

MULTILITERACY LEARNING IN NOMMENSEN THEATER FILMS IN BATAK

Marudut Bernadtua Simanjuntak¹, Martin Steven Lumingkewas², Sutrisno³

¹Applied Linguistic Study, marudutbernadtuasimanjuntak_9906921013@mhs.unj.ac.id, State University of Jakarta

²Theological Study, marstev100@gmail.com, Sekolah Tinggi Teologi Moriah, Tangerang, Indonesia

³Theological Study, christdeon@gmail.com, Sekolah Tinggi Teologi Moriah, Tangerang, Indonesia

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ABSTRACT

Multiliteracy learning in recent years has become very interesting because by studying two or more literacy materials we can see how they relate to other literacy materials. Especially when it comes to learning literature and language, the film Nommensen in Batak land is a theatrical film that has been accommodated and shown especially for the Batak community in North Sumatra and outside the Tapanuli area. The film is usually only made in memory of Nommensen. However, in this study, the film will be studied so that it can produce a multiliterate assessment contained in the film. The results of this study indicate that complete multiliteracy learning can be learned even in certain drama or cultural context films.

Correspondent authors: : Marudut Bernadtua Simanjuntak¹, Martin Steven Lumingkewas², Sutrisno³

¹ State University of Jakarta

^{2,3} Sekolah Tinggi Teologi Moriah, Tangerang, Indonesia

E-Mail: marudutbernadtuasimanjuntak_9906921013@mhs.unj.ac.id.

1. INTRODUCTION

With the development of literary works, especially books that are used as the basis for making drama films and poetry, the intertextual wealth of a literary work is getting wider. This indicates that the existence of multiliteracy and increasingly diverse interpretations make literary works worthy of being studied by various groups, especially academics and literary studies. If basically literature learning is only focused on students in elementary school to high school, but now literature learning has also been applied at the college level and in almost all aspects and levels of education [1]. Even though literary learning is identical to language and linguistic learning, multiliteracy indicates that academic learning can also be studied in various forms of learning concentration, for example, film concentration.

Literary multiliteracy will be intertextualized with other literary works so that the study of the specifications and strengths of the essence of a film will be richer so that literary critics and literary connoisseurs can express their ideas and thoughts from the results of the films made [2]. In other studies, especially in the making of multiliterate study poetry, multiliteracy will be able to make the literary work more imaginable. Unlike writing literary works or other languages, poetry is devoted to making imaginary and short words, so that it will not cause boredom. Poetry is also devoted to listening, unlike other literary works devoted to reading and contemplating [3].

Poetry in a multiliterate context will also be strengthened by several literary works so that these poems can contain words that have imaginative meanings. In various contexts, films, and other literary works, regional literary works are often used as a forum or means where multiliteracy is increasingly enriched with various technical studies and semiotics. In several literary works that have been tested or studied with intertextual literature and literary multiliteracy, the results of literary works will be richer and involve many literary critics and literary connoisseurs to be able to make the literary work richer.

2. LITERATURE REVIEW

Especially in recent years, many literary works have been filmed or written from several folk tales which are regional pieces of literature. However, apart from the various extensions and essences of a literary message or message of local wisdom, multiliteracy is also strengthened to show that regional literary works are not only limited to the local community but can also be used as teaching materials for entertainment and literary learning, for the community, especially students who are at school [4]. Multi-literacy learning in both regional and traditional literary works is not enough to only serve as a reflection of modernity so that ancient literary works can be enjoyed until now. It is hoped that this can be maintained so that the plurality and also in the intertextual literature of the regional moral message and the strength of a nation or tribe can still be shown in a literary work that is translated into other forms that have been multiliterate with other literary works. For example, several regional literary works such as folklore films such as Maling Kundang, Tangkuban Perahu, and Nommensen in Batak Land have been made into poetry, songs, and short

films. Recently, these regional films have been enjoyed and seen by many people [5]. They are seen as entertainment material or as material for literary studies. However, apart from the message of the essence of morality, the existence of literary multiliteracy which has been intertextualized with the basic work, shows that the literary work can still be maintained even though it has been produced for a long time.

In this study, the researcher saw that the short film and the Nommensen theater in the Batak lands have shown some dynamic multi-literacy learning so that it is not only intended for the Batak and Christian communities in Tapanuli and North Sumatra but can also be material for literary studies that are truly intertextual and relevant. so that it can also be linked to several other literary works that have been translated. Especially in the Nommensen film Theater in the Batak land, this film was adapted from various sources which discussed Nommensen and also his mission in the Batak land. Even though this film was made in a Batak theater and also in the nuances of the Toba Batak customs, basically Nommensen was a German missionary and this happened during the Dutch colonial period. The complexity of multiliteracy can be seen in the presence of three integrated cultures, namely Toba Batak, German, and also Dutch Colonial. However, because this discussion is more specific and is intended for the Batak community and also for learning Batak literature, of course, some reference materials are taken specifically from the ancient Toba Batak civilization and are still relevant today. However, it is hoped that the study of this literary work which is multiliterate with various references to other regional literary works can also be used in the form of the same vehicle with a concept that can be accepted by many people.

3. RESEARCH METHOD

In this study, the author uses a qualitative study research method because it describes how literary multiliteracy can be very relevant to its use, especially in literary studies in films [6]. However, it is not limited to films and literature but also relates to literary learning in the modern era. Especially in recent years, multiliteracy learning is more related to how the complexity of a literary work is studied in linguistics such as semiotics and paraphrasing of meaning [7]. In addition, the relationship with various sources and the wealth of a literary work can also be seen in how a literary work was made before being transferred from its basic source. Literary multiliteracy will basically produce new literary works, even if they are adapted from old literary works.

4. FINDINGS AND DISCUSSIONS

The context in a theater is actually taken from civilization and the discussion of books that discuss Nommensen. Even not only in certain books, some opinions, and stories that are passed down from generation to generation also strengthen the content of the theatrical film. From various studies, Nommensen is not only known as a theologian, but also as an educational and cultural figure that did not abolish Batak culture in religious developments at that time. In addition, the theatrical film is also conditioned to the present, but can still be imagined in the conditions that occurred during the process that occurred at the end of the 19th century. In its development, the drama was also performed by amateur Batak artists.

Judging from the linguistic context, the Nommensen theatrical film was actually made in Indonesian. This is intended so that the film does not only reach people who can speak Batak but also people who do not speak Batak [8]. In addition, contextually, this can also help people who are not belonging to or are related to Batak customs in their assessment. In the use of voice and language, the theatrical drama performers make lip movements (without making a sound) so that they focus on doing theatrical movements. This is intended so that the voice can be clarified and put into the audio-speaker so that the semiotic indication in the drama is getting stronger. In addition, the use of posters and semiotics of Batak markers (traditional houses, Batak words, and views of Lake Toba) also seems to discuss the drama without having to produce many words.

Judging from the context of cultural diversity, especially in the cultural aspect, the theatrical drama shows several forms of context that are similar to the Dutch colonial period. In some cases, especially with Nommensen's communication with several Dutch colonial soldiers, they used colonialist attributes, while Nommensen used clerical attributes [9]. On the other hand, the people of the Batak community were still semi-primitive and still wore traditional ulos clothes, which at that time did not have the influence of advanced technology. The context and the concept of literacy are getting thicker because the three cultures are coherent even at different and even contradictory proportions and durations.

5. CONCLUSION

The application of multiliteracy can be best carried out in the presence of literary contexts and cultural concepts in a theatrical. Various references and sources will be able to mutually reinforce the final result of a theater that can be accepted by many people, even though the theater is a tribal or traditional concept. Multiliteracy in semiotic and linguistic aspects will be able to strengthen a finding so that the sustainability of a literary work will continue to develop and be passed down, especially in its application to the educational process and the community's needs for history and entertainment.

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