

Ways with Words: Exploring Children Author's Voices in Indonesia's Children Book Series (KKPK)

R Akbar^{1,*}, I Rifai¹, J Lee²

¹. English Department, Bina Nusantara University, Jl. Kemanggisian Ilir III No.45, Jakarta, Indonesia.

². School of Teaching and Learning, Ohio State University, United States.

*Corresponding author Email: rifqi.akbar@binus.ac.id

Abstract. Voice in literacy studies has been defined and redefined from different theories or perspectives. Current studies on voices in children literary work have explored the relationship between the authors' voices with their agency, identity, or even ideologies. Authors of young children's literatures are predominantly adults. Recent studies have shown how adult author voices are represented in young children's literatures with a focus on the issues of identities, agency, and ideologies. Relatively less is known how children author voices are represented in examining such compelling issues. With particular attention to the notions of "silencing and silenced," this paper aims to investigate children author voices in navigating the issues of identities, agency, and power in an adult-centric publishing world. Privilege stances of children authors—voices that are rarely heard and examined. This paper reports the analysis of 30 stories from three anthology volumes of *Kecil-Kecil Punya Karya* (KKPK) series that were published by Mizan from 2016 to 2020. The analysis focused on children authors' agency and power in developing characters, choosing topics, writing styles, meta narratives, rhetoric, convention, and clarity. The result of the analysis indicates that the voices of the KKPK children shape and are shaped by their sociocultural contexts.

Keywords: Children, Author, Voices, Children Book Series

1. INTRODUCTION

As long as children books were published in massive numbers for commercial purposes, children have been typically positioned as readers who consume what adult authors have produced for them. In children's books written for English readers, most best-selling children's books are written by adult authors than children authors [1]. Books written by adult authors are believed to be filled with wisdom, knowledge, and better understanding of social values (to which adults intentionally pass to children for didactic purposes). Children, however, are inherently curious and their views of the world often appear innocent to adults. Thus, as writers, they can offer their unique views in writing that are characteristically theirs and, more importantly, represent their voices that are often neglected, undermined, or silenced.

An Indonesian's publisher, Mizan, initiated a movement called *Kecil-Kecil Punya Karya* (KKPK, Indonesia's children series book) in 2003. The objective of KKPK was to provide a medium for Indonesian children authors aged 7 – 12 to publish their works through the publisher. The first KKPK publication was a book written by a 7-year-old Sri Izzati that was entitled, "Kado untuk Ummi" (a gift for mother) [2]. The KKPK has grown exponentially since then. Now, they are publishing more books for children and promote more children authors' book

production. To facilitate children authors' engagement to book publication, the publisher made the publication process easy and accessible for children authors (e.g., by allowing for online manuscript submission) [3]. Through a critical lens, this is really an empowering move by the publisher.

Scholars have studied the movement of KKPK publisher from various angles. While some praised the morals and contents in the stories children authors have written [4,5], others critiqued the contents for outwardly representing perspectives, theme, and characters of power [6]. The latter raised questions on access and privilege that these children authors have taken for granted over the other deprived groups of Indonesian children. Although discussing the privileged backgrounds of the children authors are indispensable, in this paper, we focus our discussion on how the characters created by a large number of KKPK children authors may potentially portray the ideal images or "how to be children" in Indonesian context from the perspectives of children authors. We provide textual evidence to support our argument.

In our context of analysis, we recognize the characters created by children authors as the "agents of narrative communications" [6]. In other words, children authors are the agents who communicate their ideal images of persons and their world views through the story characters. Through the analysis of

the language used to describe the characters and ways of communication among the characters, we aim to identify children authors' viewpoints on what it means to be children in Indonesian context and how their voices, for this matter, are silenced or unsilenced. The article would contribute to the field of children literature, especially when children authors' agency and power are intersected with their roles and positions in the society.

2. VOICES OF CHILDREN IN LITERARY WORK

Children's fictional characters in mainstream literary or popular fiction are predominantly portrayed as dynamic characters. They are mostly represented as the ones often who ask questions [7] or search for life's meaning and their place in society [8]. Furthermore, in children's fiction, characters are closely connected with overall didactic purposes. For example, characters provide models and statute examples [6]. As the result, the characters in children's mainstream literature or the children's characters in mainstream literature often lack in complexity.

Studies of children's voices in literature mostly revolve around the underprivileged [9] and minority group's representation [10], ones that are often discussed the *what* than the *how* of the characters and characterization in children literature [6]. As readers

and critics, we believe that it is deem necessary for us to integrate both the internal elements and external elements as our analytical tools to examine authorial voices.

In creating the characters, authors integrate some internal and external elements. The internal elements include the theme, style and tone, settings, characters, and plot [11]. The external elements are similarly important. The external elements are external description, internal representation, direct and indirect speech, narrator's comments, actions and reactions, and so on [6]. In the authorial voice elements, we examined the expressive language, the metanarrative, the emphasis markers, conventions, and clarity. We will further provide how the aforementioned elements are employed in our analysis in the following methodology.

3. METHODOLOGY

We analyzed three printed anthologies of children series book that consisted thirty short stories. Each anthology contained ten stories written by ten authors. The samplings were chosen randomly by their availability in the market. We found only three book anthologies that were available on the markets. Each anthology consisted 10 short stories. The anthologies are *Surga di Tangan Ibu* (Anthology 1), *Stay Safe Bunda!* (Anthology 2), and *Little Studygrammer* (Anthology 3).



FIGURE 1. Anthology 1, Heaven lies under mother's palm [12].



FIGURE 2. Anthology 2, Stay Safe, Bunda! [13].



FIGURE 3. Anthology 3, Little Studygrammer [14].

We began our analysis by reading the stories closely, i.e., as we read, we took notes, and analyzed the stories from their tone, narrative voice, and some literary or rhetoric devices like who the narrator was, what kind of words were used, and many more. We then talked about our impression of the stories. Our close reading was an important stage of our research because it gave us better picture of the stories in general.

We continued with the analysis of the linguistic aspects of the stories. We analyzed the titles, authors, expressive language, metanarrative, cultural voices, emphasis markers, convention, and clarity. We noted every single aspect that produced the authorial voices of children author from the series. At this stage, we focused our analysis on the characters' development in order to enquire the portrayal of domestic culture as seen in KKPK series. We integrated the internal elements of prose to help us analyze the authorial voices of the children authors of the series. We examined the expressive language,

the metanarrative, the emphasis markers, conventions, and clarity. The expressive language means the linguistic expression used to communicate in the correct grammatical sentence. With this kind of expression, authors could present their writings in better sequences. This language style was shown in the figurative languages used in the stories such as hyperbole, irony, metaphor, and simile. The stages of the analysis are visualized in Anthology 1.

Then, there was a metanarrative analysis. We emphasized our analysis on the narrative aspect created by the authors to reveal the original authorial voices. Through the analysis, we signified the meta from their excitement when authors created the story. [15]. We also paid attention to the authors' styles in writing or stylistic. Stylistic analysis gave us the opportunity to measure the texts from their semantic and pragmatic meanings. We analyzed the stories through the repetition, symbols, capital letters, onomatopoeia, etc. [15]

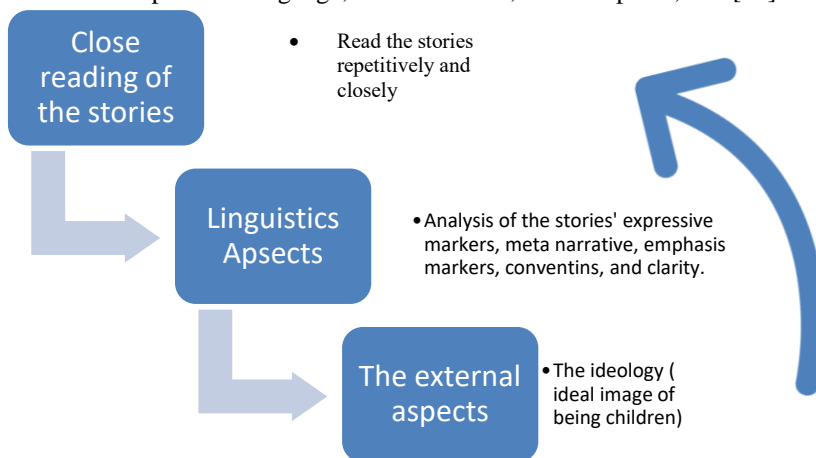


FIGURE 4. Research / Analysis Process

Furthermore, we analyzed the convention elements of the stories. The elements describe the features of the story. These features decide the conceptual of the literary main ideas. They include the language and narrative conventions such as themes, settings, point of view, characters, plotlines, narrative structure (grammar), punctuation, spelling, that would define the attribute of the book [15]. The last element of the analysis was the clarity element. It is the ability for the writers to visualize or narrate the story clearly. Clarity gives readers connection about the story's development [15]. With all of the linguistic aspects we mentioned before, we would go

deeper into the author's perspective. This authorial voice indicates the author's expression in their writing. Thus, the stories express their own identity that can't be separated from the author's consciousness.

On the third stage of analysis, we returned to the analysis of the linguistic aspects and investigated further and deeply on the functions of the language used to describe the characters. We studied how the sentences produced to present the characters from external description, internal representation, direct and indirect speech, narrator's comments, actions and reactions [6].

TABLE 1. Modified table Locke's Coding.

Title	Author	Linguistic Aspect					Angles
		Expressive Language	Metanarrative	Emphasis Markers	Convention	Clarity	Authorial Voices (Individual Accomplishment, Sociocultural, Ideology)
Sepuluh Detik Berharga (<i>Last 10 Seconds</i>)	Anisa Qoni Azizah	Metaphor Filler Personification Simile	A single narrative that portrayed the grand design of the story itself.	Color: Onomatopoeia:	Characters: Settings: Point of View: Plot:	Cohesion Coherence	Demographic: Religion: Sociocultural: Ideology:

4. RESULT AND DISCUSSION

The three-stage analysis that we did on the thirty stories from the three anthologies resulted in a few detailed descriptions of the language used by the authors and the children's authors' perception of being children in Indonesia.

4.1. The children' authors' use of language

4.1.1. Anthology 1: Heaven lies under mothers' palms

In the first anthology, we found that the ten children authors used a lot of figurative languages, such as simile, metaphors, personification, etc. For instance, in story #4, *Malaikat Tanpa Sayap* (Angel Without Wings), it used a metaphor to represent a mother figure. Then, Anindita, the main character looked back to her memories when her mother said:

Kamu harus seperti bintang itu. Selalu berusaha menjadi yang lebih baik lagi. You

should be like a star. It always shines brighter.

The words that the author used to encourage a character in the story was a simile "you should be like a star". The use of the simile emphasizes the role of mother as someone who encourage and support their children to have high ambitions. The following excerpt taken from #1 and #4 story which shows an onomatopoeia that the author used:

JRENG! (guitar strings) (page 17)

TOK! TOK! TOK! (knocking) (page 43)

The little details such as onomatopoeia, made the story sound and feel real. It also added some characterization or setting details would be useful to the authors as their focused idea to emphasize the convention clearly. There is a following excerpt in the beginning of fifth story written:

Niki Namanya. Kelas 4 SD. Umurnya 10 tahun. Dia seorang gadis yang periang, ceria, humoris, dan pintar. Namun, dia malas dan manja. Niki is her name. A 4th grader. 10 years old. She is a cheerful, joyful, funny, and smart. Yet, she is lazy and spoiled.

This excerpt from the story number 5 was written in simple sentences. The simple yet description of the character seemed simple but it left a different sense to the readers. The author also used periods to separate those simple sentences that created pauses in between sentences, making and pushing readers to read each sentence slowly until they arrived at the last emphasized part of the fictional character's description: she is lazy and spoiled.

4.1.2. Anthology 2: *Stay safe, Bunda!*

In this series, the language expressed in kind of reflection or self-talk because the children characters are trying to be humble, kind, and angelic. So, they always hesitate when it comes to taking an opportunity, doing a task, or remember memories. I found in the #8 story entitled *Opor Ayam Spesial* (Special Curry Chicken). In this story, Dilla missed an Eid moment with her big family in village, with a single sentence:

Lebaran tahun ini sangat berbeda dengan tahun-tahun sebelumnya. This Eid would be unlike the previous Eids

Dilla was worried that Eid in 2020 is the worst momentum she ever had. She could not visit her big family in the village, meet her cousins and relatives, and having fun around. The author portrayed that the loneliness is a crucial issue at the moment. Next, the interesting part is, half of the titles in anthology 2 are written in English to catch the buyers' eyes as well as it implied with the period of time. Indonesian language seemed stiff and not fitted to our socio-economic status at present. Therefore, the language become less expressive due to the emotion pour into words not 'literally feeling' such as in *My First Fan Art* #17, Laskar said

Kocak juga karyamu! Your artwork is so funny!

Kocak in that dialogue should be a literally feeling despite only a verbally speaking. Because it would be ambiguous if the person didn't get the meaning behind *Kocak*, it could be either an insult or a support. Thus, due to the internet, the language seemed directed but less attracted. The conventions

in anthology 2 are taken in city and during pandemic whereas the characters had been in a small scope around family and only communicates with his friends through social media. Yet, this series have three male authors, most males we had from the samplings, and two-thirds become their own being to be characters.

4.1.3. Anthology 3: *Little Studygrammer*

The intriguing part of this anthology is when the children character showed her emotion when it comes to a memory of the past: either it is happiness or sadness. They tend to hide the feelings inside instead of expressing it as nostalgic as anthology 1.

In the *Pelukan Terakhir Ibu* (Mom's Last Hug) by Syifa Tsabita, the fictional character Hanah, is feeling ignored by her mother due to working in medical and taking care of patients during pandemic. Hanah asked herself repetitively that made her vulnerable. It displayed in a self-talk narrative:

Apa ibu tidak sayang padaku lagi? Kenapa ibu mementingkan pasien-pasiennya yang bukan keluarganya, dan tidak peduli padaku? Does mother not care about me anymore? Why does she focus on her patients who are not really her family and why doesn't she try to look after me?

With that sentence, Hanah, had bad thoughts due to the rejections when she wanted to hug her mother after arrived home. Hanah did not want to have a nightmare if her mother infected and becomes real. At the end of story, we knew that she had self-realization after her mother's passing which made her felt proud of her mother as a front-liner to take care this little virus. The children portrayed their emotional would be pushed further if they had to confront the problem after they realized their own mistake.

In this part of the story, there are also influences of Eastern Asian and French. The authors made characters' names based on their behaviour due to foreigners' product from YouTube, Google, and Social Media such as Floral, Acelyn, Ava, etc. One of the characters, Zhang, a snob boy yet friendly, talked French to express his guilt of being stayed at home for so long:

Corona c'est abominable! Corona is terrifying! (page 48)

Zhang didn't know that he talked unconsciously in French, yet perhaps I could assume that he read his sister's book, Agatha Christie, or he had travelled

to French. The author, Wangi, gave her consciousness when she wrote that dialogue.

The turning point to the readers, when it comes to the last story, the #30 story entitled *Hari Spesial Floo and Alichia* (Floo and Alichia's Special Day), which fantasize the actual world successfully. The writer, Adnin, made a world building of Cardava, a unique and magical place as well as the Earth. Floo, the main character moved out from Candylatte like a suburban to Cardava, a big or capital city.

4.1.4. Comparison of 3 Anthologies in their language use

The authors have used various kinds of expressive language such as simile in *Kamu harus seperti bintang itu* (You should be like that star), *Bidadari Bersayap Lidi* (Angel in Twig Wings), or factual data such Indonesia dilanda pandemi COVID-19 (Pandemic struck Indonesia) and added with sad tone *Keadaan ini membuat penghasilan ayah menurun* (This accident made father's salary goes decline). Between the three of them, the first figure would have poetic language. The dynamic of their tongue hasn't been flexible because the influences are not as many as the emergence of new media especially when it poured into writings. The fascinating part when it comes to last story, the 30th, despite the others. The author made a fantasy world, called Cardava, in order to portray the actual world.

The author, Adnin Zaqiyah (Anthology 3), had transformed the coronavirus into *befellow virus*, with a chocolate land world design story. Next, there is also soliloquy or mind's talk which made the character, Hanah downgraded herself such *Apa ibu tidak sayang padaku lagi? Kenapa ibu mementingkan pasien-pasiennya yang bukan keluarganya, dan tidak peduli padaku?* (Does mother not care me anymore? Why does she focus on her patients who are not really her family and try to look after me?). Lastly, the compound words because of the effect cross-cultural such *studygrammer*, a new compound word that emerged out from *Study+Instagram+User*, defined as a user who created the art of hand-lettering content in Instagram.

Next, metanarrative always shown in authors as themselves way not embedded within character's dialogue. It would expose the originality and consciousness of the author to include themselves into the story identity. It could be on the exposition or the last paragraph of the story. Though, in KKPK it is always conducted in conversation. There were many texts within three anthologies which the metanarratives didn't clear enough to voice out the

author's identity. Out of all the authors, I found two authors, Nadhir and Fina presented a good metanarrative sample in their text.

This is Nadhir' story (Anthology 2), he wrote a metanarrative at exposition which introduced with a greeting from himself as the main character said *Hai, perkenalkan, namaku Rhafi Nadir Hasan*. (Hello, my name is Rhafi Nadir Hasan.).” Then, he continued to rise the second and third exposition such *‘Aku terpaksa belajar di rumah dan tidak bisa bertemu teman-temanku. Meski begitu, aku tetap bersyukur*. (I obliged to study at home and couldn't meet all friends. Otherwise, I must always be grateful.)’

Alternative example, Fina Nailatul (Anthology 3), expressed it at final paragraph, she really didn't forget to voice out herself originally as the metanarrative ideas written in *sekitar ceritaku selama masih di rumah aja* (that's all of my story during stay at home)’. It added with caring expression on last statement ‘Stay Safe, My Friends!’ which indicated she invited-in the readers to join her beautiful scribbling story and to be safe during coronavirus incident. At the end, metanarrative would be the main idea of the story that would make the correlation between convention and clarity seemed clear to connect between the title and the content.

Then, the authors markers. They emphasized their bold voice with using an onomatopoeia and factual data to make more imaginative. All the chapters exposed the sociocultural changed from polite to impolite, the languages are also dynamic or arbitrary. For instance, ‘SRET! SRET! SRET!’ for the writing sound, Bosan! (Boring!) for demanding something new repetitively, ‘HP’ for abbreviation of handphone, etc.

4.2. Being children in Indonesia.

In this subsection, we would report the result of our analysis on the characterization by the authors. We found that the authors, through the characters, reflected the ideal images of what Indonesian children should be liked in the society. In the following, we offer our interpretations of what the Indonesian children authors were trying to convey through the fictional characters they made.

4.2.1. Children to the parents

In Anthology 1, the children expressed the ideal images to their parents, they thought that being girls should get more attention than boys or being childish. Then, she also should obey and finished the house' chores before she gone played with her friends. In the story #6 by Moh. Habibullah, the male authors, created a girl character who felt treated

differently than the three little brothers because she born as girl. Such as:

Seluruh pekerjaan rumah ditimpakan kepadaku dengan alasan aku adalah sulung, anak perempuan pula. All house chores are given to me because I was the first kid and born as daughter - page 43

From that sentence, we knew that girl character was furious because she had to deal with the house chores just because she was a girl. In the following expression, "All house chores are given to me because I was the first kid and born as daughter", the character showed her rebellion. Not only being rebellious, the girl fictional character even wanted to upstage their independency to the parents, but the adults weakened their ways because of low-socioeconomic status. Another example, in the story #1, Rahma convinced the parents to buy her a guitar.

Bunda, aku ingin punya gitar. Masa sudah lama bermain, sampai sekarang di rumah belum ada gitar. Mom, I wanna have a guitar. I have practiced many times, but I don't have it at home until now - page 13

From the sentence above, we realized that the kind child understood her family condition. But Rahma, had waited for a longer time and the promise hadn't been fulfilled. She demanded her parents' bargains eventually. On the other hand, in the story #2 and #5, being a girl should be paid attention and be cared more, thus they insist their parents to buy all her wishes even though you are in poor condition. It expressed in kind of annoying personality and hold their emotion inside such Rara's Pray, #2.

Aku, kan, cuma minta dibelikan sepatu baru. Masa enggak bisa? Pelit banget. I'm only asking for new shoes. Mom couldn't afford it, could she? So stingy - page 25

From the excerpt above, we could have seen that the spoiled girl is mad to her condition specifically her parents' who could not follow the trends as good as her friends' parents. She really felt misfortunate to live as low class. The differentiation between anthology 1 with both anthology 2 and anthology 3, the last two displayed an ideology that the children believed the parents would help them anytime they want. So, when they set a goal in front of their eyes, they thought the parents would be there beside them. It is really distinctive than anthology 1 who always

achieve their goals by their own dignity. Their tenacity is turned down due to the convenient and simple access. It would be unique if it happened in rural province or rural state. For instance, in the 12th story entitled Game Online, Yunus, the main character, had a dream to save the nature, thus, the adults as the ministry, suddenly helped him by investing some money on his project after his teacher gave the advice to send a message through email directly even though during pandemic, then the ministry replied:

Yunus, Bapak akan memberimu dana yang bisa kamu gunakan untuk menyelesaikan proyek itu. . Yunus, the ministry would give you a lot of budget to be used to finish that project - page 21.

We could have seen that it didn't make sense in factual world. That's why the children have this ideology, to accomplish their goals, the adults must be around beside them as the journey goes on. Yet, the story has a vision to encourage the children even though it is shameful.

4.2.2. Children as students

As students, Anthology 1 showed more attractive development rather than Anthology 2 and Anthology 3. In first series, we would see the passionate of studying emerged out their ideology to be independent children. Due to internet was being under construction at that time, they really poured all their ability to make something originality works within their hobby. They gave an effort to accomplish their own dream being a musician, writer, or even an excellent student. For instance, #10 short story, *Ibu Juara Cinta (My Mom is Champion)* there is a self-reflection to push her effort in setting a goal and move the story

Aku ingin seperti mereka. Aku ingin punya prestasi. I want to be like them. I want to have an achievement - page 103

From the sentence, we realized that the main character shown her tenacity to reach it, to accomplish it, to make her own-self proud. It classified that some of the heroes in first series have this high spirit when it comes to individual accomplishment. When we compared to second and third series, the children spirit shown a declined, they became dull and less concentration due to the fast-spreading information of internet expansion. The feeling of insecure to not follow the trend at period of time, made the children in 2020, stealing

or copy somebody creativity as well as the presentation. Such as, #19 short story, *Tren di Rumah Aja (Stay at Home Trends)*, Cya, the main character, who already a *selebgram (Celebrity Instagrammer)* had to keep a kind images in front of their fans expressed it in a dialogue

Grace enggak pinter bikin kreasi gitu. Mana Grace selebgram pula. Nanti kalau diunggah ke Instagram terus hasilnya jelek, kan, Grace malu. (I'm not smart to make something creative like that. I'm also a Celeb now. If it uploaded and published in Instagram and the resulted is worst, it humiliates me - page 72

Due to social dilemma, to be known or to be famous publicly, had reduced the joy of learning to the children. They already focusing on getting some money by being *content-creator* even though it duplicated and stealing someone's work because the parents didn't teach the pudency as social control.

4.2.3. Children as friends with their peers

In Anthology 1, it displayed that few friends' behaviours are naughty, mean, and frontal to the hero journey. That human conflict developed the story, the heroes, and become pretty to engage the readers especially for children. They like to yell each other, insulting the parents' status, or jealousy. In *Bu Nik Bukan Ibuku (Mrs. Nik is not My Mother) #8*, Winda, brown girl, yelled Indah, a white girl, who who just cutting and transform her hair into curly in a dialogue:

Rambut mi ...! Rambut Kriwil ...! Noodle hair! Curliest hair! - page 81

If we take a look on Winda's backstory. She turned from a victim to a bully, because she suffered from her mother's passing. She really hasn't been intimated with her kind stepmother. So, she let out her emotion by making fun of Indah. There is also insulting the parents' status in the ninth short story written by Aisyah, the antagonist, Liza, who had known as the girl version of richie rich had downgraded Rina, the smartest student in the top school.

Mana mau aku belajar bareng sama anak tukang sapu! Nonsense, I would study with you who are poor! - page 98

We have realized that Anthology 1 displayed a little bit dramatic to engage the readers, thus it would

appeal the story becomes fascinating and could be well-developed.

Both in Anthology 2 and Anthology 3, had a different way when they got along within their peers, they try to be supportive, angelic, and easy to forgive, though, and less annoying friend. In #23 entitled Little Studygrammer, Acelyn, the main character, wanted to be a *studygrammer* on her social status. Then, her friend, Minnie, supported and spirited her as well in kind of dialogue:

Awal-awalnya memang susah, tapi lama-lama kamu pasti bisa, kok! Latihan aja terus. The beginning always hardest, but as long as you practice frequently, you would achieve it! Keep practicing - page 36

The friend we had nowadays more in positivity being even though bad guys are always be there, yet it's not annoying as in 4-5 years ago. We called them that like non-existence, having no feelings towards others because they tend to see their friend as equal. Suddenly, they didn't get the feelings of misfortunate status. When they had to confront the lower status or unlucky person, they would treat them as same as their situation, they didn't attempt to know the others' background in self-introduction. Their senses are declined due to family images, therefore if you are rich enough, you would have anything, for instance, the 13th story by Laksita Maheswari, the school friends had thought that the main character, had bought a new edition phone from the store in a dialogue

Widiiw ... ponsel baru, nih! Wow... a new phone, right? - page 25

They would always feel this insecurity within each other which would the social class they be. Due to social media which always be a place for self-branding, they would likely to forget the sense of belongings, because they would search a safe place to keep the mental health sane when it comes to jealousy.

4.2.4. Comparison of 3 Anthologies in Socio-Cultural Context

Two-thirds (Anthology 2 – Anthology 3) series which published in 2020 had shown comparison. The first series had different sociocultural compared to those who lived nowadays. On the year it was published, the internet was still underdeveloped therefore there were a few foreign culture influences such as following Mother's Day, the culinary

variants are getting demanded, playing classical music, blog competition, etc. Furthermore, the first series revealed that the individual would try to upstage their own class for the future such as scholarship on high class school, chasing a dream to go overseas, spendthrift at expansive things. But, one author, Fauzia Salsabila (Anthology 1), in Rara persona, reflected their Indonesian identity which made it look special. Rara exposed that she come from Bandung, West Java, she used to call the sisterhood with *Teh/teteh* who already close, in example, Teh Sarah (Ms. Sarah). It indicated that society in Anthology 1 still attempt to preserve the national identity.

As the time goes by, it risen to another world, the language exposure had widened because the books are accessible in metropolitan. They discovered Chinese, Japan, and any Western aside English like French. In the story, the author included their curiosity to be more a snob yet sincere little devil such as saying "I love you, *corona c'est abominable, studygrammer*, etc." At the time, the character's name displayed more multicultural even though the children got the interruption to not written their background. There are Zhang, Ji Yue, Acelyn, Naomi, etc. Moreover, the characterization between them had distinctive representation when it revealed Moslem representation rather than 4 years later.

On the other hand, the innovation of technology, would vary the character to learn and absorb the fast-spreading information through smartphone, Google, and YouTube. The narrative section had shown many factual data that are written inside the story design. The generation had been addictive to it which made them less creative and less concentration because they would be not pay attention to the small details. The evolution of entrepreneurship profession has made Indonesian had many companies which creating a digital shop by using internet.

Fortunately, the character had felt luckier to live with both parents' life who have in middle-upper profession and class such as doctor, nurse, and having a car who the women had the ability to drive it. Then, they had their own laptop, they could make a video call to anybody using any social media, they could access any entertainment such as *Frozen*, *Little Women*, *Harry Potter*, *Kimi no Nawa*, and *Sky Castle* in *Rebahan Aja* short story Anthology 3. It is worth of value to see the movement along the timeline.

Due to the first series published in 2016, it would look different than the others. Within four years, there are a lot of changes from style, context, and

culture. In this series, we could learn that the English colonialism started to influence and mixing-in with the Indonesian language. Yet, the themes are around black and white of humanity. The socio-cultural contextual seemed into a modern society and more Western even though it still represented most of them are Moslem society. It expresses the characters, Rahma, *Sepuluh Detik Berharga* Anthology 1, played Mozart which sounded really high caste. Only 1 of 30 authors that inserted the Sundanese voice such '*teh/teteh*' to calling the older sister. Thus, also only one author that having racism theme that make fun of the appearance of others.

Second book, which took time as same as the third anthology represented the globalization is transforming. As I mentioned, four years later, the eastern Asian impacted on the Indonesian socio-cultural. The risen of K-Pop music with the growth of technology dragging us to use social media. There are some negativity effects when we let ourselves in digital content. Some of them are narcissic issues, mental health, cyberbullying, etc. In this series, the characters looked like crazy rich Asians. They are educated, having the new technologies, the females can drive, and do traveling a lot. Yet, this series have three male authors, most males we had from the samplings, and two-thirds become their own being to be characters.

In third series, only Athaulla, the boy author, instead of nine others. Moreover, the themes are still around pandemic as well. Instead of staying away from their boredom, some characters find their new task, such as, creating a mask, try to make a dalgona coffee (Korean coffee), being a *studygrammer*, etc. However, there are three writers who concepted the accident more compelling such as orphan, wrap it in fantasy world building, and being the main character. Most characters represented the insecurity of the users. They won't be the one who living in cave and getting more creative by following the trends even though it took in pandemic. Yet, the interesting part is one-thirds of this series have changing the pace of diversity such as Chinese, French language, and selected Western names.

In *Rebahan Aja* as I mentioned before, Indonesian children didn't want to get in touch with Indonesian product, thus they explored Eastern Asian and Western because of thinking a lot of soap opera in production. The evolution of fast-spreading information made the characters didn't look into the details. After they watched the news, they still asked and easily lost focus without absorb the information onto their brain. Least of this series' authors are

profiling their environment on their acknowledgement.

5. CONCLUSION

From the analysis, we learned about the demography of the authors: most of them were girls and living in Java provinces. Their socio-economic status (SES) was in middle-upper to high class, identified by the characters' description that owned a car, having parents who were in medical profession, and using foreign languages in their daily life.

Anthology 1, produced in 2016, engaged readers with stories that emphasized politeness and mainly featured the Indonesian tradition and customs. Stylistically, the language was written in formal Indonesian. For instance, there were many titles that used metaphors and symbols, portraying the authors' abilities to use figurative languages. Stories in anthology 2 and anthology 3, which were produced in 2020, the children authors displayed their freewill to use rich linguistic reservoir which gave the children authors' more flexibility in their language style.

Through the characters, we also found that the children authors' portrayal of the ideal images of what Indonesian children's roles in the society. We identified them in three roles: as a member of family, as a student, and as a friend. In Anthology 1, the children were pictured to obey and be dependent on their parents. Meanwhile, as students or as friends, the characters were expected to empathy and kindness to their peers. Conversely, since the stories in anthology 2 and anthology 3 series were produced during pandemic, the children characters in the story were pictured as giving their best support for the adults and their friends. All in all, we found that children authors' agency and power in developing characters, in choosing topics, writing styles, rhetoric, and convention were largely influenced by their environment and adults around them. It indicates that the voices of the KKPK children's authors shape and are shaped by their sociocultural contexts.

REFERENCES

- [1] Beach R, Enciso P, Harste J, Jenkins C, Raina S A, Rogers R, Short K G, Sung Y K, Wilson M and Yenika-Agbaw V 2009 Exploring the "Critical" in Critical Content Analysis of Children's Literature 58th Yearb. Natl. Read. Conf. 129–43
- [2] Nugraha R S 2016 GAYA HIDUP MODERN DALAM FIKSI ANAK SERIAL KECIL-KECIL PUNYA KARYA (KKPK) 2 17–30
- [3] Wahyuni R and Salim T A 2018 Kecil Kecil Punya Karya (KKPK): The Strategy of Preserving Ideas from Children Stories Written by Children 2 95–8
- [4] Setiyadi R 2016 *Penyusunan Bahan Ajar Berdasarkan Analisis Struktur dan Nilai Moral pada Novel KKPK (Kecil-Kecil Punya Karya) di Sekolah Dasar* vol 2
- [5] Cahyaningsih E A 2018 Persahabatan dalam Novel KKPK :Diary Persahabatan dan Pita Persahabatan Karya Nabilah Izzati Zahirah 1–9
- [6] Nikolajeva M 2002 *The Rhetoric of Character in Children's Literature* (USA: Scarecrow Press, Inc.)
- [7] Lee H 2010 *To Kill a Mockingbird* (USA: HarperCollins)
- [8] Salinger J D 2001 *The Catcher in the Rye* (USA: Bay Back Books)
- [9] Isnania R, Martono N and Widyastuti. T R 2020 *Habitus Anak dalam Buku Seri Cerita "Kecil-Kecil Punya Karya" J. Neo Soc.* 5 345–61
- [10] Thomas E E 2016 *Stories Still Matter: Rethinking the Role of Diverse Children's Literature Today* vol 94
- [11] Kiefer B Z 2010 *Charlotte Huck's Children's Literature* (Boston: McGraw-Hill Publishing Company)
- [12] Azizah A Q, Salsabila F, Parameswati A S, Aisyah, Habibullah M and Safiqah A S 2016 *Surga Di Tangan Ibu* (Bandung: DAR! Mizan)
- [13] Sya'bani M, Zakaria H, Yahya A, Ayunda K, Maheswari L and Nurdiany N 2020 *Stay Safe, Bunda!* (Bandung: DAR! Mizan)
- [14] Sya'bani M, Elfasha A, Zaqiyah A, Manyari W, Izzah F N and Istima I M 2020 *Little Studygrammer* (Bandung: DAR! Mizan)
- [15] Humphrey R C, Walton M D and Davidson A J 2014 Im gonna tell you all about it: Authorial voice and conventional skills in writing assessment and educational practice *J. Educ. Res.* 107 111–22