

# Folk Story as a Media for Literacy and Education Based on Local Wisdom

Ni Nyoman Karmini

IKIP Saraswati, Bali, Indonesia  
Email: [ninyomankarmini\[at\]gmail.com](mailto:ninyomankarmini[at]gmail.com)

**Abstract:** *The aim of this research is to describe education and local wisdom that can be explored through the literacy of the Ni Bawang and Ni Kesuna folklore. This research is qualitative and based on the phenomenological paradigm. The main focus is on the meaning and message of the object. Data is collected by recording documents, then analyzed hermenitically and understood. The results of the research show that in the context of tatwa in the story, it is reflected in the teachings of the five çradhas, especially belief in Sang Hyang Widhi and the law of karma phala. In an ethical context, subha karma and asubha karma behavior are reflected. Subha karma behaviors include: tat twam asi; tri kaya parisuda; dasa niyama brata, namely ijya, dyana, and swadhyaya; and dasa yama brata, namely anresangsya or arimbawa, ksama, dama, ardjawa, priti, prasada, madurya, and mardawa. Asubha karma behavior includes sad ripu, namely kroda and lobha, and sad tatayi, namely rajapisuna. Panca çradha and subha karma behavior should be used as role models, while asubha karma behavior is not good and does not need to be imitated. The results of this research can shape the superior character of the next generation for the continuation of the cultural characteristics of a society, nation, and state. A strong culture and superior character reflect the identity of a society, nation, and state, which has an impact on prosperity, tranquility, and peace. Therefore, it is very important to explore the pearls of life contained in literary works and apply them in life, which will contribute greatly to achieving a golden Indonesia. The results of this research are presented descriptively using inductive-deductive techniques.*

**Keywords:** folklore, literacy, education, local wisdom

## 1. Introduction

The current situation is chaotic; there is mutual humiliation, badmouthing, bullying, and a and a forgetting of shame and self-respect. I feel very proud to be able to look down on other people who are considered to disagree. Things like this are a reflection of moral degradation. Moral decline can occur and be experienced by both men and women.

To overcome moral decline, it is very urgent to instill character in children from an early age. Instilling character from an early age can be done through the way you talk, say, think, and act. Here, when children are not yet of school age, the role of parents and the family environment becomes very important and becomes the initial benchmark for the formation of a child's character. The behavior of children before school age can be a reflection of the education instilled by their parents and their family environment.

Character cultivation from an early age can be done by teaching good, correct, and polite speech; teaching to think well, correctly, and critically; and teaching to act well, correctly, and responsibly. This learning can be done in many ways, including by telling stories. The stories chosen are, of course, adapted to the child's age. Stories for children usually use language that is easy to understand but full of meaning. The meaning and message conveyed in the story are usually emphasized by repeating the presentation. With repetition, it can be remembered and understood very deeply and stick in the child's heart.

Storytelling for pre-school-aged children is usually done before bedtime. By telling fairy tales, moral teachings are usually instilled in children. In the part of the story that contains moral teachings, the storyteller usually pauses for a moment with the aim of getting a reaction from the listener. This reaction is a very good opportunity to repeat the

instillation of moral teachings in the story. Moral education taught through stories can form strong or superior characters in children.

There are many stories spread in society. Each region has literary works according to their respective cultures and beliefs. There are stories that use animal characters; there are stories about the origins of something; there are stories about extraordinary powers beyond human abilities; and others. The story in question begins with a spoken story, which is passed on by word of mouth. With the advancement of time and technology, stories were spoken and then written. As time progresses, the tradition of telling stories changes, namely from being spoken to being read to being spoken again, although this is not always the case.

The moral message conveyed in the story is very interesting to bring to the surface. The aim is to dig up valuable pearls, which are very important to instill in the nation's future generations. The formation of superior character in the next generation is very important for the continuity of the cultural characteristics of a society, nation, and state. A strong culture and superior character reflect the identity of a society, nation, and country.

This article uses folklore objects, especially Balinese folklore. Folklore is the story of an ancient society that was spoken during the telling of the story and is a cultural heritage. Therefore, Balinese folk tales can also be called part of a form of folklore, namely folk prose stories. Folklore comes from folk, which means collective, and lor, which means folk tradition. Folklore is the culture of a collective that is spread and passed down from generation to generation orally within the collective (Danandjaja, 1997:1-2, 50).

Folklore is the cultural heritage of a particular society, and there are different versions. Folklore has its own

Volume 13 Issue 6, June 2024

Fully Refereed | Open Access | Double Blind Peer Reviewed Journal

[www.ijsr.net](http://www.ijsr.net)

characteristics, namely that it is told orally, hereditary, anonymous, contains noble social values, has many versions and variations, is common property in a collective, has benefits in living together in a collective, is cliché, either in structure or in the way it is expressed, and has its own logic (Danandjaja, 1997:3–4), <https://www.gramedia.com/literasi/besar-cerita-rakyat/>, accessed Wednesday, 1-5-2024, 7 p.m., 7.21WITA. In Bali, folklore includes alternate literature (oral literature), which is called *satua* (Bagus and Ginarsa, 1978:3–7; Karmini, 2019:9).

Folklore is full of moral messages and has functions as a means of education, entertainment, and social and cultural. As an educational tool, it is very good for character learning for children or teenagers. Character education is very important for school-aged children in order to help them instill various kinds of habits that refer to character values (Jadid, 2023)

As a means of entertainment, folklore contains experiences of life in the past that are still relevant to life today. As a social and cultural tool, folklore functions to strengthen relationships in a society. Folklore contains ethical and moral teachings about behaving and carrying out social interactions. Folklore also contains certain prohibitions and taboos to avoid disaster (<https://www.gramedia.com/literasi/besar-cerita-rakyat/>). accessed Wednesday, 1-5-2024, 7.21Wita. The statement above very clearly states that literary works are beautiful and useful so that readers are influenced or moved to act. This is also in line with Horatius' statement, namely that artists are tasked with *docere* and *delectare*, and *move*, namely providing teachings and enjoyment and moving readers to responsible activities. Literature that is able to move and influence readers is also in accordance with Horace's statement about the function of literature, namely *dulce et utile* (pleasant and useful) (Pradopo, 1997: 6). Therefore, art must combine the qualities of utility and *dulce*, namely what is useful and what is sweet or delicious (Teeuw, 1984:51).

The term literacy comes from the Latin *literatus*, meaning someone who learns. Literacy is related to the process of reading and writing. Literacy is a set of real skills, especially skills in reading and writing, that are independent of the context in which they were acquired. More broadly, literacy is an individual's ability to read, write, speak, calculate, and solve problems at the skill level required in work, family, and society. In this case, it means that the definition of literacy depends on the skills needed in a particular environment (<https://sevima.com/pengertian-literasi-menurut-para-ahli-besar-besar-jen-dan-prinsip/>). Literacy culture is important for carrying out thinking habits followed by the process of reading and writing, which ultimately can create works. Through strengthening the reading culture, the quality of education increases so that it can improve the quality of human resources (Yaya S., 2006, in [https://scholar.google.co.id/citations?view\\_op=view\\_citation&hl=en&user=diiZoeIAAAAJ&citation\\_for\\_view=diiZoeIAAAAJ:qUcmZB5y\\_3\\_0C7](https://scholar.google.co.id/citations?view_op=view_citation&hl=en&user=diiZoeIAAAAJ&citation_for_view=diiZoeIAAAAJ:qUcmZB5y_3_0C7)). Literacy has four levels, namely performative, functional, informational, and epistemic. Performative-level literacy means being able to read and write, as well as speak with the symbols used in the language. At the functional level, it means being able to use language to fulfill daily life. At the informational level, it

means being able to access knowledge using language. At the epistemic level, it means being able to transform knowledge in language (Dhyna Herlina, 2012, in <http://staff.uny.ac.id/sites/default/files/pengabdian/dyna-herlina-suwarto-msc/membangun-character-bangsa-via-digital-literacy.pdf>). According to UNESCO literacy standards, there are four levels: first, the availability of access to the latest (up-to-date) new reading material sources; second, the ability to understand reading implicitly and explicitly; third, the ability to generate new ideas, creativity, and innovation; and fourth, the ability to produce useful goods and services. <https://www.liputan6.com/regional/read/4389375/4-angkatan-literasi-agar-community-mampu-berkompetisi-global>.

In Law No. 20 of 2003 concerning SISDIKNAS, it is stated that education is a conscious and planned effort to create a learning atmosphere and learning process so that students actively develop their potential to have religious spiritual strength, self-control, personality, intelligence, noble morals, and the skills they need. in society, nation, and state.

Local wisdom is stated in Law Number 32 of 2009, Article 1, Paragraph 30, concerning Environmental Protection and Management. It states that local wisdom is the set of noble values that apply in community life to, among other things, protect and manage the environment sustainably. Local wisdom is an idea that arises and develops continuously in a society in the form of customs, values, rules and norms, culture, language, beliefs, and daily habits (Pingge, 2017). Local wisdom is very complex, including: agriculture, handicrafts, herbal medicine, management of natural resources and the environment, trade, arts and culture, regional languages, philosophy, religion and culture, and traditional food (Wagiran, 2012).

## 2. Method

This research is qualitative research based on the phenomenological paradigm. The concept of specific situations experienced by certain people or social groups is used as an object related to research objectives (Alsa, 2004). The main focus of this qualitative research is on the meaning and message of the object which is a study of cultural results (Ratna, 2019). Data is collected by recording documents. then analyzed hermeneutically and *verstehen*. The research results are presented descriptively using inductive-deductive techniques.

## 3. Results and Discussion

### Synopsis of the story of Ni Bawang and Ni Kesuna

There is a story of a family that has two daughters. The first child was named Ni Bawang, and the second child was named Ni Kesuna. Their family lives in the village as farmers. The two children's characteristics and behaviors are opposite, like heaven and earth or water and fire.

Ni Bawang is very diligent, smart, and deft at working to help her parents. Clever and polite in speaking, she never speaks harshly, let alone slanders. Be diligent in studying tasks that are beneficial for women. Helping his mother work in the

kitchen, making offerings, and never neglecting religious teachings. He is very different from his brother, Ni Kesuna. Ni Kesuna likes to lie, is lazy at work, and likes to slander. Her mother always believed Ni Kesuna's words.

At one time, Ni Bawang and Ni Kesuna were assigned to pound rice by their mother. From unloading the rice in the barn, drying it, pounding it, making it into rice, and then storing it, Ni Bawang. Ni Kesuna was just playing around. After her work was finished, Ni Bawang bathed in the river, carrying a pot of water and washing. Ni Kesuna at home dirty her body with bran so it looked as if she was working alone. When her mother came from the market, Ni Kesuna stated that she was working alone, while Ni Bawang was just going out on the river with a young man. The mother was angry. As soon as Ni Bawang came from the river, the mother immediately hit her and doused her with warm water. Ni Bawang was expelled because of Ni Kesuna's slander.

Ni Bawang left while crying sadly, not knowing what she had done wrong. He left aimlessly, crying. He arrived at a large river. He met the yellow crukcuk bird. Crukcuk Kuning was sorry to hear about Ni Bawang's suffering. Finally, the Crukcuk Kuning told Ni Bawang to close his eyes, then pecked Ni Bawang's head, ears, neck, hands, and fingers. As soon as his eyes were opened, his body was full of gold jewelry and silk cloth. Ni Bawang was very happy, and then she lived at her grandmother's house. Since then, Bawang has never been to his mother's house.

One day, Ni Kesuna met Ni Bawang. Ni Kesuna also wanted to know where Ni Bawang got the luxury jewelry and clothes. After the story was told, Ni Kesuna's greedy intentions arose, so she collaborated with her mother and ordered her to torture her until she was black and blue and throw her out. Then Ni Kesuna sobbed into the river and met Crukcuk Kuning. Crukcuk Kuning also pecked at Ni Kesuna's body, but the contents were not gold but poisonous animals, such as snakes, scorpions, etc. Ni Kesuna was finally pecked by a snake and died.

### Results and Discussion

After conducting a study of the folklore of Ni Bawang and Ni Kesuna, things were found related to education and local Balinese wisdom. Balinese local wisdom values are based on the teachings of Hinduism, which consists of three basic frameworks, namely *tattwa*, ethics, and events. It needs to be explained here that a folk tale can possibly contain all three basic frameworks, but it can also contain some of the basic frameworks of Hindu religious teachings.

After the object was examined and analyzed, several things were discovered that were related to the *tatwa*, philosophy, and ethics in the teachings of Hinduism. In the context of *tatwa* or philosophy, the teachings of the *panca gradha* are implicit and explicit, while in the ethical context, we find the teachings of *subha karma* and *ashuba karma*. The teachings in question are reflected in the behavior of the story characters. Below, the research results are presented as follows:

In the story, it is written that Ni Bawang is a character who diligently helps her parents. In the teachings of Hinduism,

parents are God in human form (Dewa Sekala). Ni Bawang really respects her parents; she is also diligent in helping her parents with work and making offerings. Ni Bawang's behavior shows the character of a good child, which is a reflection of her belief in *Sang Hyang Widhi* (God Almighty). As creatures created by Him and as religious people, the existence of *Sang Hyang Widhi* (God Almighty) is worthy of belief.

In the story of Ni Bawang and Ni Kesuna, there is also a reflection of belief in the existence of the law of *karma phala*. *Karma phala* means the result of actions. In the teachings of Hinduism, *karma phala* is believed to exist and is divided into three types, namely (1) *sancita karma phala*, (2) *prarabda karma phala*, and (3) *kriyamana karma phala*. *Sancita* is the reward from actions in a previous life that have not yet been enjoyed and is the seed that determines the current life. *Prarabda* is the reward for actions in this life that is also received in this life without any remainder. *Kriyamana* is the result of an action that cannot be enjoyed at the time of action, so it must be accepted in the next life (Parisada Hindu Dharma, 1967:21). The belief in the existence of *karma phala* is expressed and implied in the stories of Ni Bawang and Ni Kesuna. Ni Bawang has good behavior, good words, and a good way of thinking so that Ni Bawang gets the results of good deeds. In this case, Ni Bawang gets the happiness of life in the form of property, which she receives through the intermediary of the Crukcuk Kuning bird. The character Ni Kesuna, who likes to slander Ni Bawang, also received the results of his actions, namely in the form of torture from poisonous animals, which he received via the Crukcuk Kuning bird as well, which resulted in Ni Kesuna's death. The fruits or results of good and bad actions that are done during life and the results of actions received during life are called *Prarabda karma phala*. The law of *karma phala* is very important to believe in because, by believing in it, a person can control their behavior in this life.

In an ethical context, the story of Ni Bawang and Ni Kesuna reflects the behavior of *subha karma* and *asubha karma*. *Subha Karma's* behavior is reflected in the character Ni Bawang. Ni Bawang has a feeling of love for her sister, even though she knows that her sister has many reasons not to join in the rice-pounding work. Ni Bawang also has a sense of devotion to her parents, so she is always ready to help them with something. This is stated explicitly in the story: Ni Bawang is very diligent, smart, and deft at working to help her parents, clever and polite in speaking, diligent in learning tasks that are useful for women, helping her mother work in the kitchen, and helping make offerings.

Ni Bawang also has a sense of self-sacrifice. Because he really loves his younger sibling, he is not angry with his younger sibling, even though his younger sibling always has a reason to refuse every time he is asked to work. The sense of love, devotion, and willingness to sacrifice in Hinduism is called the teachings of *tat twam asi*. The teachings of *tat twam asi* characterize Ni Bawang so that he has good character. Ni Bawang's behavior should be used as an example.

Apart from the teachings of *tat twam asi*, the stories of Ni Bawang and Ni Kesuna also reflect the teachings of *tri kaya parasuda*. These teachings include: *kayika* (good behavior),



*wacika* (good words), and *manacika* (good thoughts). This is reflected in the behavior of the character, Ni Bawang. He alone completed the work of pounding the rice until it became rice and even stored the rice. Even though Ni Bawang worked alone, he was not angry with his sister, he did not report his sister's behavior to his parents, and he also did not speak badly about his sister. Ni Bawang has this behavior because he is able to control the way he acts, the way he speaks, and the way he thinks, which in Hinduism is called *tri kaya parisuda*. Ni Bawang is a diligent child, polite in speaking, likes to help her parents, and loves her younger siblings. The behavior in question has characterized Ni Bawang. Ni Bawang's behavior should be used as an example. Regarding Ni Bawang's polite speaking behavior, the author remembers a very wise saying that is very good to remember and implement in this life, wherever and whenever you are. The expression in question is quoted from *Niti Sastra* (V.3) by Sura (1977:33), which reads as follows:

*Waçita nimittanta manēmu laksmi* (Because of your words, you will get happiness).

*Waçita nimittanta manēmu duhka* (Because of your words, you will get into trouble.)

*Waçita nimittanta pati Kapangguh* (Because of your words, you will meet death)

*Waçita nimittanta manēmu mitra* (Because of your words, you will get friends.)

Still in the ethical context, in this case *subha karma* behavior, the character Ni Bawang is reflected in *ijya* behavior. *Ijya* means respect or worship of ancestors and *Hyang Widhi*. Ni Bawang has this *ijya* behavior, because it is explicitly stated in the story that Ni Bawang diligently helps make offerings, never abandoning religious teachings. Diligently helping make offerings implies that Ni Bawang believes, respects and worships her ancestors and *Hyang Widhi*. Thus, it is also implied that Ni Bawang has *dyana* behavior. *Dyana* means concentrating your mind on *Hyang Widhi*. *Swadhyaya* behavior, is also reflected in the story. *Swadhyaya*, means diligently studying sacred teachings. It is explicitly stated that Ni Bawang has never deviated from religious teachings. This can be interpreted that Ni Bawang has *swadhyaya* behavior. The behavior of *ijya*, *dyana*, and *swadhyaya* is part of the teachings of *Dasa niyama brata* and these teachings have characterized Ni Bawang. Ni Bawang's behavior is worth emulating.

Apart from that, Ni Bawang's behavior also reflects the behavior of *anresangsya* or *arimbawa*, which means being selfless. The character Ni Bawang is always ready to help her parents, she also loves her sister. When her sister asked where Ni Bawang got the valuables, Ni Bawang told her honestly. *Ksama's* behavior is also reflected in the story, which means being forgiving and enduring trials in life. This behavior is shared by Ni Bawang, namely when he was slandered by his younger brother and when he was tortured and expelled by his mother, he did not try to fight back and did not try to explain what really happened. *Dama's* behavior is also reflected in the story, which means she can advise herself. When Ni Bawang was expelled, after obtaining valuables from the Crukcuk Kuning bird, he returned to his parents' house, but everyone refused his arrival so he went to his grandmother's house and stayed at his grandmother's house. *Ardjawa's* behavior is also

reflected in the story, which means honestly defending the truth. When Ni Bawang was expelled, he went aimlessly and had the desire to commit suicide by drowning himself in the river. Finally, he met a Crukcuk Kuning bird that could talk. That's when he honestly conveyed what happened. *Priti's* behavior is also reflected in the story, which means love for fellow creatures. Ni Bawang's behavior is very respectful of her parents and loves her younger sister. The *prasada* behavior is also reflected in the story, which means thinking and having a pure heart without any selfishness. When the character Ni Bawang is alone doing the task of unloading the rice in the barn, then drying it in the sun and pounding it until it becomes rice and storing the rice. He never thought badly about the reasons his younger brother didn't work, he worked to help his parents selflessly. *Madurya's* behavior is also reflected in the story, which means friendly, gentle. The character Ni Bawang is stated in the story as a character who is polite in speaking. Being polite in speaking implies friendly and gentle behavior. *Mardawa's* behavior is also reflected in the story, which means humble. Ni Bawang is very humble, even though he has a lot of possessions, he is not arrogant. The behaviors mentioned above are part of the teachings of *Dasa Yama Brata* and are reflected in Ni Bawang's character. Such behavior should be imitated and implemented in this life.

Bad behavior (*asubha karma*) is reflected in the stories of Ni Bawang and Ni Kesuna. The mother characters, namely Ni Bawang and Ni Kesuna, have bad behavior, namely *kroda* and *lobha*. *Kroda* has a grumpy nature. This characteristic is reflected in the mother. Without trying to find out the truth of Ni Kesuna's words (slander), the mother immediately became angry and threw out Ni Bawang, who was very tired of pounding rice. *Kroda's* nature causes the mother to forget to uphold truth and justice for her children. *Lobha's* nature is also reflected in the story. The mother and Ni Kesuna have *lobha* characteristics. *Lobha* means greedy. Her greedy nature is reflected when Ni Kesuna wants to have jewelry like Ni Bawang has. Ni Kesuna and her mother work together. Ni Kesuna pretended to be thrown out by her mother so that the Crukcuk Kuning bird would pity her. *Kroda* and *lobha's* behavior is reflected in the story, which is two bad behaviors (*asubha karma*) of the six bad deeds in the *sad ripu* teachings. *Lobha* and *kroda's* behavior is not good and does not need to be imitated.

Still in the context of *asubha karma*, Ni Kesuna committed *rajapisuna*, which means slander. Ni Kesuna slandered Ni Bawang by telling her mother that Ni Bawang did not want to work pounding rice. Ni Bawang was just playing around in the river while going out. *Rajapisuna* (slander) is written in the story, which was carried out by Ni Kesuna. *Rajapisuna* is one of six cruel acts, which in Hinduism are called *sad tatayi*. *Rajapisuna* is a bad act; therefore, it does not need to be imitated.

#### 4. Conclusion

The story of Ni Bawang and Ni Kesuna contains local Balinese education and wisdom that is in accordance with the teachings of Hinduism. The local Balinese wisdom reflected in the story in the context of *tatwa* is the teachings of the five *çradhas*, especially belief in *Sang Hyang Widhi* and the law

of *karma phala*, while in the ethical context, what is reflected in the story is the behavior of *subha karma* and *asubha karma*. The reflected *subha karma* behavior is *tat twam asi; tri kaya parisuda; dasa niyama brata*, including: *ijya, dyana, and swadhyaya*; and *dasa yama brata*, including: *anresangsyasya or arimbawa, ksama, dama, ardjava, priti, prasada, madurya, and mardawa*. The *asubha karma* behavior that is reflected is *sad ripu*, which includes *kroda, lobha, and sad tatayi*, namely *rajapisuna*. *Panca çradha* and *subha karma* behavior should be used as role models for living, while *asubha karma* behavior is not good and does not need to be imitated.

### Acknowledgments

Thank you to those who helped and motivated the realization of this article, and also thank you to the Mudra Editorial Board of the Arts and Culture Journal for publishing this article.

### References

- [1] Alsa, A. (2004). *Pendekatan Kualitatif dan Kuantitatif serta Kombinasinya dalam Penelitian Psikologi: Suatu uraian singkat dan contoh berbagai tipe penelitian*. Pustaka Pelajar.
- [2] Bagus, I.G.N. dan I Ketut Ginarsa. (1978). *Kembang Rampe Kesusastraan Bali Purwa*. Buku I. Singaraja: Balai Penelitian Bahasa.
- [3] Danandjaja, James. (1997). *Folklor Indonesia: Ilmu Gosip, Dongeng, dan lain-lain*. Jakarta: Pustaka Utama Grafiti.
- [4] Dhyna Herlina: (2012) dalam <http://staff.uny.ac.id/sites/default/files/pengabdian/dyna-herlina-suwarto-msc/membangun-karakter-bangsa-melalui-literasi-digital.pdf>.
- [5] <https://www.gramedia.com/literasi/macam-cerita-rakyat/> diakses Rabu, 1-5-2024, pk. 7.21Wita.
- [6] <https://www.liputan6.com/regional/read/4389375/4-tingkatanliterasi-agar-masyarakat-mampu-berkompetisi-global>.
- [7] (<https://sevima.com/pengertian-literasi-menurut-para-ahlitujuan-manfaat-jenis-dan-prinsip/>)
- [8] Jadid, Sultan, Hendro Widodo. (2023). "Evaluasi program penguatan pendidikan karakter di
- [9] Sekolah Dasar Muhammadiyah Pakel Plus Yogyakarta." Dimuat dalam *Jurnal Pendidikan Karakter*, volume 14 Nomor 1 Tahun 2023, hlm. 82-90
- [10] Karmini, Ni Nyoman. (2011). *Teori Pengkajian Prosa Fikdi dan Drama*. Denpasar: Pustaka Larasan bekerja sama dengan Saraswati Institut Press.
- [11] Karmini, N. N. (2019). "Nilai-Nilai Budaya dalam Tam Tam." *Mudra Jurnal Seni Budaya*, 34 (1), 8-18.
- [12] Karmini, Ni Nyoman. (2020). *Teori dan Apresiasi Prosa Fiksi*. Denpasar: Pustaka Larasan.
- [13] Parisada Hindu Dharma. (1967). *Upadeça*.
- [14] Pingge, Heronimus Delu.(2017). Kearifan Lokal dan Penerapannya di Sekolah. *Jurnal Edukasi Sumba* Vol. 01, No. 02, Edisi September 2017, hlm. 128-135
- [15] Pradopo, R.D. (1997). *Prinsip-Prinsip Kritik Sastra*. Yogyakarta: Gadjah Mada University Press.
- [16] Ratna, I.N. Kutha. (2007). *Eстетika Sastra dan Budaya*. Yogyakarta: Pustaka Pelajar.
- [17] Ratna, I. N. Kutha. (2019). *Metodologi Penelitian Kajian Budaya dan Ilmu Sosial Humaniora pada Umumnya*. Pustaka Pelajar.
- [18] Sura, I.G. (1977). *Sekitar Peraturan Tingkah Laku*. Denpasar.
- [19] Teeuw, A. (1984). *Sastra dan Ilmu Sastra*. Jakarta: Pustaka Jaya.
- [20] Undang-Undang No. 20 Tahun 2003 tentang SISDIKNAS
- [21] Undang-Undang Nomor 32 Tahun 2009, Pasal 1 ayat 30 tentang Perlindungan dan Pengelolaan Lingkungan Hidup.
- [22] Wagiran. 2012. Pengembangan Karakter Berbasis Kearifan Lokal Hamemayu Hayuning Buwana (Identifikasi Nilai-nilai Karakter Berbasis Budaya. *Jurnal Pendidikan Karakter*. Tahun II No. III, hal 329-339
- [23] Widera, I.Ketut. (2013). "Model Pendidikan Karakter dalam Gaguritan Dreman." *Tesis*. Denpasar: Program Magister Program Studi Dharma Acarya Program Pascasarjana Institut Hindu Dharma Negeri."
- [24] Yaya S: 2006 dalam [https://scholar.google.co.id/citations?view\\_op=view\\_citation&hl=en&user=diiZoeIAAAAJ&citation\\_for\\_view=diiZoeIAAAAJ:qUcmZB5y\\_3\\_0C7](https://scholar.google.co.id/citations?view_op=view_citation&hl=en&user=diiZoeIAAAAJ&citation_for_view=diiZoeIAAAAJ:qUcmZB5y_3_0C7).
- [25] (<https://sevima.com/pengertian-literasi-menurut-para-ahlitujuan-manfaat-jenis-dan-prinsip/>)