

Transformation of “Ande-Ande Lumut” Folklore into Comic as BIPA Teaching Material

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ABSTRACT

This research discusses the transformation of folklore “Ande-Ande Lumut” into comic as BIPA 4 digital teaching material. This is motivated by the needs for BIPA learners and teachers to teach authentic folklore materials and are able to accommodate distance learning. The purpose of this research is to transform folklore as a teaching material for cultural and historical recognition to BIPA learners as well as an effort to revitalize Indonesian folklore. The research method used is qualitative approach with descriptive methods by reviewing (1) the structure of folklore “Ande-Ande Lumut” in accordance with the needs of transformation in comics, (2) the transformation from the form of story (prose) into comics (successive images), and (3) observation and analysis of comics as BIPA 4 digital teaching material. The study chose the folklore of “Ande-Ande Lumut” as the source of the data. The selection of folklore “Ande-Ande Lumut” is based on (1) the strength of themes that demonstrate the values of peace, (2) the richness of historical and cultural elements of the kingdom in East Java, (3) the similarity of the story “Ande-Ande Lumut” with folklore from other countries, and (4) has not been developed into BIPA teaching materials. The results of this study will be a reference and contribution of folklore teaching materials for BIPA 4 learning.

Keywords: *Ande-Ande Lumut, BIPA 4, folklore, transformation.*

1. INTRODUCTION

Indonesia has more than thirteen thousand islands inhabited by about 1.340 tribes with diverse languages. Recorded in 2006 there were 742 languages according to data released by the Summer Institute of Linguistics (SIL) (Aritonang, Kurniawati, Mukhamdanah, Palupi, Yulianti, & Inayatussalihah, 2017). Its socio-cultural implications as well as the plurality and diversity inherent in the Indonesia community, cannot be denied growing and developing naturally into extraordinary cultural legacies in number, both in the form of indigenous culture, and as synthetic products due to acculturation between various forms of culture.

One cultural relic is still partly ‘alive’ until now is folklores who crystallized in various genres. Folklore or folklore contains local wisdom that reflects the culture of a society. Although it comes from a particular area, it does not mean that the values of local wisdom are primordial or regional. Curiosity with the real local wisdom in order to appreciate, maintain, and maintain diversity is one of the cultural characteristics of the nation. Therefore, it is necessary to make continuous,

structured, and systematic efforts to explore the values of local wisdom.

The values in folklore are utilized in BIPA learning as a material for the introduction of culture and values of Indonesian life. Based on competency and instructional analysis which includes analysis of The Competence Element and Graduate Indicators, literary material in the form of fairy tales or folklore is listed in the competency unit of reading BIPA 4 by the Ministry of Education and Culture No. 27 of 2017. BIPA learners study fairy tales or folklore as a source of cultural representation as well as a medium of conveying moral messages that are useful for everyday life. This is also reinforced from the results of the need analysis conducted that BIPA learners need folklore material that reflects Indonesian habits, culture, and history, so that learners can actualize themselves appropriately in Indonesian.

Folklore teaching materials for BIPA learners considers the needs of BIPA learners and teachers in the field. Therefore, consideration of the selection of important teaching materials is carried out. Based on the analysis of the needs of learners, the teaching materials needed are authentic teaching materials in the current

model that can be accepted by all learners. The use of authentic teaching materials is recommended in language learning (Hadley, 2000) especially to develop reading and writing competencies (Zamel, 1987). Richards (2006) explained that authentic teaching materials are used in second language learning because authentic teaching materials (1) provide information on the target language culture; (2) provide a picture of the real language in everyday life; (3) related with the needs of learners; and (4) support a more creative approach to learning.

BIPA learners and teachers need an authentic teaching material model that facilitates the process of reading and understanding folklore without compromising the essence and values in the story. During the process of running, BIPA learners feel that they find it difficult to understand a folklore because the text is arranged long with sentences that are difficult to understand. Therefore, the comic model was chosen because comics with distinctive features function to (1) tell a story and convey a message, contributing to stimulating the participation and creativity of the performers (Gafoor & Shilna, 2013; Weber, Saldanha, Silva, Santos, Souza, & Arroio, 2013); (2) develop technological capabilities (Weber, Saldanha, Silva, Santos, Souza, & Arroio, 2013); (3) motivate learners (Smith, 2006; Buchori & Setyawati, 2015); (4) meet the needs of academic learners (Thacker, 2007); (5) make learners challenged in doing tasks (Reilly, 2014); and (6) as a learning resource to support other learning activities (Pelton, Pelton, & Moore, 2007).

Furthermore, research on the transformation of folklore is pretty much done. For example, research Sundusiah, Yulianeta, and Halimah (2009) which discusses the importance of the process of transformation of classical literature in comics so that children know the richness of Indonesian literature. Then, Setiartin's (2016) research aimed to describe the transformation of folklore texts into pictorial stories as a model of appreciative reading learning. The learning model of story text transformation is effective and worth using to improve students' appreciative reading. Furthermore, the research of Yulianeta, Sundusiah, and Halimah (2021) which carried out the transformation process through digitization of scripts into animated films as a medium of learning children's literature in the digital era. In the study, classic script is considered as a reflect that the people of the archipelago of the past have values of religiosity, family, justice, toleration, and so on which in the present become the national values of the Indonesian nation. By transforming classic script into a new form in the digital era, called animated films, became one of the efforts to bridge the noble values of the past in today's generation of nations.

Based on some of these studies, there has been no research related to the transformation of folklore "Ande-Ande Lumut" into comic as a BIPA 4 teaching material.

Previous research has only done transformation for revitalization purposes only or as teaching material in schools with different story selection. Meanwhile, in this study, researchers focused more on the transformation of folklore "Ande-Ande Lumut" into comic for cultural revitalization as well as cultural and technological-based teaching materials for BIPA 4 learning.

2. METHOD

This research uses qualitative approaches with descriptive methods. The research focuses on (1) the analysis of the folklore structure of "Ande-Ande Lumut" as needed for its transformation into comic; (2) the transformation from the form of story (prose) into comic (successive images); and (3) observation and analysis of comic as BIPA 4 digital teaching material. Ratna (2015) conveyed that qualitative methods in literary science, the source of the data is the work, manuscript, research data, as formal data is words, sentences, and discourses. Therefore, the source of the data in this study is the folklore "Ande-Ande Lumut" taken from the book *Panji Pahlawan Nusantara* (Supriyanto, 2012). This version is more widely known because it is a traditional version associated with the reuniting of the Kingdom of Jenggala and the Kingdom of Kediri. In addition, the need analysis data source was obtained from the responses of 18 Korean BIPA learners in the GYBM Program organized by Balai Bahasa UPI and 30 BIPA teachers.

Furthermore, the data collection technique used is the study of documentation by studying the folklore of "Ande-Ande Lumut" to obtain data related to the transformation process. The first step is to read the folklore of "Ande-Ande Lumut" comprehensively. Second, is to analyze the intrinsic elements of folklore "Ande-Ande Lumut". Third, the data is processed as a data source for the transformation stage. Meanwhile, the technique of collecting needs analysis data using questionnaires adapted from PP RI No. 19 of 2005 on Standar Nasional Pendidikan and research of Rizqiah (2009) and Purwono (2008).

The data analysis technique used is a qualitative data analysis technique. The decipherment transformation of folklore "Ande-Ande Lumut" into comic using the theory of Riffaterre (1978). The theory states that the processing of hypogram text is produced through two ways, namely expansion and conversion (Riffaterre, 1978). Expansion is the expansion or development of a hypogram or matrix, while a conversion is the reversal of its hypogram or matrix (Riffaterre, 1978). Transformation is done by changing or adjusting words, sentences, structures, and content of folklore chosen based on needs.

3. FINDINGS AND DISCUSSION

3.1 The Selection of Folklore

Based on the results of the analysis of the availability of folklore teaching materials, SKL analysis, and analysis of the needs of BIPA learners and teachers, it was selected folklore with the following specifications.

1. A story that has never been developed as teaching material by BIPA institutions and other researchers.

BIPA *Kemendikbud* provides teaching materials for the enrichment of literary materials with a total of 361 pieces (BIPA Daring, 2020). The material consists of *nusantara* folklores and a collection of short stories. However, all teaching materials are not compiled and published specifically for BIPA learners but published for general purposes. In addition, BIPA *Kemendikbud* has published digital teaching books with a total of 52 books consisting of 15% of literary books and 85% of non-literary books (BIPA Daring, 2020). Folklore "Ande-Ande Lumut" has also not been developed by the Badan Bahasa as a special teaching material for BIPA learners. Based on these data, it can be known that there has been no development regarding the material of teaching folklore with "Ande-Ande Lumut" folklore.

2. Folklore must have a moral message.

Based on the analysis of the indicators of *Permendikbud* No. 27 of 2017, BIPA learners are expected to be able to identify sentences or sets of sentences that contain moral messages in fairy tales or folklore. The indicator becomes a reference in the selection of folklore that the chosen folklore must contain a moral message. "Ande-Ande Lumut" has a global moral message of the unification of two kingdoms with a marriage bond so that the two kingdoms become peaceful. Through this moral message, BIPA learners can learn how important peace is between countries.

3. Folklore with a cultural or historical theme.

The folklore of "Ande-Ande Lumut" relates to Panji story. Panji is believed by the people of East Java. Panji figure is not only a figure in folklore in the reception of readers, but also related to historical facts depicted in reliefs of temples. Manuaba, Setijowati, and Karyanto (2013) associates Panji story with history because of the relief depicted in the temple that proves Panji story is an extraordinary story in his time. This story is a real occurrence in the community at that time, as depicted in reliefs scattered in temples in Java.

4. Folklore that bears similarities with stories from other countries or stories with universal themes.

Based on the analysis of the indicators of *Permendikbud* No. 27 of 2017, BIPA learners are expected to be able to compare similar fairy tales or folklore between Indonesia and in their country. Based

on these specifications, it was chosen the folklore "Ande-Ande Lumut" which is a folklore from East Java. This story is known in various versions. Bunanta (1998) invented 12 versions of "Ande-Ande Lumut" until the period of his research called the Luinenburg version (1904), the Bratasoesastra version (1922), the Van der Horst-van Doorn version (1929), the Le'Olle version (1941), the Hadith version (1975), the Soemiati Soetjipto version (1975), the Dananjaya version (1976), the Meaning Purbani version (1976), the Aske Ba version (1978), the K. Usman version (1985), Nora Hasyati (1990), and Notoiswoyo version (1991).

Although there are various versions, the pattern of the story has one standard pattern which is the separation and reunited of "Ande-Ande Lumut" and "Kleting Kuning". This is because this story is derived from Panji story and is migratoris (Danandjaja, 2002), which is a story that can move around, so it is widely known in different areas. The manuscript "Ande-Ande Lumut" used in this study is taken from the traditional version that is widely known as the reuniting of the Kingdom of Jenggala and the Kingdom of Kediri. The folklore of "Ande-Ande Lumut" was chosen because it has similar contents with stories from other countries, such as "Cinderella". Both stories have the same types as female characters who are treated unfairly by their mother and adoptive siblings, the existence of proof of true identity, and the end of the story of the female character who was married by a prince (Sundari, Sinaga, Ritonga, & Ekomila, 2017).

In addition to "Cinderella", the folklore of "Ande-Ande Lumut" also has similarities with the folklore of "Kongjwi Patjwi" (Korea), "Ye Xian" (China), "Tam and Cam" (Vietnam), "The Beautiful Vasilisa" (Russia), "Rushen Coatie" (Scotland), and "The Amazing Birch Tree" (Finland and Russia). In addition, Ju's (2017) research found similarities between Indonesian Folklore entitled "Ande-Ande Lumut" and Korean Folklore titled "Kongjwi Patjwi". The similarity is based on the circumstances of motifs such as "Cinderella" who is married to a royalty. In the folklore of "Ande-Ande Lumut", the main character is a prince. The same is true of the characters in the stories "Cinderella" and "Kongjwi Patjwi". The character in "Kongjwi Patjwi" was a judge in the Joseon Era whose position was an influential nobleman at that time.

The similarity of folklore "Ande-Ande Lumut" with stories from other countries can be used as comparative literary material to bridge cross-cultural understanding between countries. In the BIPA *Permendikbud* Graduate Indicator 4.2.3 that BIPA learners are expected to be able to compare similar fairy tales and folklore between Indonesia and in their country. Based on the elements of competence and graduate indicators presented, BIPA learners will find it easier to understand the similarity of folklore from both countries through the results of

comparative literary studies. The idea is accommodated in comparative literary concepts that emphasize cross-cultural understanding of literary works originating from two or more countries (Halimah, Yulianeta, & Sembiring, 2020). Rahman and Bahtiar (2018) also explained that folklore can be used as a means of cultural transfer that is part of Indonesian cultural diplomacy to various countries. It is also in accordance with the opinion of Danandjaja (2002) that literature including folklore, can be a strong bridge in the understanding of cross-cultural understanding.

3.2 The Process of Transforming Folklore into Comics

In this study, researchers described the results of the process of transformation of folklore “Ande-Ande Lumut”. Here are the results of the transformation process.

3.2.1 Plot Transformation

Folklore “Ande-Ande Lumut” use progressive plot. The initial stage of this story depicts the events of the war that occurred in the Kingdom of Jenggala to make Dewi Sekartaji have to escape and hide in a village to save her life. Then, the story continues when Prince Panji Asmarabangun disguises himself as Ande-Ande Lumut and makes a contest to find his wife. This story ends with the reunited of Panji Asmarabangun and Dewi Sekartaji through a competition made by Panji Asmarabangun himself.

The plot in the folklore “Ande-Ande Lumut” can be seen in a sequence of units of content of the story called sequence. According to Wellek and Warren (1993), the

Table 1. Details of the folklore of “Ande-Ande Lumut”

Sequence Queue	Sequence
Sequence 1	Marriage between Panji and Sekartaji.
Sequence 2	The war that took place in the Kingdom of Jenggala.
Sequence 3	Sekartaji's escape from istana to a village.
Sequence 4	Sekartaji meeting (Kleting Kuning) with Nyai Intan and three daughters of Nyai Intan.
Sequence 5	The unfair treatment experienced by The Kleting Kuning due to Nyai Intan and her three daughters.
Sequence 6	The end of the war in the Kingdom of Jenggala.
Sequence 7	The search for Panji for his wife.
Sequence 8	Panji disguise as Ande-Ande Lumut in Dadapan Village.
Sequence 9	The announcement of the competition held by Ande-Ande Lumut.
Sequence 10	Meeting of Yellow Kleting and The Stork.
Sequence 11	Nyai Intan meets her three daughters with Yuyu Kang Kang.
Sequence 12	Yellow Kleting meet Yuyu Kang Kang.
Sequence 13	Ande-Ande Lumut's rejection of Kleting Abang, Kleting Ijo, and Kleting Biru.
Sequence 14	Meeting of Panji and Sekartaji.



Figure 1 Marriage between Panji Asmarabangun and Dewi Sekartaji.

sequence centered on a single point of attention (focization) observed, is a single and equal object (events, figures, ideas, and specific fields). The results of the summary analysis on the story will be transformed into the form of a comic panel. Table 1 explains in detail the parallels in the folklore “Ande-Ande Lumut”. One of the results of the transformation of folklore into a panel of images is as shown in Figure 1.

3.2.2 Transformation of Figures

All the characters in the folklore “Ande-Ande Lumut” are depicted as characterizing in folklore. However, there is the addition of auxiliary figures, namely the figure of The *Dayang* or servant of Dewi Sekartaji. The process of addition in this transformation process is an expansion. Pudentia (1992) in the results of his analysis, expansion means the addition of the original element that did not exist. Table 2 shows the details of the characters in folklore that will be transformed into image characters in comic form.

Table 2. Details of the transformation of figures in folklore “Ande-Ande Lumut”

Name of Character	Physical Features
Panji Asmarabangun /Ande-Ande Lumut	Handsome, mustache, and thinbeard,tall, long, and dashing.
Dewi Sekartaji/ Yellow Kleting	Beautiful, graceful, long-haired, and smooth-skinned.
King Jayengnegara	Handsome, short-haired, mustache, bearded, and dashing.
King Jayengrana	Handsome, long haired, mustache, bearded, and stockybody.
Nyai Intan	Sharp face shape, sharp eyes, height, conde hair, as well as thick eyebrows and lips.
Kleting Abang	Beautiful, beheaded nose, oblong-faced, long haired, and tall.
Kleting Ijo	Small-faced and short-faced.
Blue Kleting	Round-faced, small nose, sharp eyes, and short.
Mbok Rondo	Women of the same age, short, and mature sapodilla skin.
Yuyu Kang Kang	Giant red crabs.
Crane	White.
Guard 1	Sapodilla skin is mature and short-haired.
Guards 2	Sapodilla skin is mature and has short hair.
Dayang	The face is round and skinned mustard mature.



Figure 2 The characters of Dewi Sekartaji.

Here is one of the results of the transformation of the story character image into a comic character as shown in Figure 2.

3.2.3 Background Transformation

In background transformation, researchers strive to keep the setting in folklore. The royal setting of the Hindu-Islamic transition in folklore is as optimal as possible described in the background of the images of that era. However, because there has been a change in the shape of the prose background into the background of the image, based on the theories of Pradotokusumo (1986) and Riffaterre (1978), the addition of a market background that was not previously in folklore is carried out. Table 3 shows the details of the folklore background of “Ande-Ande Lumut” which was transformed into the background form of the image.

Table 3. Place background transformation

Folklore Background	Comic Background	Features
Kingdom	Kingdom	The Javanese kingdom of Hindu Buddhist era.
Battlefield	Battlefield	Open field.
(notfound)	Market	Lots of merchants and buyers.
Mbok Rondo House	Mbok Rondo House	Javanese traditional house.
Nyai Intan House	Nyai Intan House	Javanese traditional house.
Bengawan Solo River	Bengawan Solo River	Big river.
River	River	Little river.

One of the results of transforming the background of the place into a picture is presented in Figure 3.



Figure 3 Kingdom setting.

Meanwhile, the occurrence of events in the folklore of “Ande-Ande Lumut” is not clearly described. The time setting is only described using the word at some point, a few days *later*, and the other of the *day*. The time setting in folklore will be depicted based on illustrations and narratives in the comics. Illustrations will be made based on the depiction of the story that occurred, during the day. Meanwhile, the narrative in the comics will still maintain the same time as in accordance with folklore. For example, in the words of *yore*, at *some point*, a few days *later*, *the day*, and so on.

Later, Nurgiyantoro (2010) describes the setting of the atmosphere as a state of events in the story. The setting of the atmosphere in folklore is transformed into the form of illustrations of circumstances, objects, and figures. Table 4 shows the details of the mood transformation in this study.

Table 4. Mood background transformation

Atmosphere	Events in Folklore	Illustrations in Comics
Happy	Marriage between Panji and Sekartaji.	The people's illustrations are welcomed with joy.
	Notice of the competition held by Ande-Ande Lumut.	Illustration of Nyai Intan and his three daughters who are busy singing.
	Meeting of Panji and Sekartaji.	Illustration of Panji and Sekartaji hugging.
Tense	The war that took place in the Kingdom of Jenggala.	Illustration of the uproar on the battlefield.
	Sekartaji's escape from the Palace to a village.	Illustration of Dewi Sekartaji panicking and leaving the palace.
	Yellow Kleting meeting with Yuyu Kang Kang.	Illustration of Yellow Kleting whipping Yuyu Kang Kang.
Sad	The unfair treatment experienced by Kleting Kuning due to Nyai Intan and his three daughters.	Illustration of Nyai Intan and his three daughters telling The Kuning Kleting to do all the homework.
Disappointed	Ande-Ande Lumut's rejection of Kleting Abang, Kleting Ijo, and Kleting Biru.	Illustration of the disappointment of Kleting Abang, Kleting Ijo, and Kleting Biru.



Figure 4 Happy atmosphere during the meeting between Panji and Sekartaji.

One of the results of the transformation of the background of the people's atmosphere into pictures is as shown in Figure 4.

3.2.4 Transformation of Cultural and Moral Values

The moral and cultural values in "Ande-Ande Lumut" folklore are transformed into comics through the selection of events into panels, also through the characteristics of the character's image. For example, on the expression of the look on the face when showing a sense of love, expression of wisdom, expression of justice, and expression of sincerity. Researchers did not list the adjectives of cultural and moral values to learners. Researchers let BIPA learners take the essence of wisdom, peace, justice, loyalty, tenderness, and compassion based on their interpretation of the image. This process of transformation is an expansion transformation because of the moral and cultural values in prose language written into body language.

In addition, researchers transformed Indonesian prose to a comic form that adjusted to the level of BIPA 4 learning. Dialogues in folklore are transformed into 71 dialogue languages in the form of word balloons, while narrative texts are transformed into 19 narrative boxes. The language transformation process is carried out based on the needs of dialogue according to the selected event panel. There is an additional dialogue in the process of language transformation in this story, namely at the 4th meeting of Sekartaji (*Kleting Kuning*) with Nyai Intan and her three daughters. In folklore, it is not told how the meeting was. Therefore, researchers added narrative and word balloons to the event. This process of language transition transformation is the process of transformation of modification and expansion.

3.3. Comic Model as BIPA Digital Teaching Material Model

Trimo (1992) explains the advantages of the comic model is: (a) it has simple properties in its presentation; (b) has elements of the story sequence that contain large messages, but are presented concisely and easily digestible; (c) equipped with dialogical verbal language; (d) with the combination of verbal and non-verbal language, it can speed up the reader to understand the content of the message he is reading because the reader is helped to stay focused and stay on track; and (e) visualized expressions make the reader look emotionally, resulting in the reader wanting to continue reading it until it is finished.

In addition to the advantages presented above, the comic model also has the side of weakness (Trimo, 1992), called (a) the ease of reading comics makes readers lazy to read, thus causing rejections of books that are not pictured; (b) in terms of comic language using

only profanities or sentences that are less accountable; (c) many actions that highlight violence or prevented behavior; and (d) many prominent romantic scenes. However, the digital teaching material of the comic model folklore developed in this study was made for a positive purpose, to help BIPA learners to be interested in reading Indonesian folklore and learning Indonesian culture and history, so that the language used is a polite language with image illustrations that adjust the values to be introduced.

4. CONCLUSION

Based on the research above, it can be concluded that there is expansion and modification in the process of transforming the folklore "Ande-Ande Lumut" into comics. In the background depiction in the comics there is the addition of a market background that was not exist previously in the script of folklore. There is also the addition of dialogue in the process of language transformation in comics, namely at the 4th round during the meeting of Sekartaji (*Kleting Kuning*) with Nyai Intan and her three daughters. In folklore, it is not told how the meeting was. Therefore, there is an addition of narrative and word balloons to the event.

This research shows that in the process of transformation occurs the process of expansion and modification. This is done with the aim of sorting out things that need to be included or ignored. The results of this study showed that the results of the transformation of folklore "Ande-Ande Lumut" into comics can be implemented as a digital BIPA teaching.

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