

CULTURAL DIVERSITY IN CHILDRE'S STORIES AKU CINTA INDONESIA BY YANNE TW

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Abstract. Cultural diversity is a necessity for the Indonesian people who consist of multicultural. This diversity needs to be understood from an early age. This is important to grow a sense of tolerance for differences since childhood. Understanding of cultural diversity can be instilled through children's readings that contain elements of nationalism and stories that provide values in dealing with cultural diversity. The study aims at analyzing the cultural diversity appearing in the short story collection entitled *Aku Cinta Indonesia* by Yanne TW. The research method used is descriptive qualitative. The subjects in this study were five short stories that contain cultural diversity from eight short story collection. Data is taken and analyzed purposefully. The result defines that there are five kind of cultural diversity, traditional games, traditional houses, traditional dances, traditional clothes, and local languages.

Keywords: cultural diversity, children literature, nationalism, short stories

INTRODUCTION

Today, there are many social conflicts happening in social life. Social conflict is a situation that can be in the form of disputes or conflicts between two or more parties occurring in the society and affect our social life to fulfill certain goals. Diversity in society that is not properly controlled will lead to the emergence of social problems such as social conflict in society. Social conflict is a social interaction in the form of conflict that allows efforts to get rid of each other between one of the conflicting parties. This social conflict is caused by intolerance for differences in society, such as the existence of different perspectives or point of views, and the unique backgrounds and characteristics of each individual or group. These differences and uniqueness make the conflicts if they are not managed properly (Harrison & Loring, (2020). Moreover, social conflict causes loss of a sense of unity and integrity of the nation and the weakening of social values and norms in society. Thus, social conflict is a dispute occurred by different interests, understandings, interpretations, opinions or goals in the system of social order that arise as a result of social interaction (Yusuf, 2021).

Social conflict also happens in Indonesia, a multicultural country with various ethnic, religious, and cultural diversity. Multiculturalism is reflected in the understanding of diversity in society (Jaeni & Basith, 2021). Indonesia also has the motto *Bhinneka Tunggal Ika*, which means that differences should be a strength to unite. As a multicultural country, not only does

Indonesia have positive impacts, but also negative impacts. The negative impact provides a great opportunity to generate social conflict because it creates enormous differences within a diversity. Multicultural education allows Indonesians to create a peaceful life by implementing tolerance in the social life. Hence, flexibility arises when society is faced with a social conflict, so the unity that has been built by the community will not be easily broken by social clashes (Lestari & Sa'adah, 2019).

Additionally, social conflicts causes various disputes in Indonesia can be overcome with an understanding of cultural diversity. Multicultural education is one of the efforts that needs to be pursued and expected to make people have the ability to either reduce or overcome various kinds of social conflicts. Therefore, the social conflicts with religious or cultural nuances can be managed carefully by the Indonesian people in the future. Moreover, cultural diversity understanding is very important and should be instilled as early as possible starting from the family environment and developing in the community environment. When children are familiar with the culture of their nation, they are expected to be able to deal with various social conflicts as early as possible. In addition, understanding cultural diversity encourages children to not to be easily influenced by anything that can divide their nation. Children understanding cultural diversity well will appreciate all the differences around them. Hence, children will also respect and feel sympathy and empathy for other people around them.

Furthermore, an understanding of cultural diversity can be instilled through the media of children's story books. Not only are children's story books for entertainment, but also education. Educational part in these children's story books leads to the education of moral values contained in social life. Therefore, by reading them, children can develop and understand these values, including cultural values. Through story books, understanding these cultural values will be much more memorable because the children are very interested in listening to stories since they learn everything from what they see, hear, and feel. The goal to be achieved in storytelling activities is to instill moral values contained in stories that will develop moral and religious abilities and also develop children's social-emotional sensitivity about things around them (Suryani & Muis, 2008).

In previous research results, (Rahmawati, 2012) also stated that the introduction of local culture would be more meaningful and interesting by listening to stories. With the process of developing their imagination, children are expected to change their mindset in accordance with the cultural values they want to convey. Thus, understanding cultural diversity at an early age is very important to be implemented, especially in a multicultural society. This implementation is carried out to reduce social conflict which can eliminate a sense of unity and integrity as well as mutual respect. In addition, increasing understanding of cultural diversity can also be done by reading or listening to children stories that contain cultural values. Therefore, this research focuses on the cultural diversity contained in children stories.

RESEARCH METHOD

This study used a descriptive qualitative method. The data source for this research is a collection of children stories entitled *Aku Cinta Indonesia* by Yanne TW. This book contains eight short stories with the theme of the thrill of being an Indonesian child. Out of the eight short stories presented in the collection of *Aku Cinta Indonesia* by Yanne TW, there are five stories that suit the research purpose. The titles are *Serunya Bermain Mainan Tradisional*, *Serunya Mengenal Rumah Adat*, *Serunya Menari Tarian Daerah*, *Serunya Mengenakan Pakaian Adat*, dan *Serunya Punya Teman dari Berbagai Daerah*. Data was collected by reading the entire short story and then selecting a title that was in accordance with the research objectives. The sorted data were then analyzed using a literary anthropology approach.

RESULT AND ANALYSIS

After analyzing five short stories as the data source, there are five kinds of cultural diversity, namely traditional games, traditional houses, traditional dances, traditional clothes, and local languages. These kinds are presented in the table below.

Table 1. Result of Cultural Diveristy

No	Cultural Diversity				
	Traditional Games	Traditional Houses	Traditional Dances	Traditional Clothes	Local Languages
1	Putting the pencil in the bottle	Gadang	Jaipong	Bundo Kandung	Javanese
2	Panjat pinang	Tongkonan	Piring	Lambung and Pegon	Sundanese
3	Bakiak	Balinese Traditional House	Saman	Balinese clothes	Betawinese
4	Marbles	Joglo	Pendet	Bodo	Bataknese
5	Bitting coins	Kebaya		Dayak	Balinese
6	Congklak	Honai		Demang	Minangkabau
7	Gasing				
8	Egrang				

The table explains eight kinds of traditional games in five short stories collected in the book *Aku Cinta Indonesia* written by Yanne TW. These eight traditional games such as putting the pencil in the bottle, panjat pinang, bakiak, marbles, bitting coins, congklak, gasing and egrang, are unfamiliar games for Indonesian children today. These games are introduced to readers through stories and illustrations described in the stories. Therefore, it can trigger young readers to be more interested and more able to imagine the games through the visual illustration.

In addition to traditional games, the stories also show the existence of six types of Indonesian traditional houses from various provinces, including Gadang, Tongkonan, Balinese traditional house, Kebaya, Joglo, and Honai. The difference between them can be seen in the story through visual illustrations. Hence, through these illustrations, children who usually only see the types of houses with general shapes surrounding them, become more aware of various Indonesian traditional houses portraying regional characteristics in Indonesia.

This book, a collection of children stories, *Aku Cinta Indonesia*, contains various types of regional dances such as Piring, Saman, Jaipong and Pendet dance. In addition, in the book, various types of regional clothing are also delivered by simple and understandable language for the children. Some of the regional clothes are Bundo Kandung, Lambung and Pegon Balinese clothes, Bodo, Dayak traditional clothes, and Betawi traditional clothes. This book also explains the differences in languages used in Indonesia, including Javanese, Sundanese, Betawinese, Bataknese, Balinese, and Minangkabau.

In conclusion, the existence of cultural diversity in Indonesia can be recognized and understood by children as early as possible which allows them to have an attitude of tolerance and be proud of differences in their environment. They are also used to dealing with differences since they were children. With good accompaniment and reading, children can overcome social conflicts caused by differences and personal egoism.

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1.1 Traditional Games

Traditional games are games containing good, positive, valuable and desirable values that have been passed down from one generation to the next. Usually this game is associated with games that use simple media or even no media at all and only rely on the limbs to play it. The use of this simple media is related to the condition of Indonesia in the past which was one with nature and took various benefits from nature. Unfortunately, some traditional games are now extinct and unwell-known among the public. This is due to a shift in the habits of children who originally played physical games but prefer to play digital games as their fulfillment of entertainment.

In several places, these traditional games are still often played. However, the case is different in urban areas. Children are no longer familiar with various forms of traditional games which have many benefits both educationally and socially. Therefore, Yanne TW tries to bring back the types of traditional games in the past. The traditional games appearing in the story are mentioned as follows.

Table 2. Traditional Games

No	Traditional Games	Title story/page	Page
1	Balap karung	<i>Serunya Ikut Lomba 17 Agustus</i>	40
2	Makan kerupuk		40
3	Tarik tambang		41
4	Putting pencil in the bottle		57
5	Panjat pinang		57
6	Bakiak		57
7	Marbles		57
8	Bitting coin		57
9	Congklak	<i>Serunya Bermain Mainan</i>	76
10	Gasing	<i>Tradisional</i>	76
11	Egrang		76

The first game appearing in the children's story *Aku Cinta Indonesia* is *balap karung*. *Balap karung* is a game that is usually contested by jumping using sacks from the starting line to the end of the track. The sacks that are commonly used are burlap sacks which have the strength to be able to hold the weight of children to adults. This game is usually played in one game or can also be played in a relay. This sack race teaches the players to be sporty and sedulous; moreover, it also teaches body movement coordination. This can be seen from the story *Serunya Ikut Lomba 17 Agustus* in the following book *Aku Cinta Indonesia*.

Dengan cepat, Fajar pun langsung mengenakan karung yang ada di hadapannya. Ia langsung melompat kencang, menuju garis finish. "Aduh, Willy ada di depan! Aku harus susul dia!" kata Fajar sambil mempercepat lompatannya. (Aku Cinta Indonesia:50)

Quickly, Fajar immediately put on the sack in front of him. He immediately jumped fast, towards the finish line. "Ouch, Willy is in front! I have to catch him!" said Fajar while accelerating his jump. (*Aku Cinta Indonesia :50*)

In the data above, it is clear that Fajar's character is trying to accelerate his speed to be the fastest. Nevertheless, in the middle of the race, Fajar fell and injured his knee. This teaches the reader that no matter how hard you try, many unexpected things may happen in the middle of the race. Hence, each participant must try to accept the decision to win or lose gracefully. As advised by Ms. Anita, one of the organizers of the August 17 competition, which can be seen in the following quote.

"Fajar, kalah menang itu biasa dalam sebuah perlombaan. Kalau kalah kita harus menerimanya dengan lapang dada. Dan kalau menang kita juga tidak boleh sombong," nasihat Kak Anita. "Iya Kak," sahut Fajar dengan wajah tertunduk sedih. (Aku Cinta Indonesia:53)

"Fajar, losing and winning is common in a competition. If you lose, you have to accept it gracefully. And if we win, we shouldn't be arrogant either," advised Ms. Anita. "Yes sis," said Fajar with a sad downcast face. (*Aku Cinta Indonesia:53*)

The next game is *makan kerupuk*. This game is played by children and the crackers are under a long rope stretched with some crackers hanging below. Participants are given the opportunity to compete in eating crackers without holding them. The participant who can finish the crackers the fastest is the winner. This game trains patience, perseverance, and speed. In the children's story *Aku Cinta Indonesia*, the character Fajar who desired to win a cracker-eating contest because the last year he won first place in the competition. This is shown in the following statement.

Fajar pun langsung berdiri di depan kerupuk yang telah digantungkan di seutas tali. "Aku harus menang! Peserta lainnya kayaknya lamban makan kerupuknya," gumamnya percaya diri. (Aku Cinta Indonesia: 45)

Fajar immediately stood in front of the crackers that had been hung on a rope. "I must win! The other participants seem slow to eat their crackers," he muttered confidently. (*Aku Cinta Indonesia: 45*)

Initially, Fajar underestimates his opponent because he thinks they will be slow in eating crackers, unfortunately in fact he lost and won third place in the competition. This is shown in the following statement.

“Yaah. Kenapa aku juara tiga! Tahun lalu aku kan juara satu,” gerutu Fajar kecewa. (*Aku Cinta Indonesia*:48)

“Yeah. Why am I in third place! Last year I won first place,” Fajar grumbled disappointed. (*Aku Cinta Indonesia*:48)

In this case, the writer inserts good values reflected in the character, Fajar. As a friend, we should not underestimate other's ability. Being optimistic is good, but you still have to respect other people's strengths. When we are disappointed, we have to stay positive and be patience, instead of cheating or fighting and rioting because of dissatisfaction with the result of the race.

The second game is *tarik tambang*. The game is played by two groups with the same number and they stand in their areas by making distance between them and pull the rope in a different direction. They competed for strength to be able to pull the rope and beat their opponent relying on the strength of their pulling hands and footrests. Group cohesiveness and the game strategy are important points that can be learned from this game. The next game is putting pencil in bottle. It has begun to be abandoned by children in Indonesia. This game is usually found at special moments or Indonesian independence day. This game trains players' speed and concentration to be able to insert nails hanging from their waists into glass bottles. Players must crouch so that they can insert a nail into the end of a small glass bottle. The difficulty was that the rope hanging the nail swayed easily if the body moved.

Unlike the previous game, *panjat pinang* game is currently more popular with men since the level of difficulty in this game is quite large. Players are required to climb an areca tree (or other tree) that has been skinned and given lubricating fluid, to fight over the prizes that are hung on it. The prizes range from clothes, fans, food and even bicycles, which are usually the attractive prizes that are fought for. Even though this game is an individual game, it is not uncommon for players to work together to reach the top of the tree and take prizes. Therefore, physical strength and teamwork are the main keys in this game. Furthermore, there are games namely *bakiak*, marbles, biting coin, *congklak*, *gasing* and *egrang*. *Bakiak* game uses a kind of slipper with a light wooden base and leg straps made of wheel and it is played in groups with 3-5 members per group. This game trains coordination and teamwork to be able to move in rhythm between the right and left feet and the group that can reach the finish line firstly is the winner. Furthermore, the game of marbles (*kelereng*) described in the book *Aku Cinta Indonesia* is a game held in Indonesian independence and it is played by placing marbles on a spoon that is bitten by the players; moreover, they must be able to bring the marble to the finish line without dropping it. In addition, this game taught carefulness, concentration, and speed.

The next game is biting coin (*menggigit koin*). This game is played by biting a coin stuck in a watermelon or papaya and the coin that is successfully taken belongs to the player. Apart from that, there is another type of traditional games that belongs to Indonesia and is described in the book *Aku Cinta Indonesia*, namely *congklak*. *Congklak* game has been designated as an Intangible Cultural Heritage (WBTb) in 2019. It is also played by two players using a board made of wood and seeds of small shells or other small seeds. Besides, this game has an educational value of being honest, responsible, sporty, obedient to the rules and open. The last two games described in the book *Aku Cinta Indonesia* by Yanne TW are *gasing* and *egrang*. *Gasing* game is played individually with a wooden media with a sharp bottom and a rope made of tree bark. Conversely, over time, the manufacture of tops began to vary, some were made of bamboo and also plastic. Meanwhile, *egrang* are a traditional game that relies on the strength of the hands, feet, and balance of the limbs. *Egrang* is a traditional game tool made of bamboo with a feet base/wooden pedestal for walking. Stilts are generally played by children.

Most of these traditional games are played together. This teaches the meaning of cooperation, tolerance, honesty, patience, obedient, balance and ability in strategy. If these things have been understood and taught as early as possible, it will avoid and minimize social conflict caused by differences. Hence, unity will be achieved and tolerance can become Indonesian culture and habit.

1.2 Traditional Houses

Indonesia is a country with cultural diversity that has 34 different provinces. Each province in Indonesia has a variety of regional peculiarities such as traditional houses. The children's story book *Aku Cinta Indonesia* contains various Indonesia’s traditional houses mentioning in the table below.

Table 3. Traditional Houses

No	Traditional houses	Title story/page
1	Gadang	
2	Tongkonan	
3	Balinese Traditional House	<i>Serunya Mengenal Rumah Adat (91)</i>
4	Joglo	
5	Kebaya	
6	Honai	

The table 3 shows that there are six traditional houses stated in the children's story book *Aku Cinta Indonesia* by Yanne TW. The first traditional house is *Gadang* house. *Gadang* house is Minangkabau’s traditional house of South Sumatra and it is also called as *Bagonjong* traditional house since the shape of the roof, which has a sharp and towering roof (Habibi, 2018). The roof of *Gadang* house is shaped like a buffalo horn and its bottom is a rectangular shape that is unbalanced and floats upwards. The roof is curved to the side, while the curve of the body of the house is sloping like the hull of a ship. The reverse side curves inward and low in the middle. It is utilize as a family or customary meeting place and it is also used for deliberations and determining important agreements.

The second traditional house is *tongkonan*. it is a traditional house of Toraja people used as house, customary authority, and development of socio-cultural life of Toraja people. It also cannot be owned by an individual, but communally and passed down from generation to generation by the family or clan of the Tana Toraja tribe. *Tongkonan* is regarded as a cultural center, a place to live and a place to foster family regulations. *Tongkonan* is a rectangular stilt house made of sheet boards and logs. The type of wood used is uru wood which is a local plant from Sulawesi. The roof is curved like a boat with both ends of the roof rising. At first glance, the shape is similar to *Bolon* traditional house from North Sumatra. The roof material is a pile of bamboo slats covered on top with thatch, reeds, palm fiber, or zinc. There is even an old *Tongkonan* whose roof is made of stone (banua dipa batu).

Apart from Sumatra and Sulawesi, the book *Aku Cinta Indonesia* also describes traditional houses from the provinces of Bali, Central Java, Jakarta, and Papua. There is Balinese traditional house which has a gate like a temple gate in front of house; Central Javanese traditional house called *Joglo* having rectangular shape and three front doors; DKI Jakarta traditional house called *Kebaya* house its roof like a folded saddle; moreover, Papuan traditional house called *Honai* which has no windows and has only one small door. By knowing the diversity of forms and functions of traditional houses, it is hoped that children as

readers can appreciate the differences in traditional houses owned by various regions in Indonesia, admire their diversity and love their uniqueness.

1.3 Traditional Dances

In addition to the various forms of traditional houses, Indonesia's cultural diversity is also described by various traditional dances. The Provinces in Indonesia have their own regionally distinctive dances. Even one province usually has more than one regional dance. Dance is an expression of the human soul expressed artistically with the main media, a dancer movement. Yanne TW's children's story book *Aku Cinta Indonesia*, entitled *Serunya Menari Tarian Daerah*, describes Tari as a character in the book who prefers modern dance then traditional dance. This can be seen from the following statement.

"Hmmm... I really like dancing, Mom. But not Jaipong dance. Tari likes modern dance, just like on TV," answered Tari with her face downcast. (*Aku Cinta Indonesia*:102)

This was then responded by her extracurricular class teacher named Sabrina

"Tari, sebagai generasi penerus bangsa, kita harus mencintai dan melestarikan kebudayaan negara kita, termasuk melestarikan tarian tradisional. Coba kamu lihat di luar sana, ada negara lain yang mengaku-ngaku kalau tarian tradisional kita adalah karya mereka, Loh," jelas Ibu Sabrina sambil mengelus kepala Tari. (Aku Cinta Indonesia: 103)

"Tari, as the nation's next generation, we must love and preserve our country's culture, including preserving traditional dances. If you look out there, there are other countries that claim that our traditional dance is their work, you know," said Miss Sabrina while stroking Tari's head. (*Aku Cinta Indonesia*: 103)

The explanation given by Mrs. Sabrina emphasized that traditional dances owned by Indonesia are very valuable and need to be preserved. Several other dances that appear in the children's story *Aku Cinta Indonesia* by Yanne TW can be seen in the following table.

Table 4. Traditional Dances

No	Traditional Dances	Title story/page
1	Jaipong	
2	Piring	<i>Serunya Menari Tarian Daerah</i> (107)
3	Saman	
4	pendet	

The first traditional dance mentioning in the book *Aku Cinta Indonesia* by Yanne TW is *Jaipong* dance. *Jaipong* is a dance originated from West Java region. This dance is often performed at Sundanese's wedding ceremony. Dancers are usually dressed in typical clothing with a variety of accessories. This dance can be performed alone or several people simultaneously. This dance relies on body flexibility to move the dancer's pelvis and hands. The next dance is the *Piring* dance from West Sumatra. This dance is performed while holding a plate on dancers' hands. They swayed to rhythm of music while swinging the plates in their hands without falling. The movements used in the plate dance are mostly adopted from Minangkabau's traditional self-defence arts or *silek* steps. Aceh Province also has a unique dance called Saman. It is usually conducted by several people in groups and performed in a sitting position in a row with a dynamic rhythm. In addition, it contains verses stating good deeds, especially in Islam religion.

The last dance describing in the children's book *Aku Cinta Indonesia* is the *Pendet* dance from Bali. It is originally a dance performed in a temple, Hindus worshiped, as a welcome greeting to the Gods who descended to earth. However, over time, it is now only performed in exhibition or welcoming party for visitors who come to Bali Island. By knowing Indonesian regional dances, children can get to know more about the cultural diversity in Indonesia. Children are also expected to become the next generation who can teach this traditional dance to the next generation. Therefore, this traditional dance, which is unique and proud of Indonesia, does not disappear by the time and is not claimed by other countries.

1.4 Traditional Clothes

Every region in Indonesia has its own traditional clothes. It is considered as a regional identity representing its cultural wealth. Some of the traditional clothes showing in the children's story book *Aku Cinta Indonesia* by Yanne TW are as follows:

Table 5. Traditional Clothes

No	Traditional Clothes	Title Story	Page
1	Bundo Kanduang		120
2	Lambung dan Pegon		121
3	Bali tradisional Clothes	<i>Serunya Mengenakan Pakaian Daerah</i>	122
4	Bodo		122
5	Dayak		123
6	Demang		124

As a book that carries cultural content for children, *Aku Cinta Indonesia* by Yanne TW introduces Indonesia's various customs and diversity. This book provides information on traditional clothes in Indonesia, including the traditional clothes of West Sumatra, West Nusa Tenggara, South Sulawesi, East Borneo, and DKI Jakarta displayed in the form of attractive illustrations. These pictures show details of various forms of traditional clothes with various colors and accessories. Meanwhile, Balinese traditional clothes is told in the story *Serunya Mengenakan Pakaian Daerah*.

Bundo Kanduang is traditional clothes originated from West Sumatra. It has a distinctive accessory on the head that is similar to the shape of Gadang house, West Sumatra's traditional house. *Bundo Kanduang* clothes have a high philosophical value portraying a mother who has an important position in a household and she must be a strong and sturdy pillar for family continuity. Additionally, *Lambung and Pegon* is traditional clothes of West Nusa Tenggara. It is usually worn by women from Sasak tribe and Pegon are worn by men. It is also used in traditional events such as welcoming guests or *Mendakin* or *Nyongkol* traditional ceremonies and has black colour. Both *Lambung and Pegon* use black basic materials with additional accessories such as bracelets and earrings for *Lambung* and headbands and belts with a pattern typical of the Sasak tribe for *Pegon*.

Balinese traditional clothes has special accessories that are unique and easy to identify. For men, the clothes that are usually worn consist of *udeng* or headband, shirt, *saput* and a binding scarf which is usually called *umpal*. While the traditional Balinese clothes worn by women are usually *kebaya*, *kamen*, shawls, headdresses, buns and flowers. An interesting thing is the use of patterns and jewelery in Balinese clothes is used to show social and economic status. In the children's story book, it is also explained in the following statement.

Hari kemerdekaan Republik Indonesia pun tiba. Arum dan teman-temannya sudah bersiap mengikuti karnaval 17 Agustus. Arum yang mengenakan baju

adat Bali, terlihat begitu bersemangat mengikuti karnaval. (Aku Cinta Indonesia:120)

Today is Indonesia's Independence Day. Arum and his friends were already preparing to join 17 August carnival. Arum, who was wearing Balinese traditional clothes, looked so excited about joining the carnival. (*Aku Cinta Indonesia:120*)

South Sulawesi has a traditional clothes named *Bodo* clothes. In the book *Aku Cinta Indonesia*, it is described at the end of the story *Serunya Mengenakan Pakaian Daerah*. Furthermore, Dayak clothes from East Kalimantan and Demang clothes from Betawi Jakarta are used as activities to connect traditional clothes with their regional origins. The traditional clothes were displayed with pictures to be connected with their regional origins by drawing the appropriate straight lines. Hence, in this part, traditional clothes are mentioned in the book in order the children as the readers can recognize traditional clothes in Indonesia. After reading, not only do they know the traditional clothes, but also they can appreciate Indonesia diversity.

1.5 Local Languages

Language is an important thing in communication. Misunderstanding in communication can lead to social conflict. Indonesia, with various tribes and ethnicities, also has many local languages. Some of local languages mentioning in the book *Aku Cinta Indonesia* by Yanne TW are as follows:

Table 6. Traditional Clothes

No	Local Languages	Title story/page
1	Javanese	<i>Serunya, Punya Teman dari Berbagai Daerah</i> (139)
2	Sundanese	
3	Betawinese	
4	Bataknese	
5	Balinese	
6	Minangkabau	

Yanne TW wants to invite readers to appreciate the differences in using language. In the story, as one of the character, Ajeng is told as a new student at school and asked by teacher to introduce herself in front of the class. When she introduced herself she used her native language of Yogyakarta, namely Javanese. This is shown in the following statement.

“Sugeng enjing...rencang-rencang sedanten. Hng...nami kulo, Ajeng,” Jawab Ajeng dengan menggunakan bahasa Jawa. (Aku Cinta Indonesia:129)

“Good morning...friends.... my name is Ajeng," Ajeng replied using Javanese language. (*Aku Cinta Indonesia:129*)

Ajeng is proud of her local language and felt comfortable using Javanese when communicating to her friends so Ajeng used Javanese when she introduced herself in the class. Unfortunately, all students laughed at her because of her language. Hence, she felt sorry, embarrassed, and sad.

Mendengar Ajeng berbicara menggunakan bahasa Jawa, sari da teman-temannya pun langsung tertawa kencang.(Aku Cinta Indonesia:130)

Hearing Ajeng speak in Javanese, Sari and her friends immediately laughed loudly. (*Aku Cinta Indonesia*:130)

Melihat teman-teman barunya tertawa, Ajeng merasa malu dan terlihat ingin menangis.(*Aku Cinta Indonesia*:130)

Seeing her new friends laughing, Ajeng felt embarrassed and looked like she wanted to cry. (*Aku Cinta Indonesia*:130)

In social life, we often taken for granted, such as laughing at other people's language because of their unique accent or even feeling offended because we don't understand the tone and language used by the other person we are talking to. Unknowingly this can trigger nation conflict and division.

This understanding of respecting language differences must be instilled from an early age so that it is rooted in children's habits. In the book *Aku Cinta Indonesia* by Yanne TW, the author teaches the readers through the advice given by Ms. Silvi as the teacher. Here is the statement as below.

"Anak-anak, kalian tidak boleh menertawakan Ajeng. Kalian seharusnya bangga karena Ajeng lancar menggunakan bahasa dari daerah asalnya. Apalagi kalau ibu perhatikan, sekarang banyak anak Indonesia yang bicara menggunakan bahasa dari negara lain, bukan menggunakan bahasa Indonesia ataupun bahasa dari daerah asalnya," nasihat Ibu Silvi. (Aku Cinta Indonesia:131)

"Children, you can't laugh at Ajeng. You should be proud because Ajeng is fluent in her native language. What's more, if you pay attention, now many Indonesian children speak languages from other countries, not Indonesian or local language," advised Ms. Silvi. (*Aku Cinta Indonesia*:131)

Today, many Indonesian people from various generations are more proud when they master and use foreign languages compared to the national language and local languages. Even though, Indonesia language was fought for through many efforts of former fighters, until it was formalized during the youth oath. Therefore, as a nation that is proud of its country, we need to instill Indonesian as the language of unity and respect local languages. The local languages as the wealth of the nation with their uniqueness are the diversity that needs to be preserved instead of being the cause of differences and even division.

CONCLUSION

The story book *Aku Cinta Indonesia* by Yanne TW contains many aspect reflecting cultural diversity. The cultural diversity mentioned in the book is traditional games, traditional houses, traditional dances, traditional clothes, and local languages. The book is a good media for children to learn the cultural diversity in Indonesia. Moreover, the cultural diversity is necessary to be recognized early by the children. By reading the stories containing the cultural diversity, the children can begin to understand that many things has its own character so that they can appreciate and respect to the differences.

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