

Literary Adaptation of the Poem *Hujan Bulan Juni* by Sapardi Djoko Damono as an Alternative to Bring the Work Closer to the People

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ABSTRACT

The relationship between literary works and society is one of the important things in the world of literature. Sapardi Djoko Damono's works, especially the *Hujan Bulan Juni*, are well known by the public. Various circles of society ranging from fellow writers, contemporary readers, to millennials know the work of *Hujan Bulan Juni*. This study aims to reveal why Sapardi Djoko Damono's works, especially the *Hujan Bulan Juni*, are so popular among the public. The method used is a qualitative method. The approach used is the sociology of literature and literary adaptation. The result of the discussion was the work of *Hujan Bulan Juni* and the work of Sapardi Djoko Damono, which became famous in the community because of the literary adaptation process. This poetry work does not stop as a literary work in the corner of a newspaper. This work was translated into a poetry musical form. This work was translated by the author himself in the form of a novel and from this novel later became a film. This work was also translated into wedding invitations and souvenirs, love expressions, and other forms. Last *Hujan Bulan Juni* is the title of a festival celebrating Indonesian poetry. The literary adaptation process, which is intensively carried out by the community and the author himself, is what makes the *Hujan Bulan Juni* fall very close to the community.

Keywords: *Literary adaptation, literary works, society, poetry work*

1. INTRODUCTION

Sapardi Djoko Damono is the author of *Hujan Bulan Juni*. This work is very well known in the community. This work has undergone various stages of transformation. This work was originally a poetry title written in 1989. *Hujan Bulan Juni* poetry book (1994) is also a collection of poetry which is a reissue of a collection of *Dukamu Abadi* (1969), *Mata Pisau* (1974), *Akuarium* (1974), and *Perahu Kertas* (1984). The poem "*Hujan Bulan Juni*" was later composed by M. Umar Muslim and musicalized by Ari Malibu and Reda Gaudiamo. This poetry musical was carried out in a series of Ford Foundation project activities. From this collection of the poetry of *Hujan Bulan Juni*, there is also another poem that is also musicalized, namely the poem "*Aku Ingin*". This poem later became the soundtrack for the film "*Cinta dalam Sepotong Roti*" (1991) by Ratna Octaviani. This film was directed by Garin Nugroho. The work of *Hujan Bulan Juni* was also written by Sapardi Djoko Damono in the form of a novel with the same title *Hujan Bulan Juni* (2015).

After being written into a novel, this work was later made into a film with the same title "*Hujan Bulan Juni*" (2017) directed by Hestu Saputra and a screenplay written by Titien Wattimena. This film was produced by Imaji and Starvision. This work has also been made as a comic-by-comic artist Man or Mansjur Daman. He called it the comicalization of poetry. The title of this comic work is the same as *Hujan Bulan Juni* (2013), with three characters, namely a woman in a wheelchair, a man in a hat and glasses, and a driver. The shift of poetry workshop in various forms is interesting to analyze to be able to find out whether then this conversion creates a high opportunity for literary socialization, making literary works better known by the public, especially for the work of *Hujan Bulan Juni* in Indonesia and more specifically, to be more known by the millennial generation, the present generation. Henceforth, perhaps it can be used as an alternative literature teaching material in schools.

2. METHOD

The approach used in this research is the sociology of literature, literary adaptation theory, and the method used is qualitative. The qualitative method is a research method that emphasizes the use of the researcher as an instrument. Lincoln and Guba through Mulyadi (2011) emphasize that in a qualitative approach researcher should use themselves as instruments because non-human instruments are difficult to use flexibly to capture the various realities and interactions that occur. Researchers must be able to reveal social phenomena in the field by mobilizing all their sensory functions.

This method is used to analyse the *Hujan Bulan Juni* in various forms. This study uses an instrument in the form of a written document. Data were collected through reading and taking notes comprehensively. Data analysis used the Miles and Huberman method, namely data reduction, data presentation, and continuous drawing of conclusions. Furthermore, data is collected and classified based on function and meaning before conclusions are drawn. The validity of the research was assessed using triangulation, namely triangulation of theories, methods, and data through discussion and consultation with experts (Saputri & Nurhayati, 2019).

All matters relating to the *Hujan Bulan Juni* were gathered and read. The intended documents can be in the form of written text, artifacts, pictures or photographs. Written documents can also be in the form of life histories, biographies, written works, and stories, as well as cultural materials and works of art. All types of documents are sources of information in qualitative research (Yusuf in Rosa, 2019). Documents related to the *Hujan Bulan Juni* in the form of words, sentences, photos, films, music, and other forms were collected and compared. This comparison is important because the theory used in this study uses literary adaptation theory.

3. FINDINGS AND DISCUSSION

As has often been discussed, literature is a world that continuously maintains the myth of exclusivism and isolation (Day, 2004). This assumption seems to be very closely attached to the works known as literary works, be they in the form of poetry, prose, or drama. This kind of condition is certainly concerning. Literary work seems to live only for literature itself. However, according to Day (2004, p. 424), a poem is written to be delivered. Poetry was not born to live alone on earth. As stated by Arif Budiman (2004, p. 1), good literature is literature that is meaningful to someone or its audience. Arif Budiman's statement supports the statement that poetry is born to be conveyed to his readers. Now the problem is when a poem is written and then published in the corner of a newspaper or may be published in a collection of poems the question is who will enjoy it. Sapardi Djoko Damono in an interview during the

opening of the "*Hujan Bulan Juni*" festival stated that he (as a poet) feels fortunate that his poetry which is in the corner of the newspaper page has been musicalized by his students so that they can be widely known. Sapardi Djoko Damono's statement can be interpreted as saying that the role of transfer is very important for the spread of literary works.

The problem faced then is when the massive development of information technology as conveyed by Manekke Budiman (2012) in the introduction to the book *Literary Adaptation* written by Sapardi Djoko Damono that humanities (including literature) are facing an existential crisis and its relevance is threatened if the researcher still insists on the belief that each field of study in it is able to solve cultural problems in its way and according to the parameters of its scientific discipline. This condition seems to have given birth to the determination in Sapardi Djoko Damono when launching his work to the public (as a literary work) not only to dwell on that literary work. A literary work must not be satisfied only when it appears on the pages of a newspaper or magazine or is printed as a book.

The culture at present and in the future will become much more complex because it can no longer be separated from non-cultural factors such as industry, political economy, and technology (Budiman, 2012). One of the studies that can be done to deal with this condition is by conducting a study of transformation. This study carries a multidimensional perspective in understanding forms that undergo transformation due to intermediality. The study of transferability can be a critical arena for discussing how ideologies enter into forms, especially in an interactive situation when a form is transformed into another form, or when a form is internally built by multimediality. In this concept, the study of form cannot be ignored when exploring ideological aspects (Budiman, 2012).

The collection of the poetry of *Hujan Bulan Juni* is a collection of characters. The poetry in it is a collection of letters that are characters. However, later several poems in this collection, including "*Hujan Bulan Juni*" and "*Aku Ingin*" were musicalized. The meaning of musicalization is a diversion from a vehicle that was previously in the form of a script to a vehicle where the form is sound. When the poems contained in this *Hujan Bulan Juni* collection were musicalized their form shifted from script to sound (oral), these poems became more widely known by the public. People who may be reluctant to read enjoy the poem when it is sung. This seems to be one proof that orality is still around us, and that characters simply cannot erase sounds.

In the history of cultural development in Indonesia, oralism is still the main thing. Oral traditions are still widely consumed by society. That society in Indonesia still relies on orality as the main thing is also seen in several existing traditional arts. In various regions in

Java, from Sundanese to Javanese cultural backgrounds, the *macapat* tradition is known. *Macapat* is an art of reading the script/text (in this case writing/using script media) which is spoken. This tradition seems to be evenly distributed from West to East. In West Nusa Tenggara, the *Bekayat* tradition is also known. The *Bekayat* tradition is the literary tradition of the Sasak people in Lombok which is in the form of reading saga/verse by developing it followed by translation and interpretation (Suyasa, 2012). This same tradition also exists in Madura under the name *Mamaca*.

As already mentioned, the poems by Sapardi Djoko Damono that are musicalized include "*Aku Ingin*" and "*Hujan Bulan Juni*". The poem "*Aku Ingin*" was musicalized by Ari Reda and Ratna Oktaviani. Between the two have the same arrangement. Ratna Oktaviani's musical "*Aku Ingin*" is the soundtrack for the film "*Cinta Sepotong Roti*". In addition, the poem "*Aku Ingin*" with the same arrangement appears in the form of piano and guitar playing by Muammar Fitra. Still with the same arrangement sung by Dua Ibu (Emilda Rizky and Rosaria Indah). Several forms of poetry musicalization with different arrangements were also present, including Mega Lazuardi and Sheila Dara. For the poem "*Hujan Bulan Juni*" was not only in the form of musical poetry but also appeared in the form of visual sketches taken from the comicalization of the poetry accompanied by the musical accompaniment of the poem "*Hujan Bulan Juni*" composed by Ari Reda. This visual sketching is done by visual sketching. These poems have also been used as material for poetry performances in 1996 at Graha Bhakti Budaya, Taman Ismail Marzuki. The performers were Sapardi Djoko Damono, Dindon W. S., Maudy Koesnaedi, Tri Fajar Marhaeni Dewi, Ags. Arya Dipayana, Nana Soebianto, Reda L. Gaudiamo, Ari Malibu, Layla Safira, Bambang Wibawarta, M. Umar Muslim, Frank Rorimpandey, Herman MT Sitepu, Harini, and Butje. The Production leader was Ibnu Wahyudi (data about the performance was obtained from information on Ibnu Wahyudi's Facebook).

From the available data, it can be said that this poem by Sapardi Djoko Damono has switched modes and therefore undergoes changes according to his new vehicle. However, why then a poem, especially a poem by Sapardi Djoko Damono, can easily and then feel more comfortable and can be better understood when it is musicalized. This has to do with the understanding that written poetry is essentially oral poetry because when we read it silently, we actually "voice" it too. The letters printed on the paper turn into sounds in our minds before they become meaningful (Damono, 2015). Sound can be said to be one of the main components in a poem. Therefore, on various occasions we will always be able to listen to poetry readings. In fact, various theories of poetry reading techniques emerged. Two works of Sapardi Djoko Damono's poetry namely "*Aku*

Ingin" and "*Hujan Bulan Juni*" have a special sound. Notice the arrays "wood to fire turned to ashes" and "cloud to rain rendered nothing". The sound of the words "wood" and "ash" are strong forms of assonance. Also, the sounds of "cloud" and "rain" are strong forms of alliteration. Also, the combination of "wood" and "fire" is a neat form of assonance. In addition, the final rhyme arrangement as well as the interrelated rhyme links are also strong. In addition, the repetition of the lines in the stanza is strong. One of them is the repetition of the word "with" in the second line of the first stanza and the second line of the second stanza. This composition is what makes the poem "*Aku Ingin*" special in terms of sound. This is what makes it easier for this work to be transformed into music. Because this poetry work is very close to music, with rhythm.

As previously stated, Sapardi Djoko Damono's poetry was also translated by Sapardi Djoko Damono in the form of a novel, namely the novel *Hujan Bulan Juni*. Like what and how is the work of poetry in novel form? This novel presents the characters Pingkan and Sarwono. Pingkan is a woman from Manado Javanese blood, while Sarwono is a young Javanese from Solo. This novel ends with a poem entitled "*Tiga Sajak Kecil*". In the middle of the novel (on page 66) also appears a kind of "poetry" written in italics. One thing that marks that the paragraph is poetry is the presence of repetition and assonance and alliteration in it. Also as mentioned in this novel appear quotations from Japanese. What's interesting in this novel, there are opinions about what poetry is and knowledge about poetry. One of them is the opinion of the character Sarwono and also the opinion of Pingkan, which he quoted from a lecture on Japanese poetry. He conveyed that "In many classic Japanese poetry, love is a joke" (Damono, 94). Also, on the first page of this novel appears "understanding" about what poetry is "what". It is conveyed in this novel that "poetry is clairvoyant", "poetry is a medium, and medium is a shaman" (Damono, 4-5). The understanding of poetry contained in this novel is that poetry is medicine. "He feels completely healthy whenever he meets his poetry and appears as a shaman" (Damono, 5).

As previously stated, the poetry which is then translated must adapt to its new version. This also happened in the novel *Hujan Bulan Juni*. Its new theme demands a character, conflict and plot, as well as a setting as contained in prose works, especially novels. What remains and is still traces of poetry in this novel is "something" that the poet wanted to convey. This novel conveys "something" known as "love" or also known as "affection". As stated in Damono (2018, pp. 1-2) that "something that can be transferred can be in the form of ideas, messages, feelings, or" just "an atmosphere". The "something" that was transcribed and appeared in the novel *Hujan Bulan Juni* seems to be the spirit of the poetry "*Aku Ingin*" and "*Hujan Bulan Juni*".

As can be read in the poem "*Aku Ingin*" there is a kind of endless love. I lyrics in this poem just have a "desire" to love someone. However, that love has not yet been conveyed, its traces have been erased. This poetry also contains very strong irony. The love that appears in this poem is love that is deadly, love that negates. When the fire burns wood it means that the wood is gone, the wood is not there. Also, when it rains, which originally was in the form of a cloud, the cloud becomes "lost". Love in this poem is love that destroys, love that is "cruel". Meanwhile, in the poem "*Hujan Bulan Juni*", "something" to convey is loneliness, which is the silence that occurs when someone is left behind. The loneliness and silence are addictive (Damono in an interview on Youtube). The feeling of a deep loss from me lyrics "kept secret", "erased", and "let it". Loneliness is a secret, it is also wiped out, and it is let alone. To whom the loneliness is kept secret from the flowering tree. To whom the loneliness is left to the roots of the flower tree.

Love that does not reach, a loneliness that is like opium appears in the relationship between Sarwono and Pingkan. At the end of this novel, it is said that there is a "Letter of Destiny" that Pingkan must read. Sarwono was hospitalized and was in critical condition leaving Pingkan to read his poetry which was printed in the corner of a newspaper. The relationship between poetry and novel seems to be clear enough that it comes down to the "something" the writer is trying to convey. It's just that with his new vehicle the writer feels he has had the opportunity to convey other things that are different from what is in his poetry, one of which stands out is a kind of "statement" by Sapardi about what is meant by poetry.

Unlike the novel, the film with the same title makes a difference from the novel. The film is both a medium as well as a vehicle, but in it, there are many rides. In it there is music, there may also be dance or something. In the film "*Hujan Bulan Juni*" the focus is on the relationship between Sarwono and Pingkan. In this film, images are processed in such a way that a poetic impression appears. The setting where Manado was chosen and does appear in the film is a beautiful view of Manado.

There are also excerpts from reading poetry from the collection of *Hujan Bulan Juni* poetry as well as other poems from the novel *Hujan Bulan Juni*. Among them is the poetry on page 10 of the novel/wind from the hill that enters through your eye window/after packing the color and aroma of flowers/in the steep hills there/. The story in this film that is highlighted is the relationship between Pingkan, Sarwono, Katsuo, and Pingkan's departure to Japan by quoting some proverbs originating from Japan. One of them is "He likes the cherry blossoms which only bloom a week in early spring, and immediately fall like a *ronin* who was beheaded by the

samurai he betrayed. But Sakura has never betrayed anyone (Damono, 2013). This proverb becomes the opening clue of the film "*Hujan Bulan Juni*".

Ronin is a Japanese samurai warrior who in the 19th century was interested in the movement to expel foreigners from Japan and wanted to return the old imperial family to what should have been the true ruler of Japan. They left their masters and became *ronin*. During the Meiji restoration in 1868 they killed moderate officials, pro-Western scholars and foreigners living in Japan. They avenged their master's death. *Ronin's* story is very popular and has become one of the subjects of writing Japanese literary works (Ronin, n.d).

Ronin's subject was chosen to be the film's opening clue because this film tells the story of a unique love relationship between Pingkan and Sarwono. The one in the middle was a Japanese, namely the character Katsuo.

As a new vehicle for the novel *Hujan Bulan Juni*, it certainly requires adjustments. A film will certainly be different from a novel. A film needs to think about the scene, dialogue, shooting, atmosphere and setting. The director chose the novel *Hujan Bulan Juni* fragment on page 11-12 as the opening clue. Indeed, these choices will set films and novels apart. In the film there is also no "lecture" from the author about the nature of poetry. That could not possibly be included in a film.

As already mentioned, what is in the novel is directly quoted and appears in the film. Some of them are in the form of verses of poetry. One of them is the verse "a kind of poetry" which is on page 66, "How could it be ...". This paragraph appears in the film in the form of a letter written by Sarwono to Pingkan. Apart from *Ronin*, the film also features the story of Putri Pingkan and Matindas which is also in the novel. In this film, the character Sarwono also recites the poem "*Hujan Bulan Juni*". This character also said that poetry has a world of its own. Meanwhile, the poem does not appear in the novel *Hujan Bulan Juni*. What is also different is the appearance of Sarwono's father in the hospital in the film, played by Sapardi Djoko Damono, while in the novel the character of Sarwono's father does not appear in the hospital. These existing differences appear to be an adjustment for the new vehicle. A film needs an identity related to the *Hujan Bulan Juni* and that identity is the poem "*Hujan Bulan Juni*" and its author Sapardi Djoko Damono. Therefore, two things were raised.

Another poem that appears in the film is "On a Day Later" in the poetry book *Hujan Bulan Juni*. The appearance of this poem in the film seems to cast a shadow on Sarwono's "death" at the end of the film. In this film there is also a soundtrack which comes from the musicalization of the poem "*Hujan Bulan Juni*" with different arrangements. Also appeared the poem "*Aku*

Ingin" which was read by Pingkan on the plane when leaving Indonesia for Japan.

The poetry that appears in this film, as already conveyed, is a chain to connect the film and the poetry book *Hujan Bulan Juni*, apart from the fact that the film plays its own role as an event viewer. The changes that exist between poetry, prose (novels), music, films, and comics are things that are natural to happen to adapt to their new vehicle. What happened to the poetry book *Hujan Bulan Juni* can be said to be an effort to introduce literary works more to the reading community. As we know that one of the parts of society that has the potential to read literature is students. With the transformation in the poetry book *Hujan Bulan Juni*, it seems that it can provide an alternative model for multiliterative literary learning.

As we know what is meant by literacy is the ability to read or literate. However, understanding literacy does not end with that. As stated by Surangangga (2017) that literacy is divided into early literacy, namely the ability to listen, understand spoken language, and communicate through images and oral, basic literacy, namely the ability to listen, speak, read, write, and count, library literacy, namely the ability to use library collections, media literacy, namely the ability to know different forms of media, technological literacy, namely the ability to utilize technology, visual literacy, namely the ability to connect media literacy and technological literacy. This concept was then developed. Literacy has a new meaning in the 21st century. The definition of literacy which was originally only related to the problem of 'literacy' expanded and later became known as the concept of multiliteracy. Abidin through Nopilda and Kristiawan, (2018) stated that multiliterate is a new paradigm in literacy learning. The concept of multiliteracy arises because humans do not only read or write, but they read and write with certain genres that involve social, cultural and political goals that guide the era of globalization. Furthermore, Abidin through Nopilda and Kristiawan (2018) stated that multiliteration can also be perceived as the use of various media, either print, audio or spatial. This multiliterate concept seems close to the concept of transfer, which promotes understanding based on various forms and ways.

Literature learning is one of the best ways to bring literary works closer to society. Noor in Syahrul (2017) states that directly or indirectly, it will help society (including students) to develop insights into traditions in human life, increase sensitivity to various personal problems and human society, even literature will increase knowledge of various concepts such as technology and science. As one way to bring literary works closer to the intended community, readers can use the concept of transfer which is automatic and at the same time applies the concept of multiliterate learning.

Literary works can also be the right means for multiliterate learning because one of the best tricks to foster a literacy culture is a cultural approach (Nurhayati through Mursalim, 2017: 34).

A literary work, a poetry, is often seen as hard to read. This happens when someone, typically students, only read poetry as a poem. However, when a poem as previously described is turned into a song or a poetry reading it will be easier to understand. Moreover, then the poetry becomes a novel, a film, of course the poetry can be more well accepted by the readers. The reader is guided in practice to enter the world of poetry. The poetry book *Hujan Bulan Juni* mentioned has been musicalized, also filmed, and changed by the author himself into a novel. The movie "*Hujan Bulan Juni*" can now be watched on the Viu app. This application is one of the applications that is often used by the millennial generation to watch Korean films.

The poetry work in the poetry book *Hujan Bulan Juni* seems apt to be given to high school students and its equivalents. This happens because the poetry contained in it describes the relationship between men and women. This work is also appropriate for high school students and the equivalent because this poetry work displays the existence of the essential life. With the transfer made to the poems in this poetry book, this poetry work is likely to be well received by high school students who are already teenagers and belong to the millennial generation. Literary adaptation that is done on these poems will also bring out the creativity of students.

For example, one of the transformations carried out is in the form of guitar and piano arrangements (music). Based on this musical background, students can creatively create other musical poetry. A teenager can be said to like music on average. However, when a student doesn't like music, he can enjoy poetry through comics because this poetry work has also been translated into comics. Teenagers or high school students on average like movies, especially when the film is shown on a gadget application that teenagers really like. So, the film "*Hujan Bulan Juni*" can be a medium for understanding the poems contained in the poetry book *Hujan Bulan Juni*. The film also reads poetry in the poetry book *Hujan Bulan Juni*. The poetry reading in the film is accompanied by the context of the scenes of the characters, for example the poem "*Aku Ingin*" was read when Pingkan was on a plane to Japan. The context of the scenes in the film will certainly make it easier for students to understand the poetry.

4. CONCLUSION

The fact that students can learn and read poetry in the poetry book *Hujan Bulan Juni* well through the various media used as a result of the transformation

carried out on these works, seems to be able to become a learning model with a multiliteracy concept.

Teachers and schools can start trying to use the *Hujan Bulan Juni* poetry book and the various forms of transformation available from this poetry book for literature learning in schools. Multimedia inherent in this poetry work is a direct practice of multiliterate learning. Students in this case are not only dealing with the text they are reading, but also listening, and seeing / watching. The media used in the form of transformation of the poetry book *Hujan Bulan Juni* is also close to the lives of teenagers. In addition, there are various types of media. This shows that the concept of multiliteracies has actually been applied. Henceforth, teachers and schools can try to apply the concept of literary adaptation to other literary works.

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