

# The Value of Religiosity in Malay Poetry in West Kalimantan Province and Its Use as Teaching Material for Literary Appreciation

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**Abstract.** Verse is a type of old poetry in Indonesian literature. The verses discussed in this study are Pontianak, Ketapang, and North Kayong Malay verses. The purpose of this study is to describe the value of religiosity in poetry in West Kalimantan Province and describe the use of the results of this study as teaching material for the Literary Appreciation course. This form of research is qualitative. The research method used in this study is ethnography. The research data is in the form of religiosity values found in the verses, while the data sources are verse texts and informants. Data collection techniques in the form of observations and interviews. Data validity is in the form of triangulation of data sources and triangulation of theory. The results of this study are in the form of elaboration of the value of religiosity, namely aqidah, sharia, akhlak, Islam, Iman, and Ihsan and their use as teaching material for Literary Appreciation. The conclusion of this study is that there are many uniqueness in poetry and become a picture of the life of the West Kalimantan Malay community who are Muslims and will be applied as teaching materials at the university level.

**Keywords:** religiosity value, West Kalimantan Malay verse, teaching materials

## 1 Introduction

Verse is a type of old poetry based on local wisdom. Verse can be an expression of deep feelings as a form of love for Allah and His Messenger, a picture of history and the struggle for independence, as well as illustrations of daily activities as a source of inspiration for the birth of verses that are poured into beautiful and meaningful language. The presence of poetry in its time became an encouragement and motivation for the community in various aspects of life. There are several reasons for choosing the topic "The Value of Religiosity in Malay Poetry in West Kalimantan Province and Its Use as Teaching Material for Literary Appreciation." in this dissertation. These reasons can be grouped into: 1) reasons based on theoretical gap aspects

(theoretical gap), and 2) reasons based on aspects of previous research gaps (research gaps). The following sub-chapters will outline one by one those reasons.

Research on old poetry has been done a lot before and has been discussed in various reputable international journals. Research by Matjila [1] entitled *Some Aspects of Batswana Traditional Beliefs as Reflected by an Intertextual Analysis of Mothoagae's Poetry* reveals the relationship between D.M. Mothoagae's poetry and other Batswana poets. The Batswana (Tswana People) are the indigenous people of southern and eastern Botswana, as well as the provinces of Gauteng, the Northwest, and the Northern Cape that became the Free States of South Africa, where most of the Batswana people are located. The study of the relationships between these texts is referred to as the study of intertextuality. The purpose of this article is to show the relationship between some of Setswana's poems through intertextual analysis and to determine the relationship between the written text and the cultural practices of Batswana. In this study, it refers to J. Hillis Miller's theory of host/parasite and parasite/host relationships. This means that there is a reciprocal relationship between the texts. The parasitic text borrows the image from the host text and the image borrowed from the host text gets more meaning and clarity from the parasitic text.

Research that specifically discusses verse has also been widely carried out. Here is an example of research relevant to this study. The research is titled *Sense Making through Poem Houses: An Arts-Based Approach to Understanding Leadership* by Grisoni [2]. This research introduces an art-based approach to leadership inquiry using 'House of Verse' as an art form. Although both discuss verse, this study has very clear differences. The verses studied are verses from Great Britain and the main focus of the research lies in the House of Verses, which are three dimensional artifacts that combine visual interpretation with poetic texts and that have special significance for their creators.

In Indonesia, sources of inspiration for literary research in the form of literature are generally found in Minangkabau literature in West Sumatra. However, if you explore it further, specific research on Malay literature and also poetry is widely sourced from the Riau Islands. For example, in a study entitled *Beguiling Voices: Traces of Vocality in The Malay Literary Tradition of the Riau Islands* by McCallum [3]. In this study it is reiterated about the literary tradition as an audible tradition, given that literary manuscripts are more likely to be read aloud than read secretly. The stories are a rich source of audible voices to deceive, persuade, and influence plot development and analyze the vocabulary used to describe those voices. Finally, this study considers how external influences on the world of audible voices in Malay literature contributed to their separation from the written literary tradition and the decline in popularity of the practice of recitation. This research seeks to contribute to the theory of vocality and to highlight its cultural and historical specificity, including its relationship to the creation of such literary works in the colonial period.

An interesting thing that can be expressed next is that in West Kalimantan, which is synonymous with the Dayak tribe, there are also many literary works in the form of verses, especially sourced from ethnic Malays living in West Kalimantan. Through an initial review of the study, the author learned that of the 2 cities and 12 regencies in West Kalimantan, Malay poetry is very prominent and is found in Pontianak City, Ketapang Regency, and North Kayong Regency. Sourced from the transcribed West Kalimantan verses, the author can find out that from Pontianak City there are 4 verse titles, all of which refer to the big theme "Riak Kapuas." While from Ketapang

Regency there are 10 rolling verse titles and from North Kayong Regency there are 4 roll verse titles. Basically, Ketapang and North Kayong Regencies used to be before they were bloomed as a unit in Ketapang Regency, so in the literary works of verse there are also many similarities.

Specifically in terms of content, Malay poetry in West Kalimantan can be known to have 10 verse themes. First, a verse about the history of Pontianak City and various activities on the Kapuas river. Second, verses about the history of the Tanjungpura Kingdom and Ketapang Regency. Third, verses in the context of the anniversary of Pontianak City. Fourth, a verse about the struggle for independence in West Kalimantan, especially in Ketapang Regency. Fifth, a verse about the death of a community leader who was instrumental in building Ketapang Regency. Sixth, verse in National Literacy activities. Seventh, verses in MABM (Malay Cultural Customary Assembly) activities. Eighth, verses in the Kayong Cultural Festival. Ninth, the verse of welcoming guests in the wedding ceremony. Tenth, verse of counsel.

In West Kalimantan Malay poetry there are many values of religiosity. The value in question is related to the value of religiosity in Islam. This is influenced by the religion adopted by all Malay communities in West Kalimantan, namely Islam. A concrete example is that at the beginning of each verse it almost always begins with *Asalamualaikum Warahmatullahi Wabarakatuh* and continues with *Bismillah*. In the next section, it is always revealed that every activity carried out by humans is in order to hope for the blessings of Allah and to emulate the Messenger of Allah. Then it is also stated in the verse that all things done in life should be guided by the Qur'an and hadith. The final part of the verse is mostly closed with *Wassalamualaikum Warahmatullahi Wabarakatuh*.

Nowadays poetry is getting less and less noticed by teenagers (students and college students). Therefore, discussions related to verse need to continue to be delivered in learning. Poetry is increasingly less known by the public, so it is very important to study and research. The results of this research will later be used as an activity to develop teaching materials for the Literary Appreciation course. This is one of the important points, namely as a novelty in this study (novelty). Based on the explanation above, it can be formulated that the title of this study is the Value of Religiosity in Malay Poetry in West Kalimantan Province and its Use as Teaching Material for Literary Appreciation.

This research is based on a general problem, namely how is the value of religiosity in Malay poetry in West Kalimantan Province and its use as teaching material for Literary Appreciation? Based on these common problems, the author describes them into several specific problems, (1) what is the value of religiosity in Malay poetry in West Kalimantan Province? (2) how is the use of the results of this research as teaching material for the Literary Appreciation course? In general, this study aims to describe the value of religiosity in Malay poetry in West Kalimantan Province and its use as teaching material for Literary Appreciation. In addition, this research also has several specific objectives, (1) describing the value of religiosity in Malay poetry in West Kalimantan Province, (2) describing the use of the results of this research as teaching material for the Literary Appreciation course. Based on the research objectives to be achieved, this research is expected to have benefits in education both directly and indirectly. The theoretical benefits of this research are, (1) contributing thoughts to the renewal of teaching materials in higher education, especially in the Literary Appreciation course, (2) providing scientific contributions in the field of literature based on local wisdom, especially regarding Malay poetry from West Kalimantan, (3) as a foothold and reference in subsequent studies

related to the value of religiosity in poetry. The practical benefits of this research are, (1) for the author, this research can add insight and direct experience about the value of religiosity in poetry, (2) for lecturers, the results of this research can be an additional reference for literature teaching materials based on local wisdom in West Kalimantan, especially those related to Malay verse, (3) For students, the results of this study are useful as input on how to analyze specific verses in terms of the aspect of religiosity values.

## **2 Research Methods**

The research will be conducted in Pontianak City, Ketapang Regency, and North Kayong Regency. The author will meet an informant who is a West Kalimantan poet. In addition, the author also carried out research at IKIP PGRI Pontianak and communicated with lecturers who teach the Literary Appreciation course. At first the researcher made preliminary observations and surveys, found some interesting things to study. After applying for a research permit to the relevant party, it turned out that there was a positive response to conduct research. The qualitative research approach in this study aims to reveal the data in the field by deciphering and interpreting something like what is in the field, and connecting causation to something that happened during the research, with the aim of obtaining a reality picture of the value of religiosity in West Kalimantan Malay poetry and its use as teaching material for the Literary Appreciation course.

This form of research is qualitative. Belk [4] argues that the basis of qualitative research includes observation, in-depth interviews, focus groups, projective methods, and ethnography. Sugiyono [5] revealed that qualitative research methods are methods based on the philosophy of postpositivism, where researchers are key instruments, data collection is carried out in purposive and snowball ways, data collection techniques by triangulation, data analysis is inductive, and the results of his research emphasize the meaning of generalizations. Qualitative methods are methods that focus on in-depth observation. Therefore, the use of qualitative methods in research can produce a more comprehensive study of a phenomenon.

This research will use ethnographic methods. Ethnographic analysis strategies and models take many forms. In this paper, again, using the strategies and models proposed by James P. Spradley. Spradley called it an ethnographic interview strategy. This strategy rests on what people say, or in field research terms are called informants. Through good informants and indigenous perspectives, it is hoped that ethnographic research will produce ethnographic descriptions of the culture of a society. Oral literature as a part of culture that has a function beyond function in the context of language and literature, can be the focus of research. However, what is researched is not oral literature itself, but the cultural atmosphere that surrounds it. Cultural atmosphere is an action based on a pattern of thought in relation to oral literature.

Ethnographic research into oral literature actually serves a dual purpose. First, inventorying and decrypting oral literature in the context of documenting and preserving literature and local wisdom. Second, decrypting local culture in the context of national development. Underberg [6] states that ethnography presents the medium as a tool for creative expression, anthropological research, heritage-based education, and collaborative research models'. Parnell [7] states that this study uses ethnographic methods that refer to field notes, interviews, as well as delve into some methodological challenges in researching literary events. By doing this, researchers will try to find out West Kalimantan Malay poetry as a certain local phenomenon in West Kalimantan.

The data used in this study are primary data and secondary data. Primary data is data obtained directly from the source or can be referred to as primary data. Primary data can be both individual or group opinions of subjects (people), and observations. The method used to obtain primary data is the interview method. Secondary data is data collected by researchers from available sources so that researchers can be called second-hand (Mulyadi, 2016: 144). Secondary data is generally in the form of evidence, records or historical reports that have been compiled in archives. In this study primary data were obtained from interviews. Secondary data will be taken from relevant documents, observations, photos, videos, and previous research data. According to Lofland [8]. "The main data sources in qualitative research are words, and actions, the rest are additions such as documents and others". Data sources will be taken from documents, interview results and observation results. Based on the opinions of the experts above, it can be concluded that this research data is the value of religiosity in West Kalimantan Malay poetry. Meanwhile, the data sources in this study are West Kalimantan Malay verse texts and informants. Data collection is important in research. Data collection in research aims to obtain reliable materials, information, reality, and information. Without knowing the data collection techniques, the researcher will not get data that meets the established data standards. The data collection techniques used in this study are as follows.

Observation is one of the techniques in data collection where the data collector visually observes the observed symptoms and interprets the results of these observations in the form of notes so that the validity of the data depends on the ability of the observer. According to Sudjana [9] observation is a systematic observation and recording of the symptoms studied. The observation technique is the systematic observation and recording of the phenomena under investigation. In a broad sense, observation is not actually limited to observations that are carried out either directly or indirectly. Meanwhile, according to Hadi [10] the observation method is defined as observation, recording with systematic the phenomena investigated. Observation (observation) is a method of collecting data in which the research or its collaborators record information as they witnessed during the study.

An interview is a process of oral question and answer between the interviewer and the respondent. Meanwhile, according to Esterberg, an interview is a meeting of two people to exchange information and ideas through question and answer so that meaning can be constructed in a certain topic. With interviews, researchers will know more in-depth things about participants in interpreting situations and phenomena that occur where this cannot be found through observation.

Researchers use triangulation techniques as techniques to test the validity of data. Triangulation is a technique of checking the validity of data that utilizes something else in comparing the results of interviews with research objects [8]. Triangulation is used to determine the validity of data from research data sources. The data validity test techniques in this study are data source triangulation and theory triangulation. Data source triangulation is a triangulation that aims to explore the truth of certain information by using various data sources such as documents, archives, interview results, observation results or also by interviewing more than one subject who is considered to have different points of view. Meanwhile, theoretical triangulation is the final result of qualitative research in the form of an information formulation. The information is further compared with the relevant theoretical perspectives.

Data analysis in this study used the Miles and Huberman model. Data analysis has already begun to be carried out at the time when data collection is underway and after completion of data collection within a certain period. During the interview, the researcher has already analyzed the

answers of the interviewee. Miles and Huberman [5] explained that data analysis in qualitative research is carried out interactively and takes place continuously until it is complete. Activities in data analysis include data reduction, data presentation, conclusions and verification.

The data obtained by researchers during the field is quite a lot, for that it needs to be recorded carefully and in detail. Reducing data means summarizing, choosing the main things, focusing on the things that are important, looking for themes and patterns. Thus the reduced data will provide a clearer picture and make it easier for researchers to carry out the next data collection, and look for it when necessary. In reducing data, each researcher is guided by the goals to be achieved. The main objective of qualitative research is on the findings. After the data is reduced, then the next step is to present the data. In qualitative research, the presentation of data can be done in the form of brief descriptions, charts, relationships between categories, and the like. In this case, Miles and Huberman are most often used to present data in qualitative research is with texts of a narrative nature. The final step in qualitative data analysis is the drawing of conclusions and verification. The preliminary conclusions put forward are still temporary and will change if strong evidence is found that supports it at the next stage of data collection. But if the conclusions put forward at an early stage, are supported by valid and consistent evidence when researchers return to the field collecting data, then the conclusions put forward are credible conclusions.

Based on the opinions of the experts above, it can be synthesized that this form of research is qualitative. Qualitative research is a form of research that describes a phenomenon through descriptions in the form of sentences and scientific language. This research method is ethnography. Ethnography is a field research method that rests on what informants say by presenting the media as a tool for creative expression, anthropological research, heritage-based education, and collaborative research models' referring to field notes, interviews, as well as delving into some of the methodological challenges of researching literary events. This research will focus on using realist ethnographic methods to examine West Kalimantan Malay poetry. Observation is a technique of collecting data through direct observation of situations or events in the field. Observation is also a systematic observation and recording of the symptoms studied as well as the phenomena investigated. While the interview is a data collection technique with an oral question and answer process between the interviewer and the respondent to exchange information and ideas through question and answer so that meaning can be constructed in a particular topic.

## **4 Result and Discussion**

### **4.1 The Nature of the Value of Religiosity**

Verse is a true miniature of people's lives. Verse is an illustration of religious life in everyday life. In the verse is illustrated the value of deep religiosity over the belief in the Lord God Almighty. According to Suhardiyanto [11], the value of religiosity is the value of a personal relationship with God Almighty, All-Loving, and All-Merciful with a consequent desire to please the person of God by carrying out His will and staying away from what He does not want. In line with this opinion Anchok [12] states that the value of religiosity is a value that is closely related to religion. Religion itself can be interpreted as a system of symbols, belief systems, value systems, and institutionalized systems of behavior that are all centered on issues that are lived as the ultimate meaning.

Rahmat [13] argues that the value of religiosity is a state in a person that encourages to behave according to the degree of his or her observance of his religion. Religiosity is knowledge, belief and behavior that comes directly or indirectly to Nash (the revelation of Allah Subhanahuwata'ala in the form of texts contained in the Quran and the hadith of the Prophet Muhammad Sallallahu'alaihiwasallam). Meanwhile, Dinler [14] reveals that the value of religiosity is related to adolescents' exaggerated views of the main dimensions of the problems and their implications for religious education. This opinion was born from the results of research developed from the perspective of religious education in religious traditions as practiced in the school system in Germany, but it has broader implications.

Sibley [15] reveals that sociologists have shown that neighbors have the same value, from a combination of assimilation (propinquity effect) and migration (homophilous). However, the scope of the value level on this issue remains uncertain. Researchers conducted a natural experiment using the resilience of conservative values among religious populations to evaluate the extent of the flattening of conservative values of non-religious neighbors. Consistent with the hypothesis of leveling religious values, the conservative values of the religious population predict the level of conservative values among nonreligious neighbors. The strength of the flattening of conservative values among nonreligious neighbors was found to be a linear function of the proportion of the religious population. This pattern appears consistently across regions of the country of New Zealand and holds control for demographic variables and regional appropriations. There is no other domain of value than conservative values that exhibit a leveling effect that depends on that frequency. A proportionally dense religious population can influence the value orientations of non-religious neighbors, even in a largely secular country.

Steen-Johnsen [16] states that religious leaders involved in peacebuilding initiatives often refer to the religious value of love to encourage conflicting groups to live together peacefully. References to love as a religious value can contribute to bridging social capital, meaning social ties between groups that have experienced conflict. However, without simultaneously answering the question of justice often required in violent conflicts, creating social bonds through the reference of love is a weak contribution to peace.

The values of religiosity consist of distinctive and profound types, especially in this study will always be directed at the value of Islamic religiosity. Islamic teachings have dimensions of belief, behavior, and law. Syaltut [17] explains that Islam consists of akidah and sharia. Aqidah can be viewed as a guide of belief for Muslims and sharia is a guide of behavior. In line with this opinion, Ismail [18] revealed that Islamic teachings are divided into three main parts, namely aqidah (akidah), shari'ah (sharia), and akhlaq (akhlaq). Akidah is believing in the pillars of faith, sharia is carrying out the pillars of Islam, and morals are manifestations of ihsan. The three of them are one unit. Meanwhile, Zarkasyi [19] explained that individuals undergo Islam from rituals (pillars of Islam), faith-level, and Ihsan-level faith, by adding one more level, namely intellectual. In addition to adding one part, namely the transformation of Islam into a way of looking at the world., Zarkasyi also considers these parts as a level of Islam that all Muslims need to follow for the perfection of their Islam. Based on the opinions of the experts above, it can be concluded that the types of religiosity values are values that are closely related to four aspects: 1) aqidah, 2) sharia, 3) akhlaq, and 4) Islam, faith, and ihsan.

According to Purba [20] the word aqidah means "bond", while in Islamic terms aqidah is what is the bond of heart and deed. This means that the matter that must be justified by the heart and soul firmly and there is not the slightest doubt because it has a life guideline that is sourced from the Quran and the hadiths of the Messenger of Allah. In line with this opinion, Ginanjar [21]

argues that *aqidah* is one of the disciplines of this religion related to belief and faith, where the other side is related to *amaliyah*, namely *fiqh*. These two branches of knowledge must be studied by every Muslim, with *aqidah* knowledge a person will be able to straighten out his faith which is the foundation for the practice he does and with *fiqh* one will be able to worship correctly according to the demands of *shari'a*. Both, the science of *aqidah* and *fiqh* is an individual obligation to study them, because both are the obligations of every servant. The *shahih aqidah* is the Islamic *aqidah* which is the foundation on which the religion and the truth of charity are established.

According to Syaltut [17] *sharia* is the rules established by Allah to be used by man in relation to his God, with his fellow Muslim brother, with his brother fellow human beings, with nature, and in relation to his life. Furthermore, Butary [22] argues that *sharia* has the meaning of a good way of life, namely religious values that are expressed functionally and in a concrete meaning, which are aimed at directing human life. *Sharia* is synonymous with the term *din* or religion as the straight path set and shown by God for man. *Sharia* is equated with waterways considering that whoever follows *sharia*, he will flow and clean his soul. God makes water the cause of plant and animal life just as it makes *sharia* the cause of human soul.

According to Mahmud [23] morals show a number of *tabi'at fitri* (original) traits in humans and a number of traits that are sought to make it seem as if this moral *fitrah* has two forms, first is inner (psychiatric), and second is *dzahiriyah* which is implemented in the form of *amaliyah*. Furthermore, Ilyas [24] explains that *akhlaq* (Arabic) is the plural form of *khuluq* which means ethics, temperament, behavior, or character. It has its roots in the word *khalaqa* which means to create, as opposed to the words *khaliq* (Creator), *makhluq* (the created), and *khalq* (creation). From this terminological sense, *akhlaq* is not only a system of rules or norms of behavior that govern relationships between fellow humans, but also a norm that regulates the relationship between man and God and even with the universe.

According to Abdul [25] the word *Islam* comes from Arabic namely: *اسلام -يسلم -اسلم* which etymologically means "prosperous, not deformed, saved." So on the words *salm* and *silm*, contain meanings: peace, obedience, and surrender. From these words, the word greeting is formed as a term with the meaning: prosperous, impeccable, safe, peaceful, obedient and surrendered. In line with this opinion, At-Tamimi [26] reveals that *Islam* can mean obeying or obeying and surrendering to Allah. The definition of *Islam* according to the term is the attitude of surrender (surrender, submission, obedience) of a servant to his God by always carrying out His commands and staying away from His prohibitions, in order to achieve peace and salvation of life, in the world and in the Hereafter. *Islam* as a religion, it cannot be separated from the existence of its forming elements, namely in the form of the pillars of *Islam*, namely: 1) reading two sentences of the creed, 2) establishing a five-time prayer, 3) fulfilling *zakat*, 4) fasting *Ramadan*, and 5) carrying out the *hajj* to *Baitullah* if able.

Etymologically faith comes from the word *amana-yu'minu-imanan* which means to believe. In Indonesian faith is belief or belief. Faith according to Ibn Taymiyyah in *Zuhdiyah* [27] relates to three forms of human belief or belief, *'ilm al-yaqin*, *'ain al-yaqin* and *haqq al-yaqin*. *'ilm al-yaqin* is a belief based on hearing, preaching or preaching. *'Ain al-yaqin* is a belief based on the sight of the eye by witnessing one's own. *Haqq al-yaqin* is a belief that arises from participating in experiencing oneself, feeling and internalizing.

According to Imam Al-Ghazali in *Yusmansyah* [28] *ihsan* is to do justification and submission with the consciousness of *Lillahi Ta'ala* without any other element affecting it. Al-Asqalani



[29] reveals that Ihsan is goodness, dismay, more useful, more beautiful, and pleasure. Munawwir [30] argues that ihsan can also be interpreted as improving or making good. In line with this opinion Al-'Abdali [31] states that ihsan is the opposite of the word isa'ah (doing ugliness), that is, a human being pours out kindness and refrains from disturbing others. Ihsan means to pour out goodness to the servants of God with their wealth, knowledge, position, and body.

Based on the opinions of the experts above, it can be concluded that the value of religiosity is the value of man's relationship with God Almighty who encourages him to behave according to the degree of his obedience to his religion. The value of religiosity is an important point that should be considered as a provision for living various aspects of life. In literary works in the form of Malay verses, there are many values of religiosity, especially those inspired by Islamic religious values that are applied in everyday life. There are four main points in the types of religiosity values. First, aqidah is the belief that a person has in the religion he adheres to with a very high level of belief and is not influenced in the slightest by karaguan. This belief becomes the basis of his life and produces noble morals in a person, including students or students. Second, sharia is a din or religion that preaches on the straight path of rules set by Allah to be used by man in relation to his God, with his brother fellow Muslims, with his brother fellow human beings, with nature, and in relation to his life. Third, morals are ethics or human nature is inner (psychiatric) and dzahiriyah which is implemented in the form of amaliyah in the form of behavior in everyday life. Morals is a system of rules or norms of behavior that govern the relationship between man and God, man with his fellow man, and man with the universe. Fourth, Islam is a religion that teaches about obedience, obedience, submission, surrender, and complete surrender of a servant to Allah by always carrying out His commands and staying away from His prohibitions, in order to achieve peace and salvation of life, in the world and in the Hereafter. Faith is a belief in three forms of human belief derived from 'ilm al-yaqin (hearing and preaching), 'ain al-yaqin (sight of the eye by witnessing oneself), and haqq al-yaqin (experience, feeling, and passion). Ihsan is to do justification and submission with the consciousness of Lillahi Ta'ala without any other element affecting it in an attempt to become better, better, more useful, more beautiful, and happier in the world until the hereafter by fully pouring out kindness and refraining from disturbing others.

#### **4.2 The Nature of Old Poetry**

Verse is part of an old poem. An old poem is a bound essay, bound by (a) many lines in each stanza (kuplet/strofa, a tribe of essays); (b) multiple words in each line; (c) multiple syllables in each line; (d) rhymes; and (e) cadence. Semi [32] states that old poetry is a poem that is generally still bound to old conventions such as lines, stanzas, and poems. The language of old poems is more difficult to understand because old forms of poetry are generally still bound by lines and stanzas, the number of syllables, and rhymes. Aminuddin [33] also states that old poems are poems that are still physically bound by the rules of creation which include: the number of words in one line, the number of lines in one stanza (approximately 4 lines), and having rhymes (persajakan).

Masote [34] argues that old poetry is a poem that has moral education in it. Studying old poems makes us think about the existence of a decline in moral values in subjects can occur due to a lack of leadership and proper guidance. This analysis of the poem will be used to illustrate that the old poem is not only intended to appreciate the leaders for their courage, but also to overcome the challenges that occur in society. The occurrence of a general decline in values such as respect for authority (legitimate power or authority) and politeness, motivated

researchers to carry out this analysis to reveal a moral decline and to examine how poetry, although it is an old poem, can play a positive role, even today in overcoming the challenges faced by modern society. Some of the noble values presented in old poems are timeless and can still be used today in a more modern/sophisticated era. Unrest occurs when these values slowly begin to be abandoned by society, especially the younger generation.

Poetry is an important aspect of literature. According to Cullell [35] poetry performances are held in some unofficial places such as cafes, bars, or clubs taking place without the support of official cultural institutions. But it can be managed to attract a large number of poets and audiences. Their great popularity signifies a major feature in literary circles that a new generation of literati and connoisseurs of non-traditional literature has emerged. There has been a cultural shift in the creation of new spaces in the performance of poetry and the reluctance of scholars (educated people) to adapt their poetry concepts to meet the current development of literary science. Poetry performances resulted in a large movement of ideas and cultural exchanges. This led to a process to improve cultural values and referred to it as redistribution and relocation of prestige within the new economic framework. An aesthetic value that can legitimize this poem as a proper form of cultural production.

Semi [32] argues that the old types of poetry consisted of rhymes, verses, mantras, talibun, gurindam, verses, and carmina. According to Aminuddin [33] some of the poems included in the old type of poetry include: 1) Mantras; a word or utterance of the past that is believed to have the power of ghaib. Usually mantras are expressed by someone who is trusted by a certain group of people to be used as a medium for curing diseases and such. 2) Rhyme; An old poetic form that has rhymes A-B-A-B, each line contains 8–12 syllables. The first two lines are sampiran (introduction). The next two lines are called contents. Each stanza contains four lines. 3) Carmina; very short form of rhyme. Carmina is often called the rhyme of lightning. Carmina consists of two arrays, which in the first array are called sampiran, the second array is called isi. 4) Verses; interrelated forms of rhymes. Seloka is part of a classic Malay poem containing advice. Usually verses are written in two or four lines, sometimes they are also written in six lines. Verses are included in free poetry. 5) Gurindam; An old poem that has features in it there is a stanza consisting of two lines, having the rhyme A-A-A-A. Gurindam contains a lot of life advice. Therefore, in the past the Malay community in particular often used gurindam as a medium to advise the next generation. 6) Verse; The poem, which is characterized by the advice or story in each stanza, is a-a-a-a, containing four lines in one stanza. All four lines contain the poet's intent. 7) Talibun; or even rhyme is a type of rhyme consisting of even numbers (6,8,10) of rows in each of its stanzas.

Based on the opinions of the experts above, it can be synthesized that old poems are essays that are still bound by the old conventions (strict rules of creation and must not be violated) in the form of many lines in each stanza (couplets/strofa, tribes of essays), many words in each line, many syllables in each line, rhymes (patterns of recitation, especially final rhymes), and rhythms. It may be that the language of old poems is more difficult to understand because of the rules that bind them. The old poem describes the situation in its society at the time, describing an ongoing culture. From the old poems, you can see the existing customs, cultures, and customs. In other words, the old work of poetry was a mirror of the civilization of the society of that time. There are eight types of old poems, namely rhymes, verses, mantras, talibun, gurindam, verses, carmina, and mantras. Explanations of these types of old poems are delivered in general with the aim of achieving systematic scientific writing. In the next explanation, the author will focus on discussing verse as a type of old poetry that is the main topic in this study.

### 4.3 The Nature of Verse

In an effort to understand verse in depth, it is necessary to explain the meaning of verse first. Yusuf (1995:284)[36] suggests that verse is an old form of poetry under Islamic influence, consisting of four lines, each line consisting of four words. Meanwhile, Nursisto [37] states that the word verse comes from the Arabic *suur* which means feeling. In a sense, that the poet expresses all his feelings in beautiful and interesting words composed in verses of verse. *Syair* is a very popular form of traditional Malay poetry. The popularity of verse is actually based on the nature of its creation which has a narrative or story style, just like the form of prose, which is very different from rhyme, verse, and *gurindam*. The term verse originated when Gujarat people traded to Indonesia while spreading Islam. The arrival of the Gujarat people also brought Arabic culture, especially literature and language.

Bar [38] describes that in verse there is a communicative situation. In verse it is shown how literati build dialogue on various levels and how this dialogue affects the general understanding of the verse. One stanza does not represent the entire content of the verse, therefore it must be understood from the beginning to the end of the verse. According to Rodic [39] there is a relationship between verse and prose. While science on verse and prose has acknowledged the existence of visual elements in the genres of verse and prose, less has been said about the nature of those visual elements. Indeed, most studies have based their approach to the visual component of the verse and prose genres on a methodological point of view.

According to Moses (2011:96)[40] a note by the poet: this verse was written during the filming of a documentary called *Ubuntu Child* in Durban in January 2011. The film revolves around 50 HIV+ children who attend a new form of HIV treatment called HIVEX in Central Durban. It was directed by London producer and filmmaker Jamie Catto of the Grammy-nominated film 'Giant Leap'. Poets from all over the world were invited to come and support these children during the 12-day treatment and to write to them a verse praising their courage. In many cases researchers are invited (along with film crews) to visit these children and their families in their homes. For 12 days researchers befriended a young girl named Amahle and her mother Nolwazi. Among the many creative activities of the day during the treatment, many of the children took turns showing many of their talents as dancers and poets. Amahle is amazing in all of this. The researcher will never forget how surprised he was when he asked him what he wanted when he grew up: he immediately responded by saying he wanted to be a prosecutor! She went on to say she wanted to imprison all the men who left their families and left them with nothing.

Malay poetry besides being found on the island of Sumatra is also found on the island of Kalimantan, especially in West Kalimantan Province. Based on the results of the 2020 census in West Kalimantan, there are 33.84% of the Malay tribe from 5,414,390 inhabitants and is the second largest tribe after the Dayak tribe. The Malays live along the coastal areas of West Kalimantan. The Malay population in West Kalimantan is spread in all areas in West Kalimantan, namely Pontianak City, Kubu Raya Regency, Mempawah Regency, Singkawang City, Sambas Regency, Ketapang Regency, North Kayong Regency, Landak Regency, Bengkayang Regency, Sanggau Regency, Sekadau Regency, Melawi Regency, Sintang Regency, and Kapuas Hulu Regency. The Malays who are Muslims are very synonymous with the culture of poetry that has been passed down for generations.

After a more in-depth study, from 2 cities and 12 regencies in West Kalimantan, the culture of poetry is very prominent and famous for the Malays in Pontianak City, Ketapang Regency, and North Kayong Regency. Akmal [41] reveals that poetry is a classical Malay literary form that

is already approaching extinction. Unlike rhymes, verse is an old form of poetry that is expressed in a continuous manner and forms a long story. Very few manuscripts of verse can be saved intact. Furthermore, Akmal [41] also states that there is an expression in the form of verse that is commonly used in Malay marriage ceremonies. Although this verse is uneven in the entire Malay tribe, its position is not inferior when compared to expressing it in the form of proverbs, *petitih*, *thimbles*, rhymes and so on. Even the verses sometimes feel more thrilling to the listener's soul because the content is full of values, the language is beautiful, and the rhythm is melodious. Parents say, hearing verses, no tears flowed; when the verses are spoken by people, the dark realm feels light; When we listen to the verses, the admonitions of the mandate are all visible; Or when you hear people's verses, your narrow chest feels airy. In Malay cultural treasures, poetry holds an important position because this literary form usually contains stories that contain strong and pithy values of advice and teaching. Malay elders of yesteryear made verse an important and proud reading.

Based on the opinions of the above experts, it can be synthesized that verse is an old form of traditional Malay poetry that is very popular in the influence of Islam. The verse consists of four lines and each line consists of four words. Verse comes from the Arabic *shi'ir* or *syu'your* which means feeling. The word verse means "conscious feeling." The poet expresses all his feelings in beautiful and interesting words arranged in verses of verse. The popularity of verse is actually based on the nature of its creation which has a narrative or story style, just like the prose form, which is very different from rhymes, verses, *gurindam*, or other types of old poetry. The term verse originated when Arabs (Gujarat) traded to Indonesia while spreading Islam. The arrival of Gujarat also brought Arabic culture, especially literature and language. In other words, poetry originated in Persia and was brought into the archipelago along with the entry of Islam into Indonesia. The results of preliminary studies show that there are 20 verse titles of 4 verses each from Pontianak City, 10 verses from Ketapang Regency, and 6 verses from North Kayong Regency. The verse from Pontianak City is called the *Riak Kapuas* verse as a description of the life and activities of the Pontianak Malay community which is widely carried out on the banks of the Kapuas river both for living and seeking sustenance. Meanwhile, the verses from Ketapang Regency and North Kayong Regency are both called *Gullung* verses because based on the history of these two regions were once a unit and then expansion was carried out. But the cultural roots remain the same and the aesthetics of verse become more apparent as the paper as a medium is rolled up and then opened slowly along with the recitation of the verse from start to finish. The number of verses from Ketapang Regency is indeed very dominant and more than other regions as an influence of the existence of the first kingdom in West Kalimantan called the *Tanjungpura* Kingdom which originated from that area.

#### **4.4 Literary Appreciation Teaching Materials**

According to Busstra [42] learning materials are developed to help students gain the skills necessary for the preparation and implementation of data analysis protocols. The main guidelines derived from the theory of learning, teaching, and describe how these aspects are used to develop learning materials. Evaluation of learning materials in an academic context shows that students value learning partners and achieve learning objectives. Meanwhile, Musca [43] states that there is a well-known phenomenon in humans and is a differential effect of the structure of learning material that is rarely discussed which is called *retroactive interference* (ri).

According to Chang [44] this research aims to develop and evaluate competency-based web learning materials (CBWLM) for Microprocessor Laboratories in practicum activities in universities. After using CBWLM for 8 weeks, researchers investigated the effects of CBWL

learning, Self-Directed Learning Aptitudes (SDLA), and explored the effect of SDLA on learning effects based on a sample of 38 students. The results of this study show that more than half of students reach the level of mastery after using CBWLM. The mid-CBWL and post-CBWL SDLA did not affect the learning effects.

According to Leuchter [45] research on science learning and teaching has shown that learning environments applied in preschools and elementary schools rarely use structured learning materials in problem-based environments although these are defining quality features to promote conceptual change and scientific reasoning in early science learning. Thus researchers develop and apply a science learning environment for children in the first years of school that contains structured learning materials with the aim of supporting conceptual changes regarding the understanding of floating and sinking objects and fostering students' scientific reasoning skills. In current implementation studies, the study is designed to provide best practice examples of early science learning.

The test is built to measure a child's conceptual understanding before and after implementation. The results of this study showed a decrease in children's misconceptions from pretest to posttest. Once the curriculum is applied, children are able to produce much more correct predictions about the sinking or floating of objects than before the curriculum is applied and are also relative to the control group. In addition, due to the interventions, the explanations given for their predictions imply the concept of a more complicated type of material. Overall, a well-structured curriculum that promotes comparison and scientific reasoning through inquiry learning is demonstrated to support children's conceptual change.

#### **4.5 Research Data Analysis**

Based on the results of research in the field on West Kalimantan Malay poetry which includes Pontianak Malay verse, Ketapang Malay verse, and North Kayong Malay verse, research data analysis can be carried out. In West Kalimantan Malay poetry there is a religiosity value consisting of aqidah, sharia, akhlak, Islam, iman, and ihsan. The description related to examples of these types of religiosity values in West Kalimantan Malay poetry is as follows.

Examples of Religiosity Values in Pontianak Malay Poetry

*Alhamdulillah kita panjatkan  
Atas anugrah yang Tuhan berikan  
Sungai Kapuas sumber kehidupan  
Bagi masyarakat di kote dan pedalaman*

The quote above is an example of the value of aqidah contained in the Pontianak Malay verse. From the first to the fourth lines in this stanza describes an earnest belief in the Omnipresence of God, the Almighty God. The word Alhamdulillah which means praise to Allah is used as a form of gratitude for all the infinite grace that Allah has given to the people of West Kalimantan. Specifically, it is stated that the gift is in the form of the Kapuas river which is the source of life for all communities both in the city and in the village. The use of the word climb is one of the important points in this stanza that the aqidah or belief of the West Kalimantan Malays who are Muslims to always pray as a form of gratitude for Allah's favor is so extraordinary and unmatched by anything.

*Makenye perlu bersame same*  
*Untuk menjaga kelestariannya*  
*Sungai Kapuas sumber kekayaannya*  
*Sampailah nanti ke anak cucu kite*

The quote above is an example of the value of sharia contained in the Pontianak Malay verse. This stanza is an illustration of the rules in everyday life, whether written or not, that should be obeyed by society. In this context, it is conveyed about the importance of preserving the river so that its benefits can continue to be felt by future generations. For example, by not littering the river which can pollute the river and the ecosystem in it. In addition, mining companies should also not carry out illegal mining practices which can also have an impact on river water becoming not clear and polluted by chemicals. That is how important it is to understand the value of sharia in this verse and apply it in everyday life which, although it seems trivial, has a big impact to the long term.

#### Examples of Religiosity Values in Ketapang Malay Poetry

*Kepade hadirin kami mohonkan*  
*Ampun dan maaf kalau bersalahan*  
*Dalam menyampaikan kisah kejadian*  
*Kote Ketapang awal permulaan*

The quote above is an example of the moral value contained in the Ketapang Malay verse. If examined more comprehensively, this stanza can be an inspiration for how to behave in everyday life. The use of the word please in the first line becomes the keyword for the moral picture that the host should show to guests. The word please is also a reminder of how important it is to glorify guests, one of which is by saying polite words. Furthermore, the use of the word sorry is a form of polite attitude to guests by not shying away from apologizing if there are things that are not pleasing. The word sorry is also an expression that basically no human being is perfect, but maximum effort must continue to be shown to entertain guests who have been willing to spend time attending the invitation.

#### Examples of Religiosity Values in North Kayong Malay Poetry

*Pak Heldi Hamid sebagai bupati*  
*Kehadiran beliau mencerikan hati*  
*Festival budaya semakin berarti*  
*Semoge lancar hingga nya nanti*

The above quote is an example of the ihsan value found in the North Kayong Malay verse. Line by line in this verse tells about the figure of the Regent of North Kayong Regency who is kind and exemplary by his community. The use of the phrase heart-wrenching in the second line becomes the main point that illustrates the importance of doing good to anyone with full sincerity. Isn't a smile alone worth worship, then other good deeds such as helping others who are being hit by seasonality are examples of ihsan values that are highly recommended to continue to be applied in life.

## 5 Conclusion

Based on the analysis that has been carried out in this study, it can be concluded that there are four main points of the types of religiosity values. First, *aqidah* is the belief that a person has in the religion he adheres to with a very high level of belief and is not influenced in the slightest by *karaguan*. Second, *sharia* is a *din* or religion that preaches on the straight path of rules set by Allah to be used by man in relation to his God, with his brother fellow Muslims, with his brother fellow human beings, with nature, and in relation to his life. Third, morals are ethics or human nature is inner (psychiatric) and *dzahiriyah* which is implemented in the form of *amaliyah* in the form of behavior in everyday life. Fourth, Islam is a religion that teaches about obedience, obedience, submission, surrender, and complete surrender of a servant to Allah by always carrying out His commands and staying away from His prohibitions, in order to achieve peace and salvation of life, in the world and in the Hereafter. Faith is a belief in three forms of human belief derived from *'ilm al-yaqin* (hearing and preaching), *'ain al-yaqin* (sight of the eye by witnessing oneself), and *haqq al-yaqin* (experience, feeling, and passion). *Ihsan* is to do justification and submission with the consciousness of *Lillahi Ta'ala* without any other element affecting it in an attempt to become better, better, more useful, more beautiful, and happier in the world until the hereafter by fully pouring out kindness and refraining from disturbing others. All these types of religiosity values appear and can be found in West Kalimantan Malay verses, namely in Pontianak Malay verses, Ketapang Malay verses, and North Kayong Malay verses. This is what underlies the results of this research will be used as teaching material for Literary Appreciation strengthened by input from experts through focus group discussion (FGD) activities which have also been carried out.

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