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Intertextual Folklore in Animated Comics As a Learning Model of Appreciative Reading

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Abstract

This study emphasized aesthetic-receptive and critical-creative activities in the form of a creative process of appreciative reading. The learning of appreciative reading in class XI of Vocational High School (SMK) was considered to be less than optimal by many circles. The main problem was that they were less interested in appreciative reading and more interested in product creation in learning. Aesthetic-receptive and critical-creative reading may develop the students' product creativity from their learning results. This research used a qualitative-quantitative subsequential exploratory design with a pretest-posttest matching pattern. Analysis of the class using a limited test, broad test, and validation test.

Keywords: appreciative reading, comics, intertextual

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1. Introduction

Students' ability to appreciate literature can be nurture through literary learning of various types and in the form of appreciative reading activities. Rusyana and Samsuri argues: "*Apresiasi itu akan tumbuh melalui kegiatan membaca hasil sastra, dan melatih kepekaan terhadapnya; beroleh pengalaman sendiri dari hasil sastra. Pengalaman itu diperluas pula dengan pengetahuan melalui kegiatan membaca dan berdiskusi* – The appreciation will grow through literary reading, and sensitivity toward it will be nurtured; have their own experience of literary results [1]. The experience is expanded with knowledge through reading and discussing activities.: Aminuddin stated: "*Kegiatan apresiasi sastra secara tidak langsung itu pada gilirannya akan ikut berperanan dalam mengembangkan kemampuan apresiasi sastra* – The activity of literary appreciation indirectly in turn will play a role in developing literary appreciation ability" [2].

Literary appreciation learning can be realized through reading and or enjoying literary works. In other words, appreciative reading is an attempt to improve literary

skills or to appreciate literature. Therefore, this activity involves the sensitivity and skill of reading aesthetically-receptively and critically-creatively. The reader explores the author's imagination with a view to obtaining meaningful understanding and experience from the passage.

Appreciative reading is an aesthetic-receptive process, with the reader exploring the author's imagination in the text he reads including in terms of critical reading and creative writing. Strategies that can be adopted in this lesson include retelling, constructing text to images, diagrams or maps of reading concepts, and creating a travel map that describes some of the events experienced by the characters of the story. Other activities that the learner can perform include creating another kind of discourse, composing a story based on this version, and/or changing the story into a comic story form. Critical reading strategies can equip the learner with the ability to respond to and evaluate the ideas the author has put into the text. At the post-election stage, students write down new ideas that they get in the intertextual or the transfer of the discourse the authors make.

Intertextual (text transformation) folklore is a form of critical reading and creative writing. This, in accordance with the information-processing model of learning with the subectronic cognate based on creative psychology through creative critical metacognitive activity in line with the learning that belongs to this category, is in cooperative learning with various methods of interactive learning [3-5]. Among other things, cooperatively and collaboratively explore information, problem-solving, creative, and critical thinking [6].

Core Competence (KI 4) Class XI SMK (equivalent to middle level) "Processing, reasoning, serving, and creating in the concrete and abstract realm related to the development of the self-study in school independently and acting effectively and creatively and able to apply methods according to scientific rules" [7]. Basic Competence (KD) "Mengontruksi sebuah cerita pendek dengan memerhatikan unsu-unsur pembangun cerpen – Constructing a short story by looking at the elements of the story builder." The construct competence of KD can be renovated and modified according to the creativity of learners that is transforming the text of folklore (short story) into comics/animation. By developing the creation of appreciative reading activities, learners obtain a more significant channel of creativity through visualization/two-dimensional moving images.

2. Methods

This research used qualitative and quantitative techniques and research procedures that use a combination or mixture of qualitative and quantitative procedures. It is assumed that the use of combinations of quantitative and qualitative methods opens up opportunities to better solve research problems. The mixed-method design used was a subsequential exploratory design. This design begins with a search phenomenon of qualitative data. In the second stage, quantitative data are compiled. Quantitative data were obtained through test results, process tests, and product tests. This data was analyzed using a statistical test. Furthermore, the results/research data. both qualitative and quantitative were developed qualitatively. In the final stages, the strength of the relationship between qualitative and quantitative data was tested. The strengths of the relationships were analyzed, interpreted, and described. The exploratory designs that researchers used in accordance with Creswell & Clark's opinion were as follows [8].
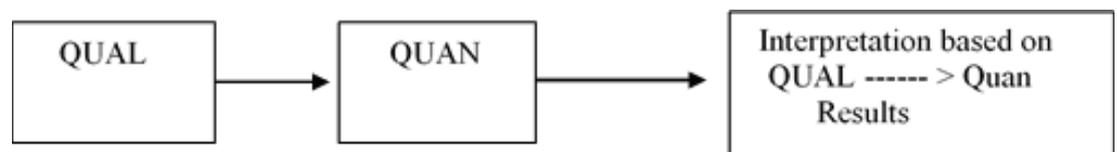

Figure 1: Research Framework.

Based on the above framework design, it can be seen that in the early stages, researchers collected qualitative data. Qualitative data were interpreted descriptively and qualitatively. In the second stage, the researchers collected quantitative data. Quantitative data was obtained through tests of results, processes, and products. This data was analyzed using a statistical test. Furthermore, the strength of the relationship between qualitative and quantitative data was tested. The strengths of the relationships were analyzed, interpreted, and described.

Based on the type of instrument used, this research produced two types of data, namely qualitative and quantitative data. Qualitative data was analyzed through direct interpretation and interpretation or description analysis of existing phenomena. Quantitative data were analyzed by using a statistical method, namely a t-test, with the help of SPSS version 18.

Stages and strategies of R&D research have qualitative and quantitative analysis stages. Researchers mean that the research procedure has a combination of qualitative and quantitative procedures. Creswell et al. said: "Other mixed-method writers emphasize the technique or methods of collecting and analyzing data" [8–10]. That is,

the stages of the study using and emphasizing techniques/methods of collecting and analyzing qualitative and quantitative data in one study.

3. Results

3.1. Appreciative reading lesson in class XI at SMK

The revised edition of the 2013 curriculum includes the scope of literary materials in vocational schools covering the discussion of literary contexts, responses to literary works, assessment of literary works, and creation of literary works [7]. Furthermore, the curriculum framework develops genre-based competencies in terms of learning and appreciative reading appraisers that are the syntheses of three approaches: genre, scientific, and CLIL (*Membangun konteks, Menelaah model, Mengontruksi Ter-bimbing, and Mengontruksi Mandiri* – Content Language Integrated Learning pedagogy with 4M model mainstream (Build context, Model study, Guided Constructing, and Self-Construction). Thus, appreciative reading in learning Indonesian at SMK based approach genre as a form of communication, both oral and written, that produces the genre. The principle of this approach is as follows: (1) the text is formed because of the demands of social activity; (2) the text has a social purpose; (3) the text form is the result of the convention; (4) the language of a text is functional according to its social purpose; and (5) the linguistic aspects of the text (such as vocabulary, grammar, and other characteristics) are taught in an integrated manner. Therefore, a genre-based approach is also often referred to as text-based.

The State Vocational High School in Tasikmalaya has a vision, mission, and purpose that is basically the same vision: It produces graduates who have a national identity, and are able to develop local excellence and compete in the global market. Its mission is to produce graduates who are productive, creative, and able to compete in national and global markets, as well as having the national identity of a superior character. The goal is to equip learners for a career and make them independent people who are able to adapt to the work environment according to their fields and are capable of facing changes that occur in society, and of becoming part of a competent workforce according to the program of expertise of their choice. With this exposure, the study of the concept and development of appreciative reading at SMK, especially in the ICT and Multimedia department, is very relevant to the demands of the curriculum 2013. Transforming the text of folklore into the form of a pictorial story (comics)/animation, in accordance with the approach based on genre-/text-based.

Folklore from the narrative, the origin, to the laden with historic, babad-shaped like King Baros Ngora, Dalem Sawidak: the history of the development of Islam, such as K.H. Zainal Mustopa: stories of heroism shaped like Ambu Hawuk: to origins, such as Curug Tujuh and Asal Mula Situ Gede, this folklore shows local wisdom in the Tasikmalaya region.

3.2. Intertextuality

The texts that are conceived as intertext are not limited to genre equations; intertext provides the widest possible possibility for researchers to find a hypogram. Intertext can be used among novels, novels with poems, and novels with myths. The intended relationship is not merely a gesture, but also a contradiction, either as a parody or a negation. Furthermore, Ratna states that practically intertext activity takes place in two ways, namely: (1) reading two or more texts side by side at the same time, and (2) just reading a text but backing this with texts that have been read before. Real intertextuality is the second because it is this activity that allows plural text, boundless text. The speakers are the authors, whose voices can be heard in each of these discourses, which vary according to the intentions of each discourse [11].

Ratna states: "*Fungsi hipogram merupakan petunjuk hubungan antarteks yang diman-faatkan oleh pembaca, bukan penulis, sehingga memungkinkan terjadinya perkembangan makna* – The function of a hypogram is to hint at the relationship between the intertext exploited by the reader, not the author, so as to enable the development of meaning". [11]. Ratna also stated that hypograms are the foundations for creating new works, either by receiving or rejecting [11]. Hence, reading a work that consists of only a few pages is likely to produce an analysis that exceeds the number of pages analyzed. Ratna argues that the dynamics of the text according to the Kristeva paradigm lies in the transformation of one genre into another, whether as negation, opposition, cynicism, a joke, or parody, as well as the appreciation, affirmation, nostalgia, and aesthetic recognition another, which as a whole serves to discover new and original meanings [11]. Furthermore, Ratna argues that transformation is not limited to the literary framework but extends to other works of art [11]. In a multicultural framework, intertextual activity serves to awaken the consciousness of the past.

In essence, the transformation is a process/activity to change one form into another form or form or termed also with redeskripsi. Kridalaksana says: "*Transformasi adalah kaidah mengubah unsur gramatikal menjadi struktur gramatikal lain dengan menambah, mengurangi, atau mengatur kembali konstituen-konstituenya* – Transformation is the

rule of turning grammatical elements into other grammatical structures by adding, subtracting, or rearranging their constituents" [12]. Depdiknas states: "*Transformasi adalah perubahan rupa* – Transformation is a transfiguration" [13]. The concept of transformation above is in line with the words of Damono: "Alih wahana adalah perubahan dari satu jenis kesenian ke jenis kesenian lain … bahwa karya sastra tidak hanya bisa diterjemahkan, yakni dialihkan dari satu bahasa lain, tetapi juga dialihwahanakan, yakni diubah menjadi jenis kesenian lain. Cerita rekaan, misalnya bisa diubah menjadi tari, drama, atau film; sedangkan puisi bisa diubah menjadi lagu atau lukisan – The transfer of the vehicle is a change from one type of art to another…. that literary works cannot only be translated, i.e. transferred from one language to another, but also transformed, converted into another type of art. Fictional stories, for example, can be turned into dance, drama, or film, while poetry can be transformed into a song or a painting" [14].

Damono states: *"… alih wahana adalah proses pengalihan dari satu jenis kesenian ke jenis kesenian lain. Alih wahan mencakup kegiatan penerjemahan, penyaduran, dan pemindahan dari satu jenis kesenian ke jenis kesenian lain.* –… transformation is the process of transferring from one type of art to another. It involves translation, adaptation, and transfer from one type of art to another" [15]. A literary text allows for change or diversion to produce a certain literary genre. This creative process involves a process of imagining creators with aesthetic qualities. Furthermore, Panuti Sudjiman states that what is meant by the transformation of the text is "*Perubahan bentuk, penampilan, sifat atau watak* – Change of form, appearance, nature, or character" [16]. Based on these limits, in the field of literature, some kind of embodiment of text transformation is known. Pertiwi argues that several patterns of transformation occur in literary works, namely: (a) topic updating, (b) combinations, (c) grouping, (d) scale changes, (e) functional changes, f) comparison statements, (g) inclusion, and (h) generic mixing [16].

3.3. Intertextual syntax

Segers states that as a communication process, the relationship between text and reader plays two functions. First, the reader marks the relationship of the textual scheme. The reader arranges unrelated ties based on their own experience and expectations. However, marking is based on its conformity with the textual structure. Secondly, the world of literary text is created for readers from a fluid perspective [17]. The reader has the task of connecting that perspective to fit the textual structure. To better

understand the perspective of the process of transformation of the text, the theory of "*Penciptaan Teks, Riffaterre dapat dijadikan dasar pembahasan tentang transformasi teks sastra* – The Creation of Text concept of Riffaterre can be used as a basis for discussion of the transformation of literary texts" [18].

As the locus of meaning, the text is built by conversion and expansion. Because the presence of stylistic features, such as tropes ("metaphors"), only distinguishes the poetic discourse of nonliterary language, both conversion and expansion, both establish parallels between a word and a word sequence, between a lexeme (which always has the possibility of being rewritten as a matrix sentence) and a syntagmatic. Thus, the text is created in a limited way. That is, the verbal sequences that build the rhyme are united, both formally and semantically. Expansion establishes this equivalence by altering a sign, i.e. by deriving a word into several verbal sequences with word-bound features. Conversion puts the equivalent of converting some of the marks into a "collective" sign by providing components of a sequence with characteristics of the same characteristics. In particular, conversion affects sequences generated by expansion.

In relation to Riffaterre's "Creation of Text" concept, a transformational study conducted by Pradotokusumo on Kakawin Gajah Mada can also be used as a handle [18, 19]. This research raises the theory of the application of a hypogram as the original script. The theory of the application of hypograms used by Pradotokusumo and Pudentia (year) is (1) expansion, (2) conversion, (3) modification, and (4) excerpt, just as Riffaterre discusses the creation of text through expansion and conversion [18].

3.4. Intertextual folklore in comic/animation form

The transformation in this research is the transformation of cross-shapes or transfers, i.e. from the old prose (folklore) into the comic, the work of modern art. Transformation generally consists of two process stages, namely: (1) the process of structural analysis of classical folklore and (2) the process of transferring the form of writing into the form of images (comics). The first stage deals with the structural analysis of the story-forming elements. The second stage deals with the transfer from verbal to visual. The syntax of transformation that the researchers applied in this appreciative reading learning model is based on the transformation theory of Riffaterre; Pradotokusumo and Pudentia literary texts in the modification and exertion stage. In line with the two stages (modification and exception), researchers apply as follows [18, 19].

3.4.1. Modification

Riffaterre's concept of modification deals with the modification of form and shape changes with modifications to the linguistic and literary levels: (1) linguistically, there is a linguistic alignment of prose into word balloons; (2) there are changes (manipulation) to elements of character, plot, background, and scene [18]. For example, past figures in folklore are metaphorical and analogous to the figures present in contemporary life. Creatively learners can imagine the character/personality in the story of the past by it being analogous to the character/personality of the present, for example in the story "Ratu Prameswari Panembahan" with the nickname "Ambu Hawuk." The central theme is that Ambu Hawuk (because of his gray leg) is a superhero woman. Researchers analogize the figure of "Ambu Hawuk" with Robin Hood ("Ambu Hawuk: Robinhood Tatar Sukapura"). In the stage of modification, learners are given the freedom to express the character and characterizing of both the main character and subordinate characters with various attributes in accordance with the figures' characters and physical characteristics (profile).

3.4.2. Excerpt

Researchers modified the concepts and theories of excerpt based on the core manipulation of stories relating to the mandate and meaning adapted to the present. The story "Ambu Hawuk: Robinhood Tatar Sukapura" from the title of "Queen Prameswari Panembahan" as a courageous figure against the king for seeing the misery of the people caused by the actions of the royal authorities who cooperate with the invaders. "Ambu Hawuk" is manipulated like a female superhero character such as Wonderwoman and Robin Hood. This story is better known. Learners are invited to imagine the character "Ambu Hawuk" whose character is similar to Wonderwoman/Robin Hood. Modifying the retrieval of stories from the elements of the message and the values of the story adapted to the changing times. In this case, media transformation, story content, and cultural transformation take place at local, regional, and international level.

3.5. Picture story structure (Comics)

Comics present through images and language, through verbal and nonverbal texts. Comics also consist of structural elements as well as fiction, the elements in question
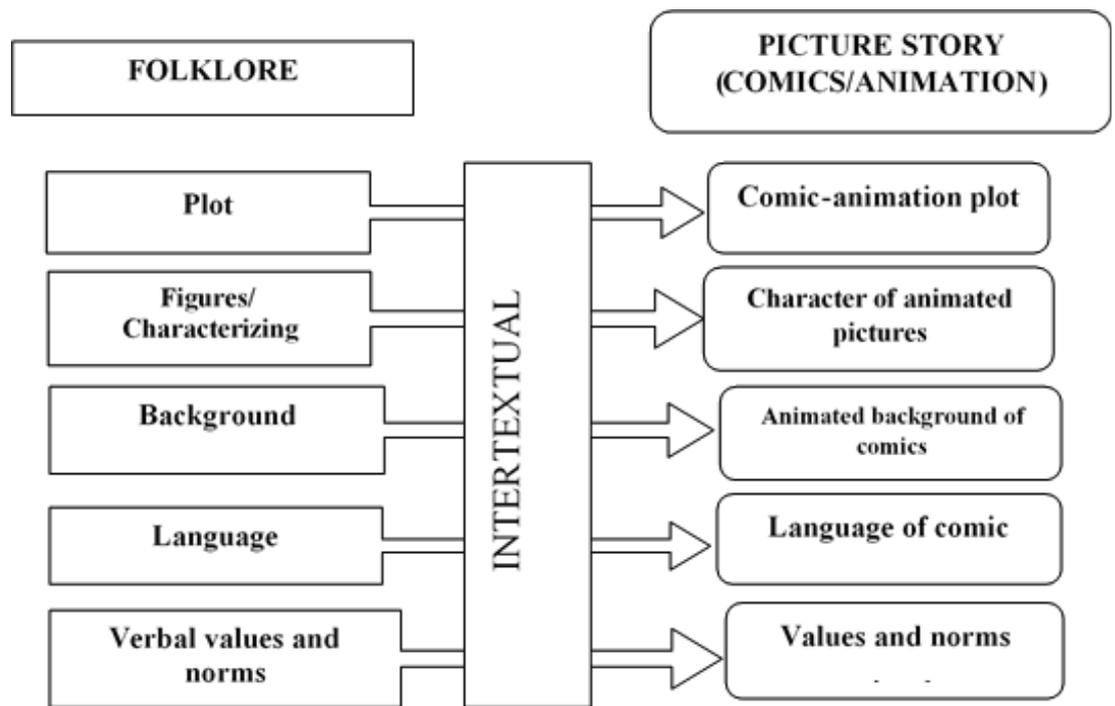
Figure 2: Intertextual Design of Comic Animation.

being characterizations, plots, backgrounds, themes, messages, and languages. The perspective aspect is more emphasized from the perspective of who speaks and not from the persona point of view as to why comic characters are similar to characters in dramas, left to appear and speak for themselves. Here are some elements in the comic. "Aji Suntana," *Top of Form Bottom of Form*, Powered by WordPress.com

3.6. Comic scenario

A scenario is a story idea developed in the form of panels. Scenarios are compiled before creating comics. In relation to research, scenarios are prepared after students appreciate the story (determine the elements of the story). Furthermore, the implementation in groups of students prepares the planning through three steps in the scenario table. Appropriate scene picture features are already provided. Students creatively compose and complete according to their imagination. Here is an example of drafting a scene arrangement (drawing according to the plot) into a draft format (Table 1).

TABLE 1: Example of Drafting a Comic Scene Arrangement into a Draft Format.

No.	Picture of the scene according to the plot	Description/narration/ Word balloon
	Picture of scene (introduction) of the beginning of the story	
1.		The village of Cikawung Ading is a beautiful village situated in the foothills of green mountains, and on the edge of the village, there is a flowing river with clear water.
	Picture of scene on stage starts to have problems	
2.		The beautiful village is now full of smoke and a burning stench.
	Picture of scene at the start of a conflict stage (etc.)	

4. Conclusion

Transformation of folklore text into animated comic form in learning to read was done in six phases. Initial activities of learning comprised a preliminary activity and introduction toward implementing the model. The core activity of learning consisted of three main phases (phase 1 through phase 3). In the process of group activities students shared the task of doing the LKS and made the planning (step) transform the text of the story: (a) planning (in order of tables), (b) preparing scenarios, (c) laying out of images, narrations, and word balloons. With the guidance of the drawing features, the students created the scene by creating images in accordance with the story of plot d. In the final activities, teachers and students reflected on learning. Next, students applied the final text (posttest).

The fourth, fifth, and sixth sessions were held outside the class. Activities continued outside the classroom in the practical workroom (laboratory), including sharing drawings that had been prepared. Intertextuality was implemented by converting text into two-dimensional animated comic forms. Further student work results were published on the Web and/or blogs and YouTube.

The transformation of folklore text into comic form was successful. This was indicated by the acquisition value. The average value of above 70 (70%) was on target. The highest score was 86.7 (86.7%). Implementation of the transformation of folklore text into the form of animated comics was successful. This was indicated by the acquisition value. The average value was above 70 (70%). The highest score was 93 (93%).

Through the t-test of 11.992 with the magnitude difference between the pretest score and the posttest score of 16.785 and the significance value of 0.000. The intertextual folklore into the animated comics had an image/animation quality level of 93 (93%) of the target 70 (70%). It can be concluded that learning transformation text of folk tales into the form of comic/animation effectively improved product creativity among class XI SMK students.

Acknowledgement

Conflict of Interest

Authors declare that there is no conflict of interest in this research.

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