

## Design of BIPA learning based on short story “Basa-Basi” for understanding the phenomenon of chit-chat in Indonesian society

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### ABSTRACT

Chit-chat is a socio-cultural phenomenon ethnographically embedded in Indonesian society's culture, also discursively presented in literary works, namely the short story "Basa-Basi" by Yohanes Prananto. This research aims to outline a BIPA learning design based on literary works to understand the phenomenon of chit-chat. Methodologically, this research uses the literature study, development, and retrospection. This research finds that literary works can be applied to listening-reading, speaking, writing, and Indonesian insight skills. The short story “Basa-Basi” is presented as reading material for students. It is classified as a simple literary work because the degree of structural complexity is not that high. So, it is considered appropriate for advanced students 1. In speaking skills, students are asked to express their ideas about the substance of the short story in general and specifically about the chit-chat. Through this short story, students receive Indonesian insights and cross-cultural comparisons. After that, students are asked to compare it with equivalent phenomena in their countries of origin. The results of this comparison are applied to narrative writing skills of 300-500 words. The procedure is derived from a pragmatic approach for BIPA teaching, which situates language learning within its context. Through literature-based BIPA learning, with the formulated approach, design, and procedures, this research underlines that the use of literary works enables learners to not only learn the language but also understand the socio-cultural phenomena within the community of the language speakers.

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## Introduction

In a plenary session of UNESCO's 42nd General Conference on November 20, 2023, the Indonesian language was established as the Language Official Conference UNESCO General. That is, apart from English, Arabic, Mandarin, French, Spanish, Russian, Hindi, Italian, and Portuguese, Indonesian is the language (10th) recognized by the Language Official General Conference UNESCO. This recognition by UNESCO has become an amplifier of Indonesia's internationalization. In addition to recognition by UNESCO, internationalization can be achieved through the teaching of Indonesian as a Foreign Language (BIPA), which allows the Indonesian language to be more globally integrated as it is taught to foreigners. This role implies that internally, BIPA must also be developed more seriously and intensively. One form of this development is the utilization and integration of literary works in BIPA teaching.

Several studies have elaborated on the connection between literary works and their roles in teaching Indonesian to foreign (BIPA). Among them are studies conducted by Nugroho (2019), Amalia (2020), Sunardi (2021), and Budiyanto (2022). Various studies This range of several types of analysis, both literary general specifically, oral literature and written literature. Similar similarities put it together: The scholars tend to put literary works as sections and source material and support BIPA teaching. The researchers underline the position of scholarly works as text that can be processed to develop material for learners at various levels. This matter shows that existing studies tend to see literature as a general phenomenon, not unique, special, or diverse. This matter deviates from the essence; literary works are unique, special, or eclectic.

As a unique phenomenon, exceptional or diverse, according to Faruk (2018), literary works are not abstractions from life but rather simulations of life. That is, one literary work to another literary work is different. Every literary work, passing story, loads and displays a particular world, the specific difference from the world inside other literary works. That is why every literary work implies and offers the reader various worlds. One of these realms is the social world of Indonesian society, manifesting various socio-cultural phenomena that can be encountered, felt, and even experienced across various fields. In the linguistic and social domain, there exists the phenomenon of chit-chat. This phenomenon can be found in the short story "Basa-Basi" by Jujur Prananto. The narrative in this short story centers on chit-chat as a daily phenomenon that is often encountered in social interactions in Indonesian language community (see Arimi, 1998; Ilmi, 2023). Therefore, the short story "Basa-Basi" is important to be studied in terms of its potential application in BIPA learning because it narratively presents a story about chit-chat. Its story allows students to learn the Indonesian language

while also recognizing and understanding the sociocultural phenomena within that linguistic community.

However, the short story "Basa-Basi" has received relatively insufficient attention. This can be seen from the limited research on the short story, namely by Winarni (2017) and Febriani et al. (2019). The first researcher found that the short story serves as a means of social critique by the author towards the culture of chit-chat, while the second researcher discussed the language style in the short story. There has yet to be research that adequately delves into the issue of chit-chat. Similarly, the phenomenon of chit-chat is rarely studied despite its closeness to the everyday language use of the community. Research on chit-chat has been conducted by Katemba (2016), Wahab et al. (2021), as well as Maherani & Yulianeta (2024). Essentially, these three studies highlight chit-chat as a linguistic phenomenon, namely, respectively, the practice of usage, function, and understanding of chit-chat in the Indonesian language for learners of BIPA. Maherani & Yulianeta's research is relevant to the writer's research plan, but the discussion revolves around chit-chat as a linguistic phenomenon that needs to be understood by learners of BIPA, rather than as a socio-cultural phenomenon present in literary works.

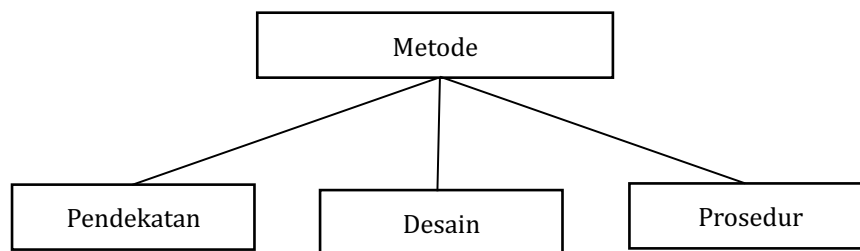
Based on the literature review and the identified research gaps, this research is conducted by creating a kind of triadic relationship between literary work, BIPA, and the phenomenon of chit-chat, where the use of literary work can help learners understand chit-chat as a socio-cultural fact. In relation to this, literary work is positioned as material, namely means or materials used to learn and help efforts reach objective learning for students (Suyitno, 2007). This is a proper literary work made of material because of several matters. First, literary works authentically use practical language, not a made-up language, for the need of teaching (Budiyanto, 2022). In other words, teachers do not need to make up or build simulations using ostensibly language. With literary works, teachers and students observe the use of language in a natural way or in the real world. Second, literature is always helpful in disclosing values, humanist and social (Akhter & Lamba, 2022). The first and second relate to BIPA learning. The reason is learning a Language not only to learn the language but also about culture, as stated by Suharsono (2022); learning Language No Can be separated from Studying about culture public supporter Language. The culture here is the view of life collectively from society, including perspectives, practices, and products culture (Asteria et al., 2023).

Based on the background presented above, this research aims to answers two problems. First, why is the short story the appropriate material for the level of the learner? What short story is appropriately addressed? Second, how is the possible learning related to using the short story to understand the phenomenon of chit-chat? This study move is paradigmatic and

technical. The first level implies that the selection of the short story was not done in a way that is taken for granted. We see the course, but on the contrary, it is accompanied by several related reasons, such as literature work. Understanding the reality allows us to determine the appropriate learner level for using the short story. Temporarily, we have done technical research. We also tried this design, and effective learning can be applied in class. In planning this, the researchers used retrospection, a dig experience writer as part of a BIPA teacher at the Indonesian Language and Culture Learning Service (INCULS), Faculty Knowledge Culture, Gadjah Mada University.

To address the research questions, the study uses theoretical models about the concept of developing teaching materials in second language or foreign language learning. Tomlinson (2023a) suggests that the development of teaching materials involves the practices of designing, developing, reviewing, revising, producing, and using language learning materials. Furthermore, the production of materials should be based on research or theory, and the theory of material development should be grounded in the reality of how and why learning materials are created (Tomlinson, 2023a). Considering that these materials originate from literary works, the development of materials is also based on the theory of literature as materials in teaching Indonesian for Speakers of Other Languages (BIPA) as formulated by Bibby & McIlroy (2013). Bibby & McIlroy (2013) explain that there are five criteria to consider in evaluating literary works, namely (1) accessibility and relevance, (2) genre and narrative structure, (3) balance between action and description, (4) syntactic and lexical accessibility, and (5) representation of multimodal and multimedia characters.

In addition, this research also uses the method of teaching language offered by Richards (Baradja, 1990), later called the Richards model. This model is helpful, especially for answering questions when designing BIPA learning, using the short story "Base-Basi." This Richards model is a revision of teaching models of the previous language delivered by Anthony, namely about approaches, methods, and techniques (Baradja, 1990). Richards himself put forward that the method of teaching Language lowered become three aspects of the course must considered, i.e., approach, design, and procedures. Approach nature abstract because it concerns essence; design nature abstract but also more concrete because it covers explanations about details, substance learning, and roles actors in education (teachers and students). Lastly, procedures are concrete because the explained steps are practical and implementable. See Figure 1.



**Fig 1.** Richards Model (Source: based on Baradja, 1990)

Based on Figure 1, this paper operates on three aspects: approach, design, and procedures, as well as from the abstract to the technical ones. Approach as aspect abstract at a time is base for answer question First in study This because in matter this, writer elaborate basics selection and determination short story "Basa-Basi" as material learning and position paradigmatic for BIPA learning. Explanation of this, in turn, reinforces and is derived in the answer question the two who spoke question design and procedures. Richards's model will theoretically become the basis for the study's general description. However, in reality, it also remains associated, supported, and strengthened with other concepts that are included in a way inherent in writing. The Richards model concept mentioned above is further developed with the use of text-based learning models proposed by Tomlinson (2023b). This concept aligns with the design of this research, which focuses on the use of literary works in BIPA learning. Next, explain the methodology in line with the theoretical model used.

## Method

Based on the above theory, this research has two-oriented purposes: explaining the approach and elaborating on the design and procedures in detail. Implications methodologically possible withdrawn from two orientations. This is qualitative from research literature and development models. The first confirms that the researcher uses various literature sources to construct this article's explanations, argumentation, and descriptions. The primary sources referenced in the literature are monographic books that discuss the theory of BIPA teaching and literary works. These books are viewed as credible and authoritative sources for referring to concepts related to this research, such as those by Baradja (1990), Faruk (2008; 2018), and Pujiharto (2010). These books provide foundational concepts and comprehensive frameworks. This research also utilizes several articles discussing the BIPA teaching that have been published in national and international journals. The use of these articles can strengthen the empirical evidence regarding the practice of using literary works in BIPA instruction, thereby providing a foundation for the researcher's argumentation. Besides that, this research is based on the considerations according to Bibby & Mclloy (2013), so the researcher looks for linguistic units related to genre, narrative structure, action, description,

syntax, lexical, and characters. Findings from the first statement become the basis for further answering the second question. The first finding at least provides justification for the use of short stories. This also becomes data that is further processed to explain the approach according to the framework provided by Richards.

The second model, the development model, is a model that has a nature procedural with adapt design system learning (Suyitno, 2007). That model is based on Richards's model, which was explained previously. The stages in implementing this development model are as follows. First, regarding the approach, the researcher discusses the short story "Basa-Basi" based on linguistic and narrative aspects according to Bibby & McIlroy (2013). This description will illustrate the complexity and suitability of the short story as teaching material. In other words, at this stage, a justification for using the short story is developed. Second, in terms of design, the researcher formulates the objectives of using the short story, how it will be utilized, and how the learning process will unfold. Third, in terms of procedure, the researcher designs technical and implementational aspects that simulate the learning process. Two-step work above no separated one each other. On the contrary, the authors also make a connection in a way retrospective. This means personally utilizing experience and retrospective writing as a BIPA teacher, which means being involved in room middle-scope research. By using retrospection, it is hoped that the description will also be available and contextualized in certain places of BIPA teaching, namely INCULS FIB UGM.

## Results and Discussion

The short story "Basi-Basi" tells the story of Jumardi, a worker at BUMN. He often complains because he is annoyed by employee behaviour in his office. They love to make chit-chat in the workspace. Chit-chat is addressed to the boss, namely Mrs. Siska, who likes to share, tell, and show off all matters about her life: her granddaughter who plays the piano, bags bought abroad, the souvenirs she bought from abroad, skin care she did abroad, etcetera. According to the story, Chit-chat in Jumardi's office is done well in a way that is a direct or indirect conversation. Jumardi complained to his wife, told in narration by the narrator, and passing action.

One day, Jumardi was promoted. This matter increases the intensity of the meeting with Mrs. Siska. Therefore, the intensity of hearing Mrs. Siska's pleasantries is expanding. This matter made him stressed and vented with slamming gadgets until one day when he resigned from work. It brought him success, and he became an employee at some companies abroad. His career took off fast. The resignation of Jumardi from his late work spares it from meeting Mrs. Siska, who had a show-off habit that triggered Chit-chat. However, the narrator then creates a

moment where Jumardi meets Mrs. Siska for work, the moment that she has become a minister. In the encounter, Mrs. Siska still had time to show off the things she had. That time, she showed off her middle child, who was studying in a postgraduate program in France, and Mrs. Siska said that her child was a talented painter. The story ended.

The synopsis above becomes an introduction to understanding the substance of a short story in a narrative way. Substance This is useful for understanding how short stories are appropriately chosen as the material for BIPA learning. To justify accuracy, the part following the elaborate short story "Basa-Basi" in connection with the draft about proper literary work chosen in BIPA teaching. Next, you can determine the level of the short story. This can be used in BIPA teaching.

### **The short story "Basa-Basi" by Jujur Prananto: Considering Literary Works in BIPA Teaching**

Several necessary aspects are considered when choosing profound literary works to teach language, including BIPA teaching. Bibby & McIlroy (2013) explain that there are five criteria for consideration These are (1) accessibility and relevance, (2) genre and structure narrative, (3) balance between action and description, (4) accessibility syntactic and lexical, as well as (5) multimodal and multimedia representation. Literary work, written literature, means works that use verbal language as the medium. In other words, it is monomodal, i.e., purely verbal language (series of words). There is a picture as capital, mode, or other media the author uses to articulate ideas, thoughts or his imagination. Thus, the aspects can be ignored because the nothingness aspect does not change the essence of literary works of a verbal nature.

Knowledge about literature requires learners to use powerful literary text in teaching language (Bibby & McIlroy, 2013). This description is related to the aspect that the short story "Basa-Basi" can be accessed for free and flexibly with the internet on the application tracker, specifically on the Ruang Sastra page (<https://ruangsastra.com/3286/basa-basi/>). It is a short story that is also relatively short. This matter intertwined with the genre aspect. In dichotomy Traditionally, literary works are divided into three parts: short stories, novels, and drama texts. The nature of a short story is supple, flexible, and easier to teach because it is not as complex as a novel and as complicated as a drama. The short story is thinner than most novels, a deeper view called "can be read in one sitting." There are also more short stories that are simple because they cover direct narration by the narrator or characters, monologues, and dialogue between characters. This matter differs from dramas that require monologues or conversations with a narrative that is not more intact than a short story.

After discussing accessibility, the following related short story, "Basa-Basi," can be understood as a connection between the short story and BIPA learning. According to the writer,

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Indonesians must also be taught in a pragmatic way. Language study targets not only the culture but also the language concerned. Language, too, is a product of culture, regardless of the strength accompanying culture. According to Taguchi (2023), studying pragmatics means developing the communicative ability in a way that is effective and precise in the context of a diverse society. This matter explains that Language is not only what it looks like in a way explicit but also implied meaning and intent in a way implicit. The pragmatic ability is important in this matter. Chit-chat is a form of communication. Because often, the speech that has been stated contains specific meaning from the speaker, which is expected to be understood by the partners. The short story "Basa-Basi" has a role and is suitable for pragmatic problems. For example, see the illustration based on a quote from the short story following this.

*Bu Siska menyambut pemunculan Jumardi dengan senyum lebar sambil menyodorkan sekotak coklat produksi Swiss. "Silakan dicoba. Ini oleh-oleh dari Ninda, anak saya yang kuliah di Milan. Liburan summer tahun ini dia lagi malas ambil short course. Kangen siomay Bandung, katanya".*

*Jumardi mengangguk-angguk mengiyakan sambil membuka bungkus coklat dan mencicipinya. "Enak, Bu." (Prananto, 2015)*

*Miss Siska welcomed Jumardi with a broad smile while handing a box of chocolate Swiss production. " Please try. This is a souvenir from Ninda, my daughter who studies in Milan. This summer holiday this year, she is too lazy to take short courses. She missed Siomay Bandung, she said .*

*Jumardi nodded and confirmed while opening the chocolate and tasting it. "It is delicious, ma'am." (Prananto, 2015).*

Based on the quote above, Jumardi says nice words. By lexical, this word means 'delicious or delicious'. However, meaning linguistically, according to the definition dictionary, is not enough because this word appears in specific contexts and situations and by actors in particular, which will be different contexts, situations, and other actors. Besides, that is a nice word, but it should be interpreted in the context of its emergence in literature work. This word is stated after Jumardi's heart style shows off Mrs. Siska about his son; at the same time, activity gives Jumardi chocolate only for serving chocolate. Of course, Mrs. Siska must tell activity lectures that her son is abroad, which confirms that He is class social above who can send a school child overseas. Thus, speech Jumardi is more appropriately called chit-chat mere. Not necessarily chocolate. That felt nice. He only says the word nice for chime in Mrs. Siska's exhibition, which is his superior. Due to differences in subordinate-superior status, chit-chat becomes a tool for meaningful communication between the second figures.

The illustration above underlines that Indonesian must be taught and pragmatic to



speakers of Indonesian. Communicating this matter in a complete, comprehensive, and contextual way is vital. Be understood. As illustrated above, the word delicious in the quote surpasses the lexical meaning alone. In context, the word Can mean 'delicious, good' or 'not tasty', but figures mention friendly as chit-chat. This word, as well as other words, will imply various meanings per the context, the place where the word appeared, who expressed it, and to whom said that statement. Context means inner vital communication. To understand context, the short story "Basa-Basi" will become relevant, adequate, and promising material for BIPA teaching pragmatically. Through learning pragmatics, the next learner can help or be directed to understand the phenomenon of chit-chat in public, said Indonesia.

Chit-chat is a phenomenon of language at a time and a phenomenon of culture. The short story "Basa-Basi" provides a bridge for learning simultaneously: language and culture chit-chat. About how second matter This takes place every time or in a way simultaneous, p That is implied from the quote in the short story following.

*Mestinya betul yang disebutkan dalam kamus bahasa Indonesia, bahwa basa-basi mengandung pengertian adat sopan-santun atau pun tata-krama pergaulan, yang pastinya memiliki konotasi maupun denotasi yang serba positif. Bukankah kata-kata sopan, santun, pergaulan yang tertata, memang sulit mengarahkan pikiran kita pada sesuatu yang negatif? Mestinya memang begitu (Prananto, 2015).*

*It should be correct in the Indonesian dictionary that Chit-chat contains an understanding of custom politeness or social etiquette, of course, its own connotation nor versatile denotation positive. Aren't the words polite, courteous, and organized social relations? Are we on something negative? It should, of course (Prananto, 2015).*

The short story "Basa-Basi" admits that general knowledge of the language is known from the dictionary. Chit-chat means custom politeness, politeness, and good manners association, which is positive. Therefore, the narrator in the narrative above confesses that, in a general way, chit-chat is considered nature-positive or associated with the positive. However, if read a short story in a way overall, it offers another view through the connection between Jumardi and his superior, Mrs. Siska. According to Jumardi, implicitly, through his speech and actions, chit-chat is very annoying in the environment. Work Because it makes colleagues and not exceptions himself. Alone nature naive, pretending, sweet on the face, exasperated on the back — full action falsehood. Not only that, but deep short story. This chit-chat is also meaningfully negative because it irritates and triggers action, like comparing gadgets.

As Faruk (2018) stated regarding a particular world simulation, the short story "Basa-Basi" shows and articulates How chit-chat hat is a phenomenon of culture interpreted negatively by the characters in the story. As defined by or in the dictionary, chit-chat connotes positive; however, overturned, turned over, and deconstructed in short stories become a practice of negative language. This is the particularity offered or simulated by short stories. Through short

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stories, students no longer accept monopoly-constructed meaning in a way that is singular by the dictionary. On the contrary, they can perceive culture simultaneously, considering how chat-chat is interpreted differently by a character in a short story and maybe other characters in other literary works. This is the strength discursive from the short story "Basa-Basi," which made it an alternative medium for observing the other side of Indonesian society's practised language and culture.

Next is the aspect structure narrative. This means that literary works are text narratives that have structure. This matter can be seen from the lens of structuralism. Lens This fundamentally presupposes that everything in this world has its structure or works structurally (Faruk, 2008). Literary works as structure means that their elements build the structure; elements are linked. One creates the other work. That is a complete and integrated work. Elements This covers facts and means, among others, viz plot, characters, setting, title, and angle view (Pujiharto, 2010). Observation to composition structural to the work becomes capital for concluding work the complex or No. Degrees of complexity in this deep context of BIPA teaching have become a base consideration for use or no use in literature work. As for the elements of narrative, the short story "Basa-Basi" can be seen in Table 1.

**Table 1.** The Elements of Narative The Short Story "Basa-Basi"

<i>Element</i>	<i>Short Proof</i>
Channel	Short story This grooved forward, which is proven from Suite events that took place in a way sequentially, from beginning until end in a way chronological. Flow can be segmented into pieces Suite incident following. Jumardi moans and sighs to his wife about chit-chat in the environment it works as a consequence behaviour Mrs. Siska showed off. Jumardi did not come to Mrs. Siska's event, then called facing. Jumardi accept a promotion increase position so that intense meet with Mrs. Siska. Jumardi was annoyed with chit-chat and decided to leave his job. He also had a career in the company overseas. For interest work, he meets with the minister, who is none other than Mrs. Siska, former his superior. The story ends when in the meeting, Jumardi returns to hear the behaviour Mrs. Siska showed off.
Figure	Figure main in a short story This is Jumardi, his wife's name Ratih, and Mrs. Siska.
Background	At home Jumardi and at the BUMN office where he is Work
Title	"Basa-Basi"
Corner look	Corners the third person point of view. Corner look This looks from the use Name character, not "I".

Based on the structural composition described above, the short story "Basa-Basi " can be categorized as short stories with low, simple, and straightforward degrees of complexity. Learners, in a way, will find out how to channel the story. Who will do it? Existing characters in the story, where the story is in progress, corner look what to use, and how connectedness

between elements is in a way that is whole with the title.

If observing the mapping in Table 1, it is evident that the short story "Basa-Basi" is constructed using the simple distribution technique. The story takes place chronologically, from the incident until the final way sequentially. No. There is a leap or reversal incident from the present to the past. Faka was also found to have structural differences from very few characters; the main ones are two people involved in the connection intensive in the story. Therefore, the relationship between them, in a way clear and explicit, can be found in short stories, between superiors and subordinates, between those who show off, and between those who make chit-chat. They meet at the office; on the side, Jumardi has a place to stay Alone with his wife, Ratih. Story This is built with a corner third-person view; the narrator moves from one figure to another by mentioning the name. Thus, readers (and students) can identify and recognize figures in the story. The title of this short story is easy to understand and is connected to the structure of the story. Chit-chat is activities that the character is annoyed with primarily, activities carried out by colleagues' on-site work, including those carried out by Jumardi itself, the activity that created it go out from work, all at once activity at the end brings together return Jumardi with Mrs. Siska. So, it comes in the sense that the short story is a short story. I chose the title "Basi-Basi" because the phenomenon is intense in a short story.

Next is a consideration based on a balance between actions and ideas. With adequate explanation, Bibby & McIlroy (2013) only state, " A suitable balance between description and action is thus something to bear when choosing texts. " They do not give certainty about the description and which action is intended. However, the author tries to interpret the explanation by linking it to the structured narrative from A text literature work. As an illustration, see the quote following this.

*"Kamu ingat pesta ulang tahun anak keduanya bulan lalu? Ada cucunya yang main piano, kan? Nah menurut kamu main pianonya bagus apa nggak? (Prananto, 2015).*

*" You remember her second child's birthday party last month? There is her grandson, who plays the piano. Well, do you think he played well or not? (Prananto, 2015).*

The short story "Basa-Basi" is composed of a narrative with sufficient proportion balanced between the narrative from the narrator and dialogue between characters. The narrative told by the narrator is narrative nature descriptive. Temporary, that is, the dialogue that is presented is narrative. However, narrative This at a time implies the action that occurred or the middle perceived by the characters. For example, the quote above shows actions Jumardi and Ratih perceived regarding the activity of Mrs. Siska's grandson playing the piano. With reality here, students are not only faced with a predisposed narrative nature abstract but also the action that takes place in a way unique, concrete, and particular, which can be perceived,

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imagined, and encountered its presence in the world of reality. Learner No Possible meets with Mrs. Siska's fictional grandson. However, they Can encounter a little child who plays the piano like a fictional grandson.

For example, the quote above also observes the language used by Jujur Prananto in the short story "Basa-Basi." Attention to the aspect of language used in a short story becomes yardstick measuring to evaluate the accessibility of syntactic and lexical of the literary work you want to choose. The choice of Language in a short story is standard Indonesian. However, in some instances, informal language is also found. One is the word *nggak*, which becomes a substitute for *tidak*. (no). According to Suyitno (2007), non-formal forms of words are used to use and control Language daily. In contrast, formal word forms can express interest in various aspects of Indonesian society.

### **Target Level BIPA Students**

The description above underlines the findings that the short story "Basa-Basi" by Jujur Prananto is appropriate for BIPA teaching materials because at least the short story fulfils four aspects proposed by Bibby & Mclroy. An easy accessibility and relative genre flexibility give the learner a structured narrative that is not too complex, presents narrative from the narrator and signifying dialogue action, as well riches the language contained in it, is underlying facts, specifically short story This For internalized in learning.

At once more critical is that short story. This relevance is for implementing BIPA learning, mastery-oriented language, and recognition and understanding of culture. The particularity of the world supports this matter on the offer of chit-chat, in a way, as it is generally accepted as a positive practice. However, literary works simulate the world in which chit-chat is interpreted and viewed negatively. This matter, Of course, will give riches possible perspectives perceived, observed, considered, and reflected by the learner to chit-chat as a common phenomenon in public Indonesian. From the affirmation repeated here, it is finally known that the short story "Basa-Basi" has the potential for use in BIPA learning. So, from that, the question is to learn what short story level this appropriately used.

With degrees of complexity and richness of language, all at once offer a description of a cultural phenomenon; the authors look at the short story as appropriate to be delivered or taught to C1 level learners. In more context-specific, parallel C1 level with advanced level 1 in INCULS. Council of Europe (n.d.) in Common European Framework of Reference for Languages: Learning, Teaching, Assessment suggests the following.

*"Can understand a wide range of demanding, longer texts and recognize implicit meaning. Can express themself fluently and spontaneously without much obvious*

*searching for expressions. Use language flexibly and effectively for social, academic, and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organizational patterns, connectors, and cohesive devices”.*

From the quote above, several of the things that mark level C1 is ability learner for, among other things, (1) reading more text long and familiar meaning implied behind, (2) expressing himself in the language learned, which is in line with use Language in a way flexible and effective, and (3) producing complex and structured text with Good. What is vital here is aspect number (1) because the learner is invited to capture what appears and can uncover the hidden. In connection with the Richards model (see part methodology), an approach that can be formulated is that Language must be taught pragmatically. Approach This supposes that language is studied to find meaning and disclose meaning, which is often vague and has no looks. This matter aligns with what Taguchi delivered above (2023). Likewise, Pesulima & Prasnowo (2017) explain that Indonesian culture is exceptionally loaded with chit-chat, so required sensitivity to meaning, purpose, and context is in the middle.

This approach has its peculiarity because, in learning, it makes the source use language in a way that is authentic to the literary work. So, from that, pragmatic learners not only read literary works but also understand the meaning hidden behind them. This is related to the phenomenon of chit-chat in public. Thus, approach pragmatics implies and requires that learners Not only face to face with literary works but also with the public Indonesian practice of its language and culture. The approach has been formulated, and next is the base for determining design and procedural steps, as stated in the Richards model (Figure 1). As for design and procedures, this is customized with the teaching model at INCULS FIB UGM, as seen in the book Language Footbridge: Bridge Speak Indonesian for Speaker Advanced Foreign 1 (Tim Penyusun, 2022).

### **BIPA-Based Learning Model Short story "Basa-Basi"**

The description above underlines the findings that the short story "Basa-Basi" by Jujur Prananto is appropriate for BIPA teaching materials because at least the short story fulfils four aspects proposed by Bibby and McIlroy. An easy accessibility and relative genre flexibility give the learner a structured narrative that is not too complex, presents narrative from the narrator and signifying dialogue action, as well riches the language contained in it, is underlying facts, specifically short story This For internalized in learning.

Bullet points detailed regarding the projected BIPA learning model that will be applied in INCULS are as follows.

#### **Approach**

Approach pragmatics: a seeing approach contextually learning a language with context. Language is used to recognize, unpack, and understand implicit or hidden meaning. Approach sort of This is similar to the view of functional to language, that is, seeing view language as a vehicle expression for functional meaning so that syllabus learning No includes grammar, but also necessary topics, ideas, and concepts communicated by the learner (see Richards & Rodger, 2001). Approach this is also in line with content-based instructions, which sees that Language is text and discourse as One vehicle for learning content certainly (see Richards & Rodger, 2001).

### **Design**

- a. Form material is literary works that, as practice, use characteristic language authentically. Thus, the language in question in the above approach is used in a way written in text literature work.
- b. The objective of the material is to introduce learners to the phenomena of chit-chat in the Indonesian public.
- c. Assumption material for students and teachers is reading literary works, which implies that text can be read individually. At first, the text is understood by teachers and everyone, including each student. This matter is different from verbal communication, which can be designed to create two directions between students and teachers. Next, teachers and students communicate the results by reading the short story "Basa-Basi" in a verbal nutshell.
- d. The activity teaches how to teach customized with seven competent languages required by INCULS: listening, reading, vocabulary, grammar, speaking, writing, and insight Indonesianness.
- e. Class designed as environment autonomous class. Some design This No means that the learner is accessible from the "intervention" of teachers and instructors and connection with the learner. Relationships between both of them stay essential during learning. Bajrami (2015) stated that learners are not passive but precisely become source Studies for the community members in the class Study. Temporarily, in a deep autonomous environment, the role of the teacher is not a deliverer of information or source of facts but rather a facilitator (Bajrami, 2015). However, according to the writer, the two roles are different. In autonomy, once Indonesian is taught to the public said non- Indonesian, the teacher is still necessary and able to source facts. This matter, depending on the situation, will be faced in class. According to the author, what is important here is that teacher No becomes the only source. The teacher only informs facts if learners, for example, encounter

difficulty. This relates to how the teacher determines content (Baradj, 1990). In the model compiled, the writer sets that fill learning based on the short story "Basa-Basi" and the student's interpretation of the short story. The teacher only adds fill the case like the difficulty.

### Procedure

- a. The projected teaching-based short story "Basa-Basi" can be applied at one meeting. The meeting is for 2 hours of lessons or 2 x 50 minutes. Thus, learning will take place for more than 100 minutes, ideally.
- b. Remember, time learning is limited, and temporary expected competencies are relatively many; systems learning takes place with mechanism assignments outside class hours. This matter involves meeting before and after the meeting. For example, at a conference, students requested access to and read the short story "Basa-Basi," which is available online. Even so, one or several competencies will be made assignments and asked for collection at the next meeting.
- c. According to Bajrami (2015), in an environment-designed class, the teacher needs to apply some learning strategies or perceived methods during teaching, as suggested by many researchers. Competence language required by INCULS, with itself, implies the necessity of using several strategies or techniques. This is also intertwined with aspect design, that strategy or selected method. Of course, only that is possible for teachers and students to operate their roles with a maximum in class.

Based on the explanation above, the next step in BIPA learning is the short story "Basa-Basi" in a nutshell procedural. Again, that description needs to be underlined. This is based on the assumption that the learner has requested to read a short story a week before class. With This, competence in listening and reading can be considered finished. The teacher can start in class by displaying an illustrative image of Chit-chat, as in Figure 2.



**Fig 2.** Illustration of Basa-Basi (Source : Mojok.co, <https://mojok.co/esai/mencintai-percepatan-basa-basi/>)

Baker (2015) argues that a picture should not only be a complete text but must be placed  
*Ekasiswanto, Rudi, et.al (Design of BIPA learning based ...)*

in the front line of teaching-learning language. A picture has four domains: speaking, reading, listening, and writing. Figure 2 is one possible example that was used, and it is displayed in the front class with an LCD. This image will go to “door.” enter” as the track begins for the learner to activate the results of reading the short story "Base-Basi." With Thus, fig This in a way No, you can also do it immediately to support and strengthen results reading and comprehension learner on short story the. The image above is also possibly equipped with several simple questions that allow learners to enter the stage. Possible questions filed, for example, (1) What did you catch from the picture? (2) Does the picture show the activity chit-chat? (3) What results in your reading of the short story "Basa-Basi"? (4) What is the connection between the short story and the picture? Etc. Question This becomes an opener session learning before entering more realm-specific, i.e., the short story.

Next, teachers direct learning on competencies vocabulary. The writer refers to two learning activities according to Richards & Rodgers (2001), i.e., enhancement of language and development of vocabulary. The teacher asked the students to identify and record words in short stories that they have not yet understood or do not understand. They then requested an independent look for the meaning of these words in the dictionary. Also, note this meaning, which is expanded again with the context of its emergence in a short story.

An example is the appearance of the word sedap, which has been alluded to previously. In context here, the teachers requested that they see the connection between the meaning in the dictionary and the context story in a short story. Each learner can Have a vocabulary list of different difficulties. One each other so well. There is a vocabulary. Here, the teacher's role as facilitator is to try it directly and help understand the meaning of vocabulary. Here, learners can increase their ability in language because they can directly practice using language in literature work face-to-face. As for mapping vocabulary, this can be done with the design Table 2.

**Table 2.** Example of mapping vocabulary

<i>No</i>	<i>Vocabulary List</i>	<i>Meaning in KBBI</i>	<i>Context in Short story</i>
1	Nice	'sedap, lezat (about taste)	Chit-chat figure Jumardi when treated to chocolate offered by his boss, Mrs. Siska.
...	...	...	...
...	...	...	...

With the mapping completed by each student, the next learner submits the abstraction to them. Abstraction is when language is bound by the context in which the language occurs. That



appeared, is used, who its users, partners he said, and so on. The word delicious, as above, will have different meanings if spoken in context in other languages, too. A word can give rise to various various meanings. By understanding the context here, students are directed to develop the ability to communicate with Indonesians.

Next, before discussing grammar and writing, competence comes first. students are requested to express opinions, views, findings, comments, or anything related to the short story content short story "Basa-Basi." The teacher did not give rigid boundaries to what should be expressed by students. On the contrary, they released and put forward all shapes and kinds of his view to the short story. All at once, simultaneously verbally, they are also asked to contextualize the results reading with the culture of the country of origin. For example, a learner of English requested that I mention, describe, and compare if there is a practice chit-chat similar to public speaking in English, likewise, with students from various other countries.

With speaking practice, at least four matters were achieved. First, students from diverse backgrounds were introduced to Chit-chat Indonesian culture. With This, a competent outlook on Indonesianness is also inherent and not directly accomplished through practice learning. Second, obtain knowledge of cross-culture, which compares chit-chat in Indonesia with a phenomenon like that of the country-of-origin learner. Third, every learner can learn, listen, perceive, and understand phenomena and pleasantries in various countries of origin for each student. Learners from England, for example, can get an outlook from learners from other European or Asian countries. With this, knowledge across cultures can be obtained through learning.

As for learning emphasizing ability, the idea is an implementation method based on ability (skill-based approach), i.e., a characterized approach focusing on areas of ability (Richards & Rodgers, 2001). The writer emphasizes the ability of language in a verbal way. Burns (2019) states that lesson speaking not only trains or conversation but is a chance for ongoing learning in a structured way because it involves various components of competent language.

Some competencies are involved in the area of ability, including, first, students comprehend the substance of the short story "Basa-Basi." Second, they can put forward their views, dig comprehension in memory, and then activate vocabulary that has been owned. Vocabulary That is arranged becomes structure sentences; structure sentences build structured discourse orally in a whole way. Learner not only articulate language but also discourses about the Chit-chat of Indonesian society and similarities in their country of origin. So, they are using previous knowledge about the phenomenon of pleasantries in the country of origin and then comparing it with the phenomenon described in the short story "Basa-Basi." In this stage, the teacher's role is to give input or suggestions to students about what activity has been done. That matter

can target the language used or the substance expressed. Input This, Of course, is just as helpful as material evaluation and development ability language.

Next, the authors see that reciprocity is required between the ability language orally and verbally. By oral, learners can not be bound by grammatical rules. Next, as a task for the meeting, students were requested to write (type) a 300 to 500-word text narrative. This narrative text contains comparisons that have been made. They put it forward verbally, of course, just packed repeat with more languages organized grammatically.

They were later written by students and evaluated based on two criteria that mark these writings. Two criteria are as follows: an information-focused approach or a knowledge-focused approach. First things first, interpret that the writer tends to explain all facts and information in writing without considering the aspect of macro rhetoric writing; temporary, that is, a knowledge-focused approach signifies that the writer uses rhetoric to put forward his idea so no direct persuading reader for agreeing on the thesis in this article (Cheung, 2016). In evaluation, the authors do not contradict the second approach. The only course, through the second approach, got it assessed the competence of student writing: they explained facts just so that their writing tended to be descriptive or moved to the realm of argumentative through which they joined in putting forward ideas, views, judgments, assumptions, justifications, and the like to phenomenon pleasantries that become writing theme.

## Conclusion

Literary works offer a world of possibilities different from the real world. If reality is single and universal, the inner world of Literary works is plural and unique. This is the short story "Basa-Basi" by Jujur Prananto, which offers plurality and particularity about the meaning and depiction of the phenomenon of Chit-chat in Indonesian society through corner look figure Jumardi is the opposite with her boss, Mrs. Siska. That is why it is a short story. This looked at the potential for making teaching materials for BIPA teaching. As has been stated, the accuracy of using short stories for BIPA teaching has also been proven by the truth that they fulfil four aspects of election literary works, according to Bibby & McIlroy (2013).

It showed that the four aspects above have fulfilled and imply an appropriate and feasible approach in BIPA teaching, namely the pragmatics approach, which aligns with the functional view of language and content-based instructions as stated by Richards & Rodger (2001). This approach becomes the basis for determining the design and procedures in the short story. This project can become material in BIPA teaching at INCULS FIB UGM. The study also explains point by point along with a description of the procedures in customized teaching with several

language competencies required by INCULS for advanced level learning 1 (equivalent to C1 on an international scale). This research highlights that the use of literary works in BIPA teaching opens various positive possibilities. First, literary works not only provide a rich linguistic vocabulary, but also present sociocultural phenomena related to the Indonesian language. Second, reading literary works allows students to engage more actively and enrich their experiences in using Indonesian, which in turn helps improve their language knowledge and skills. Third, learning becomes more comprehensive and holistic as it encourages students to use the language in relevant social contexts. So, finally, research confirms that the short story "Basa-Basi" can become material in BIPA teaching because, through it, students not only study the language but also recognize and understand the phenomenon of everyday pleasantries in the public of Indonesia.

### Declarations

- Author contribution** : Rudi Ekasiswanto oversaw the entire research project. He took the lead in writing the manuscript and coordinating with the second and three author. Wira Kurniawati and Nicolas Warouw contributed to data collection, transcription and analysis. They were also involved in revising the manuscript. All three authors gave their approval to the final version of the manuscript.
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