

Artist Tradition of Java Islami in Surakarta In the Middle of Global Culture

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Abstract

The art of Javanese tradition in the era of globalization is increasingly backward due to the flood of global culture. However, in the Surakarta region the Javanese tradition art still exists. This research aims to describe the variety of Javanese Islamic art tradition in the Surakarta region. This research uses descriptive qualitative method. Data collection is done through observation techniques, in-depth interviews, and content analysis. Data analysis is done by Interactive method. The result of this research is the profile of Javanese Islamic tradition in Surakarta many varieties include: (1) Oral Tradition; (2) Tradition of Writing; (3) Music Art; (4) Traditional ceremonies; (5) Art. Oral traditions include (a) Praise to Allah and His customary Messenger at the time between the adhan and the iqama; (b) Sing dzikir/Wiridan after completion of worship; (c) Qiraah/Tilawatil Quran (The Art of Reading the Koran) which is commonly practiced when the beginning of a ceremony; (d) The reading of al-Barzanji's verse of poetry which is usually done when the aqiqah ceremony is the seventh day of the birth; (e) Tadarrus al-Quran bin-Nazhar and bil-ghaib (reciting the Koran by looking at the Quran and without looking at the Quran / memorized books) that are commonly done at any time.

Keywords: Javanese Islamic tradition, Profile, Development challenge

1. Introduction

Globalization is the 'twin brother' of modernization that becomes the natural child of a nation's national development must bring certain consequences. Among the consequences are new or foreign values that are carried and often contrary to traditional values. In fact, the new values are often not "friendly" to the traditions of Indonesians who were once known as religious communities. New values urged old cultural values including the Islamic Javanese tradition in Indonesia.

Seeing the above reality then it is not impossible we will witness an opaque portrait of Javanese Islamic tradition in Indonesia amidst the swirling flows of global culture that flooded in people's lives through mass media both print and electronic. Moreover, in the century of information as expressed by futurologist Alvin Toffler [1] in his book *Future Shock* and Naisbitt & Aburdene [2] in *Ten New Directions for the 1990s: Megatrends 2000*,

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the onslaught of Western culture to the inevitable third world countries, and worse, the secular western culture is often accepted by society as a modern (read: advanced) culture without reserve or filter.

The symptoms of the decline of Javanese Islamic tradition can be witnessed in the Surakarta region. Though viewed from the historical context, Surakarta since before colonial era is a cultural center with the existence of two kingdoms namely Kraton Kasunanan and Pura Mangkunegaran, which is also a cultural center, in addition as the center of political power and economic development.

The existence of two centers of the kingdom of great influence for the development of Javanese Islamic culture tradition in Surakarta. This is considering the life of art and culture can not be separated from the life of the palace because in its history Islam entered into Indonesia and developed quickly throughout the archipelago, especially through the central government of the kingdom (palace) and supported by art and culture. Dakwah method applied by the guardian, Sunan Kalijaga for example, in spreading the teachings of Islam through the cultural art of the people of that era that until now still popular the wayang purwa/skin, with gamelan music/karawitannya.

The threat to the Islamic (Muslim) culture actually comes from Western culture. The penetration of Western culture with all kinds and technicalities and under the pretext of I'art pour l'art (art for art) has infiltrated the Islamic regions and even some of them have been accepted by youth (teen ager). The youth of Islam has been drugged by the art of Western culture that is in fact secular. They became self-styled, attitudes and behavior westernized, and more menggandrungi products of Western art and culture. Let's just say we love Western culture of cultural origin that is not against Islamic values like pop, rock, jazz, and blues. It will be our concern when their tendency to stay away from the arts of Islamic culture on the grounds that Islamic Javanese tradition is outdated.

The problem is how the cultural diversity of Javanese Islamic tradition that is still developing in the Surakarta region today. The purpose of this study is to describe the various Islamic Javanese tradition culture that is still developing in the Surakarta region today.

The rest of this paper is organized as follow: Section 2 presents the literature review. Section 3 describes the proposed research method. Section 4 presents the obtained result and following by discussion. Finally, section 5 concludes this work.

2. Literature review

Art means the skill of making good work (in terms of its subtlety, its beauty, etc.); works created with extraordinary skill, such as dance, painting, carving. Tradition is defined as a hereditary custom (of ancestors) that is still practiced in society [3]. So, the art of tradition is a work of art that is hereditary that still run in the life of the community. Honigmann divides three forms of culture, namely: (1) ideas, (2) activities, and (3) artifacts [4]. The first is the complexity of ideas, ideals, values, norms, rules, and so on, which is also often referred to as the ideal form of culture. It is abstract, intangible or seen. The second form is a complex of activities and actions patterned human in society, which is also often called the social system (social system). This social system consists of human activities that interact, relate, and mingle from time to time always adhere to certain patterns based on customary behavior. The third form is things or things can be touched, seen, and photographed [5]. Thus, the culture is very complex, covering almost all aspects and human activities.

The three forms of culture, in the reality of community life is certainly inseparable from one another. Ideal culture and customs govern and give direction to human actions and works.

The thoughts, ideas, actions and works of man produce their physical cultural objects. In contrast, physical culture forms a particular life environment that keeps people away from their natural environment more and more so as to influence the patterns of their actions, even their patterns of thinking.

Of all the above cultural forms, there are seven elements of culture, which can be referred to as the universal content of *kebuyadaan*, namely: language, knowledge system, social organization, living equipment and technology system, living livelihood system, religious system, and art [4].

Like Islamic culture, Javanese Islamic tradition is a cultural art based on Islamic teachings, works of people or Muslims committed to their religion [6]. All creations of art and culture that breathe Islam and created a person or a group of Muslims is called Javanese Islamic cultural tradition.

Cultural art is often associated with art. According to [7], art is the creation of pleasant forms. Art is meant here as an aesthetic pleasure. Therefore, the art is the embodiment of aesthetic flavor, a sense of beauty that gives pleasure to the audience.

Javanese tradition is manifold. Each region has its own distinct cultural arts. But the outline of Javanese Islamic culture can be divided into three: (1) Traditional ceremony, (2) oral culture, and (3) writing culture [8]. The three kinds of cultures each consisted of various kinds of views, such as *Al-Barzanji* readings, *shalawat* Prophet Muhammad Saw., *Kentrung*, tambourine music, *radatan*, and so forth. In general, the Javanese tradition culture is displayed in the ceremony of welcoming the birth (*mawlid*) of the Prophet Muhammad, the memorial of *Israk Mikraj*, marriage ceremony, salvation, and others.

It is recorded in the history of culture that the great development of art is always inspired by strong religious feelings. The period is characterized by four things: (1) deep feelings seeking expression / statement, (2) art expressed in the appropriate form, (3) sympathetic appreciator who is able to appreciate the artwork, and (4) strong religious motives which lies behind the great creations [9].

Based on the above thinking, the Javanese Islamic tradition is all the art of culture that is the result of the thought and activity of human dimension of Islam, and created by people or Muslims who have a high commitment to his religion, whether in the form of ideas or ideas, social systems, or works that can be touched, seen, and witnessed. So, the art of Islamic culture can be art, oral culture, writing culture (literature), traditional ceremonies, dimension of Islam.

According to Shiddiqi [10], the identity of Indonesian culture blends with the identity of the Indonesian nation itself, namely the religious and spiritfull community of *gotong royong* (in Hussein (Ed.), 2001). It is a fact that Indonesian culture is *Bhinneka Tunggal Ika*. One fact also when viewed from the aspect of religion adopted, that the adherents of Islam occupy the majority, reaching more than 80% of the total. Because it can be understood that Javanese Islamic cultural tradition has a major influence in supporting the national culture.

In addition to the majority, Islam that has developed in Indonesia for at least more than six centuries, has become part of the ideal culture, especially in the countryside [11]. That is why Eric Wolf in [12] mentions Indonesian scholars as cultural brokers, cultural brokers because the scholars have played an important role in realizing Islam as an ideal culture in rural communities in Indonesia.

How the penetration of Islamic teachings in Indonesian culture can be seen in the popular phrase in Minangkabau society with the expression “*Adat basendi Syara’, Syara’ basendi Kitabullah* “=” *Adat bersendi syari’at/agama, syari’at/agama bersendi al-Quran*” [10].

Javanese Islamic tradition is not only relevant but also has a great role and its contribution in enriching the national cultural treasures.

3. Research methods

This research was conducted in Surakarta and surrounding areas. This research uses descriptive qualitative method with embedded research and case study. The data of this research is qualitative data that is in the form of verbal data or discourse which come from observation, interview or recording, and library. The data sources of this study include: (1) Informant community leaders, administrators of religious social organizations, artists, cultural observers, critics, and youth leaders of the community; (2) cultural art events featuring Javanese Islamic cultural art in Surakarta; and official documents such as archives and official documents on Javanese Islamic cultural tradition in Surakarta relating to the dynamics of national culture, the monograph of the Surakarta region and the cultural map.

Data collection includes: (1) in-depth interviewing conducted with increasingly focused questions so that informants provide objective information; (2) Direct observation to observe the various events and phenomena; (3) Content analysis) for data sourced from bibliography, archives, and existing documents.

The analytical technique used was an interactive model [13]. In the interactive model, the three components of analysis ie data presentation, data reduction, and drawing conclusions or verification, the activity is done in an interactive form with data collection as a cycle process. Researchers moved between the four components during the research data collection process. Furthermore, the researcher moves between the three components of analysis ie data reduction, data presentation, and withdrawal of conclusions or verification.

4. Results and discussion

Variety of Islamic Javanese Traditions in Surakarta Many different Islamic Javanese cultural traditions that flourish in the homeland, even each region has its own distinct cultural arts that often differ from one another. However, the general culture of Javanese Islamic tradition according to Mansyur in [7] can be divided into three namely: (1) Oral culture, (2) written culture, and (3) Tradition ceremony. In addition, there are still other types of Islamic culture that are not less important, namely (4) music art, and (5) art. Given these limitations, this discussion is focused on a branch of the Javanese Islamic tradition of Oral Tradition. This is considering the discussion of oral tradition that is dominant and very relevant to the existence of Islamic cultural tradition in Surakarta.

The other four traditions will be reviewed on another occasion. In this case the oral tradition as one of the Javanese Islamic tradition in this global era faces a great challenge that is the flood of global cultural flows that hit almost all third world countries.

Based on the results of in-depth interviews with figures who understand Islamic traditions, observations in the pockets of the Islamic community, and analysis of documents on Islamic tradition, it can be argued that oral tradition as one of the Javanese Islamic traditions that survives in the midst of Surakarta society as a legacy of the past a lot of variety. This Islamic tradition is often staged in various events or events related to Islamic religious events such as the anniversary of Isra' Mikraj, the Prophet Muhammad Saw., the new year of Hijriyah, and so forth.

As for some types of oral traditions of Islamic nuances in Surakarta, among others:

(1) Praise be to God and the Messenger of Allah. (after the call to prayer and before iqamat/prayer in congregation)

This oral tradition typically contains Islamic teachings, advice based on or derived from the teachings of Islam, both on aqidah/faith, syari'ah and morality and muamalah (human relationships) in general.

In the life of the Islamic community in examples of Ara. In the life of the Islamic community in bic praise.

(a). Prayer for the happiness of the Hereafter

Rabbana atina fid dunya hasanah
wafil akhirati hasanatan waqina 'adzaban nar.
Meaning:

God we give us the happiness of life in the world
and the happiness of living in the hereafter and keep us from the fires of hell.

(b). Prayer beg for mercy

Rabbana ya rabbana
rabbana zhalamna anfusana
wainlam taghfirlana
watarhamna lanakunanna
minal khasirin.

Meaning:

our Lord O our Lord
our Lord I have persecuted myself
and if God does not forgive me
and do not love me really I am

including the losers.

(c). Shalawat Badriyah

Shalatullah salamullah
Tawassalna bibismillah
'ala thaha Rasulallah
wabil hadi Rasulillah
Shalatullah salamullah
waqulli mujahidin lillah
'ala yasin habibillah
biahlil badri ya Allah

As for examples of Javanese exams, such as "Tombo Ati":

Tombo ati iku ana limang wernane
maca Quran alon-alon sak maknane
kaping loro shalat limang wektu lakonono
kaping telu wetngiro ingkang luwe
kaping pate wong kang shaleh kumpulono
kaping lima dzikir wengi ingkang suwe
sopo wonge kang bisa anglakoni
insya'Allah Gusti Allah ngijabahi.

In the history of its development, glorious praises have been heard in various mosques in the Surakarta region since hundreds of years ago up to the 1970s decade. Entering the 1980s the praises began to decrease in frequency and even in the decade of the 1990s there was rarely any praises sounded in the mosques. In fact, in Tegalsari Laweyan mosque which is

one of the centers of the puritan Muslim community, the praise is not heard anymore. Only in certain mosques that sometimes still chant praises such as mosques in the Al-Muayyad Mangku - yudan boarding school, Langgar Cilik Mangkuyudan, Jayengan mosque, and several mosques on the outskirts of Surakarta.

Head of Pondok Pesantren Ta'mirul Islam Tegalsari Surakarta, one of the reasons for declining or overthrowing the praises in the mosques is the criticism or disagreement of some religious leaders or scholars who regard chanting praises at the time before iqamah no legal basis/syari'atnya so regarded as bid'ah (not taught the Prophet Saw.). In addition, the menu, praise is considered too deifying to the Prophet Muhammad. which can lead to a cult of indivi yangd that is not justified by Islam. Yet the bid'ah is the practice of worship that is not guided by Allah or His Messenger (Quran and Hadith), while in the field of culture (the work of man) is actually no heresy. In addition, the influence of the era that is undergoing socio-cultural transformation also helped to drown the tradition of the praises.

The presence of the religious musical group Kyai mBeling led by Emha Ainun Nadjib (Cak Nun), Muslim cultureist, who re-actualized the praises accompanied by Gamelan Kyai Kanjeng with his experimental music published through recordings on cassettes and CDs (Compact Disc) praises among Muslims. Now many religious leaders and scholars who wish to bring back the praises in the mosques are sung at the time between the adhan and iqamah while waiting for the start of prayer in congregation. Cak Nun songs are very popular among the younger generation of Muslims and even parents such as: "Tombo Ati", "Divine Lastu Lil Firdausi Ahla", "Shalawat Badriyah", apparently able to open awareness of the values of classical Islamic religious culture in life modern now. Not a few now among Muslim teenagers began to sing again the praises in the mosques. What attracted the praises of Cak Nun, labeled Tombo Ati (1992) was in great demand and demand by the Muslim community even the abangan even from the upper to the lower classes.

(2) Zooming Dhikr

In Harfiyah Dhikr means to remember, in this case remember to God (Allah SWT). As for the meaning of dhikr here is the tradition of reciting dhikr sung with a melodious song. With melodious songs the dhikr becomes easier to memorize and pleasant to those who listen to it. Dhikr is usually read at certain times such as when people will occupy a new home, when will perform the pilgrimage, and so on. So, what is meant by dhikr here is not reciting dhikr after people perform the prayer or dhikr tahlil there are people died, but in a broad sense that is the reading/kalimah thayyibah so that we remember to Allah Almighty Essence, remember how small we are before God then ask forgiveness for all sins, and so on. The usual recitation of dhikr starts with reading letters in the Qur'an: Surat Al-Fatihah, An-Nas, Al-Falaq, Al-Ikhlash, Qur'anic verses, followed by reading Shalawat, Thayyibah sentences such as tasbih, tahmid, takbir, and tahlil and so on. Sometimes there are also some Muslims who read Surat Yasin before reading dhikr.

Examples of recitations dhikr: Irhamna ya arhamar rahimin = 7 times

Rahmatullahi wabarakatuh Innahu hamidum majid. (Q.S. Hud: 73)

Meaning:

Mercy us, O Lord God is great we hope).

Verily He is (Allah) Praise

worthy Most Gracious (Q.S. Hud: 73)

Allahumma shalli afdhalash shalati 'ala as'adin makhluqatika nuril huda.

Sayyidina wamaulana Muhammadin wa'ala ali sayyidina Muhammad.
"Adada ma'lumatika
wamadada kalimatika
kullama dzakaradz dzakirun
waghafala 'an dzirikal ghafilun.

Meaning:

It is sufficient for us God,
to be our Lord and
He is the best representative
(who takes care of all matters) (Q.S. Ali Imran: 173)

(3) Qiraah/Tilawatil Qur'an (The Art of Reading Al-Qur'an)

It has become a culture among our society that the art of reading the Qur'an or often called Tilawatil Quran or popular also with Qiraah is a tradition among Muslims who indeed advocated by the teachings of Islam (in this case the Qur'an and Al-Hadith). The Qiraah tradition among the Muslims of Surakarta has spawned many Qari 'and Qariah. Moreover Qiraah existence is supported by the existence of several Pondok Pesantren which became the central coaching and development of religious sciences, including the art of reading Al-Quran.

(4) The reading of al-Barzanji's verses (Beranjien)

The reading of al-Barzanji's book containing prayers, prayers, and praises for the Prophet Muhammad. is one of the oral traditions that have long lived in Islamic society in Surakarta. Al-Barzanji's reading of beautiful, dynamic, and rhythmic songs is often referred to as the Promised Agreement among the people. In general, this oral tradition is performed in the moments of tasyakuran presence of children who are the fruit of the hearts that bring happiness and peace as well as the adhesive strap relationship of love (mawaddah wa rahmah) husband and wife in the Muslim family. For example: tasyakuran when the first content of a wife of a pair of newly-seven-month-old bride or Mitoni, Aqiqah event as well as tasyakuran child birth. In addition, Al-Barzanji also sung to the accompaniment of music rebana/terbangan in weddings or weddings (walimatul 'ursy or walimahan). Here is the verse in the Book of al-Barzanji version of Maulid Ad-Diba'i.

- (a) Ya rabbi shalli 'ala Muhammad
ya rabbi shalli' alaihi wasallim
ya rabbi ballighul wasilah
ya rabbi khushshahu bil fadhilah
ya rabbi wardha 'anish shahabah
ya rabbi wardha' anis sulalah. (etc).
- (b) Thala'al badru 'alaina Thala'al badru 'alaina
Min tsaniyatil wada'i min tsaniyatil wada'i
wajibasy syukuru 'alaina mada'a lillahi da'i
ayyuhal mab'utsu fina ji'ta bil amri mutha'i
anta ghutsuna jami'an ya mujammalath thiba'i

(5) Tadarrus al-Quran binnadhar and bil ghaib

Tadarrus al-Qur'an tradition of reading the holy book of the Qur'an which is usually done in congregation/jointly has long lived among Muslims, especially in Islamic education centers

such as boarding schools or Muslim enclaves led by Kyai or scholars who qualified in terms of religious knowledge.

There are two kinds of Tadarrus al-Quran namely: (1) Tadarrus bin nadhar ie reading al-Quran by still looking at the book / mushhaf of the Koran and (2) Tadarrus bil ghaib means to read the verses of the Koran without seeing mushhaf al-Quran or with memorization done by Hafidh (son) and Hafidhah (daughter) ie people who memorized the Koran. In Surakarta this tradition is still commonly found in Pondok Pesantren (Ponpes) for example: Ponpes Al-Muayyad and Ponpes Al-Quran Mangkuyudan, Ponpes Ta'mirul Islam Tegalsari Lawean, Ponpes Jamsaren, Agung Kraton Surakarta Hadiningrat Mosque, and so on.

5. Conclusions

Based on data analysis conducted, can be raised the conclusion profile of Javanese Islamic tradition in Surakarta many varieties include: (1) Oral Tradition; (2) Tradition of Writing; (3) Music Art; (4) Traditional ceremonies; (5) Art. Oral traditions include (a) Praise to Allah and His customary Messenger at the time between the adhan and the iqama; (b) Sing dzikir / Wiridan after completion of worship; (c) Qiraah/Tilawatil Quran (The Art of Reading the Koran) which is commonly practiced when the beginning of a ceremony; (d) The reading of al-Barzanji's verse of poetry which is usually done when the aqiqah ceremony is the seventh day of the birth; (e) Tadarrus al-Quran bin-Nazhar and Bil-Ghaib (reciting the Koran by looking at the Quran and without looking at the Quran/memorized books) that are commonly done at any time.

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