

FOUR METHODS IMPLEMENTING THE INCULTURATION OF NUSANTARA ARCHITECTURE FOR CATHOLIC CHURCH BUILDING IN JAKARTA

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Abstract

The architecture of the Nusantara is highly diverse and efforts to delve into it have been extensive. This research aims to discover and develop methods to determine the appropriate style of Nusantara architecture for realizing a Catholic church building in Jakarta, considering religious aspects, urban and societal aspects, cultural inculturation, and the quality of Jakarta's urban environment. The benefits of this research include ensuring that Catholic places of worship in Jakarta reflect local character while also meeting the norms of Catholic liturgy and contributing to sustainable urban development. The scope of this research is divided into two parts: discussion of the variables of planning Catholic worship buildings as dependent variables and free variables related to culture. This research is analytical with a descriptive qualitative approach through observation, surveys, and case studies of two Catholic churches in Jakarta that apply Nusantara architectural styles. The results of this research are four methods of inculturating Nusantara architecture that can be applied to the design of Catholic church buildings in Jakarta: typology method, dynamic equivalence method, assimilation method, and dynamic development method. The methods generated in this research can generally be applied to select Nusantara architectural styles for Catholic church buildings in other regions.

Keywords: Nusantara architecture, Catholic church; inculturation, liturgical norms, method

Introduction

Jakarta has been a center of cultural blending from all over Indonesia and the world. The growth of the city, settlements, buildings, and environments has been influenced by cultural inculturation that has occurred over hundreds of years (Surbakti, 2021). Globalization has also brought the influx of new religions to the Nusantara, altering perspectives, mindsets, and the fusion of civilizations (Sururi, 2018). In the religious context, the need for places of worship, styles, and required spaces has also undergone inculturation with the culture of the Nusantara (Ramelan, 2014). The combination of modern architectural style and the Nusantara architectural style can easily be found in various manifestations of buildings in Jakarta.

Nusantara architecture, born out of the need for housing influenced by climatic conditions, geography, societal patterns, and natural resources, has developed and adapted to local conditions over many years and continuously. On the other hand, the

pattern and rituals of a religion serve as the fundamental principles for the formation of worship spaces. Problems arise when the Nusantara architectural style applied does not meet the needs of Catholic rituals and liturgy as the main principles in creating sacred spaces. Another issue is the effect of globalization, the development of building technology and materials, social conditions of the community, and the quality of the local built environment (Rihadiani, 2023).

Several articles and journals have discussed various topics related to Catholic church architecture, including symbols and ornaments Lake (2019), the influence of rituals on architectural forms Trisno (2016), Semiotics of Modern Javanese Architecture Haryati (2022), The Existence of Rose Windows in Catholic churches Estika (2023), but to date, there has been no research that has produced a method of inculturating Nusantara architecture with the liturgical norms shaping Catholic worship space. Therefore, this research is conducted to develop a method of inculturating Nusantara architecture for Catholic church buildings in Jakarta (Franchino et al., 2021).

Dependent Variables

The Second Vatican Council (Vatican II), held from 1962 to 1965, produced the Constitution on the Sacred Liturgy (*Sacrosanctum Concilium*), which outlined principles for renewing the liturgical life of the Catholic faithful, promoting fuller and more active participation of the entire community. This constitution asserts that the Liturgy is the summit toward which all the Church's activities are directed and the source of its strength. The Catholic Church also promotes teaching, evangelization, charity, piety, and apostolate, carried out by Catholic believers.

The Vatican II emphasizes that the Catholic Church is open to the signs of the times, thus remaining relevant to the people of this age and those to come, recognizing and embracing cultural pluralism within the Church. The Council Fathers explicitly stated that the Church does not seek to impose rigid uniformity; rather, it aims to preserve and promote the richness possessed by various peoples and nations, including their customs, traditions, and cultures. The Church allows for diversity of forms and reasonable adaptation to various groups, regions, and nations. One implication of this is inculturation in the Liturgy.

The general principle of church space planning and furnishings is that the church space or other places used by the faithful for assembly should truly be suitable for the sacred celebrations held within them and enable the active participation of the faithful in those celebrations. Therefore, the layout of the church space should be able to accommodate liturgical activities and sacraments. Places of worship and all their furnishings should be truly fitting, beautiful, and serve as signs and symbols of the divine. Art should help deepen faith and sanctity, should be in harmony with the truth to be expressed, and achieve the intended purpose. The Constitution on the Sacred Liturgy explains that the planning and design of a Catholic place of worship should take into account the local community's desire to actualize itself in accordance with the ideas of Vatican II, with the approval or knowledge of the competent authority within the Church.

Regarding the process of inculturation in the liturgy, Pope John Paul II laid down the foundations that must be followed, namely: first, the process of liturgical inculturation must be based on the goal of inculturation so that the holiness of the Gospel can be expressed more clearly and the faithful can grasp it more easily and participate fully, consciously, and actively. Second, the importance of genuine unity with the Roman rite as mandated in the Second Vatican Council. Third, involving the approval or knowledge of the competent authority within the Church. In the process of inculturation, theological, historical, pastoral, and cultural investigations involving various disciplines are necessary.

Independent Variables

Regarding the definition of Nusantara architecture, J. Prijotomo in Agung Murti Nugroho states that Nusantara architecture is architecture based on philosophical, scientific, and knowledge aspects with the characteristics of celestial and aquatic architecture whose knowledge sources come from oral culture. Nusantara architecture is not traditional architecture because Nusantara architecture is within the realm of architectural knowledge whereas traditional architecture refers to cultural knowledge (Nugroho 2018). The design of Catholic church architecture can indirectly be considered a representation of the complexity of local socio-cultural aspects.

In its design process influenced by various elements in society at the time, it represents visual culture, local ideas, thoughts, and the identity of the local community. Meanwhile, Robert Schwarz argues that Church architecture is not cosmic mythology - but rather a representation of Christian life, a new embodiment of spirituality. The Catholic Church in Indonesia undergoes inculturation and acculturation.

Inculturation in the Catholic Church is formulated as a continuous process, in which the Gospel is expressed within a socio-political and religious-cultural situation, and at the same time, the Gospel becomes the force and power that changes and transforms that situation and the lives of the local people. The Catholic Church also undergoes acculturation, where acculturation refers to the process of encounter between two different cultures, and then they interact and influence each other, with the results being surrendered to their natural process (E. P. Martasudjita 2021). The scope of the research covers the area of the Archdiocese of Jakarta, which includes the Province of DKI Jakarta, parts of Bekasi, parts of Tangerang, and parts of the province of Banten.



Figure 1: Map of the Archdiocese of Jakarta 2021 (Source: Tim Karya Pengembangan Paroki KAJ, 2021)

In the Archdiocese of Jakarta, there are 68 Catholic church buildings and one cathedral church. The construction of a Catholic church and its facilities is a decision and policy of the local bishop through a feasibility study process and consideration by the diocesan council (K. W. KWI 2016).

This research aims to develop methods for incorporating Nusantara architecture into Catholic church buildings in Jakarta, ensuring cultural relevance while adhering to liturgical norms. The benefits include creating worship spaces that reflect local culture and contribute to sustainable urban development, with potential applications in other regions as well.

Research Methods

This research is analytical with a descriptive qualitative approach (Creswell 2016) through observation, surveys, and case studies of 2 Catholic church buildings in Jakarta that implement the Nusantara architectural style. The research involves a literature review on the norms and laws of the Catholic Church for worship, history, and culture, followed by an analytical stage; exploring the norms of sacred space, analyzing the spatial program and sacred art applied in the 2 Catholic church buildings that serve as case studies.

Results and Discussion

The spatial layout of church buildings should serve as a venue for the celebration of sacraments, namely: Baptism, Eucharist, Confirmation, Reconciliation, Marriage, Holy Orders, and Anointing of the Sick. It should also accommodate various sacramental activities such as blessings, the installation of community leaders and others. Based on prayer order, worship order, tradition, and magisterium, the layout of Catholic worship spaces is divided into 3 parts: Preparation space and Narthex, sacred space (Nave), and sanctified space (Sanctuary).

The preparation space consists of: a foyer and narthex. The Nave is the congregation area including the choir loft. The sanctified space is the sanctuary, the place of the altar as the focal point and heart of the church during the celebration of the Eucharist.

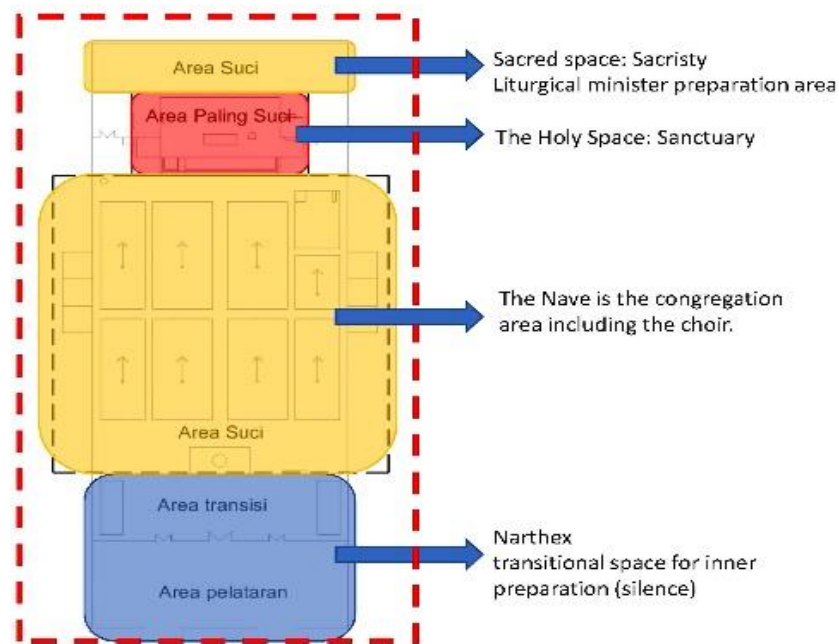


Figure 2: Typology of the arrangement of sacred spaces according to liturgical norms.

The church building also includes rooms for the sacrament of Reconciliation, a baptistery and a worship preparation room for all worship ministers (sacristy). The arrangement of the congregated faithful is oriented in one direction towards the altar as the focal point. The ordained priest faces towards the congregation. As for its function, the Sanctuary is intended only for priests and ordained deacons, while other liturgical ministers are stationed according to their designated roles and services.

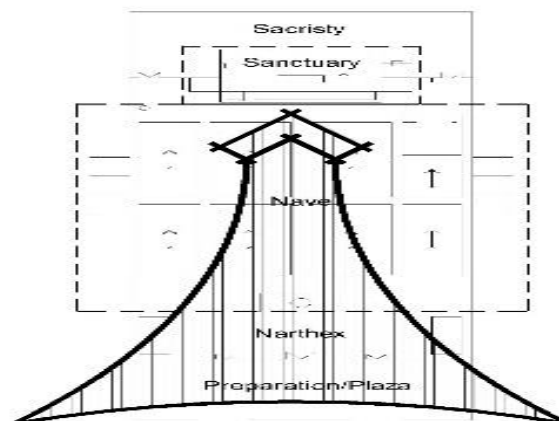


Figure 3: The spatial arrangement and orientation of the congregation towards the most sacred direction

The Sanctuary is the most sacred part inside a Catholic church building, where special emphasis is given to its design and complementing art. The selection of materials and spatial elements stands out more prominently than in other parts of the worship space.

Corresponding to its dignity, the Sanctuary is constructed at a higher level than Nave (K. L. KWI 2009).

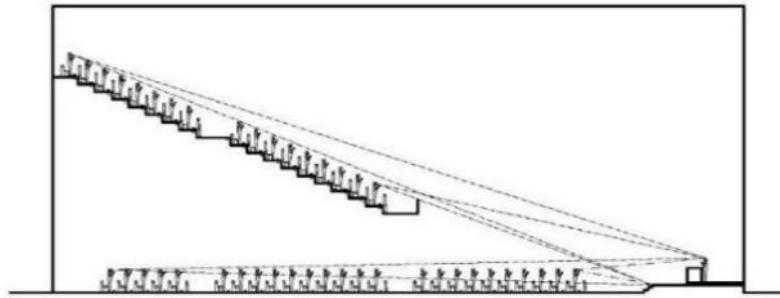


Figure 4: Typology of the Congregational Line of Vision: the direct line of sight from the congregation to the Altar.

In liturgical celebrations, sacraments, and devotions, the congregation should ideally be able to fully participate in all movements that are part of the order of prayer and worship. Therefore, church buildings should accommodate the movements of the congregation, including standing, sitting, bowing, kneeling, walking, and should also accommodate the movements of liturgical ministers, such as processions, prostrations, lie down and blessing rituals at the entrance of the church. The church plaza and terraces are places where the congregation prepares themselves from worldly matters towards the sacred and divine, as spaces for the preparation of various blessing rituals and as gathering places for building fraternity.

Case Study 1: Catholic Church of St. Stephen, Cilandak Parish.

St. Stephen's Church began construction on January 3, 1978. This church building follows Javanese architecture: the Joglo style. The choice of architectural style was based on the recommendation of the Catholic figure Frans Seda, which was approved through consultation by representatives of the congregation (KAJ 2017). The interior of the building generally adheres to the Joglo architectural style with several accents, including:

- a. The ceiling in Sanctuary is made of teak wood with carvings featuring "blandar tumpangsari" motifs consisting of 6 segments, each with 3 tiers.
- b. The Corpus Christi (without a crossbeam) is attached to one side of the ceiling above the Sanctuary.

The main building of the church follows the architectural style of Rumah Joglo Kepuhan Limolasan (Ismunandar 2001) with 4 pillars. This Joglo is flanked by 4

additional structures called "limasan apitan" (Drs. H.J. Wibowo 1983) on all four sides. The central roof of the joglo meets the roofs of the limasan apitan. The purpose of adding the limasan apitan on all four sides of the joglo is to increase the area and capacity to accommodate the congregation.

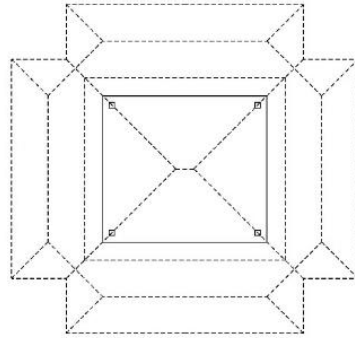


Figure 5: Illustration of the typology of the Catholic Church building of St. Stephen. A combination of the architectural styles of Joglo Kepuhan Limolasan and Limasan Apitan.

The Joglo style applied to the Catholic Church of St. Stephen is a modern adaptation of the original Joglo architecture. The central part of the Joglo and its 4 main pillars are constructed with teak wood adorned with hand carvings, combined with modern materials, while the Limasan Apitan structures utilize concrete with slight wooden accents on their ceilings. The central part of the Joglo is the Sanctuary.

In Javanese culture, the joglo style signifies that its owner is of noble descent, while the limasan style is for individuals respected in terms of both position and wealth (Ronald 2005). Buildings with joglo-style architecture are used for main structures that are open in nature, while limasan-style structures are used for main buildings that are closed (Satrio Hasto Broto Wibowo 2022). The joglo-style house is considered the most perfect form of traditional Javanese house (Kebudayaan 1982). Joglo buildings are commonly used as central buildings in the spatial layout within the palaces of Javanese rulers. The large pendapa in the form of a joglo is usually the place of the throne of the king, to receiving honored guests and conducting grand ceremonies to showcase prestige or to strengthen the harmony of the kingdom. In the governance concept of the Javanese realm, the king is considered as the Axis of the World (Lombard 2008). The central ceiling of the joglo consists of intricately carved support beams called 'tumpang sari'. In Javanese belief, these intertwined beams of the tumpang sari, are where the spirits of ancestors reside, protecting the building from storms or earthquakes (Santoso 2008).

The Sanctuary in the center of the joglo is not in accordance with liturgical norms. Some members of the congregation sitting behind the priest cannot see towards the altar, nor can they witness the celebration of the sacrament taking place at the altar. The Corpus Christi hanging above the altar is not accompanied by a crucifix, which is inconsistent with Catholic theology, wherein Jesus suffered and died on the cross, which saves humanity. Some members of the congregation cannot see the Corpus Christi hanging on

one side of the lectern; according to the norms of sacred space, the Cross should be easily visible to the entire congregation (K. L. KWI 2009). In St. Stephen's Catholic Church, the position of the priest's lectern is in the center of the room, which in the cosmic interpretation of the joglo's structure, signifies the position for a governmental leader or king. These three considerations are fundamental, thus the typology of joglo architectural style applied to the building of St. Stephen's Catholic Church cannot fully comply with the norms of liturgy and sacred space in the Catholic Church.

Case Study 2: Catholic Church of St. Maria De Fatima – Toasebio.

This church is located at Jl. Kemenangan III No.47, West Jakarta. The Catholic Church of Santa Maria de Fatima is the only church building in Jakarta with Chinese architecture. Built in the early 19th century (estimated around 1850), the building faces west. Around 1953, Jesuit missionaries purchased a piece of land from Captain Tjioe to build a school, dormitory, and place of worship (Heuken 2007). On this land stood a main building flanked by two accompanying buildings, and in front of the main building, there are a pair of male and female lion statues symbolizing grandeur and prosperity. Following the typical typology of Chinese noble houses, the central part of the building is equipped with a courtyard to separate the public area from the private area, enhancing air circulation and natural light within the house, as well as aesthetics. The size of the central courtyard and the magnitude of the house complex indicate the status and wealth of the homeowners (Diyah Wara Restiyati 2018).

The presence of this building confirms the existence of special residential buildings for the ethnic Chinese who were partners with the Dutch during the colonial period or during the Dutch East Indies rule in Batavia (Emanuel Martasudjita 2011). Initially, this building was used as a chapel and later expanded its use to become a church. Currently, there are six scheduled Eucharistic celebrations on Saturdays and Sundays, one of which is conducted in Mandarin (Restiyati & Rafellito, 2018).

The church is located in a densely populated area in the Glodok district. In carrying out its ministry, the congregation strives to maintain religious harmony, promote peace in cultural and religious diversity. Until now, the church building has been maintained in its original form, as an example of the result of the inculturation of Chinese culture with Catholicism. The parishioners are also active in activities closely related to Chinese ethnic culture. The current congregation space was originally the central courtyard (patio) of the main house. In 1976, a roof was installed over the central courtyard, adapted to the Chinese-style building roof, flooring was laid, and benches for the congregation were arranged, all facing towards the altar at the lectern (PGDP Toasebio 2016).



Figure 6. In 1976, the central courtyard was repurposed to serve as a larger space for Mass, the flooring was replaced, and modifications were made to the layout of some rooms in the adjacent buildings. (Source: Toasebio Parish)

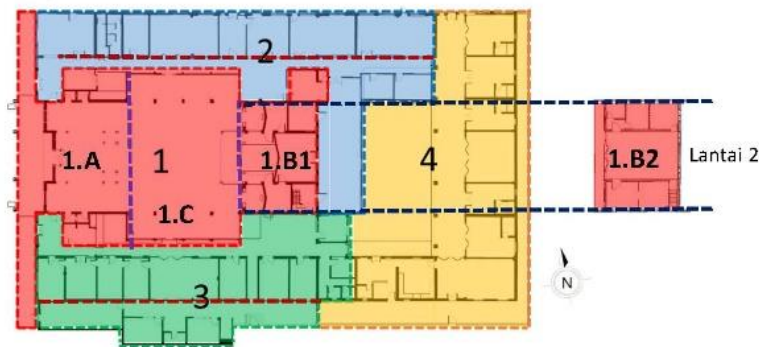


Figure 7. Area 1: The central courtyard converted into a congregation space; Area 1A: Front living room repurposed into a congregation space; Area 1B: Ancestral worship table area converted into the priest's lectern; Area 4: Private area transformed into residence for the pastors; Area 2: Converted into meeting rooms; Area 3: Transformed into a hall and meeting room. (PGDP Toasebio 2016)

In the Sanctuary, its original function was to house the ancestral worship table. This worship is a ritual aspect of the traditional Chinese family system (Pratiwo 2010). The area for ancestral worship was repurposed into the priest's lectern. To emphasize the hierarchy of sacred space within the church building, the floor in this area was raised without damaging the original flooring.

In terms of liturgical principles, the inculturation in this church building is very well executed. The adjustment of space programming is based on the hierarchy of liturgical order. The elongated shape of the room allows for the achievement of hierarchical service in the liturgy. The orientation and view of the congregation are centered on the altar and the worship leader. The typical entrance of a Chinese house with a pair of lion statues is retained as a transition area to the congregation space, which is a sacred space. Decorative elements are adjusted and added as needed for teaching the faith, while still considering Chinese culture in terms of color, motif, and placement.

The two buildings flanking the main building are preserved in their original form. The conversion of their use serves as support spaces for worship and congregation activities while maintaining the original form of the buildings. This is reinforced by the status of the building as a cultural heritage site based on the Decree of the Governor of DKI Jakarta, reinforced by Ministerial Decree No: PM.13/PW.007/MKP/05 dated April 25, 2005. Based on the dependent and independent variables, as well as research on two case studies of Catholic church buildings with inculturation architecture, there are four methods for implementing the inculturation of Nusantara architectural style in Catholic church buildings, namely:

Method of Typology

The typology method begins with a comprehensive understanding of the fundamental planning and design principles of Catholic churches dedicated to the liturgy, worship, and Catholic faith, as well as understanding the typology of Nusantara architectural styles, under the guidance of the hierarchy of the Catholic Church, namely:

1. Understanding the liturgical and theological meanings related to the Catholic worship and prayer order as the basis for forming the arrangement of liturgical spaces.
2. The typology of spatial arrangement is based on hierarchy: courtyard, preparation area, congregation space as the sacred area, priest's sanctuary as the most sacred space, and the preparation area for liturgical ministers, which also includes sacred areas.
3. Space orientation towards one central point with one axis leading to the most sacred area.
4. Understanding the symbols of liturgy to create appropriate decorations and ornaments that support the realization of the sacredness of the worship space.
5. Understanding the hierarchy and levels of service and the functions of ministry within Catholic liturgical celebrations.

Dynamic Equivalence Method

Equivalence means having the same, equivalent, proportional, or commensurate value (KBBI 2024). The Dynamic Equivalence Method involves considering all existing aspects in the liturgical celebration of the Church, local culture, and specific Nusantara architectural styles, including history, building philosophy, philosophy of life, function, and purpose of Nusantara architectural typology, as well as possibilities for future building development and expansion. The flexibility of certain Nusantara architectural styles determines the success of this method. Some aspects that need to be explored include:

1. Nusantara architectural styles that, in principle, differentiate between sacred and profane areas.
2. Building typologies with Nusantara architecture that have become characteristic of a particular religion, for example, buildings with *tajug* or *tajub* forms serving the same function as mosques.

3. Nusantara architectural styles capable of accommodating the inculturation of liturgical norms, traditions, Catholic sacred art, and not conflicting with culture.
4. Building typologies with Nusantara architecture featuring floor plans and roof forms that can adapt and emphasize the most sacred parts, whereby the roof over the most sacred area may be higher or decoratively differentiated.
5. Building typologies with Nusantara architecture featuring floor plans that can be developed to fulfill liturgical and sacramental functions.

Assimilation Method

This assimilation method begins with aligning local culture with liturgical norms. The Archdiocese of Jakarta, characterized by a pluralistic community living within a pluralistic society, deems it essential to consider economic, political, social, interfaith relations, and globalization aspects. The aspects to be considered are as follows:

1. Adapting local symbols and cultural richness to liturgical norms without disrupting the Church's liturgical order itself.
2. The Catholic Church has a hierarchical system for making decisions related to the needs and interests of the local community.
3. Each parish has its uniqueness in serving its parishioners, such as providing worship services in a specific tribal or ethnic language on a regular basis, and the presence of ethnic or tribal-based communities that are unique to the parish.

Organizational Development Method

This organizational development method is based on the document *Sacrosanctum Concilium 23*: in this regard, it should be carefully ensured that these new forms grow more or less organically from the forms that already exist (Konsili 2004). Aspects to be considered include:

1. Limited land conditions in the territory of the Archdiocese of Jakarta.
2. The geographical conditions of most areas in Jakarta often experience flooding, thus vernacular architectural styles with two-story building typologies could be an option.
3. The need for communal space for community activities outside of worship activities, community services, vehicle parking, and so forth.
4. Considering the possibility of expanding space or buildings based on future needs.
5. Considering the community's ability to build and maintain church buildings with Nusantara architectural styles in the long term and sustainably.

These four methods above should form a unified framework for determining the appropriate application of Nusantara architectural styles for the planning and construction of Catholic church buildings in the territory of the Archdiocese of Jakarta.

Conclusion

The typology method, dynamic equivalence method, assimilation method, and organizational development method carried out in a series of processes for planning

Catholic church buildings can serve as a guide for implementing the inculturation of Nusantara architectural styles in Catholic church buildings.

By integrating these four methods, a unified framework can be developed that respects the local culture, involves the community, and prioritizes the ritual function of the church. This approach will result in the creation of beautiful, functional, and meaningful Catholic church buildings that reflect the Nusantara architectural style and the values of the local community in the Archdiocese of Jakarta and other regions in Indonesia.

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