

Short Stories as Indonesian Language Teaching Material for Foreign Students

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ABSTRACT

Indonesian learning material for foreign students is very important especially enriched by local culture. This research discussed about the usage of short stories to introduce some local language (Bali) for readers. The method in this research is qualitative descriptive. The source of data is from novel by title Sagra by Oka Rusmini. The short stories captured Balinese culture in some point of views such as religion, vocabularies, language, and livelihood system. It is very interesting because a lot of people come to Bali as tourists and by the development of this learning material will attract them to learn Indonesian language.

1. Introduction

Language is something fundamental to human life. Scario and Liddiot (2009: 16) say that language is a daily activity carried out by a person which is used to express ideas, convey meaning, develop interpersonal relationships, and strengthen social relationships. In line with the strengthening of globalization, Indonesian has become popular with foreign speakers. With this increase, the term Indonesian for foreign speakers (BIPA) was born. Indonesian for Foreign Speakers (BIPA) is a program for learning Indonesian as a second language for foreign speakers. In BIPA learning, there are four language skills, namely listening, speaking, reading and writing. These four skills are interrelated with one another. In BIPA learning, students are required to master all language skills.

BIPA learning is not just about learning Indonesian as knowledge and skills, but also Indonesian culture. In fact, according to Tupan (2007), the BIPA syllabus and curriculum need to include cultural components to complement BIPA teaching. The cultural aspect supports foreign students in speaking Indonesian according to the situation and conditions of Indonesian society. To raise the image of Indonesia, short stories can be used as teaching material in BIPA learning. Introduction and learning of Indonesian through literature, especially short stories, as teaching material that will be more lively and interesting, and provide a different color compared to core material which is usually formative (Alaini and Lestari, 2014: 1).

The culture adopted by society is the result of habits that have been carried out for a long time. These habits are embedded and believed by people in living their lives. Human thoughts and attitudes to life based on culture are considered capable of providing peace in life. Peace of life is meant because there is a balance between God, humans and nature. However, humans in the reality of their lives are not always in harmony with the environment that surrounds them, but also experience disharmony. In an effort to restore nature to a state of harmony, humans usually hold ceremonies or rituals. Short stories as artistic results from a literary work can be used as a medium for readers to understand the culture of a particular society. Short stories have enough space to describe the culture that exists in society. Through short stories, especially readers who do not come from a Balinese cultural background, for example, will indirectly know and understand parts of Balinese culture as explained by the author through the story characters.

The use of short stories as BIPA teaching not only increases BIPA students' understanding of Indonesian culture but also understanding of the Indonesian language. The use of short stories as teaching material gives a good impression, is fun, and enriches vocabulary. Mastery of vocabulary is absolutely

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essential in language mastery. Apart from being a means of expression, both spoken and written, it also facilitates communication between language users. Apart from introducing Indonesian vocabulary and culture, the use of short stories also allows for cultural interaction in BIPA learning. It is possible that during learning a BIPA student will face a problem, which ultimately results in BIPA students being unable to learn optimally, effectively and efficiently. The reasons could be due to monotonous and boring class conditions, the lack of variety in the learning models used, or a lack of teaching materials.

Based on the problems described above, this research aims to describe the cultural elements in the Sagra short story collection, which is used as teaching material for foreign speakers. The benefits of this research are a variety of different teaching materials that can improve BIPA learning development, as well as increase BIPA students' learning motivation by creating an educational learning atmosphere.

2. Method

This research uses descriptive qualitative, according to the type of research, namely qualitative, the data produced is in the form of logical sentences to explain concepts in relation to each other. Meanwhile, with descriptive methods, data is broken down in the form of words which are a sign system to provide a more comprehensive understanding (Semi, 1999: 25). The data for this research is in the form of cultural values of Indonesian society contained in the short story collection Sagra by Oka Rusmini. The data obtained is then analyzed using descriptive methods to describe the facts and then provide sufficient understanding and explanation. The data used by the author in this research refers to data obtained from journals, books and other libraries.

3. Discussion

Elements of Balinese Culture in the Sagra Short Story Collection by Oka Rusmini

Short story collection *Sagra* first published in 2001 by PT Grasindo. In general, the collection of short stories Sagra by Oka Rusmini tells stories about women and their bodies, women and the problem of patriarchy, women and all their customs in Bali. Like the short story "Putu Menolong Dewa", which was once Femina's best short story, this short story stands out because of its simplicity. A simple story about a grandson's hatred for his grandmother because the grandmother treated his mother less well just because the mother was of a higher caste. This is different from other short stories where Oka Rusmini as the writer emphasizes the beauty of words, exploration of form and leaps of imagination as in the short story "Body Party". There are 7 cultural elements that will be analyzed in the Sagra short story collection, namely language, knowledge system, social organization system, living equipment & technology system, economic system and livelihood, religious system, and art.

Language

Language is an element of culture that has evolved in humans, which allows humans to communicate either with or without other groups. Oka Rusmini's collection of Sagra short stories, totaling 11 short stories, uses Balinese in both word and sentence form. The use of vocabulary in the Balinese language can be seen from the following excerpt from the short story "A Piece of Foot".

"Oh, *Sang Hyang Jagat*, Look?! How is that possible, there are pieces of meat that can make me short of breath. Wayan, wayan... hold this chicken cage. Hold on tight. Cicing, sundel, naskleng!"

Based on the quote above, it shows the use of vocabulary *Sang Hyang Jagat* means one of the names for God. Usually said as an expression of surprise. Meanwhile, cicing, sundel, naskleng mean very harsh curse words in Balinese. The use of other Balinese vocabulary in terms of kinship is illustrated in several short story titles such as, "A Piece of Leg", "Body Party", and "Sagra". The following is an excerpt from the use of calling mother in Balinese.

"I call that strange woman 'meme'. I cannot call her 'mother', because the woman who gave birth to me was not a Brahmin woman. Only noble women could be called 'mother' by the children they gave birth to."

The quote above is a quote from the short story entitled "A Piece of Leg". The kinship call used in the short story is a call to mother (meme). Kinship call Another thing, namely the mention of Brahmin caste girls by people of a lower caste, is also depicted in the short story entitled "A Piece of Leg"

"No need for anything extra Ayu's name again. The important thing is, Tugeg has Nareswari's charisma. Tugeg know the meaning of that word? Nareswari means female king. From Tugeg's body, kings will be born."

Calling *Tugeg* in the short story quote above, it is a kinship call aimed at Brahmin caste girls by people of lower caste. Tugeg is an abbreviation of jegeg queen. Jegeg means 'beautiful'. Apart from the term for Brahmin caste girls, there is also the term for Brahmin caste boys, namely Tugus, as well as the

vocabulary *Aji*, which means father or father in refined Balinese. Used only among the highest caste or nobility in Balinese society. The use of *Tugus* vocabulary can be seen in the following quote.

"*Tugus* Mother and *Aji*'s favorite child. The proof is that yesterday *Tugus* bought a school bag and shoes. Are you happy?"

The collection of short stories *Sagra* by Oka Rusmini has another kinship title for the nobility of Balinese women from the Brahmin caste which is depicted in the short story entitled "*Sagra*".

"Every time I look at *Ida Ayu Pidada*, I always think of my own mother, *Luh Sewir*." Pg 95

Calling *Ida Ayu* or *Dayu* is a noble title from the Brahmin caste that can be worn by men or women. Meanwhile, *Luh* is usually used as a first name for most people. *Luh* means girl, girl, or woman. Another kinship calling for grandmother is also depicted in the short story entitled "*Putu Helps God*" below.

"Oh, I'll be angry with Mom. *Putu* doesn't like the sound of his voice. *Odah* doesn't love Mother," p. 150

Calling *Wowin* in the short story quote above is a friendly term used to refer to grandmothers in low castes in Balinese. There is also a term for grandmothers and grandfathers in the noble caste in Balinese society which is depicted in the short story entitled "*A Piece of Foot*"

"*Tunjang*, my grandmother, was an old woman who was very obedient to customs. She is an extraordinary woman who I also admire, even though she is very rough and tough. Without my grandmother, extended family, *Aji*, my father, there is no meaning."

"His words were full of pressure, and no one dared to refute him. Not really *Tukakiang*, my grandfather." Pg 43

Calling *Tunjang* in the short story quote above is a kinship term used for grandmothers from the noble caste in Balinese society. Meanwhile, *tukakiang* is a kinship term given to the grandfather of the noble caste in Balinese society. Another kinship call is that there is also a call of honor for people with a higher status among the nobility which is found in the short story entitled "*Cenana*".

"*Queen*, Pole knows, this must be a matter of Pole's child. It has been almost two years since the pole's health condition has deteriorated. The pole won't work. The child is the only creature on this earth who can help the pole. Bought rice, some sugar and coffee. He is the one who keeps this diseased body alive. *Queen*, did he steal?" pg 172

Call *Queen* in the short story quote above, it is an honorific address for people with a higher status in the noble or Brahmin caste. Sometimes shortened to "*tu*".

Technology Systems

Technological systems in the cultural element refer to the devices and procedures used by a society to meet their living needs. This includes tools, information technology in a community group. This is contained in the short story entitled "*The Essence of Nobelita*" below.

"What else are you worried about?" he asked me. I stared at the screen *notebooks* I then opened my plus three glasses.

Quote from the short story above in the word *notebook* is a form of technology. It falls into the category of computer hardware that allows users to perform various tasks such as working, studying, or playing games.

Livelihood System

Balinese people have a livelihood that provides a livelihood for the community. Based on the results of the analysis of the short story collection *Sagra* by Oka Rusmini, two livelihood systems were found namely as a poet and gardener. The following is a quote that shows the livelihood system of the Balinese people.

"Are you going to live off poetry alone, *Rifacet*?" Asked his mother, when we asked for her blessing to get married. "If your wife and children are hungry, I will say to your children, 'Wait a minute, Dad's poetry not yet fixed.' Then you entertain your child who is whining and screaming loudly with a poetry reading performance? You will read your poems aloud in your children's ears, hoping that your poems will be able to quell their hunger. So?" pg 4

"Life is only supported by fees for several poems and translations of *Rifacet*'s short stories published in the mass media. Also my writings are occasionally published. Surprisingly, we can still live and not starve."

The short story quote above is a quote from the short story "*The Essence of Nobelita*". Livelihood system of *Okoh Rifacet* and his wife were *panyir*. Even though it is against *Rifacet*'s mother, everything is still done to earn income to survive and maintain his hobbies. The character is a man who in his daily life only writes criticism, especially of theater and fine arts. There is a lot of opposition from his mother as a poet, but

the character always believes that one day his poems will become history. Another livelihood system is gardening. This quote can be seen in the short story entitled "Sagra" below.

"We have land, *Memes*. Since Bape died, aren't we the ones taking care of the land? We work hard on it, absorbing its juice. We can still live, Meme. I'm not ashamed to work in the fields. I know myself, Meme, I'm not a rich person. I also have no other abilities apart from working in the fields. Meme don't think about things. I love working on the land. Is that not enough?"

The livelihood system in the quote above is as Farmer who works hard after Bape's death, but the character's Meme wants Sagra to serve as a servant, even though Bape has inherited the house and land he cultivated. So Meme wants more money in her life.

Religious System

Religious systems refer to religious beliefs and ceremonies. Religious systems can take the form of beliefs in supernatural beings, seas, mountains, forests, ancestors, or objects. The religious system adopted by society usually shows religious activities and several series of rituals that are considered important and must be carried out. Existing religious systems in the following excerpt from the short story "A Piece of Leg".

"Don't add it" Ayu's name is before my grandson's name," he said quietly in front of the people present when the kepus puser ceremony was carried out. pg 43

The quote above shows the ritual of the kepus puser ceremony. Traditional ceremonies This is done by the Balinese in the form of a seletan because the baby's umbilical cord is separated from the navel. Usually the kepus puser ceremony is held three days after the baby's umbilical cord is broken. Another belief is the ritual of praying for blessings which can be seen in the following excerpt from the short story "A Piece of Leg".

"I have planted taksu in your body. Note and listen carefully to my words: every full moon, bright moon, and tile, the moon dies, offer offerings at the kiln." pg 49

The quote above shows that the tilem ritual held by the Balinese people is a form of holy day for Hindus, celebrated to ask for God's blessings and grace. And said *grinding* In Balinese it means family temple. So Balinese people carry out rituals or tilem ceremonies which can be done with the family at the family temple. The following is a quote about reincarnation in the short story entitled "Putu Helps God".

"He looks like a man. I often think. It is also true what the Balian say, in Putu's body there reside two spirits. Often he acts like a naughty and impudent man, sometimes he changes, being gentle and overbearing sweet. I believe there are reincarnations of two ancestors in the body of my beloved boy." pg 149

The quote above shows the existence of reincarnation related to the soul into a different form of life after death. In Balinese Hinduism, the concept of reincarnation is part of their belief in the cycle of rebirth, so the Balinese people preserve traditional traditions and ceremonies including reincarnation such as the Ngaben ceremony. The Ngaben ceremony is contained in the short story entitled "Putu Helps God" below.

"Ngaben we will do it as soon as possible. We also perform a mecaru ceremony, cleaning the yard. I asked Gede to build a new well. The old well was closed." pg 163

The quote above shows that the cremation ceremony is carried out to cremate the corpses of Hindus in Bali, the aim is to release the spirit of the deceased from physical life and facilitate its journey into the world after death. Then, Balinese people also perform the mecaru ritual, which means in Sanskrit, caru means 'beautiful', 'beautiful', 'harmonious'. In Kawi language it means 'sacrifice to beautify something'. Mecaru is a ceremony that aims to harmonize or care for the earth and the five natural elements (earth, water, fire, air and ether or space). Mecaru is carried out when there are certain events, for example: disasters, pest attacks, epidemics, eclipses, or routine ceremonies to commemorate certain days. Mecaru can be held in the yard of a house, temple, banjar, village, or the entire island of Bali. The caru or offering consists of: colored rice (five colors), chicken side dishes, accompanied by a splash of wine/tuak.

Art

Art is closely related to human creations that have aesthetic value. This aesthetic value is what gives birth to the beauty of various forms of art that differ from one another. The resulting art forms are dances, objects, carvings and so on. The first art is in the short story entitled "The Price of a Woman" below.

"He remembered, in the show *Arja* In his village, there is a character named Liku, a crazy king's daughter. The princess's make-up is like the dress of the Magistrate's mother. All kinds of colors stacked together. "One big box of Ibu Enlargement powder can be used up in less than a week." pg 31

Arja In the short story excerpt above, it is a kind of Balinese opera, in the form of a dance drama whose dialogue is sung in macapat (a type of traditional song). Arja art is thought to have emerged in the 1820s and is still loved by Balinese people today because it presents fresh comedy. The main source of Arja's stories was the play Panji, which then expanded to include Balinese folk tales, even excerpts from the plays

Mahabharata and Ramayana. Whatever play Arja presents always features the main characters, one of whom is named Liku. Liku's full name is Galuh Liku. She is the daughter of a king who is obsessed with wealth, beauty, etc. so that this character is often called (Crazy Galuh). In Bali there is also another dance which is contained in the short story entitled "A Piece of Foot" below.

"You can dance, *Tugeg*. You can!" Luh Karni, an old woman who masters the Legong dance, bit her lip. The dance teacher of the home girls took a breath. He covered his hand. His old eyes watered. pg 49

Legong dance is one of the main type of classical Balinese dance that has a very complex repertoire of movements. "Legong" comes from the word "leg", meaning 'flexible and flexible dance movements', and "gong" which means 'gamelan'. Legong means dance movements that are tied to the gamelan that accompanies it. This Legong was developed in palaces in the 19th century and was danced during the full moon. Usually the ideal dancer for this Legong dance is a young girl who has not yet menstruated. In the dance, the girls each hold a fan.

Cultural Elements of the Sagra Short Story Collection by Oka Rusmini in BIPA Learning

BIPA learning at levels C1 and C2 is included in the advanced category. Foreign speakers at this level can already speak Indonesian fluently so teaching materials are needed that can support language skills. One of the materials studied at the C2 level is the analysis of literary works, including short stories, poetry and pantun. Through the collection of short stories, Sagra can be used as material for literary appreciation. Literary appreciation material refers to competency standard C-2.7 Able to identify the social function and linguistic elements of literary works to capture the message conveyed. The first activity is included in the reading aspect, BIPA students must be able to grasp the content or meaning of one of the short stories from the short story collection Sagra by Oka Rusmini. The second activity, after understanding the contents of the short story, BIPA learners write the intrinsic elements of the short story which include theme, plot, characters and characterization, and story setting. Furthermore, in the speaking aspect of the activities carried out, BIPA students must be able to retell the contents of one of the short stories from the short story collection Sagra by Oka Rusmini. The retelling activity was carried out with the aim of finding out the level of BIPA students' speaking proficiency.

At the end of the BIPA learning process there are cultural aspects that are introduced to foreign speakers. Language and culture are very closely related because a culture uses language as a medium to discuss the state of a society, for example traditions or customs. Apart from being used as teaching material for Indonesian for foreign speakers, the collection of short stories Sagra by Oka Rusmini can also be used as a forum for introducing culture, especially the culture of the Balinese people. Basically, stories with artistic or cultural themes can actually be used at levels A2 to C2. Therefore, the cultural elements contained in the short story collection Sagra by Oka Rusmini can be used as an alternative introduction to culture for BIPA students.

Closing

Based on the results of research conducted, the collection of short stories Sagra by Oka Rusmini contains cultural elements which include language, technological systems, livelihood systems, religious systems and art. The most dominant language element used is Balinese in relationships such as *asmemes* and *bape* (father and mother). The technological system contained in the short story is a notebook. The livelihood system of Balinese society shows lower middle class workers such as field farmers, and being a writer. One of them, relies on his writing for his living, hoping to be able to support his small family. The religious system in Balinese society is related to ceremonies, because in the Bali area there are still very strong traditions that every time there is an activity a ceremony is carried out, one of which is the Ngaben ceremony, which is to cremate the bodies of Hindus in Bali. Apart from that, the art produced is in the form of traditional Balinese dances and opera. All the cultural elements depicted in the short story collection Sagra by Oka Rusmini are a form of the culture that exists in society being preserved and used in behavior.

The BIPA learning process cannot be separated from the selection of teaching materials that are appropriate to the learning objectives. The collection of short stories Sagra by Oka Rusmini in the context of Indonesian Language Learning for Foreign Speakers (BIPA) can be used as teaching material and cultural introduction. The Sagra short story collection is in accordance with BIPA level C2 teaching material with competency standard C-2.7 Able to identify the social function and linguistic elements of literary works to capture the message conveyed including activities to understand the content of the reading, write down the elements of the short story and retell the short story read.

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