The International Journal of Social Sciences World
TIJOSSW is Available Online at:
https://www.growingscholar.org/journal/index.php/TIJOSSW
Vol. 2 No. 02, November, 2020, pages: 169~181
DOI: https://doi.org/10.5281/zenodo.4247197
Growingscholar Publisher

Local Color in The Border Area of Indonesia-Timor Leste: A Review of Movie "Salam"

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Article history:
Received: September1st 2020, Accepted: October 3rd 2020, Displayed Online: November 4th 2020; Published: December 30th, 2020

Keywords

Movie "Salam";

Border Area;

Local Color;

Culture;

Identity;

Abstract

The current research was carried out on the assumption that understanding of local colors in the border area of Indonesia (NKRI) and Timor Leste (RDTL) is fundamental. It, as we believe, will minimize the identity crisis of Indonesia's young generation who live in the border area. Moreover, it is believed that the results of this study will be developed and packaged in the form of local content teaching materials for elementary school students in the border area. The problem discussed in this study is what kinds of the local colour shown in the 'Salam" movie as social identity in the border area of NKRI - RDTL. This study aimed to identify and describe local colors in the border area of NKRI – RDTL in the movie "Salam". The method used in this research was a descriptive qualitative method. The results showed that the local colors in the border area of NKRI – RDTL which contained in the movie were in the form of cultural ornaments, settings, language and dialect, personal names and clans of people, and religiosity. Cultural ornaments shown in the movie "Salam" were woven clothes (futus), weaving tools, muti necklaces (*Inu*), betel nut (kabi/okomama), betel (manus), areca nut (pua), lime (ao), and grave shape. The settings shown were Fatumnasi and Kampung Korea. The languages used in the movie were Kupang Malay language and Dawan language. The personal names that showed the identity of the people in the border area of NKRI-RDTL were Maria and Regina, while the clans of people shown were Taus and Bana. The last, it has revealed that the majority of people living in the border area were Catholic.

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1. Introduction

A local color is a form of cultural wealth that needs to be preserved and known by the wider community, especially the younger generation in the NKRI-RDTL border area. However, in reality, the younger generation does not pay serious attention to local colors in the NKRI-RDTL border area. The local color itself is a particular atmosphere, the content of the story, content and problems, not a frame of mind, nor a story structure as a whole (Rahayu, 2018: 58; Nucholiq, 2016: 5).

This research is urgent to be conducted on the assumption that (1) an understanding of local colors in the border areas of the NKRI - RDTL is essential in order to minimize the identity crisis of Indonesia's young generation; (2) the results of this study will be developed and packaged in the form of teaching materials local (Mulok) for Elementary School and Junior High School students in border areas.

This study aims to identify and describe local colors in the border area of NKRI- RDTL in the movie "Salam". The research was conducted with the hope of providing a comprehensive picture and understanding to all Indonesian and global people regarding regional and local cultural features in the border area of NKRI- RDTL. Besides, the results of this study are also expected to contribute to education in border areas, namely as materials or teaching materials for local content (Mulok) for elementary and junior high school students in the border areas of NKRI- RDTL.

2. Materials and Methods

The presence of local colors in the movie is physical evidence of the screenwriter's sociality with local language and community problems, as well as a forum to maintain local identities that are being threatened. The local color in the movie is determined by several elements, including the background of the story, the names of the actors, the nicknames used, clothes, customs, attitudes and point of view, environment, beliefs, language and dialect.

Local colors in a literary work in the form of movies have the following characteristics: (1) use of regional languages or regional words in literary works, (2) use of regional language styles in literary works, (3) depictions of specific nature in literary works, (4) depiction of customs, religions and beliefs of a community in literary works, (5) depiction of how to dress, eat and drink a regional community in literary works, (6) depiction of attitudes, philosophy of life of a local community in literature and (7) depiction of social relations, social systems or kinship systems of a regional community in literary works (Kurnia, 2017: 143-144).

The essence of local colors is directed to the socio-cultural reality referred to in a work. Local colors are always associated with the life of the outside world which is a socio-cultural reality in a broad sense (Satriani, 2017: 6-7) and becomes an important concept when associated with local wisdom. Local wisdom can be associated with all elements of culture in the local context. In general, local wisdom can be related to the life pattern of the local community or community in establishing relationships between individuals and themselves, individuals and others as social beings, individuals with nature, and individuals with the nature of creation. In addition, local wisdom is often associated with traditional community life (Sudikan, 2013: 6-7).

The concept of local wisdom was initially being used to see the real object of life. Local wisdom has characteristics and functions as: (1) a marker of community identity, (2) elements of social glue, (3) grows from below and exists in society, not imposed from above, (4) gives color to community togetherness, (5) can change the mindset and reciprocal relationship between individuals and groups, and (6) able to encourage the development of togetherness, appreciation and mutual mechanisms for self-defence.

Local wisdom is defined as the attitudes, views and abilities of a community in managing its spiritual and physical environment, which gives the community resilience and strength to grow in the area where the community is located. Local wisdom is a creative answer to geographic-political, historical, and situational situations that are local (Saini in Sudikan, 2013: 42).

Method

This study uses a qualitative approach (Moleong, 2011: 5-6). The data in this study are primary data which is a source of research data obtained directly from the source. Primary data from this research are in the form of dialogues, scenes, and signs in the movie Salam that show local colors in the NKRI-RDTL border area. The data source in this research is the movie "Salam" produced by Unimor University.

The objects in this research are social and place settings, religious systems, artistic ornaments, special foods and drinks, language, natural products, and livelihoods that are shown in the movie "Salam" which is the local color of the border region. The data in this study are primary in the form of dialogues, scenes, and signs in the movie Salam. The data collection technique in this research is the documentation technique. The document referred to in this research is the movie "Salam". The methods for this documentation technique are (a) the researcher will watch the Salam movie over and over again; (b) observing the movie Salam so that no scenes, dialogue or signs related to local colors in the border area are overlooked; and (c) Determine scenes, dialogues and signs which are local colors in the border area.

The data processing stages carried out by the researcher in this study were: (a) The researcher watched the Salam movie first; (b) Listening to and recording the scenes or things that happened in the scene; (c) Classifying the data by capturing scenes depicting local colors in the border area of NKRI- RDTL; (d) Analyze data; and (e) Drawing conclusions, an assessment of the data found discussed and analyzed during the study.

3. Results and Discussions

Local color in a literary work is determined by several elements, namely the background of the story, the origin of the author, the name of the actor, the nickname used, clothing, customs, attitudes and perspectives, environment, history, folklore, beliefs, and languages and dialects, and culture (Rinaldi, 2016: 151). Based on observations after watching the movie "Salam", there are several scenes or scenes that show the local colors of the NKRI - RDTL border area, namely in the form of cultural ornaments, background, language and dialect, personal names and people's clans, and religiosity. These five local colors are described as follows.

3. 1. Cultural Ornaments

Cultural ornaments shown in the movie "Salam" are: woven cloth (futus), weaving tools, muti (*Inu*) necklaces, betel nut (kabi / okomama), betel (manus), areca nut (pua), lime (ao), and grave form. These cultural ornaments are displayed and described in detail as follows.

Woven Fabric (Futus)

One of the local colors in the NKRI - RDTL boundary area shown in the movie "Salam" is a woven cloth (futus). This woven fabric is produced by weaving. The woven fabrics shown in the movie

"Salam" are the results of weaving of women in North Central Timor Regency with various types of motifs, shapes, sizes, basic colors and basic materials. Woven fabrics that characterize the locality of the people in the border area of NKRI- RDTL in the movie "Salam" are shown in data (01) and (02) as follows.

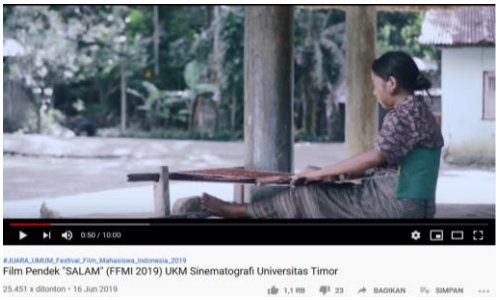


Figure 1
An actress was weaving

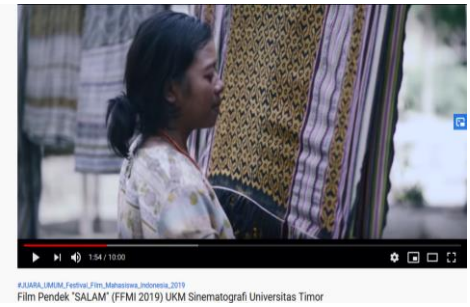


Figure 2.
The actress is drying the woven cloth

The second display of the image data above is the woven cloth data (futus) shown in the movie "Salam", which shows local colors in the border area of NKRI- RDTL, especially in the North Central Timor Regency. Data (01) is available for duration 0: 00: 32-42. During this period, Lita's activity was observed while she was weaving while chatting with her child. Data (02) is available for duration 0: 01: 55-57. During this time, Lita was seen drying her *tais* (woven cloth for men).

Regarding the appearance of the motif cloth data above, it should be noted that the North Central Timor Regency, which has a capital city in Kefamenanu, is divided into three major areas of power (*swapraja*), namely *Swapraja Insana, Miomaffo, and Biboki.* The three self-governing bodies have their own territorial characteristics that need to be known. In terms of motives, Swapraja Insana uses two motives, namely *sotis* and *bunak*, while Swapraja Miomaffo uses two motives, namely *futus naek* and *futus puah sufa*. *Swapraja Biboki* also uses two motives, namely the little motif and the futus kaif motif. By presenting futus in the scene of the movie "Salam", the producer has introduced local colors in the NKRI - RDTL border region in terms of cultural ornaments.

Weaving Equipment

Woven fabrics such as those featured in the movie "Salam" are produced by weaving. In the weaving process, it requires some supporting equipment, namely salaka, senu, atis, tai nono, whale niun, and ut and pua paú. The six tools are a set in weaving. Therefore, we cannot reduce or eliminate any of the tools that have been mentioned in weaving. The six devices are shown in the data image and are described in detail as follows.



Figure 3. The actress is weaving with all the tools

Figure 3 above is observed for duration 0: 07: 21-24. This data shows weaving equipment. The weaving equipment featured in the movie "Salam" belongs to the people of the border area of NKRI-RDTL, especially in the North Central Timor Regency. These tools also reinforce the local colors of the border communities in the movie "Salam".

Muti's (Inu) Necklace

One of the local colors of the people in the border area of NKRI- RDTL shown in the movie "Salam" is *Muti's* Necklace (*Inu*). *Inu* as a cultural marker of the social strata of the community who wears it. *Inu* form is displayed in the following screenshot data image.



Figure 4
Inu (Muti Necklace)

The data in figure 4 above shows the *Inu* (muti necklace) worn by Lita (the actress). *Inu* (muti necklaces) are traditional accessories that are usually worn together with traditional fabrics (*beté* or *tais*) during traditional events. *Inu* is also a marker of identity for the TTU community in the border area of NKRI- RDTL, especially for women who wear it, namely as implied information that the woman is married. The basic ingredients for making *Inu* also affect the quality and show the social strata of the people who wear it.

Place of betel nut (Kabi / Okomama)

The local color of the community in the border area of NKRI- RDTL, which is then shown in the movie "Salam" is the place of Sirih Pinang (Kabi / Okomama). Kabi form can be displayed in the following screenshot image data.



Figure 5. Okomama

Figure 5 above is a *kabi / okomama* (betel nut place). This data is observed in the movie "Salam", to be precise in the 0:02:21 duru. During this time, Lita was seen receiving guests, namely her uncle with betel nut stored in *Kabi / okomama*. *Kabi* as shown in the image data above, is made of woven palm leaves. *Kabi* is an ancestral cultural heritage that is used as a symbol of respect for guests. Therefore, *kabi* cannot be replaced with any other modern container.

Betel, Areca, and Lime

The local colors of the people in the border area of NKRI-RDTL which are shown in the movie "Salam" are betel (manus), areca nut (pua), and lime (ao). The forms of betel (manus), areca (pua), and lime (ao) are shown in the following figure.



gure 6
Betel (manus), areca nut (pua), and lime (ao)

Those three items as shown in Figure 6 above are eaten by both the respected guests and the hostess. Eating betel nut is a form of community culture in the border area of NKRI- RDTL which functions as a unifier and symbolizes love, togetherness and respect for guests. In its presentation, these three objects are presented simultaneously, meaning that it is not allowed to reduce the existence of one of these three objects.

Grave Shape

The shape of the grave is also one of the local colors in the border area of NKRI- RDTL which is featured in the movie "Salam". The shape in the border area in this research is shown in the following figure.



Figure 7
Grave Shape

The data of figure 7 above shows the model and shape of community graves in the NKRI-RDTL border area. This data is observed in the movie "Salam", to be precise at 0:06:10 duration. During this time, it was observed that Lita was on a pilgrimage to her husband's grave. On the grave, you can see the image of the Virgin Mary and the Cross attached to the head of the grave. Based on the data in Figure 7, it can be seen that the shape of the graves in the border area of NKRI- RDTL, especially in the TTU Regency area is rectangular. The head of the grave is made towering in a triangular shape and pinned with a photo. It could a photo of the deceased or the photo of the Virgin Mary. By presenting a grave form in the movie "Salam", the producer has introduced the local colors of the NKRI-RDTL border community in terms of cultural ornaments.

3.2. Background

The background, or setting, in the movie "Salam" is a place setting. The setting of the place is the setting that provides an overview as well as an explanation of the location or area where events occur in the story (Hadiansah, 2019: 51).

South Central Timor (TTS)

TTS Regency has many tourist attractions that are very charming and attract the attention of many tourists, one of which is Fatumnasi which is the background of the place. Fatumnasi is one of the most charming tourist spots and has become a target destination for tourists from various regions. The shape or appearance of Fatumnasi's background in the movie "Salam" is shown in the following screenshot image data.



Figure 8
Fatumnasi Tourism Object

Image data (08) above is data that shows the Fatumnasi tourist attraction. This image data is captured from the movie "Salam", to be precise at the duration 0: 08: 08-14 and 0: 09: 37-45. By presenting Fatumnasi in the scene of the movie "Salam", the producer has introduced local colors to the NKRI - RDTL border area in terms of background or place names.

Korean Village Mine Location, North Central Timor (TTU)

North Central Timor Regency (hereinafter abbreviated as TTU) was also shown in the movie which lasted for ± 10 minutes. TTU Regency is one of the regencies in the East Nusa Tenggara Province, which is located between TTS Regency and Belu Regency (a district directly adjacent to

RDTL), to be precise at the Kampung Korea mine site. The background of the Kampung Korea mine site is shown in the following screenshot image data.



Figure 10
Korean Village Mine Location

The Figure 10 above is a screenshot from the duration 0:08:50 - 0:09: 32. This duration shows the successful efforts of the character Lita, who plays Aleta Baun (*Molo* Woman) who succeeded in expelling miners who were considered to be destroying nature. The location of Kampung Korea was presented to introduce the locality of the NKRI-RDTL border region from a background perspective.

Atambua Pasir Putih Beach (Belu)

Belu Regency is a district in East Nusa Tenggara Province, Indonesia. One of the districts that is featured in the movie "Salam" is Kalkuluk Mesak District with its natural beauty, namely Pantai Pasir Putih. The *Pasir Putih*beach that is shown in the movie "Salam" can be shown the following screenshot image data.



Figure 11
Atambua Pasir Putih Beach (Belu)

The figure 11 above is the appearance of *Pasir Putih* Beach, which is one of the local colors of the NKRI - RDTL border area in the movie "Salam". This image data is screenshot at 0: 08: 19-24 duration. During this duration, Lita was seen walking along the length of *Pasir Putih* Beach, simply releasing all the burdens of her life.

3.3. Language

In the current research, language is also one of the local colors that is displayed in the scene or movie scene "Salam. The language in the movie "Salam" refers to a verbal communication tool used by people in the NKRI-RDTL border area to communicate in their daily lives. Language data that shows local colors in the border area of NKRI- RDTL in the movie "Salam" are observed as follows.

(01) *Dong* ada di kita *pung* kebun (Kupang Malay Language)
(02) Makan *dolo*. (Kupang Malay Language)
(03) Selamat *om*. (Kupang Malay Language)
(04) Lita tadi malam orang proyek datang *ketemu* saya. (Kupang Malay Language)
(05) *Om*, masih banyak cara untuk *kasi sembu sa pu* suami. (Kupang Malay Language)
(06) Air *su tida* keluar lagi *ni*. *Kermana ni*? (Kupang Malay Language)
(07) Hei Nadus, *lu tau* mandi *ju*? (Kupang Malay Language)
(08) *Lita, nen! Pah i nam nes on le hit aok* (Dawan Language)
Hit nuifa on le fatun i (Dawan Language)
Na'a nane oel pah oket hit aok (Dawan Language)
Nane nai jan (Dawan Language)
Pao lek-leko pah i (Dawan Language)
Lita, pao leko – leko. (Dawan Language)

The data above is linguistic data found in the movie "Salam" which shows local colors in the border area of NKRI- RDTL. There are two languages used in the movie "Salam", namely Indonesian Ragam Kupang (Malay Kupang) and Dawan. The producer has chosen to use the Kupang Malay and Dawan languages in the movie "Salam", which indirectly shows the local colors in the border area of NKRI- RDTL. These two languages are described separately as follows.

a. *Kupang Malay or Kupang Language*

Kupang Malay or Kupang language is one of the local languages in East Nusa Tenggara Province. This language is used by NTT people as their first and second language (Latupeirissa, 2016: 1-2). This language is spoken by residents in Kupang City, Kupang Regency, South Central Timor Regency, North Central Timor Regency, Belu Regency, Malacca Regency and its surroundings. Most of the words in Manado are the same as words in Indonesian.

Kupang Malay (Kupang language) in the movie "Salam" as shown above, is found in data (01), (02), (03), (04), (05), (06), (07), (07), and (08). Kupang Malay is observed through segmental elements in the form of words and even phrases in every conversation in the movie "Salam".

b. Dawan language

Apart from Kupang Malay, Dawan is also used in the dialogue in the movie "Salam". The Dawan language is one of the languages used by the Dawan people to communicate with each other. The number of BD speakers is estimated at 700.00 (SIL International in Tennis, 2018: 1). BD speakers spread in several areas apart from North Central Timor Regency, namely in Malacca, South Central Timor, Kupang Municipality and Kupang Regency. This language belongs to the Austronesian language group. The Dawan language data contained in the movie "Salam" is in data (08), which is presented as follows.

	Dawan Language	English
(08)	*Lita, nen! Pah i nam nes on le hit aok.*	Lita, listen! This land is like our bodies.
	Hit nuifa on le fatun i.	Our bones are like this rock.
	Na'a nane oel pah oket hit aok.	Take care of this homeland like our
	Nane nai jan.	bodies.
	Pao lek-leko pah i.	Take good care of this land.
	Lita, pao leko – leko	Lita, take care of it.

The data above is the Dawan language data contained in the movie "Salam". The duration of the Dawan language is 0:08:06 - 24. By presenting the Dawan language in the movie "Salam", the author has introduced local colors in the border area of NKRI- RDTL in terms of language.

Dialect

Dialect is a variation of language that varies according to the variation of the language used by language groups in certain places, or by certain groups of language groups, or by groups of speakers who live within a certain period (Kridalaksana in Rahayu, 2017: 28). The concept of dialect, in this paper, is focused on the suprasegmental elements of language, namely in the form of intonation. Symptoms of prosody or intonation have a close relationship with sentence structure and sentence interrelation.

Intonation in the pronunciation of language sounds is observed through segmentation of the sound itself (Rizki, 2018: 4). Intonation is related to the high and low pitch of the sentence, which emphasizes certain words in the sentence. The intonation of the language used in the movie "Salam" tends to lead to dynamic stresses (loud and weak). The intonation of the Kupang dialect in the movie "Salam" is notified as follows.

5 2 2 2 2 5
Di ki ta pu ke bun (on our farm)

6 6 6 5
Selama t om (Welcome Sir)

3 1 3 3 2 2 1 1
Ma ri mari masu di da lam (Please, come in)

6 6 7 7 6 5 5
Ma kan si ri pinang dulu om (Please have some nuts)

6 6 5 5
Ba gai mana om (What can I do for you Sir?)

7 7 5 6 5 5 6
Maaf om saya ti dak bisa (I am sorry sir, I can't)

2 7 7 6 7 6 1 2
Om datang sini buat apa (why do you come here Sir?)

6 7 6 2 6 6 7 5
Jangan ganggu saya la gi (Do not disturb me anymore)

7 2 6 5 3
Om pulang saja (Please, just go home)

6 7 5 6 7 7 6 7 6 6 5
No na ingat ini baik baik (Remember this carefully Miss)

3.4. Name and Clan

Local colors in the border area of NKRI- RDTL related to personal names and clans in this study were observed for the duration of 0:08:14 -24. During this duration, it was observed that the village head and his apparatus were distributing basic foodstuffs to the community while mentioning the community's name and clan. The personal names that seek to identify the people in the North Central Timor Regency are Maria and Regina in the name of the people of Maria Regina Taus. Meanwhile, the characteristic clans of the people in the North Central Timor Regency are Taus and Bana which are attached to the personal names of the people of Maria Regina Taus, Herkulana Bana, and Serlinda A. Taus. The presence of personal names and clans that characterize the community in the North Central Timor district has identified local colors in the border area of NKRI- RDTL.

3.5. Religiosity

Religiosity is defined as bonding and binding oneself to God or humans accepting God's ties as a source of peace and happiness (Bahtiar. 2015: 343; Hariyanti, 2019: 57). Religiosity in this study is more focused on people's trust in the border areas of NKRI- RDTL. The element of religiosity featured in the movie "Salam" is observed through the statue of the Virgin Mary. This statue supports the writer's interpretation of the religion's belief, namely the majority of Catholic Christians.

The image data of the movie "Salam" which shows the religious side of the community in the border area of NKRI- RDTL is shown in the following screenshot.



Figure 12
Statue of Virgin Mary

Figure 12 above shows the side of community religiosity in the border area of the Republic of Indonesia-RDTL, especially in North Central Timor (TTU) Regency. This image data is screenshot at 0: 05: 33-35 duration. During this duration, Lita was observed prostrating and praying in front of

the Virgin Mary in *Bitauni* Cave (one of the prayer places for Catholics in TTU Regency) regarding the dilemma of her life.

4. Conclusion

Based on the results of research and discussion, it can be concluded that the local colors in the NKRI-RDTL border area where the movie "Salam" is contained in the form of cultural ornaments, background, language and dialect, personal names and clans of people, and religiosity. Cultural ornaments shown in the movie "Salam" are: woven cloth (*futus*), weaving tools, muti (*inu*) necklaces, betel nut (*kabi/okomama*), betel (*manus*), areca nut (*pua*), lime (*ao*), and grave form. The movie "Salam" was produced by taking several backgrounds in the NKRI-RDTL border area, namely: Fatumnasi in the South Central Timor Regency (TTS), the Location of the Korean Village Mine in the North Central Timor Regency (TTU), and *Pasir Putih* beach which is located in the Belu Regency area. The languages used in the movie “Salam” are Kupang and Dawan languages with their dialect variations. The personal names that seek to identify the people in the North Central Timor Regency are Maria and Regina. Meanwhile, the characteristic clans of the people in the North Central Timor Regency are *Taus* and *Bana* which are attached to the personal names of the people of Maria Regina Taus, Herkulana Bana, and Serlinda A. Taus. The element of religiosity featured in the movie "Salam" is observed through the statue of the Virgin Mary.

Acknowledgement

This research was funded by the Ministry of Research, Technology and Higher Education through the PDP grant scheme 2020, and supported by the Institute for Research and Community Service at the University of Timor. Therefore, the research team would like to thank the Ministry of Research, Technology and Higher Education through the 2020 Beginner Lecturer Research (PDP) grant scheme, which has provided financial support for this research. Our gratitude is also delivered to the Chancellor of the University of Timor and the Chair of the Institute for Research and Community Service, who have allowed the researchers to conduct this research. The research team would also like to thank all parties who have contributed variously in the implementation of this research.

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