level of aggregation.	✘

2.4 Critical thinking

Collective Access allows users to do a browser and search to find records using a search bar and advanced search. Following Mukred et al. (2016), ERMS enables easy and efficient search and retrieval of records. Santoso & Prabowo (2021) also said that search and retrieval are mandatory features in ERMS. They gave an example of the ERMS SIKS, which has general and special search features with restrictions such as archive types.

Surles (2015) recommends Collective Access because it supports providing access to many files in various formats,

including images, documents, audiovisuals, and videos, and can access Google Maps and can support resources and metadata. Collective Access metadata can be customized in several ways. Installation profile modifications can easily create custom systems and provide the ability to customize metadata fields flexibly after the program is installed.

Furthermore, Collective Access has also provided access restrictions so that users (not administrators) cannot change the metadata of search results. Following the elaboration of Santoso & Prabowo (2021), control over records can be done with access control and archive security. Access control is also regulated in requirement number 91, namely restrictions on access rights according to user roles and system admin control (Fachmi & Mayesti, 2021). Control requirements are a software mechanism that automatically gives the administrator authority to provide access restrictions by organizational policies (Rahma & Mayesti, 2019).

3 Conclusions

The results of Collective Access evaluation using ISO 1615-2 aspects of search and retrieval number 199-225 revealed that out of 26 attributes, 18 were fulfilled, and 8 were not met. A few attributes that have already reached their full potential can be categorized as appropriate, there is an integrated search system that enables users to manage their searches, and there is a wealth of comprehensive metadata about the contents and location of available records. In Collective Access, the administrator lacks the necessary permissions to modify the display/menu settings.

Eight attributes are "shall" but have not been implemented, including 1) Provide search tools for free text and boolean search (204); 2) Provide 'wild card' search (205); 3) allow users to retrieve aggregations through the use of unique identifiers (2011); 4) allow users to save and reuse queries (216); 5) allows users to narrow (narrow) searches (218); 6) Provides a ranking of the relevance of search results

(222); 7) Provide a search for concepts using a thesaurus (224); 8) Provides a browsing mechanism in graphical/display form (225). The open-source Collective Access is once again concerned with meeting all of its requirements because the search and retrieval process is one that users must complete.

References

- Applegate, K. J. (2016). *Collective Access: An essential tool*. https://www.ideals.illinois.edu/bitstream/handle/2142/91527/CollectiveAccess_AnEssentialTool.pdf?sequence=2&isAllowed=y
- Fachmi, A., & Mayesti, N. (2021). Kepatuhan Functional Requirements Hak Akses pada Electronic Records Management System Arteri. *JIPi (Jurnal Ilmu Perpustakaan Dan Informasi)*, 6(1), 61–72.
- Habiburrahman, H. (2016). Model-Model Evaluasi dalam Sistem Informasi Perpustakaan. *JIPi (Jurnal Ilmu Perpustakaan Dan Informasi)*, 1(1), 92–101.
- Hendrawan, M. R., & Ulum, M. C. (2017). *Pengantar Kearsipan: Dari isu kebijakan ke manajemen*. Universitas Brawijaya Press.
- International Council on Archives (ICA). (2008). *International Council on Archives, Principles and Functional Requirements for Records in Electronic Office Environments – Module 2: Guidelines and Functional Requirements for Electronic Records Management Systems*. International Council on Archives. www.ica.org
- ISO 16175-2. (2011). *ISO 16175-2: 2011 Guidelines and Functional Requirements for Records in Electronic Office Environments*. International Organization for Standardization Geneva, CH.
- Jamaludin, A., Isa, A. M., & Bunawan, A. (2011). *Analysis and Design of Electronic Records Management System (ERMS)*.
- Mukred, M., Yusof, Z. M., Mokhtar, U. A., & Manap, N. A. (2016). Electronic records management system adoption readiness framework for higher professional education institutions in Yemen. *International Journal on Advanced Science, Engineering and Information Technology*, 6(6), 804–811. <https://doi.org/10.18517/ijaseit.6.6.1369>
- National Hellenic Museum. (2023a). *National Hellenic Museum*. <https://collections.nationalhellenicmuseum.org/>
- National Hellenic Museum. (2023b). *National Hellenic Museum : Search Objects*. <https://collections.nationalhellenicmuseum.org/Search/advanced/objects>

- Paqua, M., Nullman, S., & Curran, K. (2018). *Collective Access - Collections Management Systems*.
- Putranto, W. A., Nareswari, A., & Karomah, K. (2018). Pengelolaan Arsip Elektronik Dalam Proses Administrasi: Kesiapan Dan Praktek. *Jurnal Kearsipan*, 13(1), 77–90.
- Rahma, N., & Mayesti, N. (2019). Pengendalian Hak Akses pada Electronic Document and Records Management System di Kementerian Kelautan dan Perikanan Republik Indonesia. *Lentera Pustaka: Jurnal Kajian Ilmu Perpustakaan, Informasi Dan Kearsipan*, 5(1), 33–48.
- Santoso, B., & Prabowo, T. T. (2021). Implementasi Aplikasi SIKS sebagai Electronic Records Management System (ERMS) di Arsip UGM. *Khazanah: Jurnal Pengembangan Kearsipan*, 14(1), 74–87.
- Surles, E. (2015). Exploring CollectiveAccess at the American Alpine Club Library. *Practical Technology for Archives*, 5.
- The National Archives. (2012). Managing Digital Records Without an Electronic Record Management System. *Management*, 1–42. <https://cdn.nationalarchives.gov.uk/documents/information-management/managing-electronic-records-without-an-erms-publication-edition.pdf>
- Whirl-i-Gig. (2023a). *Demonstration systems*. <https://demo.collectiveaccess.org/>
- Whirl-i-Gig. (2023b). *What is CollectiveAccess? — CollectiveAccess 1.8*. <https://manual.collectiveaccess.org/intro/whatIs.html>

Identification of Lexicon Forms in Texts that Have the Potential to Cause Conflict in the City of Surakarta in Digital Media (A Forensic Linguistic Analysis)

*Bagus Wahyudi*¹, *Muhammad Suryadi*^{74*}

¹Indonesian Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This research aims to identify lexicon forms in conflict texts on digital media in Surakarta City. This research uses forensic linguistics approach by applying the theory of lexicon form based on word structure and category. The data collection method used in this research is the documentation method. The documentation method was conducted by reading, observing, and recording texts that have the potential to cause conflict in Surakarta City in digital media. Data analysis method is used to describe the lingual unit based on the structure of lexicon form by considering the aspects of topicalization of lexicon in the sentence. The results of this study suggest that lexicons that have the potential to cause conflict in Surakarta City in digital media have various forms. This study found several categories of data analysed with a forensic linguistic approach and references to the ITE Law and the Criminal Code. This study found two types of lexicon forms based on its structure, namely monomorphemic and polymorphic, as well as lexicon forms based on word categories. Lexicons that have the potential to cause conflict in digital media are dominated by lexicons with verb and adjective categories.

⁷⁴ Corresponding author: mssuryadi07@gmail.com

1 Introduction

Forensic linguistics is the study of language used for forensic purposes and legal statements. Forensic linguistics is the relationship between language, crime, and law which includes law enforcement, legal issues, legislation, disputes, or legal processes, even conflicts that potentially involve violations of the law aimed at obtaining legal settlements [1].

Morphology in linguistics is a branch of linguistics that studies the intricacies of word forms and their changes, as well as the impact of these changes on meaning. One of the basic word formation in morphological studies is the morphological process. Morphological processes include affixation, reduplication, and composition [2]. Affixation is a word formation process by adding affixes to the base form of a word. Reduplication is the repetition of the base word form, either repeated in whole or in part. Morphophonemic process is a word formation in which there are phoneme changes as a result of the morphological process. The phoneme changes are phoneme appearance, phoneme release, phoneme extension, phoneme change, and phoneme shift [3].

The lexical forms in this study include morphological processes, word forms based on their structure, word categories, and word meanings. However, in forensic linguistic analysis, it should be noted that it is the context of an utterance that determines a lexicon suspected of causing conflict. Thus, the forensic linguistic analysis in this study also pays attention to the context of the data so that an appropriate conclusion can be drawn.

Based on its structure, lexicon can be categorized into two forms, namely monomorphemic and polymorphic. Monomorphemic is a type of word that consists of one morpheme or base word. Polymorphic is a word form that goes through a formation process or morphological event. Polymorphisms can be called words that consist of more than one morpheme [4]. While the lexicon form based on the word class or category consists of several forms, namely: (1) verb,

(2) adjective, (3) noun, (4) pronominal, (5) adverb, (6) numeral, (7) interrogative, (8) demonstrative, (9) articular, (10) preposition, (11) conjunction, (12) phatic, and (13) interjection [5].

The method used in this research is descriptive qualitative method with forensic linguistic approach. Descriptive qualitative in this research is used to identify clearly, objectively, and systematically about the forms of lexicon that allegedly have the potential to cause conflict in Surakarta City in digital media. The data analysis method in this research is used to describe lingual units based on the structure of lexicon forms by considering aspects of topicalization of forensic in sentences. This research focuses on texts that allegedly have the potential to cause conflict in Surakarta city in digital media. The object of study in this research is texts that have the potential to cause conflict in Surakarta City in digital media uploaded in 2021, 2022, 2023.

2 Result and Discussion

Based on the data that the author has found in the form of texts on digital media that are suspected of having the potential to cause conflict in Surakarta City, the author found that there are several categories of conflict analysed with a forensic linguistic approach and refers to the ITE Law and the Criminal Code. The conflict categories in this study are defamation, insult, slander, and hoax.

2.1 Defamation

Defamation is one of the crimes in digital media as stipulated in Article 27 paragraph (3) of the ITE Law and the perpetrators can be criminally charged in Article 45 paragraph 3 of Law No. 19 of 2016 concerning amendments to Law No. 11 of 2008 concerning ITE.

(1) *Tak Terima Dituduh Open BO hingga Curi HP & Uang di Medsos, Wanita di Sragen Polisikan Mantan Pacar*

The context of data (1) shows that a woman from Sragen reported her ex-boyfriend. The woman's ex-boyfriend (YEP) allegedly committed a criminal offense in the form of defamation against YEP. The allegation began when the perpetrator forged YEP's Facebook account and uploaded a photo in a group with a caption containing a sentence stating that YEP admitted to having opened BO and stolen cell phones and money because she was forced to.

The lexicon *dituduh* is a polymorphic lexicon with verb category and consists of bound morpheme {di-} and free morpheme {*tuduh*}. The lexicon accused is formed from the bound morpheme {di-} performing the action mentioned by the basic word form, namely *tuduh* which means "to accuse", so that the lexicon accused has the meaning of performing an action by deliberately accusing the mentioned object, namely the woman in Sragen.

Open BO lexicon is an English language lexicon. The lexicon BO, which stands for the phrase "Booking Order" is an English phrase consisting of two words, Booking and Order. Booking and Order lexicons are noun-categorized words in English. In Indonesia, the Open BO lexicon is very popularly used to refer to the term 'prostitution' or 'selling yourself'. The word has a very harsh meaning if it is directed at someone. The lexicon *curi* means 'to take someone else's property without permission'. The Money lexicon is a monomorphemic word form with a noun category that means 'a legal medium of exchange or standard of measuring value', and the use of the symbol /&/ in data (1) shows an additive conjunction.

In data (1), the context of the speech that allegedly has the potential to cause conflict is that the complainant's ex-boyfriend as the perpetrator in the crime misused social media by creating a FB account on behalf of the victim (YEP). The account is used to upload photos with the caption "Open BO". When reviewed using forensic linguistics that refers to the

ITE Law, the perpetrator (YEP ex-boyfriend) has violated Article 27 paragraph (3) of the ITE Law.

(2) *Dituding Anti Pancasila, Pengurus Khilafatul Muslimin Amir Ummul Quro Solo Berharap Ada Keadilan*

The context of data (2) shows that *Suparno*, who is also the Amir of *Ummul Quro Solo*, was accused of being anti-Pancasila by Solo residents. The accusation was directed at the *Khilafatul Muslimin* group. The accusation was given because of concerns that there were radical elements in the *Khilafatul Muslimin* group. However, *Suparno* testified that he and his group were ready to go to the police for questioning if summoned.

The lexicon *dituding* is a polymorphic lexicon with verb category formed from bound morpheme {di-} and free morpheme {*tuding*}. The bound morpheme {di-} shows the action mentioned in the base form, *tuding*. The lexicon *dituding* means pointing or accusing someone, such as the *Khilafatul Muslimin Amir Ummul Quro* group in Solo. In the context of data (2), the object of *Khilafatul Muslimin Amir Ummul Quro* is accused of being anti-Pancasila as written in the title sentence in the conflict text of data (2). The phrase Anti Pancasila is the core lexicon that is thought to cause conflict. The anti lexicon is a free morpheme which means "disagree". A anti lexicon in Indonesian can be used as a negation marker prefix. The prefix {anti-} shows negation of negation or rejection markers. In the context of data (2), the Pancasila lexicon is preceded by the negation marker prefix {*anti-*}, which forms the meaning of resistance to the Pancasila lexicon. The phrase Anti Pancasila which is preceded by the lexicon is accused of being able to cause a conflict [6].

A Surakarta resident accusing an Islamic group in Solo (*Khilafatul Muslimin*) of being radical is the context of data (2) that is considered to cause conflict. Calling *Suparno*, the leader of the *Khilafatul Muslimin* group, "anti-Pancasila" clarifies the accusation. *Suparno* responded by saying that he

was ready to prove the accusation false to the police. In this case, if *Suparno* can prove that the accusation is true, the perpetrator can be reported for defamation under article 27 paragraph (3) of the ITE Law.

2.2 Slander

The category of slander is one of the digital media crimes as stipulated in Article 434 paragraph (1) of the Criminal Code.

(3) *Kades Jirapan dan Adiknya Dituding Gunakan Uang BUMDes Rp 140 Juta*

The context of data (3) shows that in prior to the run-up to election of the *Jirapan* village head election of *Jirapan (Pilkades)*, *Masaran* Subdistrict, unpleasant news circulated through WhatsApp (WA) messages that the incumbent village head, *Sindu Praptono*, and his younger brother used village money through the Village-Owned Enterprise (*BUMDes*) amounting to Rp140 million. The news of the use of the money was revealed by *Kadus Jirapan, Suwarmin* on October 20, 2022. *Suwarmin* said that he had checked with the Director, director of *BUMDes, Jirapan*, that Rp140 million was had been used by the incumbent's younger brother of the incumbent and had not been returned.

The lexicon *dituding* is a polymorphic lexicon composed of bound morpheme {di-} and free morpheme {tuding}. The lexicon *dituding* is a lexicon formed by the addition of morpheme {di-} to the base word *tuding* which has verb category. The addition of the morpheme {di} in front of the *tuding* lexicon results in the formation of the passive lexicon *dituding*. The morpheme {di-} means to perform the action mentioned by the base word form. The lexicon use is a polymorphic lexicon composed of free morpheme {guna} and bound morpheme {-kan}. The lexicon use is a lexicon that has undergone the process of obliteration.

Based on the context, the accusation made by *Kadus Jirapan* to *Kades Jirapan* and his younger brother was spread through the WA social media application. The accusation

contained that *Kades Jirapan* and his younger brother used 140 million rupiah of *BUMDes* money. The accusation was later denied by *Kades Jirapan*, who proved that the 140 million rupiah was still intact. *Kades Jirapan* did not accept the accusations made against him and the accusations lacked sufficient evidence. In terms of forensics, the actions taken by *Kadus Jirapan* can be detrimental to the alleged victim, especially since he said this in public through WA. This action can cause conflict because it contains elements of slander. For the alleged slander, *Suwarmin* may be subject to criminal offenses as follows article 434 paragraph (1) of the Criminal Code.

2.3 Hoax

The category of hoaxes refers to the legislation in Indonesia regulated in article 28 paragraph (1) of the ITE Law.

Di kandani ana klithih no solo malah ra digagas. Gibran ki neng ndi.

The context of data (4) shows that a netizen on Twitter spread news about the existence of *Klitih* (a brutal motorcycle gang organization in *Jogja*) roaming Solo. He also continued that *Gibran Rakabuming* as the Mayor of Solo was accused of ignoring the information. The sentence expressed by the netizen uses Javanese language.

The lexicon *ana* is a Javanese word in the form of monomorphemic or can stand alone. *Ana* lexicon occupies the verb category which means 'there is' in Indonesian. The lexicon *ana* in data (3) is preceded by the lexicon *dikandani* which is a polymorphic lexicon. The lexicon is formed from bound morpheme {di-i} and free morpheme {*kanda*}. The lexicon *dikandani* occupies the verb category and means 'told' in Indonesian. Behind the lexicon *ana* is followed by the lexicon *klitih*.

The lexicon *ra digagas* is a lexicon in the form of negation, namely the word *digagas* which is negated by the

negation *ra*. The negation of *ra* has the same meaning as the negation of *no* in Indonesian. The lexicon *digagas* is polymorphic formed from bound morpheme {*di*} and free morpheme {*gagas*}. The lexicon belongs to the verb category which means 'to be cared for' in Indonesian.

In the context of data (4), the news as mentioned in the sentence has not been proven true. The news can disturb the community because it is uploaded to twitter. So, the sentence *Di kandani ana klithih no solo malah ra digagas* allegedly has the potential to cause conflict because it contains elements of false news or hoaxes. Perpetrators of the dissemination of false news as stipulated in article 28 paragraph (1) of the ITE Law can be caught in a criminal case. The article stating the criminal law that can be imposed on the perpetrators of spreading false news is written in Article 45A paragraph (1) of Law No. 19 of 2016 concerning Amendments to Law No. 11 of 2008 concerning ITE.

3 Conclusion

Based on forensic linguistic analysis that refers to the ITE Law and the Criminal Code, there are 3 categories of texts that are suspected of having the potential to cause conflict in Surakarta city on digital media, namely defamation, slander, and hoaxes. These texts contain lexicons that allegedly have the potential to cause conflict. Based on its structural form, the lexicons are divided into two namely monomorphemic and polymorphic. Lexicons that have the potential to cause conflict in this study are occupied by lexicons in the form of polymorphisms and verb categories. There are 4 lexicons that occupy the verb word class as well as lexicons that have the potential to cause conflict.

References

1. Subyantoro. (2019). "Linguistik Forensik: Sumbangsih Kajian Bahasa dalam Penegaka Hukum". Adil Indonesia: Vol.1. No. 1. Th. 2022.

2. Arsyad, B., & Gani, S. (2018). “Kajian Teoritis Struktur Internal Bahasa (Fonologi, Morfologi, Sintaksis, Semantik)”. *Jurnal Bahasa dan Sastra Arab*: Vol. 7. No. 1. Th. 2019.
3. Ramlan, M. (1985). *Ilmu Bahasa Indonesia: Morfologi*. Yogyakarta: CV Karyono.
4. Muslich. (2010). *Tata Bentuk Bahasa Indonesia Kajian ke Arah Tata bahasa Deskriptif*. Yogyakarta: Bumi Aksara.
5. Kridalaksana, H. (1986). *Kelas Kata dalam Bahasa Indonesia*. Jakarta: Gramedia Pustaka Utama.
6. Aulia Amani, A. (2022). “Surat Kabar Online Jakarta Post”. *Jurnal Sasindo Unpam*: Vol. 10. No. 1. Th. 2022.

Comparing the use of idioms in academic writing steps used by Indonesian and native English writers

Prihantoro Prihantoro^{75*}, *Mudeng Hadassah Yael Leonard*¹, *Rahmah Aisyah Tiara*¹

¹Linguistic Department, Faculty Humanities, Universitas Diponegoro, Semarang, Indonesia

Abstract. The background of this study is several studies highlighting unnatural or inaccurate academic English used by authors of the Indonesian language background. The issue here is how to help the authors to write more naturally, particularly in terms of academic writing steps (e.g., establishing background, stating aims, providing arguments, etc.). We argue that academic-writing-steps-related lexicogrammatical patterns and idioms from native English authors in Research Articles (RAs) can help. However, we need to first systematically identify differences in RAs written by native English and Indonesian authors, which is also the aim of this study. Methodologically, we replicate Prihantoro, Mudeng & Rahmah's (forthcoming) procedure to identify academic writing steps (Morley 2014) and idioms in RAs written by Indonesian authors. We randomly sampled 30% of the articles concerning Prihantoro & Mudeng's study. Our findings show that RAs written by native English authors are superior in frequency and quality of lexicogrammatical patterns and idioms. Our study here has at least two implications: 1) it confirms the observation of a number of second-language research scholars, and 2) we argue that the use of academic phrasebank, such as Morley's (2014) and a number of idiom databases can help improve learner's academic writing skills.

⁷⁵ Corresponding author: prihantoro@live.undip.ac.id

1 Introduction

Academic writing has a pivotal role in facilitating advancements for education and science. In order to keep up with and enhance the quality of education, an effective academic writing is essential for researchers to communicate their ideas and findings accurately. However, authors with a background in English as second language face struggle in producing natural and accurate academic English, same with authors from Indonesia [1].

Therefore, the development of teaching materials is highly necessary. The development of teaching materials can provide content that promotes the expansion of language knowledge and familiarise learners with vocabulary expressions and idiomatic usage, enabling them to expand their expressive capabilities as non-native English learners, approaching the proficiency of native speakers. This can assist students in developing more specialised vocabulary and improving their comprehension of idiomatic expressions used in an academic context.

In contrast to previous studies that examined texts and disciplines holistically, this paper will analyse nineteen research articles in the field of linguistics and sociology from native English and Indonesian. Furthermore, this paper aims to determine the idiom usage in both English and Indonesian native. Consequently, this research is expected to contribute to discourse and assist in the development of teaching materials by providing empirical evidence from the conducted study.

1.1 Idioms

Idioms are a series of phrases that cannot be interpreted literally. A study conducted by Taha states that according to Moon [2], “an idiom is a particular lexical collocation or phrasal lexeme peculiar to a language.” It usually occurs in a particular order, and the meaning of the whole phrase cannot

be predicted from its individual words. The characteristics of idioms include: 1) Idioms are colloquial or used in everyday interactions and informal conversations. 2) They are culture-specific, that the construction is related to a specific culture. 3) They are fixed, figurative, opaque, and metaphorical. 4) They may cover non-compositional polymorphemic words as well as collocations and constructions that are not freely formed. [3]

Although idioms are one of the characteristics shared by all languages [4] and are seen to be an essential component of human communication, they greatly perplex early and non-native learners [5]. Non-native speakers may experience language, cultural, and technological issues as a result, which might severely impact communication. Idioms are necessary for effective communication in all forms, including speaking, reading, writing, and listening [6]. The correct and proper use of idioms is a distinguishing characteristic of native-level command of the language, and it is a reliable indicator of the ability of foreign learners [7]. Idioms are frequently seen by language instructors and students as being too casual to be used in academic English. [8] Idioms should thus be avoided in academic English by researchers and students who speak English as a second language. However, idioms serve a variety of purposes in academic communication, including subject switching, emphasis, paraphrasing, building a feeling of group identification, and characterising and assessing.

1.2 Previous Research Related to the Use of Idioms in Academic Writing

While some research states that studying idioms is useful for language teaching, many of them only provide idioms as language learning objects or learning materials [9] [10] [11]. Some articles only discuss the impact of learning idioms. [12] [13] [14]

Thus, from the understanding and characteristics of idioms, people will draw the conclusion that the use of idioms

in academic texts is exceedingly rare and is often avoided in making content in academic fields to avoid misunderstanding or misleading information for the readers, especially for those who are not native of that language or also the inappropriate use of non-natives trying to use idioms. However, in its application, idioms are not only limited to non-academic areas, because a native speaker sometimes use some idioms that can give some colour to his or her academic writing or speech, so that it can provide some data to be used as learning material in a language learning class, and there have been several researchers who can prove the idioms in some academic writing or speech and examine that matter.

In this paper, the discussion focuses on the idiom used in academic texts by English and Indonesian writers, especially in the form of research articles.

2 Result and Discussion

The total of 19 research articles, which consisted of fifteen RAs from MICUSP and four RAs in the linguistics and sociology domain, were analysed. The papers were mainly from the MICUSP corpus data (seven linguistic and eight sociology papers), and few RAs was from research papers with native Indonesian authors (two papers for each field).

In the first stage, we began to collect and read the data from the MICUSP corpus to gain an initial understanding of the RAs and the framework needed to analyse it. At this stage, the deep reading strategy is used and Academic Phrasebank [15] is used as a guide in determining the steps in academic writing. In the second stage, after finding out about the steps used in linguistic and sociology research articles in MICUSP, we look for idioms used in the fifteen MICUSP research articles. It aims to analyse what idioms are used in the linguistic and in the sociology domain. In the third stage, the researcher began to examine the idioms used in each paper using the idiomatic phrases listed by BASE & OCAE's by Miller [8]. In the next stage, we look for the function of each

idiom used, then examine at which step the idioms are found. After finishing with MICUSP data we process the next data from research articles made by Indonesians. In this step, the researcher repeats procedures 1-5 for the four data papers from Indonesia and describes the differences between English and Indonesian natives.

1.3 The Lexicogrammatical Patterns in RAs by Native English and Indonesian Authors

Before comparing idioms' use in the steps of academic writing used by Indonesian writers and native English writers, we first need to identify the differences between RA written by native English writers and Indonesian writers.

Using the same method as our previous research [16], we found differences in the frequency and quality of lexicogrammatical patterns in RAs by Native English and Indonesian Authors.

Considering the comparison between MICUSP RAs and the RAs written by Indonesian authors, the data reveals notable differences in the usage of certain steps within the sociology and linguistic domains. Indonesian articles use more C4, C3, C5, and C2 steps in the sociology domain. Meanwhile, MICUSP uses more C6 and C1 than Indonesia. In linguistic papers, Indonesian papers use more C4, C5, C6, C3, and C1 than MICUSP papers, while they use less C2 than MICUSP papers. These findings show distinct patterns in the distribution of step usage between Indonesian-authored RAs and MICUSP RAs in the respective domains of sociology and linguistics.

1.4 The Frequency of Idiomatic Expressions in RAs by Native English and Indonesian Authors

Table 1. and Table 2. gives the result of analysing idioms applied in written academic texts. Out of all MICUSP papers, five of eight sociology papers use idioms, whereas none in the

linguistic domain. On the other hand, out of the four Indonesian RAs, only one linguistic article used idioms (last resort).

Table 1. The idiom frequency distribution in the MICUSP papers.

Idiom	SOC G 0031	SOC G 0111	SOC G 1105	SOC G 3052	SOC G 3071	SOC G 3081	Tot al
Acros s	-	1	1	1	4	-	(7)
Along the lines of	-	-	-	1	-	-	(1)
Beg the questi on	-	1	-	-	-	-	(1)
Drivin g force	2	-	-	-	-	-	(2)
On the one hand	-	-	-	-	-	1	(1)
On the other hand	-	-	-	-	-	8	(8)
Take for grante d	-	-	-	-	-	2	(2)
The lines	-	-	-	1	-	-	(1)

in the sand							
The other side of the coin	1	-	-	-	-	-	(1)
TOTAL	3	2	1	3	4	11	(24)

In MICUSP, the most recent phrase used for idioms is “on the other hand” which means an argument presenting contrasting points. It means that the writers give some other points to the readers on their work. Minimal use of idioms can be some reasons. One of them is that many people think that idioms are for informal situations. But in fact, Idioms are a literary device that writers use to set the scene for characters, dialogue, and settings. They may also be utilised to inject comedy into a piece. Idioms can give more variation of the kind of words. But, many writers have not applied for it yet. It can be concluded that does not imply that all native speakers utilise idioms, though, as usage among the BASE lecturers varied widely. The researcher will retry the text with Indonesian authors to be compared with the native text.

Table 2. The idiom frequency distribution in the Indonesian authors’ papers.

Idiom	VOL63NO2 S99329946	iji_2021 _3_24	392151 41PB	437152 91PB	Total
Last resort	-	-	-	1	(1)
TOTAL	0	0	0	1	(1)

It is almost the same as Indonesian authors. From four linguistic and sociology papers, only one idiom (last resort) was found, which has meant the only choice that remains after

all others have been tried that adjust the topic of the paper. This idiom is in the discussion section, and it has the function of reporting positive and negative reactions in the research report of that paper. This finding reveals that Indonesia hardly uses any idioms for their writing. The researcher has given BASE & OCAE's idioms list to be looked up. The result shows that the Indonesian authors use less idioms than English native, even though both do not commonly use idioms in academic writing.

1.5 Comparison of idioms in RAs by Native English and Indonesian Authors

Table 3. reveals that the use of idioms is more common in RAs written by native English, whereas it is only found once in RAs written by Indonesian writers. Another difference shown by our findings is that the use of idioms in the MICUSP data is only found in the sociology domain, while the idioms usage by Indonesian writers are only found in the linguistic domain.

Table 3. The idiom frequency distribution in all of the RAs.

PAPER ID	SENTENCE	SECTION	ANALYSIS
SOCG0031	Many scholars believe that a persistent feeling of hopelessness is the <u>driving force</u> behind suicide in adults.	Literature Review	C1S05
	On <u>the other side of the coin</u> are sociologists who believe that individuals have	Literature Review	C1S06

	considerable power in shaping their world and perceptions.		
	Later, in the discussion section, I will support my conclusions by citing and integrating the above scholarship to provide a complete picture of the <u>driving forces</u> behind tendency toward suicidal behavior.	Methodology	C3S02
SOCG0111	(though not a consistently legal medical option <u>across</u> the States),	Introduction	C1S01
	So this <u>begs the question</u> : how far is morality interconnected with abortion? Are these two concepts causally related?	Introduction	C1S10
SOCG1105	... Table 2 demonstrates	Results	C4S02

	the distributions of attitudes toward unhappy marriages across different demographic and socioeconomic variables.		
SOCG3052	Greater racial/ethnic diversity was represented in this project than across the campus at large.	Data & Method	C3S10
	Sort of along the same lines, do you think that there's any stigma associated with women partying?	Data & Method	C4S11
	She eloquently, if somewhat pessimistically, argues that the lines in the sand that women draw to distinguish themselves from rape victims are ineffective,	Data & Method	C2S12

SOCG3071	Social (dis)advantage is thus a cumulative process of tracking experienced across many transitions	Introductio n	C2S06
	The proportion male declines across periods as men disproportionately enroll,	Methods & Findings (M&F)	C4S08
	Marriage also shows a differing effect across the life-course.	M&F	C4S08
	Timing of college enrollment is associated with a number of variables in ways that vary across individuals' employment life-courses,	Conclusion	C6S02
SOCG3081	Thirdly, they conflated "femininity" with "women" and take the	Preliminary Findings (PF)	C2S16

<p><u>conception of femininity for granted</u> which only confirms the stereotypes of femininity.</p>	PF	C2S14
<p><u>On the other hand,</u> the analyses of femininity are grounded in Butler's notion of performativity.</p>	PF	C2S14
<p>Further, Chen (1999) claims that "In discussions of gender, hegemony is associated with <u>the taken-for-granted</u> conceptions about the nature of men and women, of masculinity and femininity" (586) and it is about one type of masculinity establishing and preserving ascendancy over others.</p>	PF	C2S12

<p><u>On the other hand,</u> class, ethnicity and gender are connected with one another as activities and accomplishment s;</p>	PF	C2S16
<p><u>On the other hand,</u> female interviewees confirmed the relationship between the work and “performative” of femininity.</p>	PF	C4S11
<p><u>On the other hand,</u> they emphasize hard working and staying at labs all the time protected their femininity from contaminated.</p>	PF	C4S12
<p><u>On the other hand,</u> another change in the engineering career paths is engineers’ moving into management.</p>	PF	C4S12

	<u>On the other hand</u> , Chinese men evaluated these women's "accomplishment of femininity" in different ways.	PF	C5S07
	<u>On the one hand</u> , they thought their American female colleagues and faculties were too masculine.	PF	C4S11
	<u>On the other hand</u> , they thought American women outside engineering and science were too open to be morally pure.	PF	C4S11
	<u>On the other hand</u> , women choose different reference groups to construct their femininity though it is always built in relations.	Conclusion	C6S11
43715291P B	As such, the grammar is	Discussion	C4S06

“forced” to apply Onset Metathesis as a <u>last resort</u> ,
--

Based on data from MICUSP, the use of idioms in academic writing steps by native English-speaking authors can be found in several steps. For example, the idiom appears four times in step C1 (introducing the work), six times in step C2 (referring to sources), twice in step C3 (describing the method), nine times in step C4 (reporting results), once in step C5 (discussing findings), and twice in step C6 (writing conclusions).

These results reveal that the use of idioms tends to occur frequently at step C4 (reporting results) in academic writing by native English-speaking authors. However, the use of idioms is rare in step C5 (discussing findings). A possible explanation for this might be because the step C4 usually focused on presenting information and analysing the data. The results reporting section is usually focused on presenting information and analysing data. Idioms, with their figurative or figurative meanings, can be used in this section to add emphasis, succinctly convey complex ideas, or give a clear picture of the result obtained. The use of idioms in C4 can increase the clarity and impact of findings, making them more attractive to readers.

On the other hand, the step C5 involves the interpretation and analysis of the results in relation to the research question or objective. The C5 steps aim to provide a deeper understanding and critical analysis of the findings. Thus, the focus is more on logical reasoning, objective analysis, and clear explanation of the implications of the results. Idioms, which are more colloquial or figurative in nature, may be considered less suitable for the objective and analytical tone required in discussing findings. Therefore, idiom usage tends to be relatively less common in C5.

3 Conclusion

The analysis of both MICUSP and Indonesian authors' RAs reveal interesting findings regarding the use of idioms in academic writing steps. Most papers follow the academic writing steps C1 to C6. However, a notable difference in the use of idioms was confirmed, that Indonesian authors hardly ever use idioms in academic writing compared to the native English authors (MICUSP). From MICUSP, idioms appear only in sociology papers, while from the Indonesian authors papers, it appeared in the linguistic domain. Besides that, the data shows the infrequent use of idioms in Indonesians papers. The results also show that idioms were predominantly utilised in step C4, where idioms can add emphasis and clarity to the findings, and were infrequently used in step C5, which emphasises objective analysis and critical interpretation of results. Therefore, this observation shows the need for the development of teaching materials that address this phenomenon and aid Indonesian students in improving their English proficiency and writing skills.

The findings of this study underscore the importance of developing teaching materials that specifically address idiomatic expressions for non-native English speakers, especially those from Indonesia. Integrating idioms properly into academic writing can greatly increase the clarity and impact of research findings, infusing text with colour and expressiveness. While native English writers tend to use idioms more often, Indonesian writers can benefit from incorporating idiomatic expressions in their academic writing to improve their language skills. Leveraging resources such as Morley's Academic Phrasebank [15] and idiom databases, such as those presented in Miller's study [8], can help students improve their academic writing more naturally and effectively.

References

1. S. Arsyad and D. Adila, "Using local style when writing in English: the citing behaviour of Indonesian authors in English research article introductions," *Asian Englishes*, 20, 170-185 (2018)
2. J. Taha, "Tool Idioms in English Language," University of Koya, (2013)
3. R. Hudson, "Idiom Structure in English," *Journal of Linguistics*, 11, 1, 73-80, (1975)
4. M. Thawabteh, "Linguistic, cultural, and technical problems in English-Arabic subtitling," *Journal of Translation and Interpretation*, 5, 1, 24-44, (2011)
5. M. Alhaysony, "Strategies and Difficulties of Understanding English Idioms: A Case Study of Saudi University EFL Students," *International Journal of English Linguistics*, 7, 70, (2017)
6. R. J. Dixon, *Essential Idioms in English*, New Jersey: Prentice Hall Regents (1994)
7. A. P. Cowie, R. Mackin and I. R. McCaig, *Oxford dictionary of current idiomatic English: Phrase, clause and sentence idioms (2)*, Oxford: Oxford University Press (1983)
8. J. Miller, "The bottom line: Are idioms used in English academic speech and writing?," *J. Engl. Acad. Purp.*, 43 (2020)
9. S. Abarna, J. I. Sheeba and S. P. Devaneyan, "An ensemble model for idioms and literal text classification using knowledge-enabled BERT in deep learning," *Measurement: Sensors*, 24, 100434 (2022)
10. A. Obermeier and I. Elgort, "Deliberate and contextual learning of L2 idioms: The effect of learning conditions on online processing," *System*, 97, 102428, (2021)
11. F. Hubers, C. Cucchiarini and H. Strik, "Second language learner intuitions of idiom properties: What do

- they tell us about L2 idiom knowledge and acquisition?,” *Lingua*, 246, 102940 (2020)
12. Y. Lin, “An idiom-driven learning strategy to improve low achievers’ science comprehension, motivation, and argumentation,” *Computers & Education*, 195, 104710 (2023)
 13. J. Park and Y. V. Chon, “EFL Learners’ Knowledge of High-frequency Words in the Comprehension of Idioms: A Boost or a Burden?,” *RELC Journal*, 50, 2, 219-234 (20 April 2018)
 14. S. Maisa and T. Karunakaran, “Idioms and Importance of Teaching Idioms to ESL Students: A Study on Teacher Beliefs,” *AJHSS*, 1, 1, 1-13 (May 2013)
 15. J. Morley, *Academic Phrasebank: An academic writing resource for students and researchers*, The University of Manchester (2021)
 16. P. Prihantoro, H. Y. L. Mudeng and A. T. Rahmah, “Investigating Steps and Usage of Idioms in Linguistics and Sociology Research Articles” (to be published).

Implementation error of PU EBI / EYD in student thesis of Sasindo FIB Undip 2018

Rizki Dwi Nuradita¹, Ary Setyadi²

¹Master Program in Linguistics, Faculty of Humanities, Diponegoro University, Indonesia.

²Indonesian Literature, Faculty of Humanities, Diponegoro University, Indonesia.

Abstract. The existence of PU EBI/EYD has a connection that must be obeyed by anyone when compiling a paper, including a thesis. This is because PU EBI/EYD, as a guideline, is a collection of basic provisions that provide direction on how something should be done. However, in reality there can still be found implementation errors of PU EBI/EYD as in the student thesis study program of Sasindo FIB Undip class of 2018. Data analysis in this study is based on PU EYD/EBI so the research method used is the listening/reading technique as usual applicable in linguistic research. The goal to be achieved in this research is to prove that implementation errors of PU EYD/EBI implementation still occur among students. The stages of the research include data provision, data classification and analysis, and report writing. The results of the analysis of data findings include implementation error of the spelling use system, implementation error of the punctuation use system, and a combination of implementation error between the spelling use system and the punctuation use system

1 Introduction

"Pedoman Umum (PU)", especially PU EBI/EYD (2016), have a connection with the existence of things that must be understood, realized, adhered to, as well as implemented by anyone when compiling a paper, including thesis. Because guidelines are a collection of basic provisions that give direction on how something should be done. Thus, whatever is contained in PU EBI/EYD is "binding" as a basic provision of reference.

PU EYD which was inaugurated in 1972 and contained in Presidential Decree no. 57 dated 16 August 1972 covers the use of letters, writing words, using punctuation marks, and writing absorption elements (Nugroho et al, 2018: 196). A source emphasized that PU EYD prioritizes spelling issues in written variety, so understanding and writing spelling needs serious attention, so that the existence of PU EYD in written variety is functional (Kurniawan, 2015). Other sources that are in line with this statement state that the presence of spelling does not only function for writing new words, but the existence of spelling also functions as a filter for writing words from foreign languages (Maimunah, 2011).

Based on this statement it is clear that PU EBI/EYD has an important function. Thus, it is only natural that PU EBI/EYD must be considered in preparing student thesis. This is because the thesis is a scientific work in the form of an explanation of the results of research conducted by students who discuss a problem or phenomenon in a particular field of science using the applicable rules.

One of the efforts to implement PU EBI/EYD is used for the benefit of compiling a thesis for students of the Indonesian Literature Study Program (Sasindo) FIB Diponegoro University class of 2018 which is one of the graduation requirements. To be able to present research results, a student must be able to write in the form of using the correct spelling guided by PU EBI/EYD (Khair, 2018: 33). However, in its implementation, the application of PU

EBI/EYD to the thesis of Sasindo FIB Undip study program students found implementation error. Even though the application of PU EBI/EYD in making paragraphs or writing is indeed important (Ernis, 2020: 32). Writing skills in accordance with the implementation of PU EBI/EYD are a bridge for students to master thesis writing skills.

Violations of the application of PU EBI/EYD in the student thesis of Sasindo FIB Undip class of 2018 is interesting for further study. The final objectives to be achieved are related to the description effort: 1. Implementation error of the spelling use system, 2. Implementation error of the punctuation use system, and 3. A combination of implementation error between the spelling use system and the punctuation use system. Thus the problems that become material and research objects are related to the potential and urgency of student needs in preparing a thesis. The results of this study can be used and applied by students to prepare a better thesis than the previous batch.

The application of the method used in conducting this research is the script/observing method. This method is used because the findings of violation data in the form of writing must be returned to the presentation of the discussion in PU EBI/EYD. The implementation of research using the script/observing method includes three stages, namely data collection/providation, data classification and analysis, and preparation/report preparation as is generally the case with linguistic research (Sudaryanto, 1983).

The data collection/providation stage is based on secondary data, which is sourced from written variety data on Sasindo FIB Diponegoro University student thesis class of 2018. Furthermore, the classification and analysis stages of basic data on finding implementation error of errors, both related to implementation error of the spelling usage system and system implementation error the use of punctuation marks, and data analysis, for the sake of justification, relies on the application of the see method as stipulated in the PU

EBI/EYD because the justification effort starts from the findings of data errors. Finally, the stage of compiling/producing the report is the final stage, because it is related to the effort to write a report on the results of research implementation.

Evidence that the implementation of PU EBI/EYD is interesting to study, there are several reference sources discussing the importance of structuring PU EBI/EYD in "papers". Based on research relevant to the title "Analisis Kesalahan Penggunaan Ejaan Bahasa Indonesia (EBI) pada Kolom Opini Surat Kabar Serambi" it was found that the errors contained in the opinion column in the Serambi newspaper in February, published on Mondays and Thursdays included spelling errors in the form of using capital letters, using italics, use bold letters. There are also word writing errors including the use of re-forms, prepositions, and the use of abbreviations and acronyms. In addition, errors were also found in the use of punctuation including the use of periods, the use of commas, the use of hyphens, the use of single quotation marks, the use of slashes, the use of abbreviations or apostrophes, and there were also absorption errors (Sari et al, 2019: 25-32).

Another relevant study with the title "Kesalahan Penggunaan Ejaan Bahasa Indonesia pada Makalah Karya Mahasiswa" showed that there were several errors in the use of Indonesian Spelling in writing STKIP Muhammadiyah Pringsewu student papers. Errors were found in writing the background in student papers including mistakes in using capital letters, mistakes in using italics, using punctuation marks, writing prepositions, prefixes, and writing combinations of words. These errors occur because students are less thorough and pay less attention to good writing so that there are still errors that appear in writing papers (Tussolekha, 2019: 35-49).

2 Results and Discussion

Presentation of results and discussion consists of the results of data classification which includes spelling use system implementation error, punctuation use system implementation error, and combined implementation error between spelling use systems and punctuation use systems. Each data classification result is discussed in the discussion presentation and is used as an effort to prove that there are still implementation errors of PU EYD/EBI implementation in the thesis of students of Sasindo FIB Undip class of 2018. The basis for justifying existing data errors is based on PU EYD/EBI.

2.1 Implementation Error of Spelling System

The findings of data on implementation error of spelling usage systems are relatively common, as is data (1).

Setelah cukup lama mengobrol dengan ayah Alun, Ibu Alun masuk ke dalam rumah dengan membawa piring yang ditutupi daun pisang.

In data (1) there is a violation of the upper-case spelling system. Based on PU EBI/EYD, capital letters or capital letters are used as the first letter of a word indicating kinship, such as *bapak*, *ibu*, *kakak*, and *adik* as well as other words or expressions. The word *ibu* in data (1) does not show a kinship relationship so necessarily do not use capital letters. Alternative fixes are as follows.

(1a) *Setelah cukup lama mengobrol dengan ayah Alun, ibu Alun masuk ke dalam rumah dengan membawa piring yang ditutupi daun pisang.*

Another example that is in line with implementation error in data (1) is in data (2).

(2) Latar tempat yang sering digunakan dalam novel adalah Kafe Inisusu, rumah Savanna, rumah Alun, Pegunungan Kalibiru, dan Pantai di Gunungkidul.

In data (2) there is a violation of the upper-case spelling system. Based on the PU EBI/EYD, uppercase or capital letters are used for place name elements. The word

pantai in data (2) the place name is not followed so there is no need to use capital letters. Alternative fixes are as follows.

(2a) *Latar tempat yang sering digunakan dalam novel adalah Kafe Inisusu, rumah Savanna, rumah Alun, Pegunungan Kalibiru, dan pantai di Gunungkidul.*

Presence of remuneration *di-* not as a place name, but indicating the location of the place (Ramlan, 1983). Therefore, word writing *beach* The sentence does not need to start with a capital letter.

2.2 Implementation Error of Punctuation System

Data findings on system implementation error using punctuation marks as in data (3) regarding the use of commas (,).

(3) Megi: “Itu keuntungannya Om.”

The system of writing the use of punctuation marks on data (3) is wrong, because it is based on PU EBI/EYD commas must be used before and/or after interjections, such as *o*, *ya*, *wah*, *aduh*, or *hai* and words used as greetings, such as *Bu*, *Dik*, atau *Nak*. The word *Om* in data (3) is a greeting. Thus, data (3) should be as follows.

(3a) *Megi: “Itu keuntungannya, Om.”*

Other examples of implementation error of the punctuation system are as follows.

(4) Deddy: “Buruan! Acaranya mulai pukul 02.30.”

The writing system of the use of punctuation marks in data (4) is incorrect because based on PU EBI/EYD, a colon (:) is used to separate the hours, minutes, and seconds that indicate the time or period of time. Thus, the writing of the time in data (4) is incorrect, because the dot is not used to separate the hours, minutes, and seconds. Alternative fixes are as follows.

(4a) *Deddy: “Buruan! Acaranya mulai pukul 02:30.”*

2.3 Combination of Implementation Error between the Spelling System and the Punctuation System

Based on combined data on implementation error between the spelling use system and the punctuation use system as shown in example (5).

(5) Megi: “Iya, aku anak motor. Motorku dicustom.”

The 'custom' writing system in data (5) is wrong, because the word *custom* is a foreign word that begins with an affix *di-*. The correct writing system is as data (5a)

(5a) Megi: “Iya, aku anak motor. Motorku di-*custom*.”

The reason for the affix writing system *di-* when joining words *custom* is marked with a hyphen (-) and written in italics, while the writing system is affix *di-* written upright because of the word *custom* are loanwords in foreign languages whose authenticity is still accepted (Setyadi, 2010).

Another example of a combination of implementation error between the system of using spelling and the system of using punctuation marks as in data (6).

(6) Sinta bertanya, “Bapak ibu mau ke mana?”

The writing system of *bapak-ibu* in data (6) is wrong because the data contains direct sentences. When writing the word *bapak-ibu*, a hyphen (-) is used because this sign is used to mark two elements which are one unit. Thus, the correct writing system is as data (6a).

(6a) Sinta bertanya, “Bapak-Ibu mau ke mana?”

3 Conclusion

Based on the presentation of the data analysis above, it can be concluded that the existence of PU EYD/EBI is binding on a national scale. However, in the 2018 batch of Sasindo FIB Undip students' thesis, implementation errors were still found in the implementation of PU EYD/EBI.

The findings of implementation error of PU EYD/EBI implementation in student thesis of Sasindo FIB Undip study program class of 2018 include implementation error of the

spelling system, implementation error of the system of using punctuation, and a combination of implementation error between the system of using spelling and the system of using punctuation.

References

1. R.D. Nugroho, C.T. Suryawati, H. Zuliastutik, *Jurnal Pendidikan Bahasa dan Sastra*, Analisis Kesalahan dalam Penulisan Karya Ilmiah Mahasiswa Jepang dalam Pembelajaran BIPA, **18**, 2 (2018)
2. I. Kurniawan, *EYD Ejaan Yang Disempurnakan*, Bandung: Penerbit Nuansa Cendekia (2015)
3. S.A. Maimunah, *Bahasa Indonesia untuk Perguruan Tinggi*, Malang: UIN-Maliki Press (2011)
4. U. Khair, *ESTETIK*, Analisis Kesalahan Ejaan yang Disempurnakan (EYD) dalam Proposal Skripsi Mahasiswa, **1**, 1 (2018)
5. P. Ernis, *LITERATUR: Jurnal Bahasa, Sastra, dan Pengajaran*, Kesalahan Penggunaan EYD terhadap Paragraf Eksposisi, **1**, 1 (2020)
6. Sudaryanto, *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan secara Linguistik*, Yogyakarta: Duta Wacana University Press (1983)
7. D.R. Sari, M.A. Fadhilah, P. Nucifera, *Jurnal Samudra Bahasa*, Analisis Kesalahan Ejaan Bahasa Indonesia (EBI) pada Kolom Opini Surat Kabar Serambi, **2**, 1 (2019)
8. R. Tussolekha, *AKSARA: Jurnal Bahasa dan Sastra*, Kesalahan Penggunaan Ejaan Bahasa Indonesia pada Makalah Karya Mahasiswa, **20**, 1 (2019)
9. M. Ramlan, *Morfologi Suatu Tinjauan Deskriptif*, Yogyakarta: C.V. Karyono (1983)

10. A. Setyadi, “Bahasa Indonesia dalam Karya Ilmiah”.
Hanbook. Fak. Sastra Undip, Semarang (2010)

The Influence of Cultural Background to the Psychosocial Development of the Main Character in Asali Solomon's *Disgruntled*

*Anindya Tirta Wicaksono*¹, *Hadiyanto Hadiyanto*^{76*}

¹English Literature Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. This research paper discusses the influence of cultural background to the psychosocial development of Kenya Curtis as the main character in Asali Solomon's novel *Disgruntled*. The purposes of this study are to analyze main character's cultural background, the stage of development as influenced by such cultural background, and the effects of the psychosocial development itself. The writer employs library research as the method of data collection, while the psychological approach is used as the research approach, specifically by using Erik H. Erikson's stages of psychosocial development theory. The results indicate that Kenya is an African-American girl with conservative, Afrocentric cultural background. As she undergoes the school age stage of psychosocial development, the cultural discrepancy between her and her peers lead to the negative effect in form of her sense of inferiority. This finding affirms the interlinked relationship between cultural background and one's psychosocial development.

⁷⁶ Corresponding author: hadiyanto_smg@yahoo.co.id

1 Introduction

The complex nature of human development has long been a subject of interest across various disciplines, including psychology [1]. While the scholars in this area are primarily concerned with determining the stages of a development, the discourse on what factors influence a development the most also becomes an important topic to be addressed. Among the considered factors, cultural environment prevails as one of the major determinants in development. This nomination is reasonable considering the fact that culture, as a dynamic construct, often shape the identity and worldview of an individual, hence showing a direct influence towards psychological development.

The phenomenon of how culture influence psychological development is reflected in Asali Solomon's novel *Disgruntled*. While the plot primarily follows the main character Kenya Curtis in her journey to move on from a traumatic past, *Disgruntled* also talks about her, as a part of minority culture, having a difficulty interacting with mainstream society. As a young girl, Kenya is raised in a conservative and Afrocentric family that teaches her to cherish the cultural heritage of her ancestor. However, as she steps out of her family environment, Kenya must face the reality that her upbringing sets her apart from her fellow African-American peers, exposing her to a sense of alienation. This sense of alienation inevitably influences Kenya in how she perceives herself and the others, ultimately affecting her identity development.

Therefore, in this paper, the writer intends to analyze the psychosocial development of Kenya Curtis by focusing on the main character's cultural background, the stage of development as influenced by such cultural background, and the effects of the psychosocial development itself.

2 Methods

2.1 Method of Data Collection

The writer employs library research with close reading to collect the data. George defines library research as a method of “identifying and locating sources that provide factual information or personal/expert opinion on a research question” [2]. The data are classified into primary data and secondary data. The primary data are original data collected for a specific purpose of research, while secondary data are the data collected by other people for other purposes as well [3]. The primary data in this study is Asali Solomon’s novel *Disgruntled*, and the secondary data are taken from books, scientific journal articles, and the internet.

2.2 Research Approach

As for the research approach, the psychological approach in literature is applied as the main tool of analysis. Holman states that psychological approach is an approach to examine the character’s motives and actions in a literary work [4].

Specifically, the writer will use the stages of psychosocial development theory proposed by Erik H. Erikson to analyze Kenya Curtis’s psychosocial development. Erikson theory is chosen since he emphasizes that one’s psychological development is shaped more or less by social and cultural experience [5]. As a note, not all of the stages will be incorporated, since the discussion relevant to the topic only includes Kenya’s development in the fourth stage of Erikson’s theory.

In this stage, children are more focused on mastering the technologies and competencies of society which can be accessed through schooling. In addition to learning, interaction with other children of his/her age is also of great importance [6].

Positive development yields a favorable outcome in the form of the sense of industry, which is the sense of being

able to craft something and make it perfect. On the other hand, adverse experiences might lead to a negative outcome of the development, that is, the sense of inferiority, where one is discouraged and lacking confidence in executing tasks [6].

3 Discussion

3.1 Kenya Curtis's Cultural Background

Kenya Curtis is the main character in Asali Solomon's novel *Disgruntled*. At the beginning, she is told to be a nine-year-old girl from West Philadelphia. Her physical features resemble a typical African-American person, as directly described in the following quotation: "Her skin was not light, her brown eyes unremarkable, her hair standard-issue nappy" (Solomon, 2015: 105).

However, what sets Kenya apart from her fellow African-American peers is her strong belief on conservative African values. This attitude is resulted from the conservative, Afrocentric culture introduced by her parents Johnbrown and Sheila Curtis. During her upbringing, Kenya ought to follow the rules and traditions within the family. In terms of religion, it is not exactly mentioned what religion the family believe in. The only hint regarding this aspect is that the family addresses their prayer to the Creator instead of God. Kenya and her parents also do not celebrate the holidays of religion such as Christmas. Instead, they celebrate secular and cultural-based celebrations including Kwanzaa and Umoja Karuma.

In addition to religious beliefs and rituals, Kenya's parents also teach her distinguishable social norms. Most of these norms are proscriptive rules regarding subjects deemed as racist or creations of white society. For example, she is not allowed to eat pork because of the historical significance of African slaves being forced to eat hog innards. Her family also forbade her from watching TV shows that displays mockery of black people. Kenya also must not speak the Pledge of

Allegiance because it is a white culture product. The rules even delve into mundane aspects such as calling her father “Baba”, which is an African word for and a manner of addressing one’s father, instead of “Daddy” (Solomon, 2015:3-4).

3.2 Kenya Curtis’s Psychosocial Development as Influenced by Her Cultural Background

3.2.1 Kenya’s Psychosocial Development at School Age

Through her family’s strict upbringing, Kenya develops a strong sense of pride to African culture. It shaped her worldview, leading her to believe that many other will view the world the same as her. Her peers, however, have adopted a different cultural perspective.

The discrepancy between Kenya’s cultural values and her peers’ is evident when she enters the fourth stage of Erikson’s stages of psychosocial development, which is the school age. It manifests into the bullying committed by Kenya’s schoolmates at Henry Charles Lea School. Led by L’Tisha Simmons, the kids harass her because of her conservative African beliefs and practices. For example, Kenya’s classmates do not understand when she tells them about Kwanzaa, one of the traditional African ceremonies that she celebrates. They also begin to label her as a “bootyscratcher”, which is a racial slur referring to a native person from Africa (Solomon, 2015: 3).

In relation to Erikson’s theory, Kenya’s bullying can be regarded as a form of negative community attitude [7]. The bullying is largely a form of cultural discrimination because Kenya is made to feel that her conservative, Afrocentric culture is inferior compared to her schoolmates’ modern, Christianized culture. This is proven when Kenya feels ashamed of the fact that she celebrates Kwanzaa instead of

Christmas like her friends. She wishes to lie about it to stay relevant with her schoolmates, as quoted: “And anyway, she could have lied about Kwanzaa like she suspected Fatima McCullers did” (Solomon, 2015: 3). As Kenya feels that she does not stand in the equal level with her friends, it discourages her wish to learn.

3.2.2 The Effect of Kenya’s Psychosocial Development as Influenced by Her Cultural Background

While the stage of school age is supposed to be a phase where children acquire positive influence from learning and interacting with their peers, the bullying Kenya experienced contribute to the emergence of her inferiority. Inferiority itself is the negative outcome of a problematic development at the school age stage.

In Kenya’s case, she rarely shows a willingness to participate in learning or playing activities. As her classmates ostracize her, Kenya prefers to stay passive. This statement is proven when she chooses to watch with Charlena while her friends play a game of Double Dutch. Kenya is actually not fond of just sitting and watching the game, indicating her desire to join it (Solomon, 2015: 5). However, she does not even try to participate in the first place, and it is arguably caused by the mean treatment committed by her friends.

Even further, by being bullied, Kenya appears uninterested in interacting with the children of her age. Since school life does not offer the social interaction she needs, Kenya looks for an alternative by joining the meeting of the Seven Days, an African-American social organization formed by Johnbrown (Solomon, 2015: 21). Since most of the members are Johnbrown’s friends, of course, they are adults and far from being Kenya’s age.

4 Conclusion

Asali Solomon's *Disgruntled* is a coming-of-age novel that perfectly captures the phenomenon of psychosocial development as influenced by one's cultural background. Kenya Curtis, the main character, is an African-American girl raised by conservative, Afrocentric parents. Having developed a sense of cultural pride, Kenya is surprised when she enters a wider social scope in the form of school, as it turns out that her peers do not possess the same cultural values she holds. This discrepancy leads to Kenya being bullied by her friends, which influence her psychosocial development at the given stage negatively. At the stage where she is supposed to learn and play with her peers, Kenya is discouraged by her peers' mean treatment, leading to her feeling inferior. In conclusion, these findings affirm that there is an interlinked relationship between one's cultural background and psychosocial development.

Kenya's case, despite its fictitious nature, depicts how cultural background may influence the psychosocial development. To conclude the final implication of this study, a better research on the relationship between cultural background and psychosocial development is argued, since it will lead to a better understanding of human psychological development in general.

References

1. F. De Lillo, F. Cecconi, G. Lacorata, A. Vulpiani, EPL, 84 (2008)
2. L. T. De Luca, Propulsion physics (EDP Sciences, Les Ulis, 2009)
3. S. Nolen-Hoeksema, B. Frederickson, G. Loftus, W.A. Wagenaar, Atkinson & Hilgard's introduction to psychology (Wadsworth Publishing Company, Belmont, 2015)
4. M.W. George, The elements of library research (Princeton University Press, New Jersey, 2008)

5. N.J. Salkind, Encyclopedia of research design (SAGE Publication, Newbury Park, 2010)
6. C.H. Holman, A handbook to literature (ITT Bobbs-Merrill Educational Publishing Company, Indianapolis, 1985)
7. P.H. Miller, Theories of developmental psychology (Worth Publishers, New York, 2016)
8. E.H. Erikson, Childhood and society (W.W. Norton and Company, New York, 1980)
9. W.C. Crain, Theories of development: concept and applications (Pearson Education Limited, Harlow, 2014)
10. A. Solomon, Disgruntled (Farrar, Straus and Giroux, New York, 2015)

Lack of Confidence Factors of the Library Science Students Batch 2020 in Deciding the Profession as a Librarian

Zahra Dzahabiyya Utama⁷⁷, Jumino^{1}*

¹Library Sciences Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Each individual needs confidence in carrying out all activities in his life. Confidence is the biggest capital in a person to be able to express himself. However, currently there are still many students who do not have high self-confidence, especially Library Science students of Diponegoro University to become librarians. Therefore, this study aims to determine the factors that cause Diponegoro University Library Science students Batch 2020 to have lack confidence in becoming a librarian. The method used in this study was qualitative with data collection techniques interviewing and observing library science students. The results of this study show that Diponegoro University Library Science students Batch 2020 to have lack confidence in becoming a librarian due to several factors, such as many people who cannot appreciate the work of a librarian currently. Librarians have not been able to express themselves properly so that the librarian profession is still not yet appreciated well in society. Therefore, the Diponegoro University Library Science Study Program needs to work with practitioners to provide an understanding to Library Science Students at the beginning of the academic year about the importance of their self-confidence early.

¹ Corresponding author: jumino@live.undip.ac.id

1 Introduction

Being someone certainly has self-confidence. Confidence is one of the reasons that an individual really needs to live his life. Someone who has positive self-confidence will have a significant impact on himself. This can be proven by these individuals tend to have a more optimistic attitude and dare to take risks in achieving their goals. Someone who has high self-confidence is more resilient in facing failure in his life.

Someone who has strong self-confidence will also have an impact on the mental and emotional health of the individual. Someone with low self-confidence certainly has a lower stress level. High self-confidence needs to be instilled in every individual, this is because with the self-confidence that has been built, the individuals will be able to achieve their best potential in several aspects of their life, and with high self-confidence, the individuals can have a good understanding of their identity.

This can also be based on the public's view of libraries in Indonesia. Indonesian people still underestimate the function of the library and the activities carried out by librarians. Librarians in Indonesia are currently unable to actualize their abilities in their profession. The view of the Indonesian people is that a librarian is someone who only looks after and cleans the library so they are thought to have no important meaning for a profession.

The lack of actualization from society makes the librarian profession less attractive to the public. This certainly has an influence on the library science department at every university in Indonesia. Library science majors in Indonesia are currently someone's last choice to choose their college study program, and currently most library science graduates in Indonesia are not librarians..

This is evidenced by data from the Center for Librarian Development of the National Library of Indonesia, that the number of librarians in Indonesia as of May 19, 2021 was 4,218, but there only 2,428 graduates of library science.

This data proves that for now, the librarian profession in Indonesia is less attractive. Today's society still perceives that the librarian profession has no clear job prospects and is only as a books keeper.

This self-confidence is needed by all individuals, especially students. Being a student, of course, must have confidence in all the abilities they have. However, Diponegoro University Library Science Students batch 2020 cannot yet implement this.

There are 143 Library Science students at Diponegoro University batch 2020. These students can be said at this time that they lack confidence in the majors they are taking. Library science is a department that has existed in Indonesia for quite a long time, but until now many people do not know what a library science department is. Therefore, currently Library Science students feel inconfident to mention the study programs they are capable of, and are reluctant to become librarians.

The background of this research is focused on the factors that influence a student's lack of self-confidence specifically for Library Science Students at Diponegoro University batch 2020 in determining their work as librarians.

1.1 Theoretical Framework

1.1.1 Self-confidence

Craven (1991) in (Sari & Khoirunnisa, 2021) states that self-confidence is a unified psychological construction that can affect a student's academic work. It can also be said that if someone has self-confidence, it means that there will be hope that an individual can also achieve a goal in a certain situation. A person who is confident will certainly find it easy to put himself in accordance with the circumstances in which

he is, besides that, someone who is confident will have a positive perspective on himself (Dewi et al., 2013);

1.1.2 Self-confidence in Choosing a Profession

Dalam Masturiana (2018) kompetensi diri dan kepercayaan diri memiliki pengaruh terhadap perencanaan karir. Menurut Al-Ghifari (2003) dalam (Masturiana, 2018) bahwa kepercayaan merupakan sebuah modal utama agar seseorang dapat mencapai sukses serta dalam menghadapi kehidupan yang kompleks dan kompetitif. Kepercayaan diri akan berpengaruh terhadap pemilihan karir seseorang jika memiliki kepercayaan diri akan berpengaruh terhadap pemilihan karir seseorang jika memiliki kepercayaan diri seseorang memiliki hubungan yang positif.

1.1.3 Factors Affecting Self-Confidence

According to Mylsidayu (2014) in (Fatmawati, 2019), there are 4 factors that influence a person's self-confidence, including personality characteristics or self-concept, demographic characteristics, excitement or anxiety, and cognition. In addition, according to Hakim (2002) in (Fatmawati, 2019), there are external factors that influence a person's self-confidence, including the formation of a good personality, a person's understanding of one's strengths, and understanding of positive reactions to weaknesses. In addition, according to (Ganggi, 2018), a librarian's lack of confidence is influenced by several factors, namely, self-concept, gender, culture, level of education, socioeconomic status, and experience..

2 Result and Discussion

Self-confidence is a belief that an individual has that is used to develop a positive assessment of oneself and of the environment or situation at hand. Librarians have been

recognized by the government as functional officials based on the Minister of Administrative Decree No. 18 of 1988 and finally refined by Minister of Administrative Decree No. 9 of 2014, concerning the Functional Position of Librarians and their Credit Scores. According to Artana & Wardana (2018), it can be observed that there are two things that underlie why currently librarians are still embarrassed and insecure about calling themselves librarians, including: self-image made by the librarian himself. Currently, librarians still do not have prestige in their profession. Most librarians still feel that being a librarian is an 'outcast'. Apart from this, there is still a cultural stigma that a librarian is not good, and boring and tiring, not only that being a librarian is boring.

This is certainly the thinking of a student of library science. Today's library science students don't want to make librarianship their profession after they graduate from the study program. Currently there are 143 Library Science students at Diponegoro University batch 2020, but not all library science students want to become librarians. There are several factors that influence, one of them is the lack of self-confidence of library science students:

2.1 Lack of Self-Concept

Self-concept is a person's views and beliefs about themselves, including judgments about their abilities, values, and potential. Therefore a positive self-concept can certainly contribute to increased self-confidence. If a library science student has a positive view of their abilities. On the contrary, a negative self-concept will be able to cause low self-confidence. This is one of the factors that Diponegoro University librarian science students batch 2020 lack in self-confidence. Based on interviews and observations that have been carried out at this time, several library science students do not yet have a positive view of their abilities as prospective librarians.

2.2 Stigma on Librarian Job

Over time, the librarian profession must be introduced to the wider community, this is because in this era of development and information, libraries must be able to improve services and information. However, until now the public's view of the library is still relatively negative. According to Artana & Wardana, (2018), librarians will not be able to carry out their duties and functions professionally if the librarians themselves do not feel proud, feel happy with their profession and work. This stigma certainly influences the thinking of library science students to become librarians in the future.

2.3 Uncertainty about the Librarian Career

Currently, being a librarian is required to be able to do everything and is required to be someone who is very up to date about all the information available. Not only this, currently the librarian profession is also not as popular as other professions. Being a librarian is required to be able to serve the community, of course, library users. Being a librarian must also be technologically literate due to the current developments. The many demands that make a job as a librarian have many job descriptions, which of course confuse every librarian. This could be one of the factors in a library science student's lack of confidence to become a librarian.

3 Conclusion

There are several factors that influence the lack of confidence of a library science student at Diponegoro University to become a librarian. This of course will result in a lack of human resources who have the competence to become a librarian. Lack of self-confidence in library science students can be caused by a variety of factors, including

negative views of librarian work, lack of confidence in abilities and competencies, lack of practical experience, uncertainty about careers in the library field, intense competition in the world of work, and lack of social support. These factors can interact with each other and cause students to feel less confident in choosing a career path as a librarian.

Some suggestions for overcoming this problem are providing accurate education and information regarding the role of librarians and career opportunities in the library field, providing opportunities for practical experience and internships, increasing skills and knowledge through a comprehensive curriculum, providing support and guidance from lecturers and mentors, promoting librarian career in a positive way, and encouraging continuous self-development. By addressing these factors, it is hoped that library science students will feel more confident in choosing a career as a librarian and facing various challenges in this profession.

References

1. Artana, I. K., & Wardana, I. P. P. (2018). Menghilangkan Budaya Malu Menjadi Pustakawan. *Acarya Pustaka*, 5(1), 1–7.
2. Dewi, D. M., Supriyo, & Suharso. (2013). Kepercayaan Diri Ditinjau dari Pola Asuh Orang Tua pada Siswa Kelas VII. *Indonesian Journal of Guidance and Counseling: Theory and Application* , 4(2).
3. Fatmawati, A. S. (2019). *Hubungan antara Konsep Diri dengan Kepercayaan Diri pada Siswa SMA*. Semarang: Universitas Semarang .
4. Ganggi, R. I. P. (2018). Membangun Kepercayaan Diri Pustakawan sebagai Upaya Aktualisasi Diri dalam Masyarakat. *ANUVA*, 2(2), 145–151.
5. Masturiana, D. (2018). Pengaruh Kompetensi Diri dan Kepercayaan Diri terhadap Perencanaan Karir. *Psikoborneo*, 6(2), 198–205.

6. Sari, D. U., & Khoirunnisa, R. N. (2021). Hubungan antara Konsep Diri terhadap Kepercayaan Diri Mahasiswa Jurusan X yang Sedang Menyelesaikan Skripsi di Masa Pandemi Covid-19. *Jurnal Penelitian Psikologi*, 8(3), 204–214

Snowing the Seeds of Cultural Actors: Ways to Increase Indonesian Culture Literacy in Generation Z

*Nitzana*¹, *Rina Setyaningsih*¹, *Virtu Ozo Fable Tchaikovsky*¹,
*Yanuar Yoga Prasetyawan*¹

Corresponding author: nitzanaana@students.undip.ac.id

¹Library Sciences Study Program, Faculty of Humanities, Diponegoro University, Indonesia

Abstract. The cultural values possessed by each region are now fading, even starting to disappear, because cultures from abroad mark them. Indonesia's absence of cultural preservation can eliminate its identity as a cultured nation. In response to this problem, action is needed to preserve Indonesian culture. One of them is by introducing cultural literacy from social media content. The purpose of this research is to explore how behavior changes Generation Z when interacting with archipelago cultural literacy information presented in the form of social media content and to determine the effect of social media content in seeding cultural actors in Generation Z. The research method used is qualitative, selecting informants using non-probability techniques with purposive sampling techniques in taking the sample. The data collection technique uses semi-structured interviews, and the data analysis technique uses thematic analysis. The results of this study indicate a change in Generation Z behavior when interacting with cultural literacy information that appears through content on social media. This change can be seen from the response given by liking, commenting, and reposting on his personal social media account. In addition, cultural literacy on social media has succeeded in cultivating cultural actors from among cultural actors. However, it has yet to have an overall impact on all of Generation Z.

1 Introduction

Indonesia is a country with abundant culture. Each region in Indonesia has a uniqueness that characterizes its region (Ardiansyah, 2022). In today's modern era, Indonesian culture is challenged to maintain its existence. The cultural values possessed by each region are increasingly fading, even starting to disappear because they are suppressed by cultures that come from abroad (Arifin et al., 2018). With cultural preservation, Indonesia will retain its identity as a cultured nation. Responding to this problem, it is necessary to take action to preserve Indonesian culture. One of the concrete steps for preserving culture can be done through cultural literacy activities.

Optimizing cultural literacy as an activity to preserve national culture requires the role of cultural actors. One of the seeds that can become cultural actors is Generation Z, the generation born in 1997 – 2012 or aged between 10 – 25 years. Generation Z dominates the Indonesian population, accounting for approximately 28% of the total Indonesian population (Pratminingsih et al., 2021). Generation Z is the nation's next generation who needs to understand the challenges and opportunities that exist in the present, and the future will be different from those faced by previous generations (Pratminingsih et al., 2021). Therefore, Generation Z is the right target in optimizing cultural literacy so that it is hoped that they can become the next cultural actors.

As a generation familiar with the internet, a new way is needed to introduce cultural literacy to Generation Z. One of them is by introducing cultural literacy from social media content. Social media content has the opportunity to become an arena for introducing cultural literacy because social media users continue to increase every year, so it is of particular concern that social media has become part of people's lives (Natalia, 2020). Based on this description, this research was conducted to answer the formulation of the problem of how to change the behavior of Generation Z when interacting with

archipelago cultural literacy information presented in the form of social media content. Moreover, how does social media content affect cultural actors in Generation Z?

2 Literature Review

The threat of loss of culture in Indonesia is increasingly real with the entry of the millennial era. External factors such as globalization and the industrial revolution 4.0 have caused the local culture to erode. On the other hand, internal factors also play a role, where the modern lifestyle lulls the younger generation and forgets the values passed down by their ancestors. Istiqomah & Widiyanto's (2020) research explains that pop culture is a severe threat to strengthening national identity, especially in urban communities. Pop culture can eliminate traditional frames of reference such as ethnicity, religion, ethnicity, and the nation's philosophy of life.

New media, especially internet media and social media, have an essential role in efforts to preserve culture. Activities such as vlogs and social media content provide a platform for information sharing and self-expression. Research conducted by Sulistyو et al. (2019) emphasized that vlogs are a way to connect with others and express themselves. However, good information selection and processing are needed to avoid spreading harmful content and hoaxes. The gatekeeping process in social media is also crucial in determining the quality of information that is spread. Muannas (2018) explains that gatekeeping plays a significant role in influencing the passage of information in communication. However, the changing behavior of Generation Z, which is increasingly exposed to digital life, demands the development of new media to accommodate their needs in preserving culture.

3 Research Methods

This study uses a qualitative research method using non-probability sampling techniques, namely purposive sampling techniques because not all samples used in this study can be

usedas informants. The criteria used for selecting informants were Indonesian citizens aged 18- 24 years who have seen broadcasts of cultural content and are willing to be interviewed. Thenafter obtaining the data, the researcher used an analytical technique in the form of thematic analysis. Thematic analysis is a way of analyzing data that aims to identify themes through data previously collected by researchers (Heriyanto, 2018). The steps are understanding the data, compiling the code, and setting the theme.

4 Result and Discussion

4.1 Pola Perilaku Generasi Z di Media Sosial

Judging from the informant data obtained, the researcher found that ancient people used at least ten sources to obtain cultural education. These educational sources include, through learning, family stories, schools, the surrounding environment, oral traditions, visits to cultural sites, print media such as magazines or newspapers, TV, commemorations of holidays, and cultural communities as a forum for cultural education to the public. From these ten sources, schools are places of cultural education that impact the ancients most. This is because formal education is an important source of introducing Indonesian culture.

However, entering the current era of technological advances can have a significant impact, especially on Generation Z. Generation Z can easily access archipelago cultural education from Sabang to Merauke simply by relying on existing social media. The current era is very different from before, seen by the conveniences of increasingly sophisticated technology. Unlike understanding cultural literacy in schools which is taught directly by a teacher educator, social media content is created by content creators. Here there are no restrictions on who can become content creators. All walks of life can become content creators. With no limitations to being a content creator, many types of content are spread on social

media. Cultural literacy is only a small part of the content on social media. Some examples of cultural literacy content on social media are the National Insights Test program hosted by Narasi TV. The short video shows Wonderland Indonesia and other simple cultural content such as travel, debut art, and traditional dance.

Given that cultural literacy is only a small part of the content on social media, of course, it is of particular concern to find out why Generation Z watches cultural content on social media. The research found that Generation Z's reasons for watching cultural content on social media are quite diverse. Starting from those who initially only glimpsed information passing on social media, then those who deliberately watched cultural content to gain insight into nationality, to those who watched because of viral content. Generation Z widely uses at least four social media platforms to obtain cultural and educational content: YouTube, Instagram, TikTok, and Twitter. Of the four platforms, Generation Z can like, comment, and repost to provide feedback on the content they have watched. This distinguishes Generation Z's behavior patterns towards cultural literacy on social media from the era before social media.

4.2 Urgensi Literasi Budaya dari Perspektif Generasi Z

Talking about literacy, the researcher was able to reveal the results of field research regarding the urgency of cultural literacy in Generation Z, which is described in several big themes; the first big theme is to describe the concept of cultural literacy from the point of view of Generation Z. For Generation Z, cultural literacy is seen as an awareness of culture, tools for tracing one's background, understanding cultural meaning, exploring culture, and one's ability to act according to culture. Second, from the way Generation Z views the concept of cultural literacy, the researcher also found a major theme regarding Generation Z's opinion of the urgency

of cultural literacy. The urgency of cultural literacy in social media is considered by Generation Z to be related to increasing knowledge, respecting one another, to take moral values from the content presented so that these cultural elements are not lost. There is an opinion of Generation Z that says cultural literacy is necessary for the transformation of era 4.0. Therefore, cultural literacy is something that needs to be done as an increase for Generation Z to explore culture. Furthermore, Generation Z admits they are moved to know the culture more deeply after watching cultural literacy content on social media.

However, even though the urgency of cultural literacy is considered important, challenges still need attention. The challenge in the current era of social media onslaught is how a content creator can package cultural literacy content with visuals that are attractive to the audience. So, later this cultural literacy is not only to attract Generation Z's interest in knowing existing culture but also as a way for Generation Z to want to become cultural actors themselves.

4.2 Aktor Kebudayaan

Generation Z has felt the positive impact of cultural content on social media, such as increasing knowledge to support the development of archipelago cultural literacy. This research found that Generation Z needs a role model for cultural literacy content on social media because role models serve to attract a wider audience. In addition, role models also play a role in helping campaigns about culture on social media. With the presence of a role model, there is a glimmer of hope for Generation Z so that Indonesian culture remains sustainable among the younger generation. One of the informants explained the need for role models in Indonesia because activities in Indonesia are based on characterizations. Apart from the need for creativity in creating cultural literacy content, role models are still needed as a driving force to promote Indonesian culture among young people.

This role model is felt insufficient to contribute to cultural content on social media; this content should also trigger cultural actors' birth. Generation Z's response to this issue in this study was quite diverse. Being a cultural actor of cultural literacy on social media is interesting for those cultural actors. They feel they have challenges working on cultural projects and contributing to preserving culture. Meanwhile, on the other hand, Generation Z, who are only connoisseurs of cultural content, shockingly said that they had not been called upon to become cultural actors. However, they recognized the need for such cultural actors. Thus, the findings in this study are that cultural literacy on social media has succeeded in cultivating cultural actors from among cultural actors but has not been able to have an overall impact on all Generation Z circles.

5 Conclusion

Before social media, Generation Z tended to know the archipelago's culture from formal education, books, family, and stories passed down from generation to generation. Generation Z experienced a behavior change when interacting with cultural literacy information seen during the emergence of social media by watching Indonesian cultural content through YouTube, Instagram, TikTok, and Twitter platforms. The content includes articles, infographics, photos, videos, TWK by Narasi Tv, Wonderland Indonesia, traditional dances, tourist attractions, and debus art content. In addition, changes in the behavior of Generation Z can also be seen from the responses given to cultural content on social media, namely liking, commenting, and reposting on their personal social media accounts.

Cultural actors say that cultural content triggers Generation Z to become cultural actors because they feel challenged and have contributed to preserving the archipelago's culture. However, Generation Z and not as cultural actors admit that they have not been called in their

souls to become cultural actors but realize that they need cultural actors to educate and preserve the existing culture. Thus, cultural content on social media can influence cultural actors in cultivating cultural actors. However, Generation Z is only aware and has yet to reach the stage of wanting to become a cultural actor.

References

1. Ardiansyah, "Perlindungan Hukum Hak Kekayaan Intelektual Terhadap Budaya Tradisional di Indonesia," *J. Trias Polit* 6, 123–129 (2022)
2. M. Z. Arifin, S. Ulfa, and H. Praherdhiono, "Pengembangan Kurikulum Muatan Lokal Karawitan Sebagai Upaya Mengkonstruksi Pengetahuan Dan Pelestarian Budaya Jawa Di Jenjang SMA," *J. Kaji. Teknol. Pendidik* 1, 123–131 (2018)
3. S. A. Pratminingsih, N. R. Hayati, and P. Sukandi, "Defend The Country: Generation Z Perspective," *Turkish J. Comput. Math. Educ* 12, 1512–1517 (2021)
4. E. C. Natalia, "Membangun Kesadaran Diri Generasi Muda Akan Budaya Positif Melalui Penggunaan Media Sosial," *J. Servite* 2, 20–31 (2020)
5. A. Istiqomah and D. Widiyanto, "Ancaman Budaya Pop (Pop Culture) Terhadap Penguatan Identitas Nasional Masyarakat Urban," *J. KALACAKRA Ilmu Sos. dan Pendidik* 1, 18–24 (2020)
6. Muannas, "Proses Gatekeeping Terkait Redistribusi Konten Media Sosial: Perspektif Generasi Z," *Jurnalisa* 4, 256–270 (2018)
7. P. B. Sulistyono, S. Hesti, and Junaedi, "Literasi Konten Video Media Sosial Vlog Bagi Generasi Milenia Di Jakarta Barat," *J. Abdi Masy* 4, 12–17 (2019)
8. Heriyanto, "Thematic Analysis Sebagai Metode Menganalisa Data Untuk Penelitian Kualitatif," *Anuva* 2, 317–324 (2018)



DIES NATALIS
FACULTY OF
HUMANITIES
DIPONEGORO UNIVERSITY