

"Membangun Budaya Literasi yang Bermutu melalui Kajian Isu Mutakhir"

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## The Use of English in Creating Illustrated Storybook entitled "The Story of Banyumas Rare Art Festival"

Loranda Caesaria Hapsari<sup>a,1\*</sup>, Indah Puspitasari<sup>b,2</sup>, Indriyati Hadiningrum<sup>c,3</sup>

<sup>a</sup> Universitas Jenderal Soedirman, Purwokerto

<sup>b</sup> Universitas Jenderal Soedirman, Purwokerto

<sup>c</sup> Universitas Jenderal Soedirman, Purwokerto

<sup>1</sup> [loranda.hapsari@mhs.unsoed.ac.id](mailto:loranda.hapsari@mhs.unsoed.ac.id)

\* korespondensi penulis

### ABSTRAK

Studi ini ditulis sebagai jawaban atas isu-isu yang berkembang mengenai wisata kesenian langka di Banyumas Regency, seperti semakin hilangnya eksistensi *Buncisan*, *Gondolio*, *Bongkel*, *Gumbeng*, dan *Kerinding*, keterbatasan sumber sejarah, dan keterbatasan media informasi. Berdasarkan permasalahan tersebut, studi ini berfokus pada pembuatan buku cerita bergambar dwibahasa (Bahasa Indonesia dan Bahasa Inggris) sebagai upaya meningkatkan eksistensi wisata kesenian langka di Banyumas Regency dan menganalisis penggunaan Bahasa Inggris dalam penyusunannya. Studi ini menggunakan metode kualitatif deskriptif dengan metode pengumpulan data yang digunakan adalah observasi, wawancara, dokumentasi, dan praktik langsung. Observasi dilakukan secara langsung dan tidak langsung untuk menemukan permasalahan pengelolaan wisata kesenian langka di Banyumas Regency, sedangkan wawancara dimaksudkan untuk mendiskusikan potensi, kondisi dan perkembangan, permasalahan, dan solusi yang diharapkan untuk meningkatkan eksistensi wisata kesenian langka di Banyumas Regency. Selanjutnya, dokumentasi dilakukan dengan menggunakan sumber-sumber yang dimiliki oleh Bidang Kebudayaan Dinporabudpar Banyumas Regency. Adapun dalam pembuatan buku cerita bergambar, dilakukan praktik langsung dengan proses penulisan yang dilakukan dalam lima tahap: *prewriting*, *drafting*, *editing*, *revising*, dan *publishing*. Selain itu, untuk menganalisis penggunaan Bahasa Inggris dalam buku ini, teori penulisan berbasis genre digunakan untuk mengetahui struktur teks naratif, penggunaan Bahasa Inggris dalam cerita, dan *tenses*. Sebagai hasil dari studi ini, buku cerita bergambar dwibahasa dengan judul "The Story of Banyumas Rare Art Festival" berhasil dibuat. Buku ini menceritakan lima wisata kesenian langka di Banyumas Regency melalui narasi historis singkat yang disajikan dalam Bahasa Indonesia dan Bahasa Inggris. Dengan demikian, buku cerita bergambar dwibahasa ini dapat menjadi media untuk memperkenalkan wisata kesenian langka di Banyumas Regency.

Kata kunci: bahasa Inggris, buku cerita bergambar, wisata seni langka, teks berbasis genre, teks naratif

### ABSTRACT

This study was written in response to the issues regarding rare art tourism in Banyumas Regency, including the diminishing existence of *Buncisan*, *Gondolio*, *Bongkel*, *Gumbeng*, and *Kerinding*, limitations of historical sources, and limitations of information media. Based on these problems, this study focuses on creating a bilingual illustrated storybook (Indonesian and English) to promote rare art tourism in Banyumas Regency and analyze the use of English in its development. This study used descriptive qualitative methods, and the data collection methods employed were observation, interviews, documentation, and direct practice. Observation, both direct and indirect, was conducted to identify challenges in managing rare art tourism. Interviews were carried out to explore the potential, current condition, development, and solutions for enhancing rare art tourism. Additionally, documentation utilized resources from the Cultural Division of the Banyumas Regency Tourism, Youth, and

Sports Agency. For creating the illustrated storybook, direct practice was carried out through the writing process in five stages: prewriting, drafting, editing, revising, and publishing. Moreover, to analyze the use of English in this book, genre-based writing theory was applied to determine the generic structure of the narrative text, the language used in the story, and the tenses. As an outcome, a bilingual illustrated storybook titled "The Story of Banyumas Rare Art Festival" was created. The book describes five rare art tourism attractions in Banyumas Regency through concise historical narratives presented in both Indonesian and English. Thus, the book serves as a medium to introduce rare art tourism in Banyumas Regency.

Kata kunci: English, illustrated storybook, rare art tourism, genre-based text, narrative text

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## INTRODUCTION

Banyumas is a regency-level in Jawa Tengah, with Purwokerto as the downtown. Based on data from Central Bureau of Statistics of Central Java, Banyumas Regency has an area of 139.115 hectares (ha) with natural, economic, and tourism potential (Badan Pusat Statistik Provinsi Jawa Tengah, 2024). Unfortunately, this huge potential has not been able to contribute to the Gross Regional Domestic Product (GRDP) of Banyumas Regency during the 2010-2023 period (Badan Pusat Statistik Banyumas Regency, 2023). Therefore, the Regional Government of Banyumas Regency issued Regional Regulation Number 5 of 2018 about the Master Plan for Tourism Development of Banyumas Regency for the 2018-2023 period. Within this regulation, the Regional Government of Banyumas Regency promotes the development of tourist attractions, including cultural tourism, which arises from human actions, ideas, and artifacts as cultural beings.

Banyumas Regency has approximately 60 types of art tourism, the simplest form of culture in tourism, associated with art, artists' products, and performances. Nevertheless, not all of them are known by society due to the community's lack of preservation of art tourism. This situation is complicated by limited access to promotional media for cultural tourism in Banyumas Regency.

Considering these problems, an innovative medium using an illustrated storybook is needed to introduce art tourism, especially rare art tourism in Banyumas Regency. This is aimed at creating innovative information media with an effort to package the culture's original identity of Banyumas Regency and introducing rare art tourism in Banyumas Regency through a bilingual illustrated storybook (Indonesian and English). The choice of this media was made as an effort to create a new way to arrange rare art tourism in Banyumas Regency

innovatively, providing the availability of information on rare art tourism in Banyumas Regency.

The selection of this illustrated storybook media has previously been used in other studies. A previous study that used this medium was entitled "Perancangan Ilustrasi Buku Legenda sebagai Media Promosi Wisata Guci Kabupaten Tegal" (Hidayat, 2017). In his study, Hidayat designed promotional media using illustrations of images about the legend of Guci tourism in Tegal Regency to make it easier for tourists to recognize and learn more about the brief history and uniqueness of Guci cultural tourism in Tegal Regency. Another previous study was entitled "Perancangan Buku Cerita Bergambar sebagai Media Promosi Kegiatan Outbound di Kaliwatu untuk Anak Usia 6–11 Tahun" (Kristanto, 2014). In his study, Kristanto designed an illustrated storybook to invite children to return to play with nature through illustrations of outbound activities.

Although the same kind of media has been used before, this study has many differences. First, the target audience of this book is school-age children aged 7-10 years old; hence, the sentence patterns and grammar used are simplified. Secondly, the background of this story is made more simplified but interesting by narrating about Bhanu and Tirta, two young boys studying in Banyumas Regency who are interested in the rare art tourism in Banyumas Regency. Therefore, they've come to visit Purwokerto City Square to watch *Buncisan*, *Gondolio*, *Bongkel*, *Gumbeng*, and *Kerinding*. Third, this illustrated storybook highlights the theme of art tourism in Banyumas Regency. Fourth, this illustrated storybook holds a mandate of encouragement to the younger generation to maintain the value and cultural heritage of the region by getting to know, understand, and learn it.

## METHOD

The first method used in this study was observation. According to Matthew and Ross (in Adhandayani, 2020), observation is a method of collecting data using human senses. In this study, observations were carried out through direct and indirect observation of the arrangement of art tourism in Banyumas Regency by the Cultural Division of the Banyumas Regency Tourism, Youth, and Sports Agency. Direct observation was conducted by interacting with art groups under the auspices of the Banyumas Regency Tourism, Youth, and Sports Agency to find problems arranging art tourism in Banyumas Regency. Based on direct observation, it was discovered that the arrangement of rare art tourism in Banyumas Regency experiences limited performance time related to cultural values and ancestral heritage.

On the other hand, indirect observations were conducted by searching the internet regarding historical information, promotional media, and achievements of art tourism in Banyumas Regency. Based on indirect observations, it was discovered that there was not much information on art tourism in Banyumas Regency. The sources of information that could be found were from the official website of the Banyumas Regency Tourism, Youth, and Sports Agency and the official website of Intangible Cultural Heritage by the Ministry of Education, Culture, Research, and Technology, which unfortunately had very limited information. In addition, there is not much publicity regarding promoting and achieving art tourism, which contributed to the lack of awareness about art tourism in Banyumas Regency.

The second method used in this study was interview. According to Singarimbun (in Salmaniah Siregar, 2002), an interview is a process of interaction and communication by certain factors that interact and influence the flow of information. Interviews were conducted with the Head of Division and Technical Officer of the Banyumas Regency Tourism, Youth, and Sports Agency. Based on the interview, it was discovered that Banyumas Regency has approximately 60 art tourisms. Among them, 15 art tourisms are included as rare art tourism and increasingly losing their existence because of the limited performance time concerning cultural values and ancestral heritage, the arrangement process of art tourism performances requiring much effort, and the low public interest compared to other art

tourism. It is also worsened by the promotional activities that were not maximized.

The third method used in this study was documentation. According to Arikunto (in Al Munawaroh, 2013), documentation is a method of collecting data from archives, documents, and images that contain additional information. In this study, documentation was conducted by collecting historical information about rare art tourism in Banyumas Regency using three book sources owned by the Cultural Division of the Banyumas Regency Tourism, Youth, and Sports Agency entitled *Seni Budaya Banyumas*, *Ragam Pesona Seni Banyumasan*, and *Ragam Budaya Banyumas*. In addition, documentation was also carried out by collecting images of rare art tourism performances by screen-capturing the documentary video "Festival Kesenian Langka" of the Banyumas Regency Tourism, Youth, and Sports Agency.

The fourth method used in this study was direct practice. Direct practice is a trial-and-error activity through a certain procedure (Suin, 2019). In this study, direct practice was conducted using five stages of the writing process. According to McKay (in Cilia Riana, 2019), the writing process involves the prewriting, drafting, and editing stages to produce a piece of writing by the writer. According to Tompkins (in Fitria & Monita, 2022), the writing process has five stages: prewriting, drafting, editing, revising, and publishing.

- a. Prewriting is brainstorming on topics, ideas, and problems expressed through words, phrases, and sentences without paying attention to accuracy.
- b. Drafting is expressing ideas by organizing them on paper without paying attention to spelling, sentence structure, and complementary parts.
- c. Revising is improving the draft model by paying attention to content coherence, spelling, sentence structure, writing format, and complementary parts.
- d. Editing is reviewing the revised results to correct mistakes that are still found.
- e. Publishing is releasing the result to readers through digital or non-digital platforms.

## RESULT AND DISCUSSION

After a series of data collection and direct practice, an illustrated storybook entitled "The Story of Banyumas Rare Art Festival" was created. This study contributes to addressing the lack of media to promote rare art tourism in

Banyumas Regency. In contrast to previous studies, such as those conducted by Hidayat (2017) and Kristanto (2014), which also used picture storybooks, this study focuses on rare arts with bilingual narratives (Indonesian and English) to reach a wider audience.

This study also combines cultural preservation with educational purposes, targeting children aged 7-10 years old with simplified language and interesting narratives. In addition, this illustrated storybook develops a five-stage writing method that ensures good narrative and visual quality, providing a structured framework for future research.

With a multimodal approach combining visual arts, digital technology, and narrative, the illustrated storybook offers an innovative solution in the promotion of cultural tourism. The bilingual narrative expands awareness at both local and international levels, with easily accessible digital and physical formats. This study is not only beneficial for the promotion of rare art tourism but also opens up opportunities for similar research and practice in the future.

As for the process of making "The Story of Banyumas Rare Art Festival," it was carried out using the five stages of the writing process:

a. Prewriting

Prewriting begins with determining the main topic by considering the observation and interview, and it was determined that the main topic was rare art tourism in Banyumas Regency. After determining the main topic, the prewriting stage continued with determining the intrinsic elements to build and enliven the story, including theme, character and characterization, plot, setting, point of view, figure of speech, and mandate.

b. Drafting

Drafting begins with drafting the scenario in Indonesian and English. The scenario was drafted in Indonesian as a brief narrative focusing on conveying historical information about rare art tourism. Afterward, the scenario was translated into English with the help of an Indonesian-English dictionary and translation machine (DeepL and Grammarly). After drafting the scenario, the drafting stage continued with sketching. Sketching was done with the help of an illustrator through discussions using documentation as image references.

c. Revising

Revising was done continuously between the scenario and sketches to ensure that the scenario could be visualized in the sketches. The scenario was improved

in terms of word preferences, tenses, sentence structure, and terminology. On the other hand, sketches were improved by adding supporting details such as background, selecting the best color palette, and placing objects in the images.

d. Editing

Editing was done by thoroughly reviewing the scenario and sketches again. Afterward, the scenario and sketches were digitized using editing applications (Ibis Paint and Canva) and completed by adding complementary parts, including the cover, cover page, page numbers, author's profile, and references.

e. Publishing

Publishing is releasing the result to readers through digital or non-digital platforms. Digital publication was done using ZineBook. On the other hand, non-digital publications use physical books printed in A5 size.

As an illustrated storybook, it uses narrative text composition. The main structure used in narrative text includes orientation, complication, resolution, and re-orientation (Sulistyo, 2013).

1. Orientation is the opening part of the narrative text. Orientation contains the introduction of characters, characterizations, and settings.

"The morning sun's greeting through the windows signifies a new day has begun...Right now, on the terrace of Tirta's homely house, they are preparing to start their weekend adventure."

2. Complication is the core part of the narrative text. Complication contains the story's main content, including conflicts.

"*Buncisan* was the first performance they saw...*Buncisan* was performed by 8-11 male players who danced while playing the *angklung*, and two of them played the drums and bamboo gongs. Besides the dance, the highlight of the *Buncisan* performance is Dayak clothing with a feather head cover representing the '*nistha utama*' philosophy."

3. Resolution contains the resolution of the problem from the story.

"By the end of the *Gumbeng* performance, the ambiance was buzzing with cheers from the audience...*Kerinding* is played by lip vibrating along with the accompaniment of

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*Gumbeng, Seruling, and Kenthongan, which produces a beautiful combination of music."*

4. Re-orientation is the closing part of the narrative text. Re-orientation contains a mandate or moral value for the readers.

"...This means it is time for them to learn and preserve other rare arts in Banyumas Regency so they can continue to enjoy."

Besides using a narrative text structure, as one of the literary works, "The Story of Banyumas Rare Art Festival" illustrated storybook also contains intrinsic elements to build and enliven the story, including:

1. Theme  
"The Story of Banyumas Rare Art Festival" is themed "Rare Art Tourism in Banyumas Regency."
2. Character and Characterization  
"The Story of Banyumas Rare Art Festival" uses two main characters, Bhanu and Tirto.
3. Plot  
"The Story of Banyumas Rare Art Festival" uses a forward plot.
4. Setting  
"The Story of Banyumas Rare Art Festival" uses place, time, and ambiance setting. The place setting is Tirto's house, Purwokerto City street, and Purwokerto City Square. The time setting is in the morning and evening. The ambiance setting is happy, crowded, and full of knowledge.
5. Point of View  
"The Story of Banyumas Rare Art Festival" uses a third-person point of view.
6. Figure of Speech  
"The Story of Banyumas Rare Art Festival" illustrated storybook uses the figure of speech of personification, metaphor, alliteration, metonymy, synecdoche, and hyperbole.

- a. Personification is a figure of speech that assigns human attributes or activities to animals, inanimate objects, and ideas (Learning, 2024).

- "The morning sun's greeting..." gives human characteristics to the sun by suggesting it can greet, which it cannot do.
- "...*Bongkel* created an agrarian village..." personifies *Bongkel* by attributing the creation of a village to the instrument when it refers to the role of the

instrument in the cultural practices of an agrarian village.

- "...the day had ended so quickly" attributes human-like qualities to the day, suggesting it could end swiftly, emphasizing the surprise and disbelief that Bhanu and Tirto feel about how fast time passed.
- b. Metaphor is a figurative figure of speech that compares two things with similar qualities (Learning, 2024).
    - "...signifies a new day has begun" implies that the sun's light is a sign or symbol of the start of a new day, though it is not a sign.
    - "*Bongkel* was the origin of Angklung" implies that *Bongkel* is the foundational or original form of the Angklung instrument. However, it does not literally "give birth" to Angklung.
    - "...time for them to learn and preserve other rare arts" implies that it is not just a moment to act but also a call to action, suggesting that they are embarking on a mission or journey.
  - c. Alliteration is a figure of speech that repeats the sounds of words close to each other (Learning, 2024).
    - "hustle and bustle" uses the repetition of the initial 'h' and 'b' sounds to create a rhythmic effect, reinforcing the city's sense of activity and movement.
    - "*Buncisan* comes from the words '*buntar*' and '*cis*' and "playing Angklung" contain slight alliteration with the repetition of the 'b' and 'p' sounds.
    - "scorching heat" repeats the 's' sound.
    - "beautiful combination of music" repeats the 'b' sound.
  - d. Metonymy is a figure of speech that uses the name of one thing for another because of a close relationship (Learning, 2024).
    - "traffic jam" represents not just the congestion of vehicles but also the experience of frustration and delay that comes with it.
  - e. Synecdoche is a figure of speech that puts part as the whole (Learning, 2024).
    - "performers" represents the part (the performers) as the whole (the entire show or performance).
    - "ro," "lu," "mo," and "nem" represent each tone as a part of the larger musical

- performance, giving importance to each tone within the whole.
- "*Kerinding*" represents the whole performance and its associated cultural context.
- f. Hyperbole is a figure of speech that exaggerates something for dramatic effect.
- "...incredible potential for art and cultural tourism" uses hyperbole to exaggerate the potential of Banyumas Regency, highlighting the region's significant and impressive opportunities for art and tourism.
7. Mandate
- "The Story of Banyumas Rare Art Festival" contains a mandate to maintain the value and cultural heritage of the region by getting to know, understand, and learn it.

Aside from using the figure of speech described above, this study also uses language features of narrative text to construct sentences.

1. Simple Past Tense is used to express activities that happened in the past (Yuspik et al., 2023).
  - a. "Time flew by as they entered the streets of Purwokerto City..."
  - b. "*Buncisan* was the first performance they saw."
  - c. "*Kerinding's* performance wrapped up..."
2. Adverbs of Time are verbs and modified adjectives; other adverbs represent time in the story (Angin, 2017).
  - a. "The morning sun's greeting through the windows signifies a new day has begun."
  - b. "In addition, based on its history, *Buncisan* comes from the abbreviation 'buntuning lelakon.'"
  - c. "This means it is time for them to learn and preserve other rare arts in Banyumas Regency so they can continue to enjoy."
3. Time Conjunctions connect clauses in a sentence by indicating the story's time (Nugraha, 2019).
  - a. "Time flew by as they entered the streets of Purwokerto City with the hustle and bustle of the vehicles on either side."
  - b. "As soon as it was over, the performers moved and replaced the instruments

- a. used for the next performance, the *Gondolio*."
  - c. "Afterward, the audience left the performance area one by one, as did Bhanu and Tirto."
4. Action Verbs are verbs used to express an action (Nikolopoulou, 2023).
    - a. "One by one, the doors of the houses start to open, revealing the activities of their owners, including Bhanu and Tirto."
    - b. "Bhanu and Tirto talked about 'The Story of Banyumas Rare Art Festival' they were about to watch while greeting other audiences."
    - c. "This means it is time for them to learn and preserve other rare arts in Banyumas Regency so they can continue to enjoy."

## CONCLUSION

As a result, "The Story of Banyumas Rare Art Festival," an illustrated storybook about rare art tourism in Banyumas Regency, was created. This illustrated storybook describes *Buncisan*, *Gondolio*, *Bongkel*, *Gumbeng*, and *Kerinding* as the five rare art tourism in Banyumas Regency using the Indonesian and English languages in brief historical narratives. As with other narrative texts, this illustrated storybook also uses narrative text structures in the arrangement of the storyline, which are orientation, complication, resolution, and re-orientation. In addition, this illustrated storybook also uses figures of speech such as personification, metaphor, alliteration, metonymy, synecdoche, and hyperbole. It also uses several language features of narrative text to build a well-constructed story.

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