



The Development of *Angngaru* Poetry Reading Ability in Elementary School Students of SD Bontokamase, Gowa Regency

Mansyur Suma

Islamic State University of Makassar, Indonesia

ABSTRACT: Gowa Regency boasts a diverse range of tribes, races, faiths, cultures, and dialects, but this does not prevent the people of Gowa from coming together. In this case, the Makassar regional language serves as a means of unification. Aru (*Angngaru*) has traditionally been an art that involves regional poetry, notably giving an oath of allegiance before the king, and is now being implemented for elementary school students to adults to promote Makassar language arts. The ability to read *Angngaru* poetry in Poetry Development for Class Va Students of SD (Elementary School) Bontokamase in Gowa Regency is important. This research aims 1) to show the meaning of *Angngaru* poetry in class Va of SD Bontokamase, Gowa Regency, 2) to describe the poetry reading ability of *Angngaru* students in class Va of SD Bontokamase, Gowa Regency in reciting the array. This research used a quantitative descriptive and only wanted to see the ability to read *Angngaru* poetry for each student to pay attention to how to pronounce it in the Makassar language. Some raters are involved in this research to give the score for students' performance. Quantitative research methods can be interpreted as research methods based on natural object conditions because researchers act as key instruments. The population in this research was Class VA students at SD Bontokamase, Gowa Regency, and the samples were 37 students, consisting of 20 female and 17 male students. The research results on students' ability to read *Angngaru* poetry are very good, and they can show the meaning very well. Based on the *Angngaru* participants in this research, it can be used as a pilot for other classes and between schools. 37 out of 40 students who were trained to read *Angngaru* properly, on average, were able to read and express *Angngaru* poetry well.

KEYWORDS: *Angngaru*, Poetry Reading, Development, Elementary school, Gowa Regency.

INTRODUCTION

Gowa Regency has various ethnic groups, races and religions as well as customs and languages, but this is not an obstacle in uniting the people in the land of Gowa, furthermore as a unifying tool is language. If the regional language is not maintained (used in daily life or at school), it will lose the regional language as a means of communication and culture (Negara, 2020).

Humans do not only like literature in Indonesian, or foreign languages, but they also like literature in regional (Makassar) languages (Erianti et al., 2018). Literature, especially *Angngaru* poetry, is essentially not just for broadcast, but with knowledge of literature students can understand the benefits of literature, especially *Angngaru* poetry, because it uses the regional language of Makassar which cannot be replaced by Indonesian. For that reason, poetry can be positioned as a literary work, so that there is a connection with life and the learning process takes place. Thus, unwittingly literature is part of a science, this knowledge will be useful for life, especially as a student (Saputra, 2022).

Aru (*Angngaru*) so far has been an art which includes regional poetry, namely pledging an oath of allegiance before the king, which is now starting to be implemented for elementary school students to adults with the aim that the arts of Makassar languages do not become extinct due to social media (Mahmud, 2019).

To achieve the intended meaning, many approaches, methods and teaching techniques are considered. However, not everything that is good is compatible with who is the teacher, and who is the target. *Angngaru* is one of the literatures that needs to be maintained and preserved for the younger generations. Apart from that, the language used is the regional language of Makassar which is contained in it. It also needs to continue to be used so that it does not become extinct along with the development of electronic media which needs to use approaches and methods in preserving it (Bodden, 2013). The approach that needs to be used is the art approach. Because in *Angngaru* works is not just a writing, a pledge of allegiance but a message that contains religious values that need to be preserved through a performance or action called *Angngaru*.

One of the vows in Aru can be read in the verse Ri Sakri Karatuanta. The king of women is the first king of Gowa, according



to mythology, a princess who descended from the upper world whose purpose was to create peace between several feuding federations. Basang (1997:50) stated that the founding of the Kingdom of Gowa was based on an event of agreement (pledge) between the king and several federations called Kasuwiyang Salapang.

Literary learning starts from real actions (Weda et al., 2021). The real action is meant to be exemplified when reading Sutarji's poem entitled "Zihka Winka" it can be understood that the words contained in the poem each time is read will follow the interpretation of the reader and the interpretation, so it becomes material for inspiration and imagination for his next work.

This thought inspired the researcher to conclude that being an elementary school student cannot be separated from language competence and appreciation of poetry (Kinloch, 2005). The appreciation of poetry is how students are able to appreciate, understand, evaluate, and produce poetry as a literary work properly (Wiseman, 2011). The achievement of learning outcomes or appreciation is of course supported by the implementation of the learning process. Implementation of learning in the classroom is carried out with various approaches, methods, strategies, which are innovative, creative, interesting so that the achievement of learning outcomes can be maximized and meaningful (Junaidi et al., 2020). One method that will be developed is thematic learning.

This research is based on the premise that to improve students' ability to read Angngaru poetry, a technique that prioritizes imagination skills is needed by training the ability to preserve Makassar language culture. The ability to read a student is of course based on the ability to express ideas, thoughts and feelings through linguistic elements so that what it wants to convey to listeners can be achieved.

The researcher, as a lecturer in Indonesian Language and Literature at Makassar State Islamic University as well as a poetry expert community, applies the Angngaru poetry reading model which the researcher considers capable of overcoming the problems students face in appreciating Angngaru poetry. The most common problem experienced by students is choosing poetic and meaningful diction in angngaru. In general, students experience difficulties in angngaru including pronunciation, intonation, gestures, and appreciation. Angngaru poetry is built from these elements.

The Angngaru Tubarani tradition is one of the traditions that has long existed in the Makassar community. In historical records, Angngaru Tubarani is also known as one of the oldest traditions in the Kingdom of Gowa. This can be said to be valid because Angngaru Tubarani is a socio-cultural phenomenon (pledge) which is usually displayed in the inauguration of kings, oaths before heading to the battlefield, and several sacred agendas related to activities within the Kingdom of Gowa. As for an oath, Angngaru Tubarani is loaded with the values of the people of Makassar, especially loyalty *ata'* (subordinates) to *karaeng* (kings or nobles). In the context of modern society, the values contained in this tradition are maintained but in a more transformative form than before, namely performance culture.

The Elementary School (SD Bontokamase), has 2 class groups, namely morning and afternoon classes (Class A and B), class I to class VI. In this study, the class that was used as the sample was class Va, with a total of 40 students. Regarding data collection, this school already has facilities/studios for creativity called Studio Kreasi. And this place is used to performing art and data collection.

RESEARCH OBJECTIVE

Based on the previous problem formulation, the aims of this research were: 1) to show the meaning of Angngaru poetry in class Va SD Bontokamase Gowa Regency, 2) to describe the poetry reading ability of Angngaru students in class Va SD Bontokamase Gowa Regency in reciting the array.

A. *Angngaru*

Aru is a promise in Makassar language which is usually said by a soldier to the king (*karaeng*) before going to war by a group of people (Kurniawan, 2020). Angngaru is also known as a servant's pledge of allegiance to the King in defending the king from enemies. This Aru cannot be separated from the history of the Gowa Kingdom, and until now it is still being maintained and preserved in Makassar culture (Wulandari, 2022).

The language in angngaru may not use Indonesian or English, pronounced based on the original Makassar language. Therefore, angngaru must be a person of Makassar ethnicity and aware of its meaning and significance very well (Rahman et al., 2022).

Aru (Angngaru) is when reading and conveying it should be said in a loud voice and not harsh, beautiful to hear full of imagination, beautiful expressions and style of regional language, and correct pronunciation (Darmawati et al., 2021).

Aru (Angngaru) should be done in groups of more than one person because there is the word *IKAMBE*, splitting the king,



it is not appropriate if there is only one person, and shown as ordinary people in front of the king (Wulandari, 2022). With a face of loyalty and high dedication, standing straight, while holding the king's self-defense tools, for example keris, sharp bamboo and hands clasped on his own waist.

B. Poem

Poetry is a literary work with condensed, shortened, and rhythmic language with a coherent sound and a selection of figurative or imaginative words (Rahman & Weda, 2018). Furthermore, reading poetry is an effort to understand and feel everything contained in a poem. With these activities, what intended and felt by the poet is controlled by the reader (Hamuddin et al., 2020). So, reading poetry is not just reciting soothing poems but also expressing the feelings and souls captured by the reader of the poem.

C. Linguistics

Linguistic Studies is the study of 'natural language' (Alexopoulou et al., 2017). This usually includes the study of the structure of language (grammar), the study of meaning (semantics) and the social functions of language (sociolinguistics). In recent years it has become a popular subject to study, included in the study of linguistics is an introduction to language theory and linguistic theory, children's language theory, language acquisition, phonetics, semantics, sociolinguistics, language, gender, pragmatics and psycholinguistics (Aswad et al., 2019)

Furthermore, Herman's opinion is that dialogue creates a situation that is built by the participants themselves. This includes spoken speech, that the linguistic code used in the dialogue is integrated with other codes in a performance, such as paralinguistic, kinesics, gestures, and so on (Sukmawaty et al., 2022). Linguistic unit analysis is suitable for dialogue as an interactional conversation, namely speech. Speech is relevant for the study of language in used, sentences in grammar (Andini et al., 2022)

D. Literary Appreciation

n appreciation of literary works (Winarni, 2014: 25; Sari et al., 2019). Furthermore, the appreciation is awareness of artistic and cultural values accompanied by appreciation and evaluation of the art itself (Tarigan 2008:10- 28). According to Santosa (2009: 8.17) in relation to literature learning materials in elementary schools, it provides an understanding of appreciation, namely (1) our awareness of artistic and cultural values, (2) our assessment or appreciation of something.

In essence, all types of literary works are the same, namely imaginative works of art with its dominant aesthetic element which is mediated by language (Sahib et al., 2018). All literary works have artistic value and have elements of beauty. Literally literature means letters, writing or composition. In line with the development of literature, it means good and beautiful essays/books (Tarigan, 2008:10-24; Rahman, 2019).

Santosa (2009: 83) stated that in simple terms literature can be interpreted as imaginative works of art with dominant aesthetic elements that are mediated by language, both spoken and written, which are specifically understandable. Furthermore, Santosa (2008:9-18) also formulates the notion of literary appreciation based on the opinions of experts, namely:

1. Literary appreciation is appreciation for literary works as a result of recognition, understanding, interpretation, appreciation, and enjoyment which is supported by inner sensitivity to the values contained in literary works.
2. Literary appreciation is the activity of getting to know literary creations seriously so that understanding, appreciation, sensitivity to critical thinking and sensitivity to good feelings for literary creations grow. Tarigan (2008: 10-29) stated that literary appreciation is an activity to enjoy literary works with the aim of getting to know , understand, appreciate, which in the end can properly assess the literary work.

So, it can be concluded from the opinions above that literary appreciation is an appreciation of literature after first understanding, both in terms of form and content of literature itself. The basic capital needed to be able to appreciate literature is to recognize it, then understand, live, enjoy, and interpret it properly. In short, it must be able to really get to know literature to generate understanding, give appreciation, generate sensitivity to critical thinking and good feeling towards literary creation.

METHOD

A. Types of research

This research used descriptive quantitative method, it only wants to see the ability to read Angngaru poetry for each student to pay attention to how to pronounce it in Makassar language and the rater gives a number, so the researcher describes it in words. Quantitative research methods can be interpreted as research methods based on natural object conditions, because researchers act as key instruments (Sugiyono, 2015: 24).



B. Research variable

This research focused on the ability to read poetry in class VA of Elementry School of Negeri Bontokamase Sungguminasa, Gowa Regency. In this study variables are defined as anything that will become the object of research observation. In general, the objects that will be used as research, both abstract and real. The implementation of this activity must be systematic and in accordance with scientific principles. So, the results of observations can be justified. The theoretical basis also affects the results obtained. The number of variables is not specified but depends on the type of research to be carried out.

C. Research Design

Quantitative descriptive research is a series of activities to obtain data without being in certain conditions, and the results of which emphasize meaning. The researcher used a quantitative descriptive research method because this research explores the phenomenon of the ability to read poetry in the class.

1) Number of Class A

Table 1. Number of Class

No Code	Respondent Name	M/W
Res.1	Ahmad Afdhal Nugraha	M
Res.2	Ahmad Duraqutai	M
Res.3	Alif Satria Wijaya	M
Res.4	Andi Putri Dziza	W
Res.5	Andi Muhammad Narli	M
Res.6	Annabel novary Lambe	W
Res.7	Aqilah Humaerah	W
Res.8	Azzahrah Nabila Putri	W
Res.9	Celine Nathalia Kosasih	W
Res.10	Fadillah Nur Putri	W
Res.11	Fatimah Azzahrah	W
Res.12	Giselle Angelia Mangoting	W
Res.13	Hilman Azka Wirawan	M
Res.14	Jabal	M
Res.15	Jasil Ikhtiram Basir	M
Res.16	Muhammad Daffa Pratama Haswar	M
Res.17	Alif Reski Ramadhan	M
Res.18	Muh.daffa Pratama	M
Res.19	Muhammad Faathir	M
Res.20	Muh.Athar Yudistira	M
Res.21	Muh.Iksal Fauzi	M
Res.22	Muh.Raffa Dzaki	M
Res.23	Muh.Rangga Wahid	M
Res.24	Muh.Radhi Mulya	M
Res 25	M.Farid	M
Res.26	Muh.Lutfi	M
Res.27	Muh.Syukran	M



Res.28	Nira Az Zahrah	W
Res.29	Nur Asyisyifa Mufsan	W
Res.30	Nur Faisya Eka	W
Res.31	Nur Ikram AShari	M
Res.32	Nur latifa Hasanah	W
Res.33	Nurul Alifiah Azsharah	W
Res.34	Priyayyi Axsahrah	W
Res.35	Qanita Afifah Asrar	W
Res.36	Rashihaqul Ibrahim	M
Res.37	Rosmianiar Yusuf	W
Res.38	Riyan faisal	M
Res.,39	Shahira Mundiro Wijaya	W
Res.40	Zahra Aska Salsabila	W

D. Population and Sample

The population in this research was Grade VA students at SD Bontokamase, Gowa Regency. Furthermore, the samples were 20 female students and 17 male students.

E. Data Sources

The data in this research are students' scores in reading poetry, which can be seen from the aspects of pronunciation, intonation, gestures and expressions/appreciation. While the source of the data in the research was 37 class VA students at SD Negeri Bontokamase, Gowa Regency, it was consisting of 20 female students and 17 male students.

F. Research Instruments

This research used the format of assessing students' poetry reading abilities individually. Djumingin (2011: 117) provides things that need to be considered in assessing the ability to read poetry as follows:

Table 2. Assessment and Criteria 1

No	Assessment	Criteria				
1	Pronunciation	A	B	C	D	E
2	Intonation	A	B	C	D	E
3	Gesture	A	B	C	D	E
4	Appreciation	A	B	C	D	E

Information :

A : Very good B : Good C : Enough D : Not enough E : Very Less

Based on the research objectives in this study, the researcher revised the reference in a simpler form by considering the assessment reference as follows:

Table 3. Assessment and Criteria 2

No	Assessment	Criteria			
1	Pronunciation	4	3	2	1
2	Intonation	4	3	2	1
3	Gesture	4	3	2	1
4	Appreciation	4	3	2	1



G. Data analysis technique

The research data analysis technique was carried out by: First, the researcher added up the values of the Respondents abbreviated as R based on the results of the assessment instruments used and it divided by the number of respondents based on the following table with the following pattern:

$$Me = \frac{\sum xi}{n}$$

Me = Mean(average)

Xi = Value of X to I to n = Number of individuals

Second, from these figures the researcher describes the ability to read poetry for each student with the categories put forward by the Ministry of National Education (2007), as follows:

Table 4. Assessment Standard Category Techniques.

RATED ASPECT	SCORE	CATEGORY
Pronunciation	0-49	Failing Less Good Enough
	50-59	Very good
	60-69	
	70-79	
	80-100	
Intonation	0-49	Failing Less Good Enough
	50-59	Very good
	60-69	
	70-79	
	80-100	
Gesture	0-49	Failing Less Good Enough
	50-59	Very good
	60-69	
	70-79	
	80-100	

RESULTS

This data is the ability to read poetry in class IV SD Negeri Bontokamase, totaling 40 people with details of 20 men, 20 women who participated in Angngaru 9 people. The results regarding students' ability to read Angngaru poetry can be presented as follows.



A. The Value of Reading Poetry Based on Pronunciation Models

Table 5. Valuations

Evaluator 1						
1	2	3	4	5		
Respondent	Evaluator			core mean	%	Category
	1	2	3			
Anggaru						
Res. 26 Lutfi	4	3	3	3,33	83,33	Very good
Res. 12 Alif	4	3	3	3,33	83,33	Very good
Res. 23 Ali	4	3	3	3,33	83,33	Very good
Res. 21 Ikhsan	4	3	3	3,33	83,33	Very good
Res. 22 Rifa	4	3	3	3,33	83,33	Very good
Res. 25 Farid	4	3	3	3,33	83,33	Very good
Res. 2 Qutni	4	3	3	3,33	83,33	Very good
Res. 20 Atar	4	3	3	3,33	83,33	Very good
Res. 18 Dafa	4	3	3	3,33	83,33	Very good

Based on the table data above, it can be described that:

No.	Data
1.	<p>Lutfi</p> <p>It clearly pronounced Anggaru Tubaranina Gowa in a loud and enthusiastic voice to the King ANGGARU TUBARANINA GOWA Ataa karaeng si Lutfi menyatakan pengakuan diri sebagai hamba.... ATTA..... KARAENG</p> <p>Permisi kumohon ampun , mereka mengucapkan dengan penuh rendah hati TABEK KIPAMOPPORANG MAMA</p> <p>Di Hadapan Raja yang budiman, mereka mengucapkan dengan suara yang jelas dan penuh hasana RIDALLEKANG LABBIRITTA</p> <p>Pengucapan sudah sangat bagus pada saat bait. Sehingga penilai memberi</p>



	<p>sudah baik sekali. RISAKRI KARATUANTA RIEMPOANG MATINGGITA</p>
2.	<p>Alif In the second person, it is already very good to say clearly the meaning, and show himself with words INAKKE MI ANNE KARAENG LAMBARAK TATASASSLAKNA GOWA NAKAREMPAKANGI SALLANG KARAENG PANGNGULU RI BARUGAYA NANATEPOKANGA SALLANG PASORANG ATTANGNGA PARANG</p>
3.	<p>Ali In the third person, it is very good to say clearly the meaning, and show the finger in front with the words: INAI-NAIMO SALLANG KARAENG TAMAPPATOJENGI TOJENGA TAMAPPIADAKI ADAKA KUSALAGAI SIRINNA KUISARAK PARALLAKKENNA BERANGJA KUNIPATEBBA PANGKULUK KUNISOEYANG</p>
4.	<p>Ikhsan In the fourth person is very good to say and show Tuan with the words: IKAU ANGING KARAENG NAIKAMBE LEKOK KAYU IYASSANI MADIDIAJI MARUNANG</p>
5.	<p>Rifa The fifth person also said the word Tuan, as the words below are considered good IKAU JEKNEK KARAENG NAIKAMBE BATANG MAMMANYUK ASSOLONGKO JEKNEK NAMAMMANYUK BATANG KAYU IYASANI SOMPO BONANGPI KIANYUK</p>
6.	<p>Farid In the sixth person pronounce the word Tuan very well like the words below IKAU JARUNG KARAENG NAIKAMBE BANNANG PANJAIK TAKLEKO JARUNG NAMAMMINAWANG BANNANG PANJAIK IYASANI LAMBUSUKPI NAKUNTU TOJENG</p>
7.	<p>Qutri In the seventh person pronounce the word Tuan very well so that the meaning is conveyed clearly as in the words below MAKKANAMAMAKI MAE KARAENG NAIKAMBE MAPPAJARI MANNYABBUK MAMAKI MAE KARAENG NAIKAMBE MAPPARUPA</p>
8.	<p>Atar In the eighth person pronounce the word Tuan clearly so that the meaning can be conveyed accurately as shown in the words below PUNNA SALLANG TAKAMAYYA ARUKU RIDALLEKANTA PANGKAI JERAKKU TINRAKI BATE ONJOKKU</p>

9.	<p>Dafa</p> <p>To pronounce the word Tuan must be clear and this ninth person expresses the words below accurately</p> <p>PAUAWANGI ANAK RIBOKO PASANG ANAK TANJARI TUMAKKANAYA KARAENG NATANARUPAI KANANNA.</p>
----	--

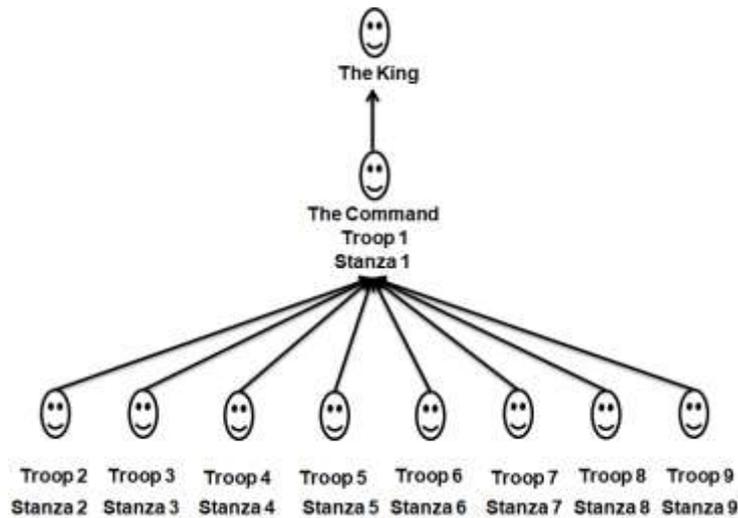


Figure 1. Anggaru Player Scheme

Implementation Method are 1) the text consists of 9 stanzas, 2) appoint a friend or elder as king, 3) appoint 1 friend as troop commander, 4) form a king's army (warriors) of 8 people, 5) all eyes were on the King, 6) form it sequentially from person number 2 to number 9, and 7) can also be curved.

The king can be appointed as a king, namely the oldest teacher or coach who is considered to be a king whose sitting position is facing the front facing the troops in the clothes of the king's greatness.



Figure 1. While doing Anggaru practice

As previously explained, when doing Anggaru, the king is at the front and after that there is an order to direct the soldiers behind. There were eight warriors behind the command, each of whom had a couplet to be cast for the king. Students at this elementary school practice Anggaru very well as a result of the training provided by researchers and based on the expectations in order to introduce the Anggaru as one of the sacred cultural arts and must be done correctly because it has a very deep meaning.



CONCLUSION

From the three previous assessments, it can be concluded that the ability to read Angngaru for class VA students at SD UPTD Negeri Bontokamase, Gowa Regency, in reciting the sound of Angngaru is very good. From the Angngaru participants above, it can be used as a pilot for other classes, as well as between schools. Of the 40 students who were trained to read Angngaru properly, on average they were able to read and express Angngaru poetry well.

REFERENCES

1. Alexopoulou, T., Michel, M., Murakami, A., & Meurers, D. (2017). Task effects on linguistic complexity and accuracy: A large-scale learner corpus analysis employing natural language processing techniques. *Language Learning*, 67(1), 180-208.
2. Andini, C., Sosrohadi, S., Fairuz, F., Dalyan, M., Rahman, F. F., & Hasnia, H. (2022). The Study of Japanese Women in the Facial Treatment Advertisement: A Semiotics Perspective of Pierce's Theory. *ELS Journal on Interdisciplinary Studies in Humanities*, 5(2), 337-347.
3. Aswad, M., Rahman, F., Said, I. M., Hamuddin, B., & Nurchalis, N. F. (2019). A software to increase English learning outcomes: An acceleration model of English as the second language. *The Asian EFL Journal*, 26(6.2), 157.
4. Basang, D. (1997). *Taman Sastra Makassar*. Ujung Pandang: UD Mandiri.
5. Bodden, M. (2013). Regional identity and national theatre in South Sulawesi. *Journal of Southeast Asian Studies*, 44(1), 24-48.
6. Darmawati, D., Hajrah, H., & Faisal, F. (2021). Konteks Sosial dalam Teks Sastra Lisan Angngaru Gowa (Kajian Sosiologi Sastra Ian Watt). *Neologia: Jurnal Bahasa dan Sastra Indonesia*, 2(2), 78-86.
7. Erianti, A., Akib, E., & Baso, F. A. (2018). An analysis of teachers' questioning strategies in ELT (English Language Teaching) the classroom interaction at eleventh grade SMA Muhammadiyah 1 UNISMUH Makassar. *Exposure Journal*, 7(1), 58-70.
8. Hamuddin, B., Syahdan, S., Rahman, F., Rianita, D., & Derin, T. (2022). Do They Truly Intend to Harm Their Friends?: The Motives Beyond Cyberbullying among University Students. *In Research Anthology on Combating Cyber-Aggression and Online Negativity*, 9(4), (pp. 775-788). IGI Global.
9. Junaidi, J., Budianto Hamuddin, B., Wendy, S., Fathu, R., & Tatum, D. (2020). ICT usage in teaching English in Pekanbaru: Exploring junior high school teachers' problems. *International Journal of Advanced Science and Technology*, 29(03), 5052-5063.
10. Kinloch, V. F. (2005). Poetry, literacy, and creativity: Fostering effective learning strategies in an urban classroom. *English Education*, 37(2), 96-114.
11. Kurniawan, F. (2020). Tradisi Angngaru Tubarani Gowa: Dari Ritual Menjadi Pertunjukan Populer. *Pangadereng*, 6(1), 47-56.
12. Mahmud, M. (2019). The use of speech acts in Angngaru of Makassar society. *RETORIKA: Jurnal Bahasa, Sastra Dan Pengajarannya*, 12(2), 141-153.
13. Negara, I. S. (2020). Socio-Cultural Change of Society Against Health in the Village of Panciro, Gowa Regency. *Journal La Sociale*, 1(1), 19-24.
14. Rahman, F., Akhmar, A. M., Hasyim, M., Dalyan, M., & Rahman, F. F. (2022). The Virtue In Core Values of Buginese Culture: A Worldview from Philosophical, Religious, and Moral Perspectives. *Al-Qalam*, 28(2), 197-207.
15. Rahman, F., & Weda, S. (2018). Students' perceptions in appreciating English literary works through critical comment: A case study at Hasanuddin University and Universitas Negeri Makassar. *Asian EFL Journal*, 20(3), 149-172.
16. Rahman, F. (2019). Save the world versus man-made disaster: A cultural perspective. *In IOP Conference Series: Earth and Environmental Science*, 235(1), p. 012071). IOP Publishing.
17. Tarigan, H. G. (2008). *Membaca: Sebagai Suatu Keterampilan Berbahasa*. Edisi Revisi. Bandung: Angkasa
18. Santoso, P. (2009). *Materi dan Pembelajaran Bahasa Indonesia SD*. Jakarta: Universitas Terbuka
19. Sahib, H., Rahman, F., Duli, A., & Asba, A. R. (2019). Customary Forest Conservation through Informal Knowledge System of Ammatowa Community. *In IOP Conference Series: Earth and Environmental Science*, 270(1,) p. 012042). IOP Publishing.



20. Saputra, W. A. (2022). Multilingualism In Indonesia: An Introduction To Makassarese Language. *EDULEC: EDUCATION, LANGUAGE AND CULTURE JOURNAL*, 2(2), 161-169.
21. Sari, P., Palanggan, S. T., Mulyaningsih, E., & Rahman, F. (2019). Environmental expression using discourse analysis. *In IOP Conference Series: Earth and Environmental Science*, 343(1), p. 012149). IOP Publishing.
22. Sugiyono. (2015). *Cara Mudah Menyusun Skripsi, Tesis, dan Disertasi*. Bandung: Penerbit Alfabeta
23. Sukmawaty, Rahman, F.F., & Andini, C. (2022). Covid-19 Pandemic and Axiology of Communication: A Study of Linguistic Phenomena. *IJISRT*, 7(4), 1079-1087.
24. Weda, S., Atmowardoyo, H., Rahman, F., Said, M. M., & Sakti, A. E. F. (2021). Factors affecting students' willingness to communicate in EFL classroom at higher institution in indonesia. *International Journal of Instruction*, 14(2), 719-734.
25. Winarni, R. (2014). *Kajian Sastra Anak*. Yogyakarta: Graha Ilmu.
26. Wiseman, A. (2011). Powerful students, powerful words: Writing and learning in a poetry workshop. *Literacy*, 45(2), 70-77.
27. Wulandari, D., Marni, S., & Nisja, I. (2022). Keefektifan Model Pembelajaran Sharing Reading Literacy Terhadap Kemampuan Membaca Teks Negosiasi Siswa Sma Negeri 15 Padang. *Aufklarung: Jurnal Kajian Bahasa, Sastra Indonesia, dan Pembelajarannya*, 1(5), 324-336.