

CHAPTER 2

LITERATURE REVIEW

In this chapter, the writer discusses the definition of design, the definition of storybook, the importance of the storybook, the characteristics and elements of a good storybook, writing a storybook, the design of storybook, the definition of the legend, Ogan Komering Ulu Region, the definition of preservation, the definition of culture preservation, the legend of *Si Pahit Lidah*, The origin of the legend of *Si Pahit Lidah*, and its relation to other legends.

2.1 Design

Etymologically, the word “design” comes from the Latin word "*designare*". "*Designare*" means to draw a plan. According to Widarwati (2000: 2), design is a plan or description of an object. It is made based on the arrangement of lines, shapes, colors, and textures. Meanwhile, according to Idayanti (2015: 11), design is a plan pattern that is the basis for making objects such as clothing. Design is produced through thoughts, considerations, calculations, tastes, arts, and the likes of many people who are poured on paper in the form of images.

So, based on both explanations above, it can be concluded that design is a plan that is depicted on an object with someone's idea that has been considered and poured on paper in the form of an image so that it has value and is more useful to everyone.

2.2 Storybook

2.2.1 Definition of Storybook

According to the Indonesian Dictionary/KBBI, a story is an expression that describes how something happened (events, incidents, etc.). Then, According to Baldick (2004), a story is a particular kind of narrative that produces a

particular kind of pleasure in the listener or reader. Next, according to Sitepu (2012: 8), a book is a collection of information, printed, systematically arranged, bound, and the outside is protected by thick paper, cardboard, or other materials.

Based on the explanation of those experts above, it can be defined that a storybook is the collection of printed papers in which there is a narrative of life in the story.

The storybook is usually intended for children, but usually, the teenager is also interested in storybooks, such as novels. The storybook for children usually contains pictures in it. So, not only interesting stories but also pictures so that children can stimulate the imagination, clear emotions, and adjust to anxiety when they are faced with finding a way out. Stories for children should be related to children, for example, fairy tales, folktales, or legends that reflect the child's view of the world.

2.2.2 The Characteristics and Elements of a Good Storybook

Richmond (2011) said that there are three characteristics of a storybook, especially for children. They are:

- a. Strong characters who evoke strong emotion.

Good children's books, no matter how simple or complex, offer a sense of joy. They can make us laugh or cry by giving us a character we want to care about.

- b. A story that teaches.

Good stories can teach simple concepts about numbers, letters, or colors or they can teach about diversity, love, manners, and acceptance.

- c. Mind-expanding illustrations, vocabulary, or concepts.

Great children's books can tell just as much story through the artwork and offer an author the opportunity to expand young minds through interesting poetic language, fun alliteration, advanced vocabulary, etc.

And for the element of a good storybook, based on Serumpeat (2003), they are divided into some elements for a children storybook such as:

a. Theme

The theme of the story is the hidden meaning. The theme of the story includes the moral or message of the story. The theme for children's stories must be necessary and good for them and able to translate the truth. The important thing that needs to consider, that the themes do not defeat the groove and the characters. Of course, a well-written book would deliver a moral message, but also have to tell you about something from where the messages were flowing. That way theme subtly conveyed to children. So, if trying to convey moral values to children theme must be arranged in the material powerful stories. So it can make children build a sense of good or bad without being indoctrinated.

b. Character

Character is a "player" of a story. People who can be described as a good friend, character identification, or even become parents while for the reader. Events will not be attractive to children if the figures depicted in the story do not like them. The important thing to understand about the character is characterizations related to the author's way to help the reader to know the character. It can be seen from a physical depiction of character and personality. Another aspect is the development of character. Developments figures refer to change good or bad character life in the stories.

c. Background

Background of time and place in children's storybook should be easy to be understood by the children because the children are getting confused to imagine the story about past and future.

d. Style of Language

How the writer tells the writing that's called style. Aspects that are used to study the style of a fictional story are the choice of words include long or

short, regular or not, boring or exciting. The words that are used must be appropriate with the story because we know that the choice of words causes certain effects such as trouble sentences. Sentences in children's stories should be simple and straightforward.

e. Plot

The plot determines an interesting story or not, and the important thing in the plot is conflict. Conflicts could cause a person to cry, laugh, get angry, get happy, and get annoyed when reading a story. The plot of children's stories is usually designed chronologically and connected with a particular period. Another plot that is used is a flashback. A flashback plot is used to inform something that happened before.

f. Message

Children's storybook should contain a good moral message such as compassion, caring, honesty, fortitude, patience, and trust. So it can establish the character and personality of the children.

2.2.3 Writing a Storybook

In writing a storybook, there are some ways to write a storybook based on Kokasih (2016), they are:

- a. Choose and decided the character, plot and conflict, event and kind of story.
- b. Recollect the information related to the character, plot theme, or event. Write the important parts and look at the whole story. In writing storybook, the writer must know about the differences character each other, the emotion etc.
- c. Write the story based on the information.
- d. Use language which is easy to understand by the people and use simple sentence.

2.2.4 Storybook Design

When making a storybook, the writer must know how to designing a storybook first. This is useful and must be considered when creating a storybook.

According to Supiyono (2010) there are some points in designing, such as:

a. The Grid

The grid is built upon the framework arrangement of lines with vertical and horizontal position. The grid is used as a tool to composite or arranges the objects in the image space so the image looks more presentable and nice.

b. Color

Color is one of the most important elements in designing because color can speak through the image or design work.

c. Font

Font is an icon that is used to select the letter. In designing a storybook the font used is formal font, its purpose is to make the reader easy to read the text.

d. Layout

Layout is the arrangement of writings and pictures. The main purpose of the layout is displaying image and text elements to be communicative to make the readers easier to get the information.

e. Highlight

Highlight is the lighting, the dwarf in the dwarf in the withdrawal line or coloring to generate particular.

f. Negative space

Negative space is the empty spaces which there are not pictures or texts. In making the design leftover enough space, too much picture an text will make the layout design to be crowded so that the massage becomes less effective.

g. Illustrations/sketches

Illustration is the result of writing in the form of painting, drawing, photography or other visual arts techniques. The function of illustration is to animate a story and serves giving shadows on every character in a story.

h. Icon

Icon is something that wants to show to the readers such as the title of the storybook. Icon must be simple and easy to understand and universal. Icon is used to let people understand the message or thing it represents, not to distract the reader.

i. Simple technique

Technique is a way that uses to make something. In designing using simple technique is more beautiful than using 3d graphic that have nothing to do with the topic.

2.3 Legend

According to Danandaja (2002), the legend is a worldly characteristic occurred in a not very past and takes place in the world as we know it today. Legend is often seen as not only a mere story but also seen as a collective "history" but this is often a matter of debate considering that the story has been distorted. Rusyana (2000) mentions that there are characteristics from legends, such as:

- a. The legend is a traditional story because the story has been in the community for a long time.
- b. The story usually associated with events and objects from the past, such as events of the spread of religion and relics such as mosques, graves, and others.
- c. The perpetrators in the legend are imagined as actors who actually lived in a society in the past, they were prominent people, who were considered historical actors and also considered to have done useful deeds for society.
- d. The relationship of each event or event in the legend shows a logical relationship.

- e. The setting of the story consists of the setting of the place and the setting of time, the setting of the place is usually something that is clearly mentioned but some are not, while for the time setting this is usually a time experienced in history.
- f. The perpetrator and the imagined act really happened; it made the legend as if it happened in real-time and space. It is in line with the people's opinion and gives birth to behavior and also actions that truly respect the existence of the perpetrator and also the deeds in the legend.
- g. This legend is a folklore that has the characteristics of an event that actually happened, at a not-so-past time and is located in the world as we know it today, which has a migratory nature, that is, it can move around so that it will be known. Wide in different areas and scattered in the form of groupings called cycles, namely a group of stories that revolve around a character or also certain events such as from Java, the legends about *Roro Jongrang*.

2.4 Ogan Komering Ulu Region

Ogan Komering Ulu is one of the areas in South Sumatra. The name Ogan Komering is taken from the name of two large rivers that cross and flow along the OKU district, namely the Ogan River and the Komering River, while the word "Ulu" means Downstream. According to the State Gazette of the Republic of Indonesia Number 4347 of 2013, OKU is divided into 3 districts officially, OKU with the capital city of Baturaja, then East OKU with the capital city of Martapura, while South OKU with the capital city of Muaradua. OKU itself has an area of 4,797.06 km² and has a population of 367,603 inhabitants.

2.5 Preservation

According to Widjaja (1968), preservation should be done frequently, directed, and integrated in order to actualize certain goals that reflect something

that is fixed and immutable, dynamic, supple, and selective. Meanwhile, Chaedar (2006) states preservation as an effort that has a basis, and this basis is also said as factors that support from inside or outside of the one that is being preserved. In other words, to know the process or action of preservation, we should know the strategy or the technique which is based on the needs and the situation respectively.

2.5.1 Culture Preservation

Specifically, the preservation of culture is an effort to maintain the culture to be as it is. Jacobus (2006) states that culture preservation is maintaining the values of art and culture, traditional values by developing the embodiment which is dynamic and adjusting with the situation and condition that always change and evolve. Pitana (1994) argued that culture preservation can be effective if the culture is still being used and run. When the culture is not being used anymore then the culture itself will be lost by itself. Thus, it is important to preserve the culture like the legend as it will be extinct if there is no movement to keep and maintain the culture in South Sumatera.

2.6 The Legend of *Si Pahit Lidah*

2.6.1 The Origin of the Legend of *Si Pahit Lidah*

According to Dongengceritarakyat.com (2017), actually, *Si Pahit Lidah* is the nickname of a prince named Pangeran Serunting Sakti. He is a descendant of a giant from Sumidang region and has a bad character that is jealousy. He felt very jealous even to his brother-in-law, Aria Tebing and because of that, there is an argument between the two.

In short, there was a fierce fight between Pangeran Serunting Sakti and Aria Tebing. Aria Tebing urged her sister (Pangeran Serunting Sakti's wife) to tell

the weakness of Pangeran Serunting Sakti. After Aria Tebing knew the weakness of Pangeran Serunting Sakti, he could win the fight.

After a long time, while meditating on Mount Siguntang, Dewa Mahameru promised to give Pangeran Serunting Sakti supernatural powers. Pangeran Serunting Sakti can have it for several years. With his supernatural powers, he can change an object as he wishes. On the shore of the lake, he turned ripe sugarcane trees and people who passed in front of him into stones. Therefore he is known as *Si Pahit Lidah*.

After a very long journey in his life, PangeranSeruntingSakti realized that he had made many people suffer because of his supernatural powers. Therefore, he wanted to change his bad characters by doing a lot of good deeds. However, until now he is better known as *Si PahitLidah*.The moral message of the legend is that everyone who is gifted by God with privilege should use it for good things so that it will help others.

2.6.2 Relation to Other Legends

Apart from the above legend, the character of *Si Pahit Lidah* has a relationship with other legends such as the legend of *Goa Putri* and the legend of *Si Mata Empat*. Based on the legend of *Goa Putri*, *Putri Dayang Merindu* was changed into the rock by *Pangeran Serunting Sakti*. In that time, the princess called *Putri Dayang Merindu* was bathing at the *Semuhun River*. She met a traveler named *Pangeran Serunting Sakti* or better known as *Si Pahit Lidah*. Seeing the beautiful princess, *Pangeran Serunting Sakti* wanted to say hello. Unfortunately the princess called *Putri Dayang Merindu* did not give respond. Therefore *Pangeran Serunting Sakti* felt annoyed and then he said, "You are so arrogant and silent like a rock". Suddenly, *Putri Dayang Merindu* turned into the stone. That's the legend of *Goa Putri*.

Meanwhile, according to the legend of *Si Mata Empat*, it is said that *Si Mata Empat* is a powerful person who has four eyes on his head. Two of his eyes

are on the front, and the other two are on the back of the head. One day, they decided to complete his powers. He met *Pangeran Serunting Sakti* or *Si Pahit Lidah*. *Si Empat Mata* and *Si Pahit Lidah* have different supernatural powers. In that time, they agreed to have a game. Whoever manages to avoid the dropped of palm flowers is the winner. Both of them lay face down under a grove of palm trees. Of course, *Si Empat Mata* can swiftly avoid the palm flower because it has two eyes on the back of his head. However, when it was the turn of *Si Pahit Lidah*, he did not have time to dodge quickly before being hit by the palm flower. Immediately, *Si Pahit Lidah* died. *Si Empat Mata* was satisfied to see his opponent's death. However, he was curious about what made *Pangeran Serunting Sakti* or *Si Pahit Lidah* is very famous with his tongue. He opened *Pangeran Serunting Sakti's* mouth and checked his tongue. He then put his forefinger to *Pangeran Serunting Sakti's* tongue and tasted it. "It feels very bitter," he thought. Unfortunately, he did not know that the bitter taste was apparently poisonous and finally it killed *Si Empat Mata*. In the end, there were no more arrogant champions around.

2.7 Previous Research

There are several previous researchers involved in the design of story books for the preservation of culture or legends, including:

No.	Research Title	Researcher	Research Year
1.	Designing a Storybook of Dayang Torek to Preserve the Culture of Lubuk Linggau Region	Chairunnisah Pane	2020
2.	Designing a Storybook of Putri Jelitani to Preserve the Cultures of Ogan Komering Ilir Region	Arga Rizky Putri	2020
3.	Designing a Storybook Entitled "Putri Kembang Dadar" to Preserve the Culture of Palembang	Selvi Riaulina Lubis	2020
4.	Pengembangan Buku Cerita Anak Dengan Menginsersi Budaya Lokal Dalam Tema Kegemaranku Untuk Kelas I Sekolah Dasar	N.L.M.T. Pratiwi	2017

5.	Buku Cerita Anak Berbasis Kearifan Lokal Payung Geulis Tasikmalaya Untuk Siswa Sd	Ayu Ratnasari, Yusuf Suryana, Seni Apriliya	2018
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Table 2.1 Researchers were Researching Storybook

From the table above, it can be seen that there were 3 students/researchers from POLSRI conducting research on designing storybooks such as the names in numbers 1, 2, and 3. They made similar titles but with different stories. Then for numbers 4 and 5, they are researchers from other institutions. They all make storybooks for the preservation of the culture aimed at readers, the majority of whom are children.

For research methods, the majority use the Research and Development (RnD) method, except for number 5 which uses Educational Design Research (EDR). To be clearer, the Research and Development Method used by numbers 1,2, and 3 uses the modified results and models from Sukmadinata (2017). Then Research and Development from number 4 is different from the above. She uses the model from Oktariyanti (2016) which is definitely different stages of the research. And finally, the Educational Design Research method used by person number 5 uses the modified results and models from D.A.M Lidnillah (2011).

The results of the research both show that readers understand in terms of stories, designs, and also the effectiveness of storybooks as a means of reading for children as a form of cultural preservation.