Conference Paper

Teaching Material on Writing Fantasy Story Incorporating the Local Culture

Septyowati Lulus Saputri, Endah Tri Priyatni, and Nita Widiati

Universitas Negeri Malang, Malang

ORCID:
Septyowati Lulus Saputri: https://orcid.org/0000-0001-5922-8139

Abstract

Fantasy stories are imaginative texts with magical characters and backgrounds. A fantasy story about a primitive topic constantly needs some innovation to remain relevant. One of the ways to do that is by integrating local culture into the story. Local culture embodies the ideas and/or values, local views that are wise, full of wisdom, and that are embedded and followed by every member of the community. Writing a fantasy story based on local culture does not mean it loses its imaginative and magical elements. Local culture as a story idea or theme has various benefits for students, including: (1) preserving culture, (2) promoting moral values, (3) representative experience, (4) fostering empathy, (5) generating imagination and inspiration, and (6) the pleasure of reading. To include local culture content in students' writing, a context approach can be used. The context approach assumes that while writing, the writer is actually oriented towards the purpose of writing and the reader is the target thereof. With this innovation, students can better understand, inspire, and preserve culture through learning. The novelty of this study is an analysis of local culture that can be collaborated into story ideas or themes for writing fantasy story boards.

Keywords: teaching material, writing, fantasy story, local culture

Corresponding Author:
Septyowati Lulus Saputri
septyowatils@gmail.com

1. Introduction

Writing fantasy stories is one of the productive skills taught to junior high school students. Writing has the meaning of producing an idea from a written thought, while fantasy stories are imaginative stories generated from a creative process. Before writing fantasy stories, students must find a story idea or story them e. One of the themes that can be used as a fantasy story idea is local culture. Local culture is knowledge possessed by humans in a certain ethnicity or tribe which is passed down from generation to generation. Local culture that can be used as story ideas, namely oral literature; folklore; tradition; and historical stories. Syani (2013) explains that etymologically, wisdom means a person's ability to use his or her mind to respond to an event, object or situation, while local, shows the interaction space where the event or situation occurs. Local culture as

a story idea or theme has various benefits for students, including: (1) preserving culture, (2) containing moral values, (3) representative experience, (4) fostering empathy, (5) generating imagination and inspiration, and (6) pleasure of reading. To include local culture content in students' writing, the writing learning approach that can be used is the context approach. The context approach assumes that in writing activities, the writer is actually oriented towards writing goals and the reader is the target of writing (Sutama, 2016:20).

Modern fantasy is usually longer than fairy tales and may take a variety of forms. All contain some imaginary elements that are contrary to reality as we know it today; for example, they may personify animals or toys; create new worlds, change the size of human being, give humans unusual powers, or manipulate time patterns. Some fantasies utilize several of these approaches. Characteristic of most fantasy, like the fairy tales of old, is the presentation of a universal truth or hidden meaning-love overcomes hate, the fools may be wise than wise men, the grant of wishes may not bring happiness.

2. Writing Fantasy Stories

The variety of students' literature that appears is quite varied, such as students' novels, students' short stories or collections of students' short stories, students' poetry or other varieties. Of the various students' stories that have emerged, there is one quite interesting variety, namely fantasy stories. Fantasy stories cannot be separated from fantasy terminology which refers to their fictional nature and originates from imagination. Fantasy stories present a world other than the real world or the real world. Even though in a fantasy story there are certain parts that make sense and logic, it's just that these things are combined and mixed with something imaginary. Fantasy or fictional elements can be displayed in the story characters who are not just ordinary humans, but rather there are magical figures such as spirits, gods, mini humans, giants, dragons, animals that have special powers, inanimate objects such as dolls or toys that can talk and move like humans or other characters whose existence is in doubt (Stewig, 1980:409 442).

The thing that needs to be considered in writing fantasy stories is the completeness of the elements of building the story. The elements of building fantasy stories include (1) logical and consistent, (2) language style, (3) character magic, (4) plot magic, (5) setting magic, and (6) story ending (Stewig, 1980:388-407).

The line between fantasy and science fiction has always been difficult to draw, particularly children's literature. Children are likely to use the label "science fiction" for any book that includes the paraphernalia of science, although critics make finer

distinctions. It has been suggested that fan (even "science fantasy") presents a world that, never was and never could be, while science Fiction speculates on a world that, given what we now know of science, might just one day be possible. Science fiction differs from fantasy not in subject matter but in and its unique aim is to suggest real hypotheses about mankind's future or about the nature of the universe. Of course the difficulty comes in deciding what constitutes a real hypothesis.

3. The Contents of Local Culture in Fantasy Stories

Keraf (2002:45) states that local (traditional) wisdom is all forms of knowledge, belief, understanding or wisdom as well as customs or ethics that guide human behaviour in life in an ecological community. Relevant to Aminudin's opinion, Wagiran (2012:332) explains that the scope of local culture is divided into eight, namely 1) developed local norms, such as taboos and obligations, 2) community rituals and traditions and the meaning behind them, 3) songs folk songs, legends, myths, and folk tales that usually contain lessons or messages that are only recognized by the local community, 4) information on data and knowledge collected from community elders, traditional elders, spiritual leaders, 5) manuscripts or books Holy bible that is believed to be true by the community, 6) the ways of the local community in fulfilling their daily life, 7) the materials used for certain needs, and 8) the condition of natural/environmental resources that are commonly used in people's daily life-day.

Suparman (2017:219) argues that local culture is a form of tradition and culture that has noble values and has been taught for a long time from generation to generation. All forms of knowledge, belief, understanding, or insight as well as customs or ethics that guide human behaviour in life in an ecological community. Local culture is a source of knowledge that is organized dynamically, develops, and is transmitted by the production of a certain population integrated with an understanding of the nature and culture around it. Local culture is the basis for policy making at the local level in the fields of health, agriculture, education, natural resource management and rural community activities.

Literally, oral literature means literature that is conveyed orally. Especially regarding the language text, oral literature is transformed in society with a variety of literature. The variety of literature used is like the variety they are familiar with, or use the language of the area where the literature came from. In line with Hutomo's opinion (in Amir, 2013:71) states that oral literature is literature that is learned, conveyed, and enjoyed orally. The main element of oral literature is aesthetics. Oral literature is literature that is spread

by word of mouth. Oral literature exists because there is a collective society in its era which continues to be preserved, conveyed and enjoyed.

Oral literature is a part of folklore. Folklore is classified into three, namely oral folklore, partly oral folklore, and non-verbal folklore. Folklore is included in oral folklore because it is spread by word of mouth, and is the result of a collective society. Based on these descriptions, it can be concluded that oral literature is literature that grows and develops orally and from generation to generation, from one generation to the next.

3.1. The value of local culture in fantasy stories

Literature for students leads to personal satisfaction and academic advantage to shape the character of students. Character is the inner standards that are implemented in various forms of self-quality (Sabar, 2010:232). Separating values into personal and academic in terms of intellectual differences, as both types benefit the child and are all an appropriate part of a child's school. This distinction is useful, however, because teachers and librarians must frequently justify the usefulness of the literature in the classroom and find the academic benefits most convincing for administrators and parents.

3.2. Enjoyment

The most important personal advantage that books offer students is the very real pleasure. Those of you who read a lot as students will never forget funny stories that make you laugh out loud, poetry so cunning you will never forget, or mysteries so terrifying your heart races with fear. Such positive initial experiences often result in a lifetime of reading enjoyment.

3.3. Imagination and inspiration

By seeing the world around them in new ways and by considering ways of life other than their own, students increase their ability to think differently. Stories often chart different paths our ancestors may have taken or our descendants might take one day. Through representative experiments to enter a world different from the present one, students develop their imaginations. In addition, stories about humans, both real and imaginary, can inspire students to overcome obstacles, accept different perspectives, and formulate personal goals.

3.4. Representative experience

When a story is written in such a way that readers feel as if they have lived through an experience or have actually been at the place and time the story was created, the book has given them a different experience. Experiences like these are extended to students because they, as readers, are taken to places and times they could never and might not want to. Representative experiences can also be good mental exercise for students, as they are asked to see the situation from a point of view other than their own.

3.5. Understanding and empathy

Literature helps young people to appreciate the universality of human needs throughout history, enabling them to understand that all human beings are, to some degree, the same. By introducing students to stories from many countries and cultures, teachers and librarians build a solid foundation for multicultural and international understanding. Walking in other people's positions often helps students develop a greater capacity for empathy with others. Students all over the world can benefit from stories that explain what life is like for people who are limited by disabilities, politics, or circumstances or whose lives differ from them because of culture or geography. Likewise, today's young readers can relate personally to events and people in history.

3.6. Heritage

Stories passed down from one generation to the next connect us to our past, with our particular cultural roots, national heritage, and the general condition of humanity. Stories are a storehouse of culture. Knowing the fairy tales, characters, expressions and proverbs that are part of our cultural heritage is part of cultural literacy. In addition, stories based on real events in the past help young people to better appreciate what history is and for the ordinary and extraordinary people who made history.

3.7. Moral reasons

Often times, story characters are placed in situations that require them to make moral decisions. Students naturally consider what they would do on their own in such a situation. When the story unfolds and character decisions will have positive results.

Regular experience with this type of story can help young people formulate their own concepts of right and wrong.

4. Conclusion and Suggestion

Local culture is a heritage of the past that comes from ancestors, which is not only found in traditional literature (oral literature or written literature) as a reflection of the speaking community, but also in various fields of real life, such as philosophy and outlook on life, health, and architecture. The traditional folktale or fairy tale had no identifiable author but was passed by word of mouth from one generation to the next. Since people tend to assimilate or adopt what they like of what they read and hear, children may, by listening to and reading literature, begin to develop their own writing 'voice', or unique, personal writing style by listening to and reading excellent literature, children are exposed to rich vocabulary and excellent writing styles, which serve as good models for their own speaking and writing voices. The acquisition of a larger vocabulary through reading offers students write a better world choice for their own stories. Devices found in books such as the use of dialect, dialogue, and precise descriptions are often assimilated into students' own writing.

The development of teaching materials for writing fantasy story texts with local culture is highly recommended. The results of this development can be a reference for teachers and students in learning to write fantasy story texts. Local culture taken in the development of teaching materials can be adjusted to the place of research to be carried out.

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