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PENELITIAN UNGGULAN PERGURUAN TINGGI



**PENGEMBANGAN BUKU LITERASI BERBASIS
LOCAL WISDOM SEBAGAI UPAYA PENUMBUHAN BUDI PEKERTI**

Tahun ke 2 dari rencana 3 tahun

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RINGKASAN

Berdasarkan data Progress in International Reading Literacy Study (PIRLS) dan Programme for International Student Assessment (PISA), khususnya dalam keterampilan memahami bacaan menunjukkan bahwa kompetensi peserta didik Indonesia tergolong rendah. Selaras dengan temuan tersebut adalah temuan UNESCO (2012) bahwa kebiasaan membaca masyarakat Indonesia yakni hanya satu dari 1.000 orang masyarakat Indonesia yang membaca. Hal ini sangat memprihatinkan mengingat kemampuan dan keterampilan membaca merupakan dasar pemerolehan pengetahuan, keterampilan, dan sikap. Rendahnya keterampilan membaca ini membuktikan bahwa proses pendidikan belum mengembangkan kompetensi dan minat peserta didik terhadap pengetahuan. Praktik pendidikan menunjukkan bahwa satuan pendidikan belum menjalankan fungsinya sebagai organisasi pembelajaran yang mencetak warga sekolah menjadi pembelajar sepanjang hayat.

Permasalahan yang dihadapi oleh bangsa Indonesia terkait dengan hal ini adalah rendahnya minat baca dan motivasi baca, serta ketersediaan buku bacaan yang belum memadai. Padahal di era global seperti sekarang ini, masyarakat dituntut memiliki kemampuan untuk memahami teks secara analitis, kritis, dan reflektif, yakni suatu kemampuan untuk mencari, memahami, dan mengevaluasi secara kritis, dan mengelola informasi menjadi pengetahuan yang bermanfaat untuk pengembangan pribadi dan sosial. Literasi menjadi sarana masyarakat (peserta didik) untuk mengenal, memahami, menerapkan ilmu yang diperoleh baik dalam kehidupan selaku peserta didik maupun selaku anggota keluarga dan masyarakat.

Tujuan jangka panjang penelitian ini adalah (1) terciptanya budaya literasi di kalangan mahasiswa sehingga mampu menghasilkan buku cerita untuk anak yang mengandung kearifan lokal (*local wisdom*); (2) menghasilkan buku kumpulan cerita anak yang berfungsi penumbuhan budi pekerti; (3) diterbitkannya buku kumpulan cerita anak berbasis kearifan local.

Target khusus penelitian ini yakni meningkatkan minat baca dan kemampuan literasi informasi mahasiswa sehingga mampu memproduksi karya berupa buku kumpulan cerita anak. Buku cerita anak yang ditulis berbasis kearifan lokal yang diharapkan mampu memperkaya khasanah bacaan anak yang berfungsi menumbuhkan budi pekerti mereka.

Metode penelitian yang digunakan untuk mencapai tujuan adalah dengan metode *Research and Development* yang dikenal dengan model 4-D (*Four-D Models*). Fase-fase penelitian meliputi: fase *define*; fase *design*; fase *develop* dan fase *disseminate*. Melalui keempat tahap utama pengembangan, diperoleh keluaran berupa buku literasi yang akan digunakan dalam pembelajaran, yang menghasilkan produk berupa buku cerita anak karya mahasiswa yang berbasis *local wisdom* untuk penumbuhan budi pekerti. Kegiatan penelitian meliputi (1) pendesainan buku literasi dengan menggunakan metode *research and development*; (2) menerapkan buku literasi kepada mahasiswa; (3) memproduksi buku cerita anak karya mahasiswa; dan (4) menerbitkan buku literasi, buku Teknik Penulisan cerita anak, dan buku kumpulan cerita anak.

PRAKATA

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Dengan terselesaikannya laporan akhir penelitian tahun kedua dari rencana 3 tahun penelitian Hibah PTUPT ini bukan berarti penelitian ini sudah selesai. Penelitian sampai tahun kedua ini telah menghasilkan Buku *Literasi Sastra Anak dan Kearifan Lokal: Penumbuhan Budi Pekerti*, prosiding Internasional, Hak Cipta Buku, Prosiding Scopus, sertifikat visiting lectures, draf artikel jurnal Scopus, draf Buku Teknik Penulisan Cerita Anak, dan draf buku Kumpulan cerita anak.

Dengan selesainya laporan akhir penelitian ini, tim peneliti mengucapkan terima kasih kepada berbagai pihak yang telah membantu baik secara langsung maupun tidak secara langsung pelaksanaan penelitian ini. Ucapan terima kasih disampaikan antara lain sebagai berikut.

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BAB 1. PENDAHULUAN

1.1 Latar Belakang Masalah

Berdasarkan data Progress in International Reading Literacy Study (PIRLS) dan Programme for International Student Assessment (PISA), khususnya dalam keterampilan memahami bacaan menunjukkan bahwa kompetensi peserta didik Indonesia tergolong rendah. Selaras dengan temuan tersebut adalah temuan UNESCO (2012) bahwa kebiasaan membaca masyarakat Indonesia yakni hanya satu dari 1.000 orang masyarakat Indonesia yang membaca. Hal ini sangat memprihatinkan mengingat kemampuan dan keterampilan membaca merupakan dasar pemerolehan pengetahuan, keterampilan, dan sikap. Rendahnya keterampilan membaca ini membuktikan bahwa proses pendidikan belum mengembangkan kompetensi dan minat peserta didik terhadap pengetahuan. Praktik pendidikan menunjukkan bahwa satuan pendidikan belum menjalankan fungsinya sebagai organisasi pembelajaran yang mencetak warga sekolah menjadi pembelajar sepanjang hayat.

Tantangan/permasalahan yang dihadapi oleh bangsa Indonesia terkait dengan hal ini adalah rendahnya minat baca dan motivasi baca, serta ketersediaan buku bacaan yang belum memadai. Padahal di era global seperti sekarang ini, masyarakat dituntut memiliki kemampuan untuk memahami teks secara analitis, kritis, dan reflektif, yakni suatu kemampuan untuk mencari, memahami, dan mengevaluasi secara kritis, dan mengelola informasi menjadi pengetahuan yang bermanfaat untuk pengembangan pribadi dan sosial. Literasi menjadi sarana masyarakat (peserta didik) untuk mengenal, memahami, menerapkan ilmu yang diperoleh baik dalam kehidupan selaku peserta didik maupun selaku anggota keluarga dan masyarakat.

Tujuan jangka panjang penelitian ini adalah (1) terciptanya budaya literasi (literasi membaca dan menulis) di kalangan mahasiswa yang dibuktikan dengan mampu menghasilkan buku cerita berbasis kearifan lokal (*local wisdom*); (2) menghasilkan beragam buku cerita anak yang berfungsi sebagai penanaman budi pekerti); (3) diterbitkannya buku cerita anak sebagai hasil literasi mahasiswa yang mampu membantu menyukseskan program Gerakan Literasi Sekolah (GLS).

Target khusus penelitian ini adalah (1) respons mahasiswa terhadap implementasi buku literasi yang dikembangkan; (2) kemampuan mahasiswa dalam menulis naskah cerita anak berbasis kearifan local (*local wisdom*) yang berfungsi sebagai media penumbuhan budi pekerti.

BAB 2 TINJAUAN PUSTAKA

2.1 Studi Pendahuluan

Penelitian terkait literasi dilakukan baik di dalam maupun di luar negeri. Penelitian di dalam negeri antara lain dilakukan oleh Wardi (2013) yang menyimpulkan bahwa buku tidak sekadar rujukan dalam menulis tetapi juga sebagai media untuk berpikir kritis dengan cara mendiskusikan makna yang tidak hanya makna permukaan. Dengan cara ini literasi, mahasiswa dalam proses perkuliahan tidak pasif melainkan aktif, kritis dan sangat dialogis. Hal ini berangkat dari suatu konsep bahwa literasi merupakan poros upaya peningkatan kualitas hidup manusia, karena literasi merupakan sumbu pusingan pendidikan. Pendidikan yang berpusat pada kemampuan nalar mencakup daya berpikir logis, keterampilan mengolah informasi dari bacaan, dan kemampuan menyimpulkan dengan bahasa/pemikiran sendiri. Konsep bernalar, sesungguhnya bertaut erat dengan literasi yang tidak hanya terbatas pada kemampuan baca-tulis, tetapi juga berkaitan dengan memaknai teks (seperti huruf, angka, dan simbol kultural).

Penelitian yang dilakukan oleh Yusuf (2006) dengan judul *Perbandingan Gender dalam Prestasi Literasi Siswa Indonesia*, menyimpulkan bahwa pada umumnya siswa perempuan memperoleh nilai rata lebih tinggi pada literasi dibanding siswa laki-laki, yakni selisih 40 poin terutama di Firlandia, Austria, Jerman, Islandia, Norwegia, Polandia, Serbia, Austria, dan Thailand. Selisih prestasi literasi membaca antara peserta didik perempuan dan laki-laki peserta didik Indonesia yakni pada PISA 2000 dibanding PISA 2003 menunjukkan bahwa perempuan lebih baik daripada laki-laki yang ditunjukkan bahwa anak perempuan naik 16 poin sedangkan laki-laki naik 11 poin tetapi ini pada level literasi paling rendah. Sedangkan selisih prestasi antara laki-laki dan perempuan terkecil, yakni Korea, Belanda, dan Macao-China.

Penelitian yang lain terkait literasi dilakukan Sujinah (2016) dengan judul *Sikap Peserta Didik terhadap Budaya Literasi di Sekolah* sebuah penelitian studi kasus. Hasilnya menunjukkan bahwa peserta didik sangat antusias terhadap pelaksanaan budaya literasi di sekolahnya yang dilaksanakan dengan menggunakan teknik *sustained silent reading*. Antusiasme itu semakin tampak apabila dalam menentukan buku bacaan yang akan dibaca peserta didik sendiri yang memilih. Hal ini disebabkan peserta akan lebih leluasa menentukan buku yang diminati sehingga lebih efektif. Tentunya ini berlaku untuk satuan pendidikan yang benar-benar budaya literasi sudah membudaya. Budaya literasi dikatakan sudah tertanam pada diri peserta didik apabila dapat dibuktikan dengan peserta didik tersebut tetap membaca di mana pun dan kapan pun tanpa disuruh oleh pendidik.

Penelitian yang dilakukan oleh Taufik Ismail (1996) menemukan perbandingan budaya membaca di kalangan pelajar, rata-rata lulusan SMA di Jerman membaca 32 judul buku, di Belanda 30 buku, di Rusia 12 buku, di Jepang 15 buku, di Singapura 6 buku, di Malaysia 6 buku, di Brunei 7 buku, sedangkan Indonesia 0 buku. Sedangkan hasil studi Vincent Greannary yang dikutip World Bank dalam sebuah laporan pendidikan *Education in Indonesia: From Crisis to Recovery* (1998) mengungkapkan kemampuan membaca siswa kelas VI SD di Indonesia mendapatkan nilai 51,7. Negara lain seperti Hongkong mendapat nilai 75,5, Singapura dengan nilai 74,0, Thailand 65,1, dan Filipina mendapat nilai 52,6. Hasil ini menunjukkan bahwa kemampuan membaca anak Indonesia masih di bawah negara-negara lain.

Hal ini dikuatkan lagi dengan hasil studi internasional (PIRLS) 2006, Indonesia (493) menduduki urutan kelima dari bawah, sedikit lebih tinggi dari Qatar (356), Kuwait (333), Maroko (326), dan Afrika Utara (304). Hasil penelitian Suryaman (2015:170) menyatakan bahwa capaian rata-rata kemampuan siswa Indonesia berada pada level rendah di bawah median internasional dan kemampuan memecahkan soal siswa Indonesia mengalami kemajuan dari tahun 2006 ke 2011, khususnya di level tinggi, sedang, dan lemah, tetapi pada level sempurna belum ada perubahan.

Karimi dan Marzuki (2012) menyatakan bahwa budaya membaca bagi siswa di Indonesia gagal, yang diindikasikan dengan jumlah kunjungan dan peminjaman buku dipergustakaan sangat minim. Hal ini dikarenakan (1) jumlah buku koleksi perpustakaan tidak cukup untuk memenuhi tuntutan kebutuhan membaca; (2) peralatan, perlengkapan, dan petugas perpustakaan tidak sesuai kebutuhan; dan (3) sekolah tidak mengalokasikan anggaran khusus yang memadai untuk pengembangan perpustakaan.

Selanjutnya Karimi dan Marzuki (2012) menyatakan bahwa gagalnya budaya membaca bagi siswa juga dipengaruhi oleh faktor sosial politik antara lain (1) kurangnya kebijakan (*political will*) dari pemerintah baik nasional maupun daerah dalam mengembangkan kesadaran literasi warga; (2) kurangnya kesadaran warga tentang pentingnya budaya membaca dan menulis; (3) rendahnya budaya membaca dan menulis belum dianggap sebagai masalah yang mendesak (*critical problem*) sehingga tidak segera mendapat respons cepat, bahkan cenderung disepelekan; (4) anggapan budaya literasi ini hanya konsumsi kaum eksklusif kaum elit, sehingga masyarakat awam merasa tidak perlu membudayakannya; dan (5) anggapan yang keliru bahwa penyadaran budaya literasi hanya kewajiban lembaga pendidikan sehingga lembaga lain seperti lembaga bisnis (perusahaan) atau perorangan belum bergerak membantu.

2.2 Literasi

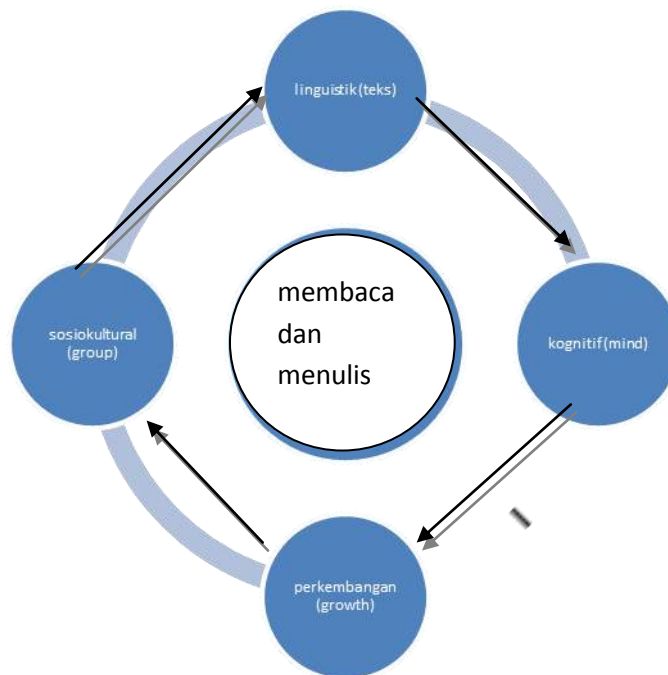
2.2.1 Gerakan Literasi Sekolah

Literasi membaca dan menulis (literasi) merupakan salah satu aktivitas terpenting dalam hidup. Sebagian besar proses pendidikan bergantung pada kemampuan dan kesadaran literasi ini. Menulis sangat memberikan manfaat yang luar biasa. Dengan menulis dapat melakukan banyak hal di antaranya menulis sebagai sarana hiburan diri, media informasi, media penyampaian pendapat, memperoleh penghasilan, menyimpan memori serta pemecahan masalah.

Prinsip-prinsip pelaksanaan penanaman budaya literasi di dalam pendidikan bahasa. Menurut (Alwasilah, 2015: 166-167) dikatakan bahwa pelaksanaan penanaman budaya literasi dalam pembelajaran bahasa dilaksanakan

dengan mengikuti prinsip-prinsip sebagai berikut. (1) *Literasi adalah kecakapan hidup (life skill) yang memungkinkan manusia berfungsi maksimal sebagai anggota masyarakat.* Pembelajaran bahasa sejak tingkat dasar melatih dan memberdayakan peserta didik memfungsikan bahasa sesuai dengan konvensinya (membaca menu, membuat surat, membuat biodata, dan sebagainya. (2) *Literasi mencakup kemampuan reseptif dan produktif dalam upaya berwacana secara tertulis maupun secara lisan.* Pembelajaran bahasa sejak dini seharusnya membiasakan peserta didik berekspresi, baik secara lisan maupun secara tulis. Sehingga di tingkat tinggi (mahasiswa) mampu memproduksi ilmu pengetahuan berupa karya ilmiah, fiksi, dan karya yang lainnya. Mahasiswa secara bertahap melakukan konstruksi dan rekonstruksi, karena bahasa bersifat konstruktif dan generatif. (3) Literasi adalah kemampuan memecahkan masalah; (4) Literasi adalah refleksi penguasaan dan apresiasi budaya; (5) Literasi adalah kegiatan refleksi (diri); (6) Literasi adalah hasil kolaborasi; (7) Literasi adalah kegiatan melakukan interpretasi.

Pembelajaran bahasa sebagai upaya membudayakan literasi dilaksanakan dalam empat dimensi yang saling terkait sebagaimana tampak dalam gambar berikut. Pembelajaran bahasa yang baik harus menghasilkan orang literat yang mampu menggunakan keempat dimensi secara serempak, aktif, dan terintegrasi; serta menggunakan bahasa secara efektif dan efisien.



Gambar 1 Dimensi Literasi Membaca dan Menulis (Alwasilah, 2015: 173)

Tabel 1
Perubahan Paradigma Pembelajaran Literasi

Semula	Kini
<p>Bahasa adalah sistem struktur yang mandiri</p> <p>Fokus pembelajaran pada kalimat-kalimat yang terisolasi</p> <p>Berorientasi ke hasil</p> <p>Fokus pada teks sebagai <i>display</i></p> <p>Kosakata dan struktur tata bahasa.</p> <p>Mengajarkan norma-norma preskriptif dalam berbahasa</p> <p>Fokus pada penguasaan keterampilan secara terpisah (<i>discrete</i>)</p> <p>Menekankan makna denotatif dalam konteksnya</p>	<p>Bahasa adalah fenomena sosial</p> <p>Fokus pada serpihan-serpihan kalimat yang saling terhubung</p> <p>Berorientasi ke proses</p> <p>Fokus pada teks sebagai realisasi tindakan komunikasi</p> <p>Perhatian pada variasi register dan gaya ujaran</p> <p>Fokus pada ekspresi diri</p> <p>Menekankan nilai komunikasi</p>

(Sumber: Kern, 2000: 19)

Bahasa merupakan medium bagi penciptaan karya sastra yang tidak dapat diabaikan. Hal ini berimplikasi pada kedekatan erat antara kemampuan berbahasa dan kegemaran membaca sastra. Banyak penelitian yang dilakukan yang hasilnya

menunjukkan bahwa peserta didik yang kemampuan berbahasanya tinggi adalah anak didik yang banyak membaca sastra (Hairul: 2014). Kedekatan hubungan antara kebiasaan membaca sastra dengan peningkatan kecerdasan berbahasa dapat menjadi masukan tentang bahan bacaan yang layak dikonsumsi oleh peserta didik dalam upaya membudayakan literasi. Membaca fiksi adalah awal kegiatan guna menumbuhkan kegemaran membaca, karena fiksi merupakan bacaan yang menyenangkan atau menghibur. Saat kegemaran itu sudah diraih, buku matematika atau sains (yang bersifat nonfiksi) akan dilahapnya.

2.2.2 Bentuk-bentuk Kegiatan dalam Upaya Melestarikan Literasi

Menurut Rod Welford dalam Sujinah (2016), menteri pendidikan dan kebudayaan Queensland, Australia, "*Literacy is at the heart of a student's ability to learn and succeed in school and beyond. It is essential we give every student from Prep to Year 12 the best chance to master literacy so they can meet the challenges of 21st century life*" Literasi adalah inti atau jantung kemampuan peserta didik untuk belajar dan berhasil dalam sekolah dan sesudahnya. Tanpa kemampuan literasi yang memadai, peserta didik tidak akan dapat menghadapi tantangan-tantangan abad 21. Kemampuan literasi adalah modal utama bagi generasi muda untuk memenangkan tantangan abad ke-21.

Selanjutnya dikatakan Rod Welford dalam (2016), bahwa prioritas pendidikan adalah *to enable all students to progress to a higher literacy standard, taking into account their diverse circumstances*. Meskipun latar belakang peserta didik berbeda-beda, harus diupayakan agar mereka mendapatkan tingkat literasi yang memadai untuk menghadapi tantangan abad 21. Mereka menyadari bahwa pembudayaan literasi diawali dari pembelajaran literasi yang bermutu yang merupakan kunci keberhasilan peserta didik di masa depan. Oleh karena itu semua guru, termasuk guru matematika dan sains dianggap sebagai guru literasi (*teachers of literacy*). Pembelajaran literasi adalah pembelajaran yang integral, sehingga dibutuhkan pembelajaran bermutu pada semua mata pelajaran (Dharma, 2014: 121). Di sekolah setiap peserta didik ditantang untuk membaca sejumlah buku dalam waktu tertentu. Riset menunjukkan bahwa salah satu cara terbaik

untuk mencapai tujuan ini adalah menyediakan buku-buku yang disukai dan diminati siswa.

2.3 Penumbuhan Budi Pekerti

Penumbuhan Budi Pekerti (PBP) adalah kegiatan pembiasaan sikap dan perilaku positif di sekolah. Pembiasaan adalah serangkaian kegiatan yang harus dilakukan oleh siswa, guru, dan tenaga kependidikan yang bertujuan untuk menumbuhkan kebiasaan yang baik dan membentuk generasi berkarakter positif. PBP bertujuan untuk (a) menjadikan sekolah sebagai taman belajar yang menyenangkan bagi siswa, guru, dan tenaga kependidikan; (b) menumbuhkembangkan kebiasaan yang baik sebagai bentuk pendidikan karakter sejak di keluarga, sekolah, dan masyarakat; (c) menjadikan pendidikan sebagai gerakan yang melibatkan pemerintah, pemerintah daerah, masyarakat, dan keluarga; dan/atau (d) menumbuhkembangkan lingkungan dan budaya belajar yang serasi antara keluarga, sekolah, dan masyarakat.

Dalam penelitian ini PBP dilakukan dengan pembiasaan (yakni pembiasaan membaca) karena peneliti merupakan pihak yang terkait dengan kegiatan pembelajaran di sekolah. PBP dilaksanakan dalam bentuk kegiatan harian. Setiap siswa mempunyai potensi yang beragam. Sekolah hendaknya memfasilitasi secara optimal agar siswa bisa menemukan dan mengembangkan potensinya, yakni menggunakan 15 menit sebelum hari pembelajaran untuk membaca buku selain buku mata pelajaran (setiap hari).

Pelaksanaan PBP didasarkan pada pertimbangan bahwa masih terbaikannya implementasi nilai-nilai dasar kemanusiaan yang berakar dari Pancasila yang masih terbatas pada pemahaman nilai dalam tataran konseptual, belum sampai mewujudkan menjadi nilai aktual dengan hal yang menyenangkan di lingkungan sekolah, keluarga, dan masyarakat. Pembiasaan membaca dilaksanakan dengan menyediakan buku-buku cerita anak yang temanya sudah ditentukan, yakni tema-tema yang didasarkan pada nilai-nilai dasar kebangsaan dan kemanusiaan.

Sasaran kegiatan PBP dalam penelitian ini adalah peserta didik SD. Peserta didik jenjang pendidikan sekolah dasar masih merupakan masa transisi

dari masa bermain di pendidikan anak usia dini (taman kanak-kanak akhir) memasuki situasi sekolah formal. Metode pelaksanaan dilakukan dengan mendorong peserta didik belajar mandiri sekaligus memimpin teman dalam aktivitas kelompok, yaitu: melakukan simulasi atau bermain peran di dalam kelompok.

2.4 Kearifan Local (*Local Wisdom*)

Kearifan local atau sering disebut *local wisdom* adalah semua bentuk pengetahuan, keyakinan, pemahaman atau wawasan, serta adat kebiasaan atau etika yang menuntun perilaku manusia dalam kehidupan di dalam komunitas ekologis (Keraf: 2002). Selanjutnya Santoso (2012: 36) menyatakan kearifan local pada suatu masyarakat dapat dipahami sebagai nilai yang dianggap baik dan benar yang berlangsung secara turun-temurun dan dilaksanakan oleh masyarakat yang bersangkutan sebagai akibat dari adanya interaksi antara manusia dengan lingkungannya.

Bentuk-bentuk kearifan local dalam masyarakat dapat berupa nilai, norma, etika, kepercayaan, hukum adat, dan aturan-aturan khusus. Subtansi kearifan local dapat berupa aturan mengenai (1) kelembagaan dan sanksi social; (2) ketentuan tentang pemanfaatan ruang dan perkiraan musim untuk bercocok tanam; (3) pelestarian dan perlindungan terhadap kawasan sensitive, serta (4) bentuk adaptasi dan mitigasi tempat tinggal terhadap iklim, bencana atau ancaman lainnya (Ernawi: 2009).

Memaknai karakter dalam hubungannya dengan kearifan local sangat sinergis. Secara implementatif akar kebudayaan lahir dan berkembang mengikuti pola-pola terdahulu. Dalam kearifan local terdapat system nilai yang dibangun secara komunal dan mengakar untuk sampai pada normative yang berlaku stabil. Oleh karena itu, tidaklah mengherankan kalau masing-masing daerah memiliki karakter berbeda satu sama lainnya. Basis penguatan karakter tersebut harus melibatkan masyarakat yang mendukung kebudayaan tersebut. Masyarakat pendukung adalah orang yang utama, yang bergerak dan berubah mengikuti arus perkembangan.

Hubungannya dengan buku cerita untuk anak yang akan ditulis sebagai hasil dari penelitian ini adalah buku cerita anak berbasis *local wisdom* kota Surabaya, yakni buku cerita yang berbasis pada kearifan kota Surabaya umumnya dan kehidupan masyarakat Kenjeran khususnya. Kearifan local tersebut, misalnya terkait makanan khas Surabaya atau tempat-tempat bersejarah atau teman-teman wisata seperti Pantai Kenjeran yang lengkap dengan budaya setempat yaitu masyarakat nelayan. Tokoh dalam cerita anak bisa saja ikan yang diberi nama ikan emas, ikan tongkol, atau hewan laut lainnya yang berperan sebagai pelaku atau tokoh dalam cerita. Buku cerita anak ini bias saja berupa fable yang di dalamnya mencerminkan karakter positif. Selain itu, buku cerita anak yang akan dikembangkan juga bersifat kontekstual, yaitu disesuaikan dengan nilai-nilai muatan lokal daerah pada peserta didik sebagai upaya untuk memperkuat nilai-nilai kemanusiaan; serta mengenalkan beragam keunikan potensi daerah. Setelah membaca buku cerita siswa diminta untuk mendemonstrasikan atau menyimulasikan, sehingga setiap peserta didik mendapat bagian untuk bermain peran dan ini merupakan bagian dari penumbuhan karakter kepemimpinan.

Tema cerita didasarkan pada nilai-nilai dasar kebangsaan dan kemanusiaan yang meliputi pembiasaan untuk menumbuhkan (1) nilai-nilai internalisasi sikap moral dan spiritual; (2) keteguhan menjaga semangat kebangsaan dan kebhinnekaan untuk merekatkan persatuan bangsa; (3) memelihara lingkungan sekolah, yaitu melakukan gotong-royong untuk menjaga keamanan, ketertiban, kenyamanan, dan kebersihan lingkungan sekolah; (4) interaksi sosial positif antar peserta didik; (5) interaksi social positif antara peserta didik dengan figur orang dewasa; (6) penghargaan terhadap keunikan potensi peserta didik untuk dikembangkan; dan (7) penguatan peran orangtua dan unsur masyarakat yang terkait, yaitu melibatkan peran aktif orangtua dan unsur masyarakat untuk ikut bertanggung jawab mengawal kegiatan pembiasaan sikap dan perilaku positif di sekolah.

2.5 Cerpen

A. Hakikat Cerpen

Cerpen adalah sebuah cerita yang selesai dibaca dalam sekali duduk, kira-kira berkisar antara setengah sampai dua jam (Nurgiyantoro,1994:10) dan cerpen merupakan kisah pendek yang memberikan kesan tunggal yang dominan dan memusatkan diri pada satu tokoh dalam satu situasi (Depdiknas,2008:263). Berkaitan dengan cerpen, Stanton (2007:75) menyatakan bahwa sebuah karya sastra dapat digolongkan ke dalam sebuah cerpen apabila memenuhi beberapa ciri, yaitu (1) dapat dibaca hanya dengan sekali duduk, (2) tidak lebih dari 10.000 kata dan minimal 1.000 kata, (3) beralur tunggal, (4) bertema tunggal, (5) penggambaran watak tokoh secara sederhana, dan (6) konflik yang terjadi tidak sampai mengubah nasib tokoh.

B. Unsur-unsur Pembangun Cerpen

Unsur ekstrinsik adalah unsur di luar cerita namun masih memengaruhi cerita. Unsur ini meliputi, biografi pengarang, kondisi sosial, ekonomi, sejarah, dan lain sebagainya. Sedangkan unsur intrinsik adalah unsur yang membangun cerita secara langsung dari dalam cerita tersebut. Unsur intrinsik karya sastra terdiri atas tokoh dan penokohan, alur dan pengaluran, latar, gaya bahasa, penceritaan, tema, sudut pandang, dan amanat.

Tokoh adalah pelaku cerita. Watak/karakter adalah sifat dan sikap para tokoh. Penokohan adalah cara pengarang menyajikan tokoh beserta wataknya dalam cerita. Pemberian watak pada tokoh suatu karya oleh sastrawan disebut perwatakan. Terdapat dua teknik penyajian perwatakan, yakni teknik langsung (eksplositori/analitik): penggambaran dilakukan dengan memberikan deskripsi secara langsung oleh pengarang atau penulis dan teknik tidak langsung (dramatic): pembaca mencari tahu watak tokoh dalam cerita.

Sementara itu untuk penggambaran watak tokoh dapat diwujudkan dengan cara (1) dialog antar tokoh, (2) pelukisan tindakan tokoh, (3) pemikiran dan

perasaan tokoh, (4) arus kesadaran, (5) reaksi tokoh lain, (6) pelukisan latar, dan (7) pelukisan fisik tokoh.

Alur atau plot adalah rangkaian peristiwa yang sambung menyambung dalam sebuah cerita berdasarkan logika sebab-akibat. Berdasarkan jenisnya ada (1) alur maju: tahapan alur disajikan secara runtut dari awal (perkenalan) hingga akhir (penyelesaian); (2) alur mundur: tahapan alur disajikan dari akhir (penyelesaian atau kondisi saat ini) baru tahap awal (perkenalan atau kondisi masa lampau). Alur ini biasa disebut flashback; (3) alur maju dan mundur (campuran): didalam sebuah karya terdapat dua alur sekaligus yaitu maju dan mundur.

Tahapan alur dalam sebuah karya meliputi (a) tahap perkenalan: pembuka cerita yang umumnya berisi pengenalan tokoh dan informasi awal mengenai cerita; (b) tahap pemunculan konflik: awal terjadinya konflik; (c) tahap klimaks: berkembang dan memanasakan konflik; (d) tahap antiklimaks: konflik mulai mereda; dan (e) tahap penyelesaian: konflik teratasi, cerita bisa berakhir dengan bahagia, sedih, atau datar.

Latar adalah keterangan tempat, waktu, suasana, dan kondisi sosial terjadinya suatu cerita. Latar tempat berhubungan dengan lokasi terjadinya peristiwa dalam cerita, missal ditaman, disekolah, dihutan, dan lain sebagainya. Sedangkan latar waktu berhubungan dengan saat atau kapan terjadinya peristiwa dalam cerita, missal pagi, siang, sore, malam, dan sebagainya. Latar suasana berhubungan dengan kondisi emosional, missal marah, sedih, takut, gembira, dan sebagainya; dan latar sosial: berhubungan dengan keadaan dalam cerita, missal adat istiadat, budaya, norma, dan sebagainya.

Gaya bahasa adalah cara pengarang menggunakan bahasa untuk menciptakan efek keindahan dan memberikan kesan mendalam pada cerita. Tema adalah pokok pembicaraan yang mendasari cerita dan amanat adalah pesan yang ingin disampaikan pengarang melalui cerita.

Penceritaan atau sudut pandang adalah posisi pengarang dalam melukiskan cerita. Sudut pandang meliputi sudut pandang orang pertama dan sudut pandang orang ketiga. Sudut pandang orang pertama pelaku utama ditandai dengan

penggunaan kata ganti “aku” pada pelaku utama dan sudut pandang *pelaku tambahan* ditandai dengan penggunaan kata ganti “aku” pada pelaku tambahan yang secara utuh menceritakan tokoh utama. Sementara itu sudut pandang orang ketiga adalah pengarang berada di luar cerita. Sudut pandang orang ketiga dibedakan antara sudut pandang *ketiga terbatas* yang ditandai dengan menggunakan kata ganti dia, ia, mereka, atau nama tokoh. Sudut pandang orang *ketiga serba tahu* ditandai dengan menggunakan kata ganti dia, ia, mereka, atau nama tokoh.

BAB 3 TUJUAN DAN MANFAAT

3.1 Tujuan Penelitian

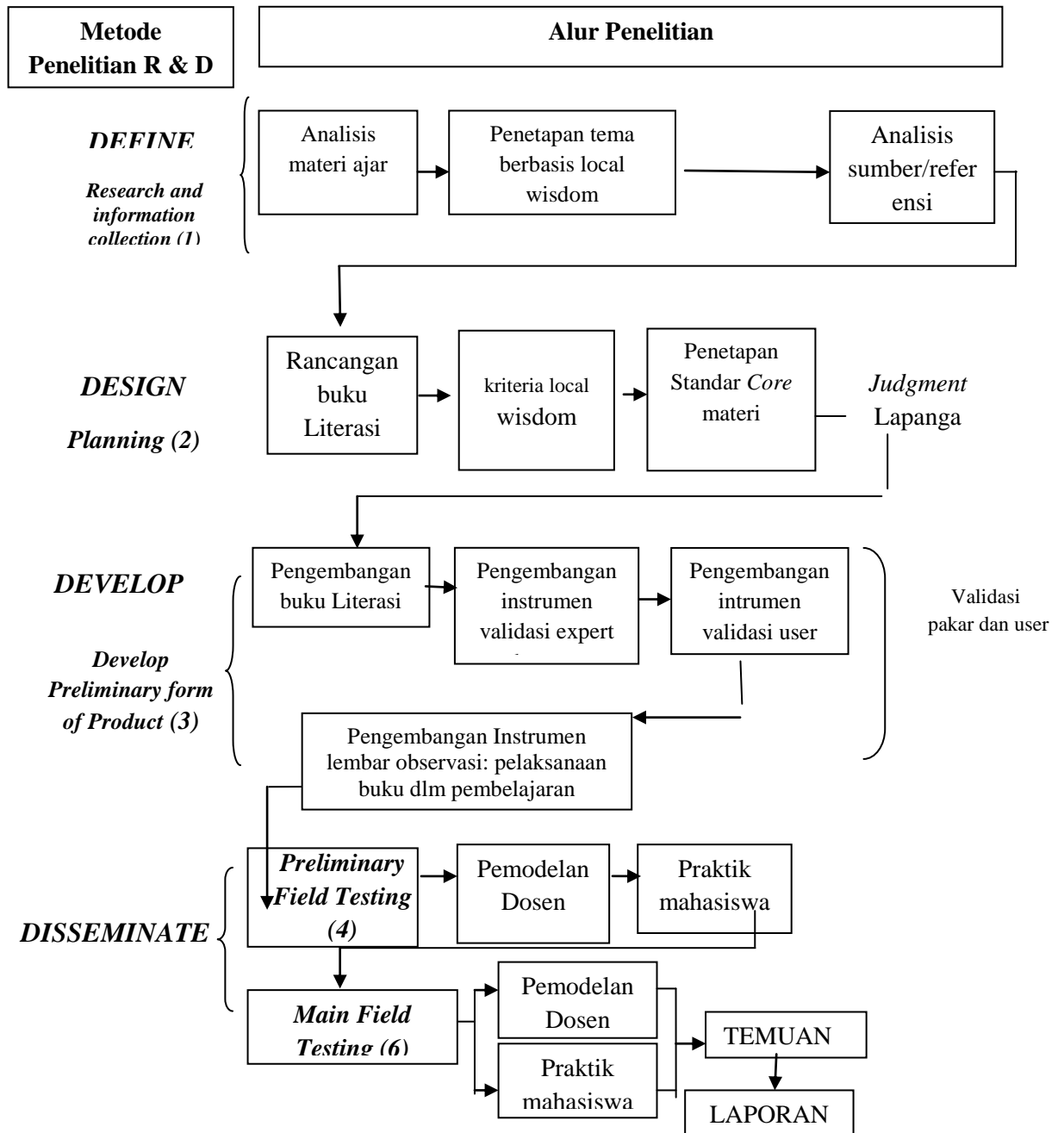
Mendeskripsikan implementasi pembelajaran dengan menggunakan buku literasi yang dikembangkan sehingga mampu menghasilkan naskah cerita anak berbasis *ecoliteracy* dan *local wisdom*.

3.2 Manfaat Penelitian

Dengan dikembangkan buku literasi untuk penanaman budi pekerti ini akan sangat bermanfaat (1) tersedianya buku yang siap dipakai untuk mengeksplorasi kemampuan mahasiswa calon penulis buku cerita anak; (2) mahasiswa yang berbakat/berkemampuan dalam menulis dapat tersalurkan; (3) membudayakan literasi di lingkungan mahasiswa; (4) mahasiswa mampu menghasilkan produk berupa buku cerita anak berbasis *local wisdom* yang sangat dibutuhkan oleh peserta didik pendidikan rendah sebagai sarana penumbuhan budaya literasi dan sekaligus sebagai sarana penumbuhan budi pekerti. Diharapkan dengan buku cerita anak yang dihasilkan mampu menyumbangkan pada dunia pendidikan sarana penumbuhan budi pekerti yang sangat urgen mengingat kondisi Indonesia yang semakin memprihatinkan bagi dunia anak sekaligus membantu menyukseskan program pemerintah, yakni Gerakan Literasi Sekolah (GLS).

BAB 4 METODE PENELITIAN

4.1. Desain Penelitian



Gambar 3. Langkah-langkah Penelitian Pengembangan

4.2 Subyek Penelitian

Dalam langkah diseminasi (*preliminary field testing*) buku literasi digunakan subjek penelitian adalah mahasiswa Universitas Muhammadiyah Surabaya semester IV Program Studi Pendidikan Bahasa dan Sastra Indonesia.

4.3 Teknik Pengumpulan Data

Teknik pengumpulan data yang digunakan dalam penelitian ini menggunakan angket respons mahasiswa dan penilaian produk yang berupa naskah cerita anak.

4.4 Analisis Data

Data yang berupa respons mahasiswa (responden) berupa data deskriptif baik berupa kata, kalimat, atau frasa (kelompok kata yang disampaikan secara tertulis sesuai aitem pertanyaan. Sedangkan tes produk berupa naskah cerita anak dianalisis dengan menggunakan teknik analisis deskriptif kualitatif. Dengan menggunakan format penilaian sebagai berikut.

Tabel 2

Penilaian Naskah anak dinilai dengan menggunakan kriteria sebagai berikut.

No	Nama	Judul Cerpen	Aspek yang Dinilai				Total Nilai
			Bentu (25%)	Isi (25%)	Bahasa (25%)	Kearifan local/karakter (25%)	

Rumus untuk menghitung perolehan skor kemampuan mahasiswa secara perorangan adalah sebagai berikut :

$$N = \frac{\text{JumlahSkorPerolehan}}{\text{JumlahSkorMaksimal}} \times 100 \dots\dots\dots$$

Data kemampuan menulis naskah cerita anak tersebut dianalisis dengan perhitungan rerata nilai tes (\bar{X}) yang dihitung dengan rumus berikut ini :

$$\bar{X} = \frac{\sum x}{N} \dots\dots\dots$$

- Keterangan: X : Rerata nilai tes
 $\sum x$: Jumlah total perolehan nilai tes
 N : Banyak siswa yang mengikuti tes

Tabel 3
 Pedoman Perhitungan Rerata Nilai Produk

RUMUS	RERATA SKOR	KLASIFIKASI
$\bar{X} = \frac{\sum x}{N} \dots\dots\dots$	81 – 100	Sangat Baik
	76 – 80	Baik
	66 – 75	Cukup
	55 – 65	Kurang

BAB 5. HASIL DAN LUARAN YANG DICAPAI

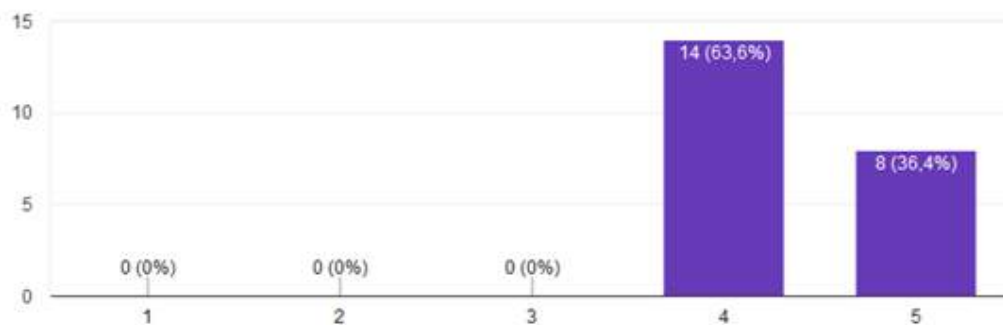
5.1 HASIL PENELITIAN

5.1.1 Respons Mahasiswa terhadap Buku Literasi yang Dikembangkan

Berdasarkan angket yang diberikan kepada mahasiswa diperoleh hasil respons siswa terhadap penggunaan buku literasi (*Literasi Anak dan Kearifan Lokal: Penumbuhan Budi Pekerti*) yang sudah dikembangkan pada tahun pertama hibah sebagai berikut.

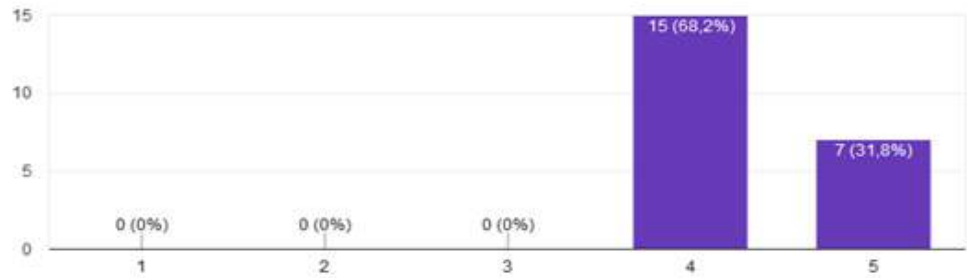
a. Respons mahasiswa terhadap implementasi buku literasi

Respons terhadap implementasi buku literasi dalam penulisan cerita anak meliputi 8 aitem, yang masing-masing aitem pemerolehan respons sebagai berikut.

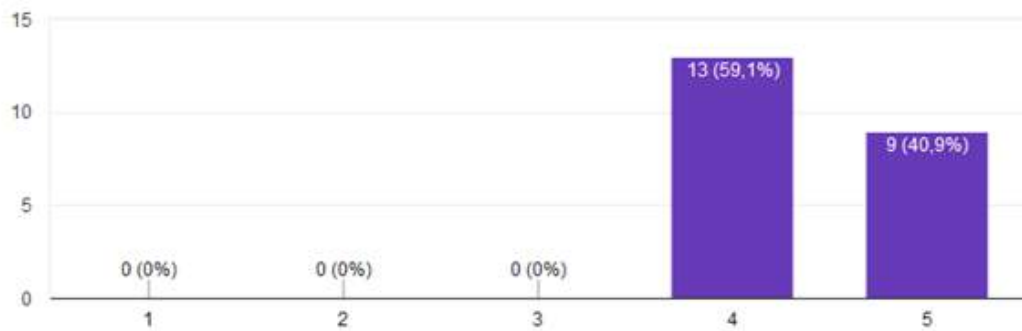


Berdasarkan grafik pemerolehan respons aitem satu ini dinyatakan bahwa kualitas penyelenggaraan implementasi buku pada penulisan naskah cerita anak sudah baik terbukti tidak ada respons yang memilih angka 1, 2, dan 3, melainkan responden yang memilih angka 4 (baik) paling banyak yakni 63,6% sedangkan yang memilih angka 5 (sangat baik) yakni 36,4%.

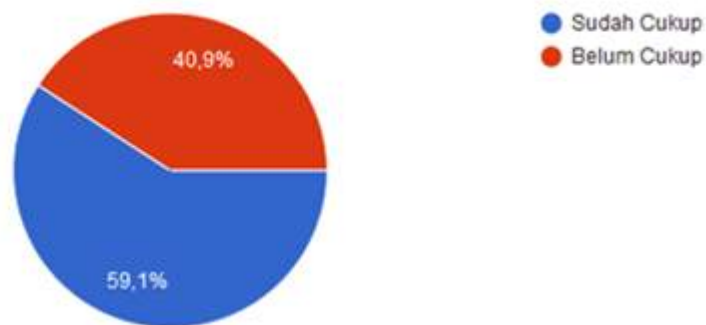
Terkait kualitas penyampaian materi dalam implementasi penulisan naskah cerita anak mendapat respon 68,2% materi berkualitas dalam kategori baik dan 31,8% berkualitas sangat baik.



Materi yang disampaikan dalam implementasi mendapat respons dari responden 59,1% menyatakan baik dan 40,9% menyatakan sangat baik.



Materi yang sudah dinyatakan 59,1% baik, ternyata belum cukup membekali mahasiswa dalam menulis naskah cerita anak. Hal ini tampak respons yang diperoleh terhadap pertanyaan apakah materi yang disampaikan cukup membekali dalam menulis naskah cerita anak berbasis kearifan lokal hanya 40,9% yang menyatakan sudah cukup dan 59% dari jumlah responden menyatakan belum cukup. Berikut ini data yang menyatakan hal tersebut. Hal ini mengindikasikan bahwa untuk menulis naskah cerita anak tidak cukup hanya diberi materi berupa konsep, namun juga diperlukan materi yang bersifat aplikatif dan motivatif.



Terkait dengan materi yang baik (59,1%) dan materi baru 40,9% responden menyatakan cukup membekali dalam penulisan naskah cerita, terhadap hal tersebut diperoleh saran-saran dari respons sebagai berikut.

Kurang fokus ke budi pekerti
Pemateri harap lebih atraktif biar lebih menarik
Jossh
Sudah sangat baik materi yang disampaikan, tidak bertele-tele, jadi tidak ada kritik untuk isi materi workshop
Waktunya kurang panjang, sehingga banyak pertanyaan yang belum sempat terjawab
Tidak ada
dari pemateri satu dengan yang kedua banyak kesamaan materi yang disampaikan
Publikasi kepada seluruh peserta agar yang ikut bisa bertambah
Sudah Cukup
Cara mnrjelaskannya kurang mnarik dan diharapkan lebih matang dalam mnyampaikannya
Materi workshop pertama dan kedua yang disampaikan fasilitatorada ada 35% kesamaan, mohon maaf alangkah baiknya jika yang sama diganti materi yang lain.

Saran yang disampaikan responden cukup bervariasi, mulai dari materi budi pekerti kurang sampai ada responden menyatakan bahwa penyampaian materi sangat baik dan tidak bertele-tele. Sebagian responden menghendaki waktu ditambah dan materi lebih bervariasi karena terdapat 35% ada kesamaan materi.

Selanjutnya saran terkait pelaksanaan implementasi dalam bentuk pelatihan penulisan naskah cerita anak sebagai berikut.

Susunan acara terstruktur pukul berapa

Luar biasa

Sudah baik dalam fasilitas

Pematerinya bisa bisa ditambah lagi agar banyak pandangan.

Sudah cukup baik, penyampaiannya mudah dipahami

Cukup memuaskan dan menambah wawasan lebih

Mungkin ada baiknya jika ada operator

Sesi tanya jawab dan dialog kurang panjang

Bagus sekali penyampaiannya

Sudah Cukup

Alhamdulillah luar biasa

Fasilitator alhamdulillah sudah baik. Namun mohon maaf, tolong untuk memperhatikan waktunya karna jika

Ada tindak lanjut sampai selesai

Sesuai jadwal

Untuk penyelenggaraannya waktu pulanginya tidak terlalu malam

Harapan saya tidak cuman berhenti di sini saja, lebih banyak workshop juga akan membantu kita untuk menulis.

Sebaiknya acara workshop dilaksanakan mulai pagi hari saja agar lebih efisien waktunya

Bermanfaat sekali

Penjadwalan waktu masuk/memulai dan istirahat

Dimohon wktnya jangan di bilang mendadak

Waktu penyelenggaraan mungkin bisa lebih pagi

Ada workshop semacam ini di kemudian hari

Dilakukan secara bertahap dan terus menerus

Tetap istiqomah dalam menyampaikan ilmu yg bermanfaat dan

Alhamdulillah, senang bisa sekali bisa diadakannya kegiatan workshop seperti ini. Selain itu tidak hanya sekadar workshop biasa tetapi juga dilanjutkan adanya follow up. Semoga penyelenggara selalu diberi Allah kesehatan. .
Aamiin

Responden mengharapkan agar sering-sering diadakan pelatihan agar mereka bisa lebih bagus lagi dalam menulis. Kegiatan pelatihan harap ditindaklanjuti dengan waktu yang cukup, tidak berhenti setelah pelatihan ini tetapi ada tindak lanjutnya. Melihat respons mereka tampak mereka memiliki

minat dalam menulis cerita anak. Hal ini merupakan tujuan awal kegiatan pelatihan ini, yakni melihat/menemui mahasiswa yang tertarik terhadap kegiatan menulis cerita anak. Dari proses pendaftaran sampai pelaksanaan pelatihan dapat diseleksi mahasiswa yang berminat yang tidak berminat (seleksi) alam. Dari jumlah peserta yang mendaftar sekitar 40 mahasiswa ternyata yang ikut pelatihan sekitar 25 mahasiswa. Sehingga pada akhirnya ditemukan mahasiswa yang setidaknya memiliki minat dalam menulis cerita anak, belum sampai mendeteksi yang berbakat.

2. Kemampuan mahasiswa dalam menulis naskah cerita anak

Setelah dilakukan implementasi buku literasi yang telah dikembangkan dalam pelatihan penulisan naskah cerita anak diperoleh data kemampuan mahasiswa sebagai berikut.

Tabel 4

Kemampuan Menulis Naskah Cerita Anak Mahasiswa Semester IV
Prodi Pendidikan Bahasa dan Sastra Indonesia

No	Responden	Nilai
1	A	75
2	B	75
3	C	72
4	D	72
5	E	68
6	F	68
7	G	72
8	H	72
9	I	72
10	J	68
11	K	68
12	L	68
13	M	68
14	N	70
15	O	68
16	P	68
17	Q	70
18	R	68

19	S	68
20	T	60
21	U	70
22	V	60
23	W	65
	Rata-rata	68,9

Berdasarkan data yang diperoleh melalui tes produk berupa cerita anak, dapat diberitahukan bahwa kemampuan menulis mahasiswa rata-rata 74 berarti termasuk dalam kategori baik. Namun, dalam naskah karya mahasiswa tersebut perlu direviu lagi agar layak untuk diterbitkan.

5.2 Luaran yang Dicapai

Hasil yang dicapai pada tahap kedua ini antara lain:

1. Draf artikel jurnal summit The Journal of development communication
2. Melaksanakan visiting lectures (tutorial dan presentasi) di Universiti Selangor Malaysia
3. Prosiding scopus
4. Draf buku kumpulan cerita anak
5. Draf buku Teknik Penulisan cerita anak

BAB 6 RENCANA TAHAPAN BERIKUT

1. Review naskah buku kumpulan cerita anak karya mahasiswa dan menerbitkan serta pengurusan hak cipta.
2. Melanjutkan proses penerbitan artikel di jurnal internasional terindeks
3. Melanjutkan penyusunan buku Teknik Penulisan Cerita Pendek (review, penerbitan, dan hak cipta)

BAB 7 KESIMPULAN DAN SARAN

Pelaksanaan tahun kedua ini adalah tahap implementasi buku Literasi Sastra Anak dan Kearifan Lokal: Penumbuhan Budi Pekerti yang dikembangkan. Implementasi yang diwujudkan dalam bentuk pelatihan penulisan naskah cerita anak oleh mahasiswa. Pembelajaran/pelatihan penulisan cerita anak tersebut mendapat respon mahasiswa (responden) terkait materi sudah baik, namun belum cukup membekali mereka dalam penulisan naskah cerita anak. Mahasiswa menyarankan agar diadakan pelatihan lagi dan pembinaan lebih lanjut. Selanjutnya terhadap kemampuan dalam membuat naskah cerita anak rata-rata mendapat nilai 68,5 kategori cukup baik, masih perlu review dari aspek konten khususnya terkait muatan kearifan local, agar naskah kumpulan cerita anak tersebut layak terbit (tahun ketiga).

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LAMPIRAN

1. Visiting Lecture ke Unisel Malaysia

a. Surat Permohonan


UNIVERSITI SELANGOR

www.unisel.edu.my

Reference : UNISEL/CGSS01/04/1215)
Date : 18 April 2018

Dr. Sujinah, M.Pd.
Universitas Muhammadiyah-Sarabaya
Jawa Timur, Indonesia

Dear, Dr. Sujinah, M.Pd.,

SUBJECT : REQUEST AS GUEST LECTURER IN UNIVERSITI SELANGOR (UNISEL) MALAYSIA

السلام عليكم ورحمة الله وبركاته

On behalf of the Universiti Selangor (UNISEL) Malaysia Center for Graduate Studies, we would like to invite you to be Guest Lecturer in UNISEL (August 13 – 15, 2018). As guest lecturer, the assigned presentation topic for you is *‘Literature Stories of Children as a Meaning of Moral Growth in Global Era’*.

We sincerely appreciate if we are able to receive the article and slide of your presentation also your photo (in JPEG) enclosed with your short CV before July 31, 2018.

We would like to take this opportunity to thank for your willingness. Please do not hesitate to contact us for further information.

We look forward to see you at Universiti Selangor (UNISEL) Malaysia.

Best Regards,
August 01, 2018


Assoc. Prof. Dr. Setyawan Widayarto
Dean, Center for Graduate Studies, UNISEL Malaysia

Kampus Baru Alam – Bukit Aman Campus

Generasi Transformasi
Leader of Transformation

b. Sertifikat Presenter –Public Lecture



c. Sertifikat Tutorial di kelas



d. Foto setelah Tutorial di kelas



e. Daftar Hadir Tutorial di Kelas

8/12/2018

List Of Student Registered Course By Group



13/08/2018 - 09:57:39

Logout

Dr. Sujinah

Semester June 2018 (21834)

FACULTY : Faculty of Education and Social Science
BRANCH : RESTARI JAYA
COURSE : ETD213 - Keihatan dan Kecemasan Kanak-Kanak
TUTOR : RAZIANA ZAMZURİYAH BINTI ABD RAZAK (raaziana)
TUTOR GROUP : K39 G2
TOTAL STUDENT : 18

NO	STUDENT ID	STUDENT NAME	ENROLL ID	STATUS	REGISTER DATE	ORIG. SIGNATURE								
1	217120002	ZULFIEN ZULFIEN	60332	ACTIVE	08/07/2018	<i>Zulfi</i>	<i>Zulfi</i>							
2	217120044	SYAZWAN BINTI ARDUL RAHMAN	60332	ACTIVE	08/07/2018	<i>Syazwan</i>	<i>Syazwan</i>							
3	217120042	SYAH WABIDHA BINTI MUSLIMAH	60332	ACTIVE	08/07/2018	<i>Syah</i>	<i>Syah</i>							
4	217120034	REZKINIA BINTI ABDYASRI BINTI MOHD ZULFIEN	60332	ACTIVE	08/07/2018	<i>Rezki</i>	<i>Rezki</i>							
5	217120076	NIKA FIDAH MUSLIMAH	60332	ACTIVE	05/07/2018	<i>Nika</i>	<i>Nika</i>							
6	216200407	SHAFIQAH BINTI MOHD KASBI MIZ	60332	ACTIVE	02/07/2018	<i>Shafiqah</i>	<i>Shafiqah</i>							
7	217120078	SYAZWAN ABDUL BINTI MUSLIMAH	60332	ACTIVE	08/07/2018	<i>Syazwan</i>	<i>Syazwan</i>							
8	217120003	RAHMAN MUSLIMAH BINTI MUSLIMAH	60332	ACTIVE	08/07/2018	<i>Rahman</i>	<i>Rahman</i>							
9	217120023	AYUNIA BINTI MOHD MUSLIMAH	60332	ACTIVE	05/07/2018	<i>Ayunia</i>	<i>Ayunia</i>							
10	217120034	ADHILIA BINTI MOHD KASBI MIZ	60332	ACTIVE	05/07/2018	<i>Adhilia</i>	<i>Adhilia</i>							
11	217120082	MARIA BINTI MUSLIMAH	60332	ACTIVE	08/07/2018	<i>Maria</i>	<i>Maria</i>							
12	217120082	PUTRIAN MUSLIMAH BINTI MUSLIMAH	60332	ACTIVE	08/07/2018	<i>Putri</i>	<i>Putri</i>							
13	217120078	REZKIA MUSLIMAH BINTI MUSLIMAH	60332	ACTIVE	05/07/2018	<i>Rezki</i>	<i>Rezki</i>							
14	216200414	BINTI ALYAN BINTI MOHD MUSLIMAH	60332	ACTIVE	12/07/2018	<i>Binti</i>	<i>Binti</i>							
15	217120082	SYAH WABIDHA BINTI MUSLIMAH	60332	ACTIVE	08/07/2018	<i>Syah</i>	<i>Syah</i>							
16	217120078	SYAZWAN ABDUL BINTI MUSLIMAH	60332	ACTIVE	08/07/2018	<i>Syazwan</i>	<i>Syazwan</i>							

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22/09/2018 - 05:07:09

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INFO



Dr. Syjinal

Semester Juno 2018 (21834)

FACULTY : Faculty of Education and Social Science
 BRANCH : BESTARI JAYA
 COURSE : ECS2253 - Teknologi Maklumat dan Komunikasi untuk Guru Pendidikan Awal Kanak-kanak
 TUTOR : MUHAMMAD HILMI BIN ABDUL RAHIM (MUHAMMAD HILMI)
 TUTOR GROUP : K23 G1
 TOTAL STUDENT : 18



NO	STUDENT ID	STUDENT NAME	PROGRAM ID	PROGRAM NAME	REGISTER DATE	DATE & SIGNATURE												
						12/9/2018												
1	1001001423	SYAZAN BT SYAZAN	ED401	ACTIVE06/07/2018														
2	1001001424	FATIR NAJIA BINTI HANAFI	ED401	ACTIVE05/07/2018														
3	1001001425	FAZUL HAKIMAH BINTI HUSNAN	ED401	ACTIVE05/07/2018														
4	1001001426	MOMO HAZIM BIN ABAT	ED401	ACTIVE05/07/2018														
5	1001001427	NOOR NURAZRAN BINTI FARISAL	ED401	ACTIVE06/07/2018														
6	1001001428	FAT FARAHANA BT FARISAL	ED401	ACTIVE05/07/2018														
7	1001001429	FIZ (ZAHARAH) BINTI HUSNAN FARISAL	ED401	ACTIVE05/07/2018														
8	1001001430	FIZ MAJLIDAH BINTI SALIMAH SALIMAN	ED401	ACTIVE05/07/2018														
9	1001001431	MURAHADAH BINTI ABDEL RAHMAN	ED401	ACTIVE05/07/2018														
10	1001001432	MURATI AFENDAH BINTI SALIMAN SALIMAN	ED401	ACTIVE05/07/2018														
11	1001001433	MURAHADAH BINTI HUSNAN SALIMAN	ED401	ACTIVE05/07/2018														
12	1001001434	MURAHADAH BINTI HUSNAN SALIMAN	ED401	ACTIVE05/07/2018														
13	1001001435	MURAHADAH BINTI HUSNAN SALIMAN	ED401	ACTIVE05/07/2018														
14	1001001436	MURAHADAH BINTI HUSNAN SALIMAN	ED401	ACTIVE05/07/2018														
15	1001001437	MURAHADAH BINTI HUSNAN SALIMAN	ED401	ACTIVE05/07/2018														
16	1001001438	MURAHADAH BINTI HUSNAN SALIMAN	ED401	ACTIVE05/07/2018														
17	1001001439	MURAHADAH BINTI HUSNAN SALIMAN	ED401	ACTIVE05/07/2018														
18	1001001440	MURAHADAH BINTI HUSNAN SALIMAN	ED401	ACTIVE05/07/2018														

2. Draf Artikel jurnal internasional “The Journal of development communication”

LOCALISM AND CULTURAL PRESERVATION POLICY IN INDONESIA

IDEAS AND CHALLENGES

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Indonesia is multicultural country. It has various cultural treasures as wealthy ancestor heritage; in addition heterogeneous population. Indonesia is a country, which, is superior in the wealthy of local wisdom. The problem arises, how respond and perspective of cultural locality in the globalization situation is. These problems are the focus of this paper. By discussing the issue of localism, identity, decentralization, and cultural approach, this paper want to give an idea of how is the attitudes and perspectives that should be taken by Indonesia. By taking the case in Indonesia, the four cultural issue is often discussed could be discussed further.

Keywords: Localism, identity, decentralization, globalization, cultural approach

Introduction

The beginning of this paper started to reveal some cultural phenomena in Indonesia, as one of the countries in Southeast Asia, which is very interesting and seems ironic. *First*, the old collection Indonesian manuscripts (especially Java literature) which are the most complete are in the Netherlands. Research examined the old Indonesian literature is not complete without going to the Indonesia former colonial country. *Second*, the drama performance of *La Galigo*, the longest literary work in the world from Bugis is difficult to perform in Indonesia because of the limited facility of the show. The original Bugis epic show was directed by Robert Wilson (USA). After the show is performed in Singapore, the show continued in the Netherlands, France, Spain, Barcelona, Italy and the United States. The show was considered to be very successful and brought a lot of admiration from the audience. And *the third* event is, the concept of the structure of the Java community: *santi*,

priyayi, and *Abangan* into theoretical propositions are examined in a scientific context precisely at the hands of Dutch scientists Clifford Geertz. The concept of the structure of the Java community has long discussed the Javanese themselves long before Geertz conducted his anthropology research.

The case in Indonesia must be an example of how countries that are rich in past cultural heritage to implement cultural policies based on local values. Indonesian culture is a heterogeneous country and a rich cultural heritage. Therefore, attitudes and perspectives are relevant in regulating and developing culture. This paper tries to convey the initial ideas about how to formulate cultural policy as a manifestation of attitudes and perspectives. Indonesian culture has entered the international region. In the context of cultural diplomacy, three events elevate Indonesia's image as a rich and diverse cultural country in the world perspective. However, are cultural issues handled more seriously in Indonesia? It seems that Indonesia must improve itself in solving cultural problems. The first event shows, it turns out that colonialism in the past not only caused economic and political suffering, but also drained the nation's cultural heritage. It's ironic if the study of one's own culture (old literature) must go to another country. Even the efforts of the South Sulawesi government to retrieve the La Galigo manuscript, must go to the Netherlands Leiden which takes a long time and is expensive. The second reason shows that show facilities in Indonesia are not sufficient so dramas, which choose the old Indonesian story, must go abroad. President Megawati and Yusuf Kalla, who have to go to Singapore to watch the show, must feel disappointed about the reality of the arena of Indonesian cultural facilities. While the third reason shows how the Indonesian nation became the object of exploitation in the world of science. The concept of *Santri*, *priyayi*, *abangan* was actually not strange in the thinking of Javanese society, long before Clifort Geertz conducted research and appointed him in the international scientific arena

Indonesian culture has entered the international region. In the context of cultural diplomacy, three events elevate Indonesia's image as a rich and diverse cultural country in the world perspective. However, are cultural issues handled more seriously in Indonesia. It seems that Indonesia must improve itself in solving cultural problems. The first event shows, it turns out that colonialism in the past not only caused economic and political suffering, but also drained the nation's cultural heritage. It's ironic if the study of one's own culture (old literature) must go to another country. Even the efforts of the South Sulawesi government to retrieve the La Galigo manuscript, must go to the Netherlands Leiden which takes a long time and is expensive.

The second program showed that the performance facilities in Indonesia were not adequate so the dramas, which chose the old Indonesian story, had to go abroad. President Megawati and Yusuf Kalla, who have to go to Singapore to watch the show, must feel disappointed about the reality of the arena of Indonesian cultural facilities. Whereas the third event shows how Indonesians are the object of exploitation in the world of science. The concept of student-priyayi-abangan was actually not strange in the thinking of Javanese society, long before Clifort Geertz conducted research and raised it in the international scientific arena (Geertz, 1964).

Indonesia must recognize that the awareness of straighten the culture has not been seriously handled in this country. Thoughts and ideas are often born in congresses,

symposia, seminars, dialogue, scientific forum, scientific research, and other cultural forums. However, it is merely spatial and is only as idea. The Thoughts and ideas have not implemented into policies and strategies to maintain Indonesian culture. Cultural issues are very extensive. Especially in Indonesian societies, which have various cultural diversities, cultural issues are as well as the life problems and the whole community. Therefore, the solution is only 'selective'. Moreover, the understanding concept of national culture in the past means as the main of the regional culture, it is the canon and the expense of elements another regional culture.

Concerning the reality of the Indonesian cultural region above, it needs a change in the Indonesian cultural management strategy in particular. First, reviewing the identity and culture of the community at the local level is naturally accepted. Second, the solution to cultural problems must start from the regions (locality) as the core of national culture. Third, the importance of the cultural communication approach in formulating development policies, both national and regional. All three are considered as the main discussion in this paper.

Discussion

Assessing Community and Cultural Identity

Chris Barker in his book *Cultural Studies, Theory and Practice* (2009) argued that a stable identity is rarely questioned; he seemed 'natural' and taken for granted. However, when the 'naturalness' starts to look faded, we tend to examine these identities in new ways.

What Barker stated above becomes relevant when the issue of *Global Village* appears to accompany the quickly accelerated world culture because of globalization. A futurologist, Alvin Toffler (1971:20) suggests that new civilization emerging in today's life. For those who are blind for recording it, this civilization has brought a new style of family life, to change how things work, how to make love and way of life, bringing new economic order, new conflicts, and the most important, also change human consciousness. Piece of civilization has existed now. Millions of people have to align his life with the future rhythm. Humans are afraid of the future engaged in useless escape into the past and try to restore their dying world, the world which gave of birth them.

What Toffler imaging above, no matter how deep and terrible its illustration, it appears to be a background (in the context of this writing) Barker point of views questioning again in the importance of the society identity. In a cultural perspective, the identity is the cultural values of society that are represented in the practices of everyday life. It distinguishes and marks the characteristics within society culture limitation. In addition, if it is applied in the study of all Indonesia's, actually engaged in the local area, as an alternative way of point of view 'new' as is defined by Barker above.

Discussing about local identity leads answers formulation of question statement, how to describe themselves to external (another local communities). Historical and cultural construction of meanings is represented in the practices of community life. These meanings influence patterns of social relations, cultural texts production, and the self-assessment of the collective life nature of the community. Thus, local identity is cultural meaning.

The perspective that has been applied by placing its identity as natural and permanent characteristic, is not relevant anymore. The concept of identity in recent times should be explicitly formulated and described deliberate and dynamic. In such manner, the identity is able to act as self-control, guidance, and a reference for future development of society. Identity is not just a slogan treated as very weak position when faced with the current changes in the world that tend to dominate (see: Barker, 2009).

Ideally, the identity of a society is the historical production and past cultural which are internalized to the present to provide guidance, direction, and control ourselves into the future. It is in evolution experiencing growth and appreciation in regulating the practices and patterns of people's lives through images, sounds, objects, and activity. If it begins from the assumption that the perspective of identity cannot be separated from the historical and cultural context that frames the journey of community life.

Therefore, some of the focus of the conversation about the identity of the community localities, can be obtained in four ways. *First*, artefacts, folklore, and ritual ceremony that is still preserved, maintained, and be a source of inspiration for contemporary cultural products. For example, ceremony ritual is performed by *Sarangan Magetan* residents of East Java. This ritual is held every month *Ruwah* before the fasting Ramadan month. In this customary ritual, residents carrying and parading *Tumpeng Gono Bahu* in the form of mountains of rice as high as 2.5 meters which spends about 50 kg for floating in *Telaga Sarangan*. This ritual is performed as form of gratitude to God Almighty, besides also for requesting that *Sarangan* lake remain sustainable and its citizens live prosperous, protected from the disaster. *Larung* is also the culmination of the village traditional ceremony prepared for the holy month of Ramadan.

Beside *tumpeng Gono bahu*, there is also a large *tumpeng* containing vegetables, fruits, and agricultural products *Telaga Sarangan*. Until now this *larung* still exists as a form of cultural preservation and also used as a distension of tourism culture in *Magetan* district. (Sukarelawati: 2018).

Beside ritual of *Gono Bahu* that was held before the month of Ramadan, there is also a ritual ceremony performed in order to commemorate the birth of the Prophet Muhammad, and this ritual is sustainable in Yogyakarta. This ritual is named Sekaten. Sekaten, is a traditional ceremony that is still sustainable in Yogyakarta. Sekaten tradition has been done since the 16th century, and held every year in the month of Maulud located in the northern square of Yogyakarta. One of opinion says that (Stefan, 2017) sekaten derived from the name of the Kraton Yogyakarta heirloom device in the form of a gamelan named *Kanjeng Kyai Sekati*. Sintang tradition is believed to be a blend of art and dakwah, namely the propagation of Sunan Kalijaga when incorporating Islam by using gamelan art (traditional Javanese musical instrument). The gamelan is called *Kyai Kanjeng Sekati*. The gamelan consists of two *rancak*, namely *Kyai Kanjeng Guntur Madu* and *Kyai Kanjeng Nogowilogo*. In this ritual ceremony not only show gamelan performances, but also the recitation of the holy verses of the Qur'an, and sermons. Yogyakarta people believe that people who celebrate the birth of Prophet Muhammad will get the reward and youth, but as a condition people should chew *sirih* in front of the Grand Mosque, especially on the first day of *Sekaten* ritual ceremony.

Secondly, the influence of the historical heritage to the practices of daily life of the community; For example the story *Nyai Loro Kidul* which until now is still trusted by as the southern sea queen. If something happens on the south coast of Java, it is always associated with Nyai Loro Kidul. The story of Nyai Loro Kidul tells the story of a princess named Dewi Kadita. His father was a King named Prabu Munding Wangi (the 6th King Siliwangi) who was very powerful and powerful. Girls are not worthy of leading the Kingdom (at that time). His father remarried and got a son. Stepmother Dewi Kadita wants the son who was born to be a king without any obstacles from Dewi Kadita. Various attempts were made, finally Dewi Kadita was stricken with an incurable boil, which in the end she was expelled from the kingdom. Dewi Kadita does not hold a grudge with her stepmother, but always prays to the Almighty to always accompany her in suffering. After seven days and seven nights, Dewi Kadita finally arrived in the Southern Ocean with clean and clear water. Suddenly he heard an invisible voice to plunge into the ocean. He jumped and swam, the ocean water eliminated the boil without a trace and made it more beautiful. Dewi Kadita finally became the ruler in the Southern Ocean and became a goddess called Nyi Roro Kidul who lived forever.

Third, norms, customs and local traditions are continuously still maintained in community. Culture wearing sarong can be found in *Tengger Lumajang* East Java. At first Tengger Tribe using cloth before there is a sarong, and this culture coincides with the Tengger Tribe. Young, male and female wear sarongs with different motifs and ways of using. They use a sarong sometimes put in the neck or used to cover the body. They preserve the culture of wearing sarongs because for the Tenggerese people in *Argosari* village, Senduro Sub-district, *Lumajang* Regency East Java, besides the air is always cold because it is located above 2,000 meters above sea level, for them sarong like self esteem, trend, and identity. Even sarong is one of pride and self-esteem is the stakes. If one of the residents does not use a sarong then it will be the material of gossiping.

The use of sarong which is a Tenggerese culture is various, based on activity and gender. The use of a sarong there is a name *Lampin*, usually used hardworking men and men who work by relying on courage or security, the same sarong but different meanings. There is also a sarong that is used when relaxed, for example, go home from work and at home. In addition, there is also a sarong that is used in usual activity and some are shaped to protect the fog down to the back. The use of sarongs by the Tengger Tribe also serves as a status marker (single, married, widowed / widower). Usage for women is on the left and right shoulders, the knot is named *kekaweng*. The knot on the right is used for unmarried women but already have a candidate, the knot is left to be used for a married woman. (Prodjo: 2017).

Fourth, local history is as the fulcrum of the preparation of national history. *Sarip Tambak Oso* tells a brave young man and can not die even killed 1000 times. *Tambak Oso* is the name of the village in wetan (east) river *Sedati Sidoarjo*. Sarip is known as a rough-tempered warrior but is very concerned about the plight of the poor who are victims of tax collecting by the Dutch. *Sarip Tambak Oso* has an inner bond with his mother, a poor old widow. Every time he was killed then his mother's voice, so *Sarip* was alive again.

The question statement that arises, are these four still firmly rooted in the practices of public life in Indonesia? Has the development of locality and cultural policies in Indonesia been preserved?

Localism: from National to Local

What is Localism? Localism is all the thoughts, ideas, beliefs, convictions, etc, which raised problems of the locality as its theme. Do Localism is a theory or movement? Localism is an attitude and awareness to pay attention to the problems that develops in the local area or region. What is manifestation of localism? A local traditional discourse which is built by all parties involved, is a manifestation of localism.

What is the importance of localism in modern society today? At the earlier level, the importance of localism lies in the growing awareness to raise the local issues as a discourse of ideas and creative inspiration. Why? Products of modern culture has decreased and pushed up the local values in all aspects of community life. Product diversity of modern culture has shifted local cultural products, both material and mental, toward life forms and the patterns of public awareness characterized by consumptive, instant, and global.

Mass culture, consumptive products, and agents in more modern culture, has a tremendous appeal. In evolution and certainly, the products of modern culture has built modern civilization that reduced values of the locality. Society may not reject all of it, including the risk. The rejection of the products of modern culture which has already formed pattern of people's daily lives, will bring new problems that are not less risk. That needs to be addressed is, how the products of modern culture were adapted and transformed in a locality or regional context. Building modern civilization is not the result of internationalization, Westernize, and globalization. However, the civilization of modern society is the internalization of modern values into local values and vice versa.

Local wisdom that has a value of multicultural life can be extracted from the social and cultural aspects. Cultural aspects include local cultural history, geography, and demographics (Wariin B: 2017). In this case can be exemplified is the culture of batik. Batik is a culture that contains the value of local wisdom that is well known in the world. In Indonesia, initially wear identical batik worn by parents who are identic with something very traditional and local. Our grandmother when attending an official event must use a jarit made of batik that seemed very ancient. However, now batik began to show identity, not only in the country, slowly began to touch the world foreign. This is indicated by the abundance of overseas designers who combine batik fabrics into fabulous outfits. Even the younger generation began to use at batik clothes. Old and formal impression slowly began to be removed. Wearing batik is not just the moment of the official event, even some of the younger generation use it on casual occasions. As an effort to develop a batik business can be done through online shopping because in seconds, batik clothes can be seen by millions of people in the world.

In the case of batik culture is very clear, there is an attempt to incorporate modern value into local values, namely designs of batik clothes and online shopping. On the other hand, there is now an attempt to incorporate local values into modern values, namely, the cultural values of *wayang* art that are incorporated into modern art in the form of cartoons whose characters are played by the characters in the *puppet* world.

Internalization is the key word civilization development of modern Indonesian society that departs from the local (regional). Internalization is not only in the material

sense, but also mentally. Internalization mentally an appreciation of the values of modern life as result of modernization and the local values based on the results of past history that is hereditary inherited community. On the one hand, the results may not be rejected along with the modernization of its impacts, both positive and negative. On the other hand, sociocultural values deeply rooted in the history, since the past to the present, must remain a marker and its meaning in the life of society to the next. The two are not mutually exclusive of each other. And, do not dominate each other. Both lived in the attitudes, awareness, action, and production of modern culture that became Indonesian.

During this time the concept of Indonesia tend internalized as part of a wide area, global. While it has long been recognized that Indonesia is a country characterized by a pluralistic, but the journey of life tend to be oriented to global issues. Indonesia is driven to be more ready to deal with international issues (West) than the local issues. Such appreciation and brushed attenuate local issues. Indonesia will be judged on the success pursuing progress other countries. The way, the transfer of science and technology carried out with high acceleration; surely in it participated liberal capitalism. But it left its own wealth and potential that should be explored. Inevitably result in domination of the West against the local. The cause was a choice without *reserve* to modernism as a development paradigm.

The story has also been chosen that has globalized, such as *sincan* and *avatar*, Meanwhile, there are many children's stories that smell local but contain many values to build student character. The children's story includes the story of *Kancil* and *Buaya*, *Bawang Putih Bawang*, etc

National history and culture of Indonesia is turn to composed from diversity local histories (multicultural). There is no canonization, because the canonization will eliminate many facts of local history. National history is thus a local history; and conversely, local history is national history. The form of national characteristic local history that is able to accommodate and discourses results of internalization in building modern civilization of Indonesia. The form of national historical characteristic local community that is capable to educate the society forward - culture is essentially a society learning process.

Localism is an attitude and awareness to build local history (national) on a global history. History in this context is not in the sense as the recording and / or writing on historical facts, but rather the public and cultural process itself. National and international discourse has been more prominent and dominated the history of nations in Indonesia. While local discourse that so numerous and so are not able to keep up. Mass culture and the people in the circle of the central power, has the largest share in lifting the national and international discourse as if such an emergency and the need to be solved. While local discourses that are not less important, just like the flavoring for the national and international cuisine. Carried to its extreme, the presence or flavoring it, made no difference.

Facing all that is required of all thoughts, concepts, ideas, attitudes, beliefs, convictions, etc, which comes from local issues. Localism, but not imitate another *-isms* that emerge now days is a marker along with its meaning; all attitudes and thinking patterns are considering local issues as the focus of attention and creative inspiration theme of community in Southeast Asia. It takes all the components of society to build localism.

Localism is not built from the top (center) centrally. It must be built on the area, because only areas that understand their own problems.

It is time for all the thoughts, concepts, ideas, attitudes, beliefs, convictions, and etc, which come from local issues, collectively driven more strongly again. Mass culture that has a great sin in accelerating modern culture and its impact, should be part of a project of this localism. Apparatus of power is also immersed in the normative and conventional patterns of thinking must be open minded. Academics, practitioners, and professionals must put localism into his cultivated fields. Humanists and artists must raise local themes as their creative inspiration, without sacrificing the rights of creativity. In short, it takes all the components of society to lift the locality projects. Therefore, localism will be able to appear to the international discourse in the future and dominate the history of civilization and culture of the nations.

Global ideological hegemony needs to be competed with local ideology. Localism becomes increasingly important as globalization pushes to the surface. The torrent of information and communication is as the marker of globalization impact the influx of foreign culture without filtration. It easily, quickly, and effectively enters public spaces. Society without differentiated status, age, religion, geography, and its sociocultural, can immediately receive any information content and communications. There is no any limit skating. The boundaries of nation, culture, social class, till status and background of individual are breached. On this side, globalization is more destructive than constructive. So, whether globalization left just move without addressed? Does globalization is taken for granted, as well as receive modernization as the only option without *reserve*, and apparently many catastrophic than build a better civilization?

Localism finally also put itself in the context of globalization. In this context, localism becomes effective as filters and policies to foreign cultures and the risks brought about by the rapid flow of information and communication world. Foreign cultures could not be dammed. Foreign culture cannot be denied entry into the public sphere of society. Whatever the form, content, and its impact will be penetrated society. But let it just happen is a weakness and inability of the public addressing the changes. Localism will take on its role as a perspective and a foundation to manage, process, select, and specify what is beneficial to society sociocultural context.

All of it will never be successful if localism is not explicitly been agreed nationally. Within this context, Indonesia needs to agree that localism becomes the paradigm of development in each country. Modernism is based on freedom, reason, universality, and by science and technology as its agent, should be replaced by localism. Localism does not reject the progress that has been achieved by modernization over the years. But localism also will not let cultural products as a result of modernization without referring in the values of the locality which have been entrenched in the form of life and patterns of public awareness. With that localism, cultural issues have a place and an important portion in the dynamics of society.

Localism: from Local to National even Southeast Asia

As one example of local culture that needs to be brought to the national and even Southeast Asia levels and has carried out a culture in the form of the Panji story. This, as stated by cultural observer Wardiman Djojonegoro (neutralnews.com), said that the story of Panji, which is local wisdom from the East Java region, had a great cultural impact not only outside Java but also in ASEAN countries. The story of Panji began to emerge from Kediri in 1276, at which time the story of Panji became popular and spread to islands such as Bali, Lombok, Central Sulawesi, Kalimantan and Palembang. Panji's story is considered to represent the peak of the genius of human creativity and has a high cultural significance. A love story between Inu Kertapati and Dewi Sekartaji that parents did not approve and caused them to travel, become a favourite story for the community. This story is easily adapted to other art forms such as dance, masks, films and so on. Furthermore, the story is listed as the writing of the World Collective Memory for the UNESCO codex category

Redefinitions Decentralization In Cultural

Important issues are often discussed in the time of the turn of power and political are decentralized. However, the term decentralization is given narrow meaning, It is limited to an area of bureaucracy and regulation. It is time the word 'decentralization' that are so popular in Indonesia are given meaning in a broader context, namely the context of culture.

In the theory of culture revealed a proposition that society creates its culture, which in turn will set the culture of a society that created it. That is, society as a subject as well as for cultural objects. As the subject, people build a culture as a result of his mind. As an object, the public will be guided, managed and directed by the culture that had created it. Civilization is ultimately determined by how the dialectic dialogue between society and culture happens in everyday life. Extending knowledge about national culture, is part of an effort to minimize the negative impact of globalization which is no longer inevitable today, requires a solution, because the impact of globalization will be a serious threat to the nation's young generation if they are not based on the awareness of the importance of values custom values and traditions that apply in their environment (Widyanti: 2015).

It is interesting that happens in reality of the history of the Indonesia society since the 70s until now, for example. In the era of Soeharto with his New Order regime, that all the definition, truth, system meaning, and the power is in the dominance of the state (borrowing Mudji analysis of Sutrisno and Hendar Putranto in his book entitled "Theories of Culture, 2005). And when the Reform Order succeeded in overthrowing the New Order regime, it was not directly subverted the consciousness that had been built during the reign of Soeharto. Freedom, democracy, centralism and domination moved more openly in the Reformation era. But in the different face, reform showed new regime, which was also not able to resolve the problem relating to the lives of many people and patterns of consciousness and society life. The dominance of the state in the New Order era changed to regime domination in another form. So, what really happened? Apparently, a change of politics and power in a country does not have an influence on the policies and directives of the pattern of life and awareness.

Perspectives on cultural issues in the context of political change and power, which often become a political menu to rally mass and accompanied by social fluctuation in most of the countries of Southeast Asia, there was never a concern. It should be a reduction in

shareholders truth claim and system of meaning to the dynamics of the society from the central government towards local government as part of it. Decentralization as a political issue often appears in the countries of Southeast Asia, given its understanding culturally. All this time decentralization is only limited to the territory of bureaucratic and administrative regulations. That is what is often overlooked by new regime, although the issue of decentralization is often a political discussion.

The framework in the context of the reality of Indonesian society above would be a concern. When the economy is still the unresolved issues, it needs assumptions which support government policy in order to resolve the issue. Moreover, if you observe that the strategies adopted over the years, it did not succeed in solving the problems of poverty and unemployment in most countries of Southeast Asia. Various assumptions have been laid as its foundation, various methodologies have been built as a strategy, and various rules and regulations have been created to encourage the intractable economic problems but it all seemed useless.

Here redefinition of cultural decentralization is needed. In another sense, the importance of culture as a perspective approach in dealing with the problems of the area and its solution through the implementation of development policies oriented *bottom up*. Those cultural approach exploit the advantages or strengths and weaknesses in the communities at the bottom level.

Redefinition was also carried out by Sudono (2013) in a study related to the redefinition of Chinese identity through *Liong* and *Barongsai* performances in Yogyakarta which concluded that Chinese cultural communication did not eliminate its identity and culture, but had strengthened justice and created new texts about *Liong* and *Barongsai* cultures.

The cultural approach can also be used to observe and understand the history of the conflict, learn about the local culture in detail the various ethnic groups, and then engage in dialogue with various parties to listen to their aspirations and alternative problem solving they offer. The cultural approach can also be applied to determine policies in various fields (Kusni in Sutarto, 2001: 36-37). In short, a cultural approach said that the construction in the area should be based on the culture of the area. This statement contains some difficulty. There are models of modern development that has often clashed with the culture of the area. But through the efforts of regional culture and modern internalization, meaning self (identity), and decentralization culturally, as disclosed previously, can be found a variety of solutions. In addition, the cultural approach is not the only approach to regional development. The cultural approach can be counter-discourse against the hegemony of another approach that has been selected.

Examples of cases of cement plant construction in Kebumen Central Java are an example that a cultural approach can be a counter-discourse against other approach hegemony. Rofiuddin (Tempo: 2016) Hundreds of residents from Gombong, Kebumen, Central Java, held a rally against the establishment of a cement plant in Karst Gombong Selatan area by PT Semen Gombong (Medco Group) on Wednesday, June 22, 2016. Residents demanded the cancellation of PT Semen Gombong and urged that the South Gombong Karst Landscape Area (KBAK) be returned as a protected area Minister of Energy

and Mineral Resources Decree No. 27 of 2012 on the establishment of the Karst Gombong South Landscape Area.

Protesters who are generally concerned about the plant to be established could threaten the preservation of nature. Moreover, the Central Java Provincial Environmental Impact Assistance Commission (AMDAL) has issued a recommendation on the AMDAL document submitted by the factory that does not meet the environmental feasibility. This plant will also disrupt the ground water system in the karst area.

The Pattern of Islamic Relations with Local Culture

Understanding Islam in Indonesia has differences from Islam in the Middle East. Islam in the Middle East region is in a triangular relationship of Islamic-Christian-Jewish. Archipelago is a very different area. The problem which is not about the relationship between the three faiths but it is more importantly because of their exposure to the beliefs of pre-Islam. That difference becomes the characteristic of Islam in Indonesia and Southeast Asia in general. Islam in Indonesia is difficult to be a single. Lombard (1996: 84) argues that Muslims in Indonesia have been impossible to be a unity.

The problem that triggered the identifier was because of their exposure to the pre-Islamic beliefs (animism, Hinduism, Buddhism) which were still living together with Islam which came then (Lombard, 1996).

The above statement is reinforced by the work of Clifford Geertz (1960) as discussed in the opening of this paper, namely *The Religion of Java*. Geertz distinguished variants of Islam in Java into three, namely *Santri*, *Abangan* and *Priyayi*. From the three variants of the Javanese Islam, *Abangan* (and *Priyayi*), "was accused of" un-Islamic because they often combined with the beliefs and practices of syncretic. *Abangan* was described as a group that still did a religion rooted in religions before Islam came. The most dominant was animism and only on the surface that had Islamic nuances. They still worshiped the ancestors and believe in the spirit by giving offerings as the main form of ritual, magical, and other forms of mysticism and asceticism. It was closer to the teachings of Hinduism and syncretism.

In the context of those Indonesian Islam, the thesis seems somewhat different from the conclusions found by Geertz (1989), Koentjaraningrat (1994) divided Islam in Java and Indonesia in general into two, namely the Islamic Javanese which is syncretistic and *Islamic Javanese Puritan (Santri)*. Syncretic Islam was less obedient to the shari'ah and being syncretic that unites the elements of the pre-Hindu, Hinduism, Buddhism, and Islam. The second was more obedient to the orders of Islam and to be puritanical.

The concept of Islam Indonesia referred above is one of several variants of religion that exist in Java, There are many variants of which are religious people of Java, such as the Hindu Javanese mystical movements mysticism, sect Java, and Islam Java (Budiyanto, et al, 2008: 650).

Koentjaraningrat (1994) stated that seeing patterns of Islamic religiosity in Indonesia, especially Java, only from one point of view will make the view becomes distorted and incomplete. There is complexity, which can not only be seen at a glance. There is quite a serious struggle between Islam and the pre-Islam beliefs, the negotiations Islam

and local culture, as well as the process interplay one another that sometimes manifest in the syncretic pattern, conflict, or other patterns that are sometimes difficult to define.

On the other hand, Islam Indonesia classified *abangan and priyayi* or syncretic, think of "religion" as an artistic activity. One of the studies that raised these issues are Budiyanto (2008) entitled *The struggle Religion and Culture: Patterns of Islamic Relations and Local Culture in Tutup Ngisor Society, The slopes of Merapi, Magelang, Central Java*. From results of the study Maryanto found that art serve as belief and "religion" which has been ingrained and guided the direction of the lives of the villagers. They really believed in "live for art, not art for life". However, this belief did not necessarily negate the belief about the religion they followed as well. They still believed in Islam as their religion. But the rituals that have been ingrained in their tradition also cannot just get rid of because of their Islamic religious beliefs. They tried to negotiate by giving a space for growth and development Islamic rituals. Thus were the belief and "religion" inherent in their lives.

Based on these findings, in line with Azra (1994) mentions Islam in Indonesia, especially in Java is more continuity, and not a change of beliefs and local religion. In that context negotiations actually have been refined to not beat each other between local culture on the one hand, to the teachings of religion on the other.

Method

Ayu Sutarto said, the cultural approach can be used as a tool to observe the daily life related to pluralism, differences, divisions, discontinuity of events, the emergence of a variety of symptoms that mixed in with many variables which certainly difficult to understand through a quantitative approach (Sutarto, 2002: 2-3). Therefore, this research used Qualitative research because it is interested in process, meaning, and understanding gained through word. (Creswell, 2009). Data collection techniques requires systematically gather information about object of research (people, objects, phenomena) and about the settings in which they occur, in qualitative research, there are four data collection technique, document review, observation, interview and focus group discussion (Creswell, 2009). The data collection technique int this research is documentation and document review.

Conclusion

The above line of thought may eventually drawn some conclusions as follows:

1. It needs a new approach to understand the dynamics of this fast-paced society. Localism can be an alternative way of the view. All thoughts, concepts, ideas, attitudes, beliefs, convictions, and so forth, which come from local issues is localism. Localism is a marker along with its meanings of all the attitudes and thinking patterns which considers local issues as the focus of attention and creative inspiration theme of society. It takes all the components of society to build localism. Localism is not built from the top (center) centrally. It must be built on the area, because only areas understand more their own problems.
2. Decentralization which has been the political menu in most of the countries of Southeast Asia, it needs redefinition culturally. Redefining the decentralization culturally will place a

cultural approach as a paradigm of national development. One of the cultural approaches is the growth and development of localism in lifestyle and public awareness.

3. One form of localism is the self-understanding of society on the characteristics, potential, and its culture, as an identity. In the dynamics of modern society is fast-paced and internationalization, Westernize, and globalization, identity localities have more important role. The development of modern societies needs a filter and internalization efforts into the context of the locality. The locality identity is very important to realize those.
4. The pattern of the relationship between Islam and local culture in Indonesia occurred because of the cultural delicate negotiations, which Islam can defuse with the local culture of Indonesia. The negotiations created a local cultural construction of syncretization results. The resulting construction of the relationship became the modifier of Islam in Indonesia. Based on the identifier, it needs government appropriate policy, in order to avoid clashes that would trigger divisions, including the issue of a radical antidote in the name of religious issues.

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3. Sertifikat Hak Cipta


REPUBLIC INDONESIA
KEMENTERIAN HUKUM DAN HAK ASASI MANUSIA

SURAT PENCATATAN CIPTAAN

Dalam rangka perlindungan ciptaan di bidang ilmu pengetahuan, seni dan sastra berdasarkan Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta, dengan ini menerangkan:

Nomor dan tanggal permohonan : EC00201850914, 22 Oktober 2018

Pencipta

Nama : Dr. Sujinah, M.Pd.; Dr. Ali Nuke Affandy, S.E., M.Si.;
Muhammad Arfan Mu'ammir, M.Pd.I

Alamat : Medayu Utara XXX/51, Surabaya, Jawa Timur, 60295

Kewarganegaraan : Indonesia

Pemegang Hak Cipta

Nama : Pusat Sentra Hakl Universitas Muhammadiyah Surabaya

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Kewarganegaraan : Indonesia

Jenis Ciptaan : Buku

Judul Ciptaan : Literasi & Kearifan Lokal Untuk Anak (Penumbuhan Budi Pekerti)

Tanggal dan tempat diumumkan untuk pertama kali di wilayah Indonesia atau di luar wilayah Indonesia : 1 Oktober 2017, di Surabaya

Jangka waktu perlindungan : Berlaku selama 50 (lima puluh) tahun sejak Ciptaan tersebut pertama kali dilakukan Pengumuman.

Nomor pencatatan : 000121642

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Surat Pencatatan Hak Cipta atau produk Hak terkait ini sesuai dengan Pasal 72 Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta.

a.n. MENTERI HUKUM DAN HAK ASASI MANUSIA
DIREKTUR JENDERAL KEKAYAAN INTELEKTUAL


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4. Artikel Prosidding Scopus

LOCALISM AND CULTURAL PRESERVATION POLICY IN INDONESIA IDEAS AND CHALLENGES

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Indonesia is multicultural country. It has various cultural treasures as wealthy ancestor heritage; in addition heterogeneous population. Indonesia is a country, which, is superior in the wealthy of local wisdom. The problem arises, how respond and perspective of cultural locality in the globalization situation is. These problems are the focus of this paper. By discussing the issue of localism, identity, decentralization, and cultural approach, this paper want to give an idea of how is the attitudes and perspectives that should be taken by Indonesia. By taking the case in Indonesia, the four cultural issue is often discussed could be discussed further.

Keywords: Localism, identity, decentralization, globalization, cultural approach

Introduction

The beginning of this paper started to reveal some cultural phenomena in Indonesia, as one of the countries in Southeast Asia, which is very interesting and seems ironic. *First*, the old collection Indonesian manuscripts (especially Java literature) which are the most complete are in the Netherlands. Research examined the old Indonesian literature is not complete without going to the Indonesia former colonial country. *Second*, the drama performance of *La Galigo*, the longest literary work in the world from Bugis is difficult to perform in Indonesia because of the limited facility of the show. The original Bugis epic show was directed by Robert Wilson (USA). After the show is performed in Singapore, the show continued in the Netherlands, France, Spain, Barcelona, Italy and the United States. The show was considered to be very successful and brought a lot of admiration from the audience. And *the third* event is, the concept of the structure of the Java community: *santi, priyayi, and Abangan* into theoretical propositions are examined in a scientific context precisely at the hands of Dutch scientists Clifford Geertz. The concept of the structure of the Java community has long discussed the Javanese themselves long before Geertz conducted his anthropology research.

The case in Indonesia must be an example of how countries that are rich in past cultural heritage to implement cultural policies based on local values. Indonesian culture is a heterogeneous country and a rich cultural heritage. Therefore, attitudes and perspectives are relevant in regulating and developing culture. This paper tries to convey the initial ideas about how to formulate cultural policy as a manifestation of attitudes and perspectives. Indonesian culture has entered the international region. In the context of cultural diplomacy, three events elevate Indonesia's image as a rich and diverse cultural country in the world perspective. However, are cultural issues handled more seriously in Indonesia? It seems that Indonesia must improve itself in solving cultural problems. The first event shows, it turns out that colonialism in the past not only caused economic and political suffering, but also drained the nation's cultural heritage. It's ironic if the study of one's own culture (old literature) must go to another country. Even the efforts of the South Sulawesi government to retrieve the *La Galigo* manuscript, must go to the Netherlands Leiden which takes a long time and is expensive. The second reason shows that show facilities in Indonesia are not sufficient so dramas, which choose the old Indonesian story, must go abroad. President Megawati and Yusuf Kalla, who have to go to Singapore to watch the show, must feel disappointed about the reality of the arena of Indonesian cultural facilities. While the third reason shows how the Indonesian nation became the object of

exploitation in the world of science. The concept of *Santri, priyayi, abangan* was actually not strange in the thinking of Javanese society, long before Clifort Geertz conducted research and appointed him in the international scientific arena

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The second program showed that the performance facilities in Indonesia were not adequate so the dramas, which chose the old Indonesian story, had to go abroad. President Megawati and Yusuf Kalla, who have to go to Singapore to watch the show, must feel disappointed about the reality of the arena of Indonesian cultural facilities. Whereas the third event shows how Indonesians are the object of exploitation in the world of science. The concept of student-priyayi-abangan was actually not strange in the thinking of Javanese society, long before Clifort Geertz conducted research and raised it in the international scientific arena (Geertz, 1964).

Indonesia must recognize that the awareness of straighten the culture has not been seriously handled in this country. Thoughts and ideas are often born in congresses, symposia, seminars, dialogue, scientific forum, scientific research, and other cultural forums. However, it is merely spatial and is only as idea. The Thoughts and ideas have not implemented into policies and strategies to maintain Indonesian culture. Cultural issues are very extensive. Especially in Indonesian societies, which have various cultural diversities, cultural issues are as well as the life problems and the whole community. Therefore, the solution is only 'selective'. Moreover, the understanding concept of national culture in the past means as the main of the regional culture, it is the canon and the expense of elements another regional culture.

Concerning the reality of the Indonesian cultural region above, it needs a change in the Indonesian cultural management strategy in particular. First, reviewing the identity and culture of the community at the local level is naturally accepted. Second, the solution to cultural problems must start from the regions (locality) as the core of national culture. Third, the importance of the cultural communication approach in formulating development policies, both national and regional. All three are considered as the main discussion in this paper.

Discussion

Assessing Community and Cultural Identity

Chris Barker in his book *Cultural Studies, Theory and Practice (2009)* argued that a stable identity is rarely questioned; he seemed 'natural' and taken for granted. However, when the 'naturalness' starts to look faded, we tend to examine these identities in new ways.

What Barker stated above becomes relevant when the issue of *Global Village* appears to accompany the quickly accelerated world culture because of globalization. A futurologist, Alvin Toffler (1971:20) suggests that new civilization emerging in today's life. For those who are blind for recording it, this civilization has brought a new style of family life, to change how things work, how to make love and way of life, bringing new economic order, new conflicts, and the most important, also change human consciousness. Piece of civilization has existed now. Millions of people have to align his life with the future rhythm. Humans are afraid of the future engaged in useless escape into the past and try to restore their dying world, the world which gave of birth them.

What Toffler imaging above, no matter how deep and terrible its illustration, it appears to be a background (in the context of this writing) Barker point of views questioning again in the importance of the society identity. In a cultural perspective, the identity is the cultural values of society that are represented in the practices of everyday life. It distinguishes and marks the characteristics within society culture limitation. In addition, if it is applied in the study of all Indonesia's, actually engaged in the local area, as an alternative way of point of view 'new' as is defined by Barker above.

Discussing about local identity leads answers formulation of question statement, how to describe themselves to external (another local communities). Historical and cultural construction of meanings is represented in the practices of community life. These meanings influence patterns of social relations, cultural texts production, and the self-assessment of the collective life nature of the community. Thus, local identity is cultural meaning.

The perspective that has been applied by placing its identity as natural and permanent characteristic, is not relevant anymore. The concept of identity in recent times should be explicitly formulated and described deliberate and dynamic. In such manner, the identity is able to act as self-control, guidance, and a reference for future development of society. Identity is not just a slogan treated as very weak position when faced with the current changes in the world that tend to dominate (see: Barker, 2009).

Ideally, the identity of a society is the historical production and past cultural which are internalized to the present to provide guidance, direction, and control ourselves into the future. It is in evolution experiencing growth and appreciation in regulating the practices and patterns of people's lives through images, sounds, objects, and activity. If it begins from the assumption that the perspective of identity cannot be separated from the historical and cultural context that frames the journey of community life.

Therefore, some of the focus of the conversation about the identity of the community localities, can be obtained in four ways. *First*, artefacts, folklore, and ritual ceremony that is still preserved, maintained, and be a source of inspiration for contemporary cultural products. For example, ceremony ritual is performed by *Sarangan Magetan* residents of East Java. This ritual is held every month *Ruwah* before the fasting Ramadan month. In this customary ritual, residents carrying and parading *Tumpeng Gono Bahu* in the form of mountains of rice as high as 2.5 meters which spends about 50 kg for floating in *Telaga Sarangan*. This ritual is performed as form of gratitude to God Almighty, besides also for requesting that *Sarangan* lake remain sustainable and its citizens live prosperous, protected from the disaster. *Larung* is also the culmination of the village traditional ceremony prepared for the holy month of Ramadan.

Beside *tumpeng Gono bahu*, there is also a large *tumpeng* containing vegetables, fruits, and agricultural products *Telaga Sarangan*. Until now this *larung* still exists as a form of cultural

preservation and also used as a distension of tourism culture in *Magetan* district. (Sukarelawati: 2018).

Beside ritual of *Gono Bahu* that was held before the month of Ramadan, there is also a ritual ceremony performed in order to commemorate the birth of the Prophet Muhammad, and this ritual is sustainable in Yogyakarta. This ritual is named Sekaten. Sekaten, is a traditional ceremony that is still sustainable in Yogyakarta. Sekaten tradition has been done since the 16th century, and held every year in the month of Maulud located in the northern square of Yogyakarta. One of opinion says that (Stefan, 2017) sekaten derived from the name of the Kraton Yogyakarta heirloom device in the form of a gamelan named *Kanjeng Kyai Sekati*. Sintang tradition is believed to be a blend of art and dakwah, namely the propagation of Sunan Kalijaga when incorporating Islam by using gamelan art (traditional Javanese musical instrument). The gamelan is called *Kyai Kanjeng Sekati*. The gamelan consists of two *rancak*, namely *Kyai Kanjeng Guntur Madu* and *Kyai Kanjeng Nogowilogo*. In this ritual ceremony not only show gamelan performances, but also the recitation of the holy verses of the Qur'an, and sermons. Yogyakarta people believe that people who celebrate the birth of Prophet Muhammad will get the reward and youth, but as a condition people should chew *sirih* in front of the Grand Mosque, especially on the first day of *Sekaten* ritual ceremony.

Secondly, the influence of the historical heritage to the practices of daily life of the community; For example the story *Nyai Loro Kidul* which until now is still trusted by as the southern sea queen. If something happens on the south coast of Java, it is always associated with Nyai Loro Kidul. The story of Nyai Loro Kidul tells the story of a princess named Dewi Kadita. His father was a King named Prabu Munding Wangi (the 6th King Siliwangi) who was very powerful and powerful. Girls are not worthy of leading the Kingdom (at that time). His father remarried and got a son. Stepmother Dewi Kadita wants the son who was born to be a king without any obstacles from Dewi Kadita. Various attempts were made, finally Dewi Kadita was stricken with an incurable boil, which in the end she was expelled from the kingdom. Dewi Kadita does not hold a grudge with her stepmother, but always prays to the Almighty to always accompany her in suffering. After seven days and seven nights, Dewi Kadita finally arrived in the Southern Ocean with clean and clear water. Suddenly he heard an invisible voice to plunge into the ocean. He jumped and swam, the ocean water eliminated the boil without a trace and

made it more beautiful. Dewi Kadita finally became the ruler in the Southern Ocean and became a goddess called Nyi Roro Kidul who lived forever.

Third, norms, customs and local traditions are continuously still maintained in community. Culture wearing sarong can be found in *Tengger Lumajang* East Java. At first Tengger Tribe using cloth before there is a sarong, and this culture coincides with the Tengger Tribe. Young, male and female wear sarongs with different motifs and ways of using. They use a sarong sometimes put in the neck or used to cover the body. They preserve the culture of wearing sarongs because for the Tenggerese people in *Argosari* village, Senduro Sub-district, *Lumajang* Regency East Java, besides the air is always cold because it is located above 2,000 meters above sea level, for them sarong like self esteem, trend, and identity. Even sarong is one of pride and self-esteem is the stakes. If one of the residents does not use a sarong then it will be the material of gossiping.

The use of sarong which is a Tenggerese culture is various, based on activity and gender. The use of a sarong there is a name *Lampin*, usually used hardworking men and men who work by relying on courage or security, the same sarong but different meanings. There is also a sarong that is used when relaxed, for example, go home from work and at home. In addition, there is also a sarong that is used in usual activity and some are shaped to protect the fog down to the back. The use of sarongs by the Tengger Tribe also serves as a status marker (single, married, widowed / widower). Usage for women is on the left and right shoulders, the knot is named *kekaweng*. The knot on the right is used for unmarried women but already have a candidate, the knot is left to be used for a married woman. (Prodjo: 2017).

Fourth, local history is as the fulcrum of the preparation of national history. *Sarip Tambak Oso* tells a brave young man and can not die even killed 1000 times. *Tambak Oso* is the name of the village in wetan (east) river *Sedati Sidoarjo*. Sarip is known as a rough-tempered warrior but is very concerned about the plight of the poor who are victims of tax collecting by the Dutch. *Sarip Tambak Oso* has an inner bond with his mother, a poor old widow. Every time he was killed then his mother's voice, so *Sarip* was alive again.

The question statement that arises, are these four still firmly rooted in the practices of public life in Indonesia? Has the development of locality and cultural policies in Indonesia been preserved?

Localism: from National to Local

What is Localism? Localism is all the thoughts, ideas, beliefs, convictions, etc, which raised problems of the locality as its theme. Do Localism is a theory or movement? Localism is an attitude and awareness to pay attention to the problems that develops in the local area or region. What is manifestation of localism? A local traditional discourse which is built by all parties involved, is a manifestation of localism.

What is the importance of localism in modern society today? At the earlier level, the importance of localism lies in the growing awareness to raise the local issues as a discourse of ideas and creative inspiration. Why? Products of modern culture has decreased and pushed up the local values in all aspects of community life. Product diversity of modern culture has shifted local cultural products, both material and mental, toward life forms and the patterns of public awareness characterized by consumptive, instant, and global.

Mass culture, consumptive products, and agents in more modern culture, has a tremendous appeal. In evolution and certainly, the products of modern culture has built modern civilization that reduced values of the locality. Society may not reject all of it, including the risk. The rejection of the products of modern culture which has already formed pattern of people's daily lives, will bring new problems that are not less risk. That needs to be addressed is, how the products of modern culture were adapted and transformed in a locality or regional context. Building modern civilization is not the result of internationalization, Westernize, and globalization. However, the civilization of modern society is the internalization of modern values into local values and vice versa.

Local wisdom that has a value of multicultural life can be extracted from the social and cultural aspects. Cultural aspects include local cultural history, geography, and demographics (Wariin B: 2017). In this case can be exemplified is the culture of batik. Batik is a culture that contains the value of local wisdom that is well known in the world. In Indonesia, initially wear identical batik worn by parents who are identic with something very traditional and local. Our

grandmother when attending an official event must use a jarit made of batik that seemed very ancient. However, now batik began to show identity, not only in the country, slowly began to touch the world foreign. This is indicated by the abundance of overseas designers who combine batik fabrics into fabulous outfits. Even the younger generation began to use at batik clothes. Old and formal impression slowly began to be removed. Wearing batik is not just the moment of the official event, even some of the younger generation use it on casual occasions. As an effort to develop a batik business can be done through online shopping because in seconds, batik clothes can be seen by millions of people in the world.

In the case of batik culture is very clear, there is an attempt to incorporate modern value into local values, namely designs of batik clothes and online shopping. On the other hand, there is now an attempt to incorporate local values into modern values, namely, the cultural values of *wayang* art that are incorporated into modern art in the form of cartoons whose characters are played by the characters in the *puppet* world.

Internalization is the key word civilization development of modern Indonesian society that departs from the local (regional). Internalization is not only in the material sense, but also mentally. Internalization mentally an appreciation of the values of modern life as result of modernization and the local values based on the results of past history that is hereditary inherited community. On the one hand, the results may not be rejected along with the modernization of its impacts, both positive and negative. On the other hand, sociocultural values deeply rooted in the history, since the past to the present, must remain a marker and its meaning in the life of society to the next. The two are not mutually exclusive of each other. And, do not dominate each other. Both lived in the attitudes, awareness, action, and production of modern culture that became Indonesian.

During this time the concept of Indonesia tend internalized as part of a wide area, global. While it has long been recognized that Indonesia is a country characterized by a pluralistic, but the journey of life tend to be oriented to global issues. Indonesia is driven to be more ready to deal with international issues (West) than the local issues. Such appreciation and brushed attenuate local issues. Indonesia will be judged on the success pursuing progress other countries. The way, the transfer of science and technology carried out with high acceleration; surely in it participated liberal capitalism. But it left its own wealth and potential that should be explored.

Inevitably result in domination of the West against the local. The cause was a choice without *reserve* to modernism as a development paradigm.

The story has also been chosen that has globalized, such as *sincan* and *avatar*. Meanwhile, there are many children's stories that smell local but contain many values to build student character. The children's story includes the story of *Kancil* and *Buaya*, *Bawang Putih Bawang*, etc

National history and culture of Indonesia is turn to composed from diversity local histories (multicultural). There is no canonization, because the canonization will eliminate many facts of local history. National history is thus a local history; and conversely, local history is national history. The form of national characteristic local history that is able to accommodate and discourses results of internalization in building modern civilization of Indonesia. The form of national historical characteristic local community that is capable to educate the society forward - culture is essentially a society learning process.

Localism is an attitude and awareness to build local history (national) on a global history. History in this context is not in the sense as the recording and / or writing on historical facts, but rather the public and cultural process itself. National and international discourse has been more prominent and dominated the history of nations in Indonesia. While local discourse that so numerous and so are not able to keep up. Mass culture and the people in the circle of the central power, has the largest share in lifting the national and international discourse as if such an emergency and the need to be solved. While local discourses that are not less important, just like the flavoring for the national and international cuisine. Carried to its extreme, the presence or flavoring it, made no difference.

Facing all that is required of all thoughts, concepts, ideas, attitudes, beliefs, convictions, etc, which comes from local issues. Localism, but not imitate another *-isms* that emerge now days is a marker along with its meaning; all attitudes and thinking patterns are considering local issues as the focus of attention and creative inspiration theme of community in Southeast Asia. It takes all the components of society to build localism. Localism is not built from the top (center) centrally. It must be built on the area, because only areas that understand their own problems.

It is time for all the thoughts, concepts, ideas, attitudes, beliefs, convictions, and etc, which come from local issues, collectively driven more strongly again. Mass culture that has a great sin in accelerating modern culture and its impact, should be part of a project of this localism. Apparatus of power is also immersed in the normative and conventional patterns of thinking must be open minded. Academics, practitioners, and professionals must put localism into his cultivated fields. Humanists and artists must raise local themes as their creative inspiration, without sacrificing the rights of creativity. In short, it takes all the components of society to lift the locality projects. Therefore, localism will be able to appear to the international discourse in the future and dominate the history of civilization and culture of the nations.

Global ideological hegemony needs to be competed with local ideology. Localism becomes increasingly important as globalization pushes to the surface. The torrent of information and communication is as the marker of globalization impact the influx of foreign culture without filtration. It easily, quickly, and effectively enters public spaces. Society without differentiated status, age, religion, geography, and its sociocultural, can immediately receive any information content and communications. There is no any limit skating. The boundaries of nation, culture, social class, till status and background of individual are breached. On this side, globalization is more destructive than constructive. So, whether globalization left just move without addressed? Does globalization is taken for granted, as well as receive modernization as the only option without *reserve*, and apparently many catastrophic than build a better civilization?

Localism finally also put itself in the context of globalization. In this context, localism becomes effective as filters and policies to foreign cultures and the risks brought about by the rapid flow of information and communication world. Foreign cultures could not be dammed. Foreign culture cannot be denied entry into the public sphere of society. Whatever the form, content, and its impact will be penetrated society. But let it just happen is a weakness and inability of the public addressing the changes. Localism will take on its role as a perspective and a foundation to manage, process, select, and specify what is beneficial to society sociocultural context.

All of it will never be successful if localism is not explicitly been agreed nationally. Within this context, Indonesia needs to agree that localism becomes the paradigm of development in each country. Modernism is based on freedom, reason, universality, and by

science and technology as its agent, should be replaced by localism. Localism does not reject the progress that has been achieved by modernization over the years. But localism also will not let cultural products as a result of modernization without referring in the values of the locality which have been entrenched in the form of life and patterns of public awareness. With that localism, cultural issues have a place and an important portion in the dynamics of society.

Localism: from Local to National even Southeast Asia

As one example of local culture that needs to be brought to the national and even Southeast Asia levels and has carried out a culture in the form of the Panji story. This, as stated by cultural observer Wardiman Djojonegoro (neutralnews.com), said that the story of Panji, which is local wisdom from the East Java region, had a great cultural impact not only outside Java but also in ASEAN countries. The story of Panji began to emerge from Kediri in 1276, at which time the story of Panji became popular and spread to islands such as Bali, Lombok, Central Sulawesi, Kalimantan and Palembang. Panji's story is considered to represent the peak of the genius of human creativity and has a high cultural significance. A love story between Inu Kertapati and Dewi Sekartaji that parents did not approve and caused them to travel, become a favourite story for the community. This story is easily adapted to other art forms such as dance, masks, films and so on. Furthermore, the story is listed as the writing of the World Collective Memory for the UNESCO codex category

Redefinitions Decentralization In Cultural

Important issues are often discussed in the time of the turn of power and political are decentralized. However, the term decentralization is given narrow meaning, It is limited to an area of bureaucracy and regulation. It is time the word 'decentralization' that are so popular in Indonesia are given meaning in a broader context, namely the context of culture.

In the theory of culture revealed a proposition that society creates its culture, which in turn will set the culture of a society that created it. That is, society as a subject as well as for cultural objects. As the subject, people build a culture as a result of his mind. As an object, the public will be guided, managed and directed by the culture that had created it. Civilization is ultimately determined by how the dialectic dialogue between society and culture happens in everyday life. Extending knowledge about national culture, is part of an effort to minimize the

negative impact of globalization which is no longer inevitable today, requires a solution, because the impact of globalization will be a serious threat to the nation's young generation if they are not based on the awareness of the importance of values custom values and traditions that apply in their environment (Widyanti: 2015).

It is interesting that happens in reality of the history of the Indonesia society since the 70s until now, for example. In the era of Soeharto with his New Order regime, that all the definition, truth, system meaning, and the power is in the dominance of the state (borrowing Mudji analysis of Sutrisno and Hendar Putranto in his book entitled "Theories of Culture, 2005). And when the Reform Order succeeded in overthrowing the New Order regime, it was not directly subverted the consciousness that had been built during the reign of Soeharto. Freedom, democracy, centralism and domination moved more openly in the Reformation era. But in the different face, reform showed new regime, which was also not able to resolve the problem relating to the lives of many people and patterns of consciousness and society life. The dominance of the state in the New Order era changed to regime domination in another form. So, what really happened? Apparently, a change of politics and power in a country does not have an influence on the policies and directives of the pattern of life and awareness.

Perspectives on cultural issues in the context of political change and power, which often become a political menu to rally mass and accompanied by social fluctuation in most of the countries of Southeast Asia, there was never a concern. It should be a reduction in shareholders truth claim and system of meaning to the dynamics of the society from the central government towards local government as part of it. Decentralization as a political issue often appears in the countries of Southeast Asia, given its understanding culturally. All this time decentralization is only limited to the territory of bureaucratic and administrative regulations. That is what is often overlooked by new regime, although the issue of decentralization is often a political discussion.

The framework in the context of the reality of Indonesian society above would be a concern. When the economy is still the unresolved issues, it needs assumptions which support government policy in order to resolve the issue. Moreover, if you observe that the strategies adopted over the years, it did not succeed in solving the problems of poverty and unemployment in most countries of Southeast Asia. Various assumptions have been laid as its foundation,

various methodologies have been built as a strategy, and various rules and regulations have been created to encourage the intractable economic problems but it all seemed useless.

Here redefinition of cultural decentralization is needed. In another sense, the importance of culture as a perspective approach in dealing with the problems of the area and its solution through the implementation of development policies oriented *bottom up*. Those cultural approach exploit the advantages or strengths and weaknesses in the communities at the bottom level.

Redefinition was also carried out by Sudono (2013) in a study related to the redefinition of Chinese identity through *Liong* and *Barongsai* performances in Yogyakarta which concluded that Chinese cultural communication did not eliminate its identity and culture, but had strengthened justice and created new texts about *Liong* and *Barongsai* cultures.

The cultural approach can also be used to observe and understand the history of the conflict, learn about the local culture in detail the various ethnic groups, and then engage in dialogue with various parties to listen to their aspirations and alternative problem solving they offer. The cultural approach can also be applied to determine policies in various fields (Kusni in Sutarto, 2001: 36-37). In short, a cultural approach said that the construction in the area should be based on the culture of the area. This statement contains some difficulty. There are models of modern development that has often clashed with the culture of the area. But through the efforts of regional culture and modern internalization, meaning self (identity), and decentralization culturally, as disclosed previously, can be found a variety of solutions. In addition, the cultural approach is not the only approach to regional development. The cultural approach can be counter-discourse against the hegemony of another approach that has been selected.

Examples of cases of cement plant construction in Kebumen Central Java are an example that a cultural approach can be a counter-discourse against other approach hegemony. Rofiuddin (Tempo: 2016) Hundreds of residents from Gombong, Kebumen, Central Java, held a rally against the establishment of a cement plant in Karst Gombong Selatan area by PT Semen Gombong (Medco Group) on Wednesday, June 22, 2016. Residents demanded the cancellation of PT Semen Gombong and urged that the South Gombong Karst Landscape Area (KBAK) be returned as a protected area Minister of Energy and Mineral Resources Decree No. 27 of 2012 on the establishment of the Karst Gombong South Landscape Area.

Protesters who are generally concerned about the plant to be established could threaten the preservation of nature. Moreover, the Central Java Provincial Environmental Impact Assistance Commission (AMDAL) has issued a recommendation on the amdal document submitted by the factory that does not meet the environmental feasibility. This plant will also disrupt the ground water system in the karst area.

The Pattern of Islamic Relations with Local Culture

Understanding Islam in Indonesia has differences from Islam in the Middle East. Islam in the Middle East region is in a triangular relationship of Islamic-Christian-Jewish. Archipelago is a very different area. The problem which is not about the relationship between the three faiths but it is more importantly because of their exposure to the beliefs of pre-Islam. That difference becomes the characteristic of Islam in Indonesia and Southeast Asia in general. Islam in Indonesia is difficult to be a single. Lombard (1996: 84) argues that Muslims in Indonesia have been impossible to be a unity.

The problem that triggered the identifier was because of their exposure to the pre-Islamic beliefs (animism, Hinduism, Buddhism) which were still living together with Islam which came then (Lombard, 1996).

The above statement is reinforced by the work of Clifford Geertz (1960) as discussed in the opening of this paper, namely *The Religion of Java*. Geertz distinguished variants of Islam in Java into three, namely *Santri*, *Abangan* and *Priyayi*. From the three variants of the Javanese Islam, *Abangan (and Priyayi)*, "was accused of" un-Islamic because they often combined with the beliefs and practices of syncretic. *Abangan* was described as a group that still did a religion rooted in religions before Islam came. The most dominant was animism and only on the surface that had Islamic nuances. They still worshiped the ancestors and believe in the spirit by giving offerings as the main form of ritual, magical, and other forms of mysticism and asceticism. It was closer to the teachings of Hinduism and syncretism.

In the context of those Indonesian Islam, the thesis seems somewhat different from the conclusions found by Geertz (1989), Koentjaraningrat (1994) divided Islam in Java and Indonesia in general into two, namely the Islamic Javanese which is syncretistic and *Islamic Javanese Puritan (Santri)*. Syncretic Islam was less obedient to the shari'ah and being syncretic

that unites the elements of the pre-Hindu, Hinduism, Buddhism, and Islam. The second was more obedient to the orders of Islam and to be puritanical.

The concept of Islam Indonesia referred above is one of several variants of religion that exist in Java, There are many variants of which are religious people of Java, such as the Hindu Javanese mystical movements mysticism, sect Java, and Islam Java (Budiyanto, et al, 2008: 650).

Koentjaraningrat (1994) stated that seeing patterns of Islamic religiosity in Indonesia, especially Java, only from one point of view will make the view becomes distorted and incomplete. There is complexity, which can not only be seen at a glance. There is quite a serious struggle between Islam and the pre-Islam beliefs, the negotiations Islam and local culture, as well as the process interplay one another that sometimes manifest in the syncretic pattern, conflict, or other patterns that are sometimes difficult to define.

On the other hand, Islam Indonesia classified *abangan and priyayi* or syncretic, think of "religion" as an artistic activity. One of the studies that raised these issues are Budiyanto (2008) entitled *The struggle Religion and Culture: Patterns of Islamic Relations and Local Culture in Tutup Ngisor Society, The slopes of Merapi, Magelang, Central Java*. From results of the study Maryanto found that art serve as belief and "religion" which has been ingrained and guided the direction of the lives of the villagers. They really believed in "live for art, not art for life". However, this belief did not necessarily negate the belief about the religion they followed as well. They still believed in Islam as their religion. But the rituals that have been ingrained in their tradition also cannot just get rid of because of their Islamic religious beliefs. They tried to negotiate by giving a space for growth and development Islamic rituals. Thus were the belief and "religion" inherent in their lives.

Based on these findings, in line with Azra (1994) mentions Islam in Indonesia, especially in Java is more continuity, and not a change of beliefs and local religion. In that context negotiations actually have been refined to not beat each other between local culture on the one hand, to the teachings of religion on the other.

Method

Ayu Sutarto said, the cultural approach can be used as a tool to observe the daily life related to pluralism, differences, divisions, discontinuity of events, the emergence of a variety of symptoms that mixed in with many variables which certainly difficult to understand through a quantitative approach (Sutarto, 2002: 2-3). Therefore, this research used Qualitative research because it is interested in process, meaning, and understanding gained through word. (Creswell, 2009). Data collection techniques requires systematically gather information about object of research (people, objects, phenomena) and about the settings in which they occur, in qualitative research, there are four data collection technique, document review, observation, interview and focus group discussion (Creswell, 2009). The data collection technique int this research is documentation and document review.

Conclusion

The above line of thought may eventually drawn some conclusions as follows:

5. It needs a new approach to understand the dynamics of this fast-paced society. Localism can be an alternative way of the view. All thoughts, concepts, ideas, attitudes, beliefs, convictions, and so forth, which come from local issues is localism. Localism is a marker along with its meanings of all the attitudes and thinking patterns which considers local issues as the focus of attention and creative inspiration theme of society. It takes all the components of society to build localism. Localism is not built from the top (center) centrally. It must be built on the area, because only areas understand more their own problems.
6. Decentralization which has been the political menu in most of the countries of Southeast Asia, it needs redefinition culturally. Redefining the decentralization culturally will place a cultural approach as a paradigm of national development. One of the cultural approaches is the growth and development of localism in lifestyle and public awareness.
7. One form of localism is the self-understanding of society on the characteristics, potential, and its culture, as an identity. In the dynamics of modern society is fast-paced and internationalization, Westernize, and globalization, identity localities have more important role. The development of modern societies needs a filter and internalization

efforts into the context of the locality. The locality identity is very important to realize those.

8. The pattern of the relationship between Islam and local culture in Indonesia occurred because of the cultural delicate negotiations, which Islam can defuse with the local culture of Indonesia. The negotiations created a local cultural construction of syncretization results. The resulting construction of the relationship became the modifier of Islam in Indonesia. Based on the identifier, it needs government appropriate policy, in order to avoid clashes that would trigger divisions, including the issue of a radical antidote in the name of religious issues.

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5. Cover Draf Buku Teknik Penulisan Cerita Anak



6. Draf Kumpulan Naskah Cerita Anak

KUMPULAN CERITA ANAK



Penulis :
Sujinah - Ali Nuke Affandy - M. Arfan Mu'ammam

Daftar judul naskah cerita anak

No	Nama	Judul Naskah Cerita Anak
1	Arga Bagus Pradipta	Insyafnya pemimpin kikir
2	M. Arfian Septiansyah	Ramadhan membara, Kaya Harta Miskin Perhatian Orang tua,
3	Lutfiana Putri	Gantungan Kunci
4	Dawimatul Mahsunah	Timun Emas si Anak Shalihah
5	Afifah	kisah sebutir nasi, Kuda Si Alhamdulillah
6	Daimmatul Nikmah	Nasi Tumpeng Ninis
7	Masyra'atul Zaim	Nasihat Bunda, Membantu Tanpa Pamrih, Nasiku Malang
8	Ilham Fajri Mahyadi	Mimpi Didin, Ayah
9	Nisaul Khoiriyah	Buang Anugerah, Teman atau Handphone
10	Intania Rafika Putri	Damai Desaku
11	Minna Khusaniyah Fauzi	Putusnya Layang-Layang Amir, Anak Pesisir Pantai Prigi)
12	Anita Hardianti Rohmana	Wanita Terhebatku, Kesuksesan Seorang Ibu Mendidik Anaknya
13	Yuli Maulidiyah	Semangat Mahesa untuk Terus Sekolah
14	Ryan Rizki Rakhman	Menjaga Harta Karun, Aku Bukan Laras
15	Nur Hayati	pesan indah dari ayah
16	M. Adhwaaul Haq	Badrun si anak Baik
17	Nurul Jannah	Suwon 'terimakasih' Klepon
18	Mariatul Q.	Kisah Gajah yang Malang
19	Mochammad Yogik	Kisah Nadiya dan Rocky
21	Habibi	Ibuku
22	Hammam	cita-cita yang terhambat
23	Rudy Rudy Chaniago	Kipas kesayangan
24	Sujinah	Kipas Kesayangan