

Integrating Indonesian Cultural Aspects in Bahasa Indonesia bagi Penutur Asing (BIPA) Textbooks “Sahabatku Indonesia”

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ABSTRACT

This research describes the cultural aspects of the BIPA textbook “Sahabatku Indonesia”. This research applies a qualitative content analysis. Several cultural aspects are found in the BIPA book levels B1, B2, C1, and C2. BIPA Book level B1 shows the traditional transportation of Becak, the traditional medicine Kerokan, a side dish Tempe, the cultural heritage of Tenun, a traditional dance Tari Sama, a traditional ceremony of the coast Melasti in Bali, the traditional dance Tari Jaipong dan Tari Lilin, folklore Sangkuriang, Bawang Merah dan si Bawang putih, and Timun Mas, traditional martial art Pencak Silat. BIPA Book level B2 shows, Batik Craftsmen, herbal medicine or Jamu, Dalang (player Wayang puppet), tourism place Curug Malela and Mount Bromo, culture a sacred offering Sesajen Bali, historical place Gedung Merdeka, belief toward prohibition/taboo, cultural art Reog Ponorogo, folklore Malin Kundang and Riwayat Si Batu, tradition *Merantau*, game Panjat Pinang and Balap Karung on Celebrating Independence Day, a celebration of Hari Kartini and Hari Guru, national heroes of Mohammad Hatta and Dewi Sartika, and social class in Javanese culture *Priyayi*. In BIPA Book level C1 shows the tourist place Borobudur Temple, traditional cloth Batik, tradition of Mudik during Eid al-Fitr, traditional musical instrument Angklung, fable story of Gajah dan Semut, Javanese traditional wedding ceremony, traditional funeral ceremony in Toraja. Indonesian food Opor Ayam and Nasi Goreng, regional specialty coffee, a national hero of RA Kartini, and traditional dance Tari Piring. BIPA Book level C2 shows only Indonesian snacks and food Serabi/Surabi. Integrating Indonesian cultural aspects into BIPA textbooks “Sahabatku Indonesia” enriches the learning experience by connecting language instruction with cultural understanding.

Keywords: culture, cultural aspect, Indonesian cultural aspects, Bahasa Indonesia bagi Penutur Asing (BIPA), textbooks

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1. INTRODUCTION

The growth and development of the function of the Indonesian language has an impact on efforts to provide the right nuances to the fundamentals of the Indonesian language for foreign students (BIPA), as an effort to develop language internationalization (Fatimah & Rahmawati, 2022). Sutrisno et al. (2021) state that the internationalization of Indonesia has had a positive impact on the emergence of opportunities to become activists and teachers of Indonesian Foreign Speakers or *Bahasa Indonesia bagi Penutur Asing* (BIPA). The BIPA programs implemented in the multi-acculturation-based curriculum of the Indonesian nation will be able to encourage and provide moments of opportunities and breadth for foreign students learning and studying Indonesian as a portal as an effort to deepen how the Indonesian nation is with its multi-tribes, multi-languages, multi-characteristics of natural wealth and cultural diversity.

Language and culture have a close relationship (Ariani, 2019). Foreign language acquisition is an example of this form of attachment. Language can reflect a culture's values, and culture can influence the dynamic development of language. The ability to communicate is not only determined by knowledge of the elements of language but also by understanding of the aspects prevailing culture in society. Cultural aspects play a big role in language use. Therefore, to be able to communicate online well and truly, language learners are expected to be able to understand the cultural aspects of the society in which the language is learned (Ulumuddin & Wismanto, 2014). Learning to love Indonesia is perhaps the most fitting term for foreign students studying Bahasa Indonesia bagi Penutur Asing (BIPA). While learning to speak Indonesian is a key component, BIPA serves a broader purpose. It acts as a gateway to a deeper understanding of Indonesia, offering more than just language skills. BIPA provides an opportunity to introduce and instill the noble values of Indonesian culture—such as hospitality, cooperation, simplicity, and gratitude—into the international community, reflecting the essence of our nation's spirit.

Teaching BIPA is also ready to receive a lot of experience. An experience that of course can only be felt by teachers and students. It can be said that the class usually is only a small class with only a few foreign students. However, it was from this small class that many were born and had many questions and curiosity. Uniquely, then the class becomes a space for warm discussion, discussing, and explaining things from various points of view both about Indonesia and about the students' countries. It can be said, that the presence of the BIPA class is an opportunity to be able to exchange views and knowledge between countries.

Bahasa Indonesia bagi Penutur Asing (BIPA) or Indonesian Language for Foreign Speakers is a program for learning Indonesian language skills (speaking, writing, reading, and listening) foreign speakers. BIPA aims to disseminate Indonesian and convey various information about Indonesia, including introducing Indonesian society and culture. The specialty of BIPA is that in learning, students not only learn Indonesian but also the habits, customs, or culture that accompany it and invite students to directly carry out activities in the community around the campus or by visiting certain places, such as markets, culinary tours, places of active public service communication, rice fields, villages, tourist attractions, and others.

Indonesian cultural identity should be included in learning (Fitria, 2022). By studying the cultural context, the social life of the Indonesian people, and norms as community entity values, foreign speakers can learn Indonesian characters which are an absolute requirement that must be done to learn Indonesian. The development of a culture that needs to be taught is about how to live or place oneself in family life, friends, society, and social manners, this is intended so that BIPA learners can speak Indonesian according to situations and conditions. The use of local cultural elements cannot be separated from giving unique BIPA learning in that place. For example, the BIPA Program in Solo and Yogyakarta will be more interesting for foreign students if given material about the local culture of Solo and Yogyakarta (Saddhono, 2018).

Koentjaraningrat (1990) defines culture as the whole system of ideas and feelings, actions, and works produced by humans in social life which are made their own by learning. He divides culture into three forms, namely ideas (idea systems), activities (activity systems), and artifacts (artifact systems). Culture has elements that make up that culture, starting from elements of language, religion, tools of life, knowledge, society, technology, arts, and livelihoods. The seven elements of culture described by Koentjaraningrat are part of the cultural universal.

According to Saddhono (2018), the cultural aspects in the BIPA textbook in Indonesia show, firstly the material on the religious system and religious ceremonies including places of worship, religious figures, religious paraphernalia, religious activities, and belief systems. Second, the material on social systems and organizations includes the kinship system, the social structure of Indonesian society, the

legal system, and the marriage system. Third, the material on the knowledge system of the Indonesian population includes knowledge of herbs, knowledge of kites, knowledge of traditional clothing, knowledge of food and drink, knowledge of marriage, and knowledge of the seasons. Fourth, the material on social language behavior in Indonesian society includes telling jokes, mentioning titles, personal questions, special expressions, and communication within the family. Fifth, material in the Indonesian art system includes movement art, fine art, and sound art. Sixth, material on the livelihood system of the Indonesian population includes teaching staff, sellers, rickshaw pullers, masseurs, hotel receptionists, farmers, and nurses. Seventh, the material on technology systems and living equipment for Indonesian society includes aspects of equipment and technology.

Realizing the importance of cultural aspects in teaching BIPA, several researchers have tried to develop culture-based BIPA teaching materials (Pangesti & Wiranto, 2018). Ruskhan (2010), the Language Center has tried to compile a BIPA teaching book with includes socio-culture as a conversational text and provides cultural notes in each unit of the book. The book entitled *Lentera Indonesia: Penerang untuk Memahami Masyarakat dan Budaya Indonesia* emphasizes the introduction of Indonesian society and culture through BIPA teaching. This way is done to explore the life of Indonesian people further. Thus, students in BIPA are more familiar with the Indonesian language community through BIPA teaching. Ratnasari (2018) concluded that the manifestations of Indonesian culture in the form of material and non-material culture in the BIPA *Lentera Indonesia 3* textbook are interrelated. Material culture includes the arts, Indonesian cuisine, plantations, fisheries, livelihoods, health, applied technology, and general elections appear as the main topics in each learning unit consisting of learning materials. Meanwhile, non-material culture includes values, norms, beliefs, and language that appear in units of learning material contained in material culture. Both materials containing Indonesian culture appear in the material units presented in language skills material and cultural notes in each learning unit. Every material in each learning unit contains Indonesian culture except for vocabulary. The vocabulary in the BIPA book *Lentera Indonesia 3* textbook does not contain Indonesian culture because vocabulary in the BIPA *Lentera Indonesia 3* textbook does not aim to teach culture but to teach a language that contains culture. The three contents of cultural material in each material presentation unit with cultural notes are interconnected.

Kadu & Ramadhani (2021) indicate that the cultural aspects that are represented in the BIPA Sahabatku Indonesia textbooks for levels A1 and A2 through reading texts, namely those presented in teaching materials through dialogue are also the names of Javanese and Muslim people and through grammar material is one of them in choosing names. Meanwhile, the cultural aspects are represented through reading-based dialogue. In addition, it was discovered that cultural aspects reflected in grammatical materials, specifically those presented in the curricula of Sahabatku Indonesia levels A1 and A2, demonstrate that formal and informal pronouns can be used to describe a person's situation. Permatasari et al. (2022) state that in the BIPA Book published by the Ministry of Education and Culture entitled "Sahabatku Indonesia" level A1, there are seven elements of culture, which include language social behavior, social systems and organizations, population knowledge systems, technology systems and living equipment of Indonesian society. The application of this cultural element is not given a special place but is implemented in several units. Not all units in this textbook contain the implementation of Indonesian cultural elements. Hermansya et al. (2022) identify elements of Indonesian culture and how to present Indonesian cultural elements in the book Sahabatku Indonesia level A1 and A2 published by the Ministry of Education and Culture of Indonesia in 2016. The cultural elements found are these cultural elements namely language, technological systems, economic systems, social organizations, knowledge systems, religion, and arts. All of these

cultural elements are presented directly or indirectly, either through text, pictures, or tables. The content of cultural elements in BIPA teaching materials can help develop the cultural literacy of BIPA students in learning Indonesian. Future researchers are expected to be able to study BIPA teaching materials from other aspects or develop supplementary teaching materials based on cultural literacy. Asyah (2023) states that there are important components in teaching culture and ethnic archipelago to foreigners, namely textbooks. The textbook inside this is one component in conveying information Indonesian language and culture as well as the ethnic archipelago. This research has three objectives, namely to describe the cultural content of (1) the names of people, (2) the name of the food, and (3) the name of the place in the BIPA book “Sahabatku Indonesia” Level A1.

Based on this phenomenon, research on cultural elements in textbooks BIPA is very interesting to do. This research was conducted with the aim that the textbook developed has a more positive impact on foreign students. Therefore, apart from learning Indonesian, foreign students also get to know Indonesian culture at the same time. This research describes the cultural aspect of the BIPA textbook ‘Sahabatku Indonesia’ and the implication to foreign learners in learning Indonesia or *Bahasa Indonesia*.

2. METHOD

This study employs qualitative content analysis. According to Hmelo-Silver et al. (2013), Generally, a content analysis concentrates on extant textual material, such as newspapers, books, and speeches, generated by various communicative activities. The purpose of content analysis is to find and interpret the meaning contained in written words (Houser, 2016). In this type of research, there are no statistics employed; descriptive and interpretive findings are produced. Consequently, the results and findings of this study are described without using numbers or statistics.

Document the data collection method used. The document can serve as the sole basis for data acquisition and analysis (Given, 2015). Documentation is one method for accumulating qualitative data by viewing or analyzing documents created by the subject or others about the subject. A large number of facts and data are preserved in the form of documentation. The majority of available data are in written format, but this document can also be in the form of audio or video files. In this research, the type of document is a textbook. There are several BIPA books entitled “Sahabatku Indonesia” especially levels B1, B2, C1, and C2 which contain cultural aspects used in this research. The books are written and published by the Center for Development of Language Strategy and Diplomacy or *Pusat Pengembangan Strategi dan Diplomasi Kebahasaan* (PPSDK), the Language Development and Development Agency of the Ministry of Education and Culture of the Republic of Indonesia which has been used as teaching material or the main learning resource.

The data analysis method utilized three concurrent activity flows data reduction, data display, and conclusion (Silverman, 2009). In this study, researchers utilized animated video images or subtitles, scanned material, typed subtitle data, and then compiled the data based on the information source. Reduced and organized data that has been discarded by researchers provides a clearer picture of the observation of the results. The researcher presents the analysis in the form of pictures, figures, tables, matrices, carts, or graphs to make the data more comprehensible. The researchers then provided a descriptive result conclusion.

3. RESULTS AND DISCUSSION

3.1 Results

This research describes the cultural aspect of the BIPA textbook ‘Sahabatku Indonesia’ and the implication for foreign learners in learning Indonesia or *Bahasa Indonesia*.

3.1.1 Cultural Aspects in BIPA Level B1

There are several cultural aspects found in the BIPA book level B1, for example:



Figure 1. Cultural Aspects in BIPA Book Level B1

Based on the Figure 1, several pages show the cultural aspects of the BIPA book level A1. 1) On page 17, it shows a traditional transportation of “Bekak”. In several cities in Indonesia, a means of transportation tricycle called becak. “Bekak” is pedaled by a driver. Passengers sit in seats in front of the driver. Rickshaws have many variations. In Yogyakarta, becak does not have a roof. The photo above shows the rickshaws in the city of Tidore. To use a rickshaw, we have to notify the driver of our destination. So, ask how much it costs, and we are usually allowed to bid on the price. 2) On page 26, it shows the traditional medicine for cure health named “Kerokan”. In Indonesia, there are several therapeutic measures traditionally used to treat disease or reduce pain. It is the act of scraping back for pain or discomfort reduction. It is selected to lighten or cure some conditions, such as admission wind, gout, aching rheumatic pain, flatulence, and heat in. 3) On page 34, it shows an Indonesian side dish named “Tempe”. Fried tempeh is a typical food from Indonesia. Tempe is a food made from soybeans or some other ingredients that are processed through fermentation using mold microorganisms commonly known as starter/tempe yeast. 4) On page 36, it shows the cultural heritage of “Tenun”. Weaving craft to produce cloth. This woven fabric can be sewn and used as clothing for men and women. “Tenun” or weaving crafts spread across several regions in Indonesia such as Aceh, North Sumatra, West Sumatra, Jambi, Bengkulu, South Sumatra, Lampung, Banten,

West Java, Central Java, East Java, DI Yogyakarta, Bali, NTB, NTT, Southeast Sulawesi, West Sulawesi, Sulawesi South, Central Sulawesi, North Sulawesi, Maluku, North Maluku, East Kalimantan, West Kalimantan, and West Papua. Each region has its unique weaving, such as *Songket* cloth. 5) On page 43, it shows the Fabric Seller on the Indonesian Beach. On several beaches in Indonesia, sellers usually sell their goods in the form of cloth, sarong, and clothing by placing them on the head. These sellers are usually called cloth peddlers. On Kuta beach, Mataram, Lombok for example, Cloth vendors sell woven fabrics produced by local artisans. Various fabric choices are sold. We can buy it on the beach while enjoying the beach atmosphere. For the price that the vendors offer, we can bid the price.

6) On page 52, it shows a traditional dance named "Tari Saman". Saman dance is a traditional dance art from Aceh. This dance is performed in groups with lots of people. More and more dancers the more harmonious the movement must be. When dancing the accompaniment. The rhyme uses Arabic and Acehnese to make the atmosphere so excited. Dance movements are in the form of movements of hands, chest clapping movements, clapping on the knees, raising hands in a manner alternating with movement, and matching speed characterizes it. 7) On page 67, it shows a traditional ceremony on the coastal named "Melasti". In the culture of coastal communities in Indonesia, traditional ceremonies are carried out at least once a year. Traditional ceremonies are ritual activities tradition that aim to express gratitude for the good fortune delegated to the community. The ritual activities are different according to the beach location. The beaches in Bali perform traditional ceremonies named Melasti. The Melasti traditional ceremony is a ritual that is carried out by a procession of people dressed in traditional Balinese clothes and bringing offerings. This ceremony is meant for peace of mind and maintaining a clean universe. Usually, this ceremony is performed on the beaches of Kuta, Sanur, and Jimbaran. Meanwhile, the beaches in West Java perform different ceremonies. On the coast of Pelabuhan Ratu, Sukabumi, traditional ceremonies are carried out giving offerings to the middle of the sea in the form of fish seeds, shrimp seeds, and children turtles. Apart from that, the fishermen's party also carried out a ritual event in the form of dances accompanying a pair of kings and queens paraded on carts as a symbol of the ruler of the Queen of the South Coast. Then the highlight is releasing thousands of baby turtles into the sea.

8) On page 76, it shows a traditional dance "Jaipong". Jaipong is a typical Sundanese dance with very long movements dynamic, spontaneous, full of improvisation, and easily accepted by people from all walks of life. These dance moves are based on the music of Tap Tilu and the movement of Pencak Silat (art Sundanese martial arts). Jaipong dancers use traditional clothing Sundanese in the form of a kebaya and sarong along with a tied scarf on their waist. The rope is worn with movement integrated. 9) On page 83, it shows an Indonesian legend folklore "Sangkuriang". Sangkuriang folklore is one of the legends originating from West Java. This folklore is related to the legend of Tangkuban Perahu, one of the active volcanoes in West Java. In the folklore of Sangkuriang, the figure of Sangkuriang is believed to be the main cause of the emergence of Mount Tangkuban Parahu. This story tells of the failure of a man named Sangkuriang to propose to a woman named Dayang Sumbi. 10) On page 84, it shows a traditional dance "Tari Lilin". Candle Dance is a traditional dance origin West Sumatra. In this dance, dancers use a candle placed on a small plate in their hands. This dance according to its history performed in the palace at night. Para dancers wear traditional Minangkabau clothing consisting of several dancers. In performing dance moves, dancers must be very careful that the plate in their hand does not fall and the candle doesn't go out. 11) On page 92, it shows a traditional martial art "Pencak Silat". It is a type of martial art that is one of Indonesia's cultural heritage. Apart from being self-defense martial arts as well as an artistic movement of high value in human life. There are about 24 streams of martial arts in Indonesia. The flow of these martial arts takes shelter in one organization called IPSI namely the Indonesian Pencak Silat Association. Various regions have schools of thought silat itself and have their characteristics. In Indonesia, many schools

of silat are well-known and create many athletes' achievements in martial arts championships. 12) On page 123, it shows Indonesian folklore such as *Malin Kundang*, *Bawang Merah dan si Bawang putih*, and *Timun Mas*. In Indonesia, every region has folktales that are often told to children before going to bed. Each story has a moral message which is good for children. This folklore can be in the form of fables or legends. *Malin Kundang* is a folklore originating from West Sumatra. *Malin Kundang* tells the story of a poor boy who tries hard to become someone rich and prominent. However, after he succeeded, he treated his mother very badly. Finally, *Malin Kundang* refused to recognize women as poor and shabby as his mother, his mother cursed him to stone. There is also a story about the *Bawang Merah dan Bawang Putih*. This story tells the relationship of a good simple woman, named Bawang Putih, with his lazy brother, and a liar, named Bawang Merah, and his stepmother. The stepmother and Bawang Merah were greedy people. One day, the greed made Stepmother and Shallots wretched. Finally, a story that is no less interesting is the story of *Timun Mas*. This story comes from Central Java. This story is about the courage and intelligence of a girl who tries to survive and fight an evil green giant. In the end, With courage and intelligence, Timun Mas managed to kill the giant.

3.1.2 Cultural Aspects in BIPA Level B2

There are several cultural aspects found in the BIPA book level B2, for example:

<p>A. Membaca</p> <p>TEKS 1</p> <p>Bacalah teks berikut ini dengan cermat!</p> <p>Pengrajin Batik Indonesia</p> <p>Indonesia merupakan negara yang kaya akan kebudayaan. Salah satunya adalah batik. Batik adalah seni lukis di Indonesia yang menggunakan teknik pewarnaan dengan menggunakan alat tulis. Batik memiliki motif yang beragam, seperti Garuda, Paksi, dan lain-lain. Batik juga memiliki makna yang mendalam. Batik adalah simbol dari identitas bangsa Indonesia.</p> 	<p>TEKS 2</p> <p>Bacalah teks berikut ini dengan cermat!</p> <p>Penjual Samu Gendang</p> <p>Samu Gendang adalah salah satu jenis musik tradisional yang berasal dari Jawa Barat. Samu Gendang dimainkan dengan menggunakan alat musik yang terbuat dari kayu. Samu Gendang memiliki irama yang khas dan sering dimainkan pada acara adat.</p> 	<p>F. Catatan Budaya</p> <p>Delang</p>  <p>Delang adalah salah satu jenis musik tradisional yang berasal dari Jawa Tengah. Delang dimainkan dengan menggunakan alat musik yang terbuat dari logam. Delang memiliki irama yang khas dan sering dimainkan pada acara adat.</p>
<p>B. Menyimak</p> <p>Simaklah dengan cermat teks berikut ini yang akan dibacakan oleh teman Anda!</p> <p>Curug Malela</p> <p>Curug Malela adalah salah satu curug yang terkenal di Jawa Barat. Curug Malela memiliki air yang jernih dan pemandangan yang indah. Curug Malela sering dikunjungi oleh wisatawan untuk menikmati keindahan alam.</p> 	<p>D. Menulis</p> <p>Berikanlah jawaban yang tepat berdasarkan informasi yang ada!</p> <p>Kabupaten Gunung Kidul</p> <p>Kabupaten Gunung Kidul adalah salah satu kabupaten yang terletak di Jawa Tengah. Kabupaten Gunung Kidul memiliki pemandangan yang indah dan banyak dikunjungi oleh wisatawan.</p> 	<p>F. Catatan Budaya</p> <p>Sesaji Bali</p>  <p>Sesaji adalah salah satu jenis upacara adat yang berasal dari Bali. Sesaji dilakukan dengan menggunakan berbagai macam bahan, seperti bunga, buah, dan lain-lain. Sesaji memiliki makna yang mendalam dan sering dilakukan pada acara adat.</p>



Figure 2. Cultural Aspects in BIPA Book Level B2

Based on the figure above, several pages show the cultural aspects of the BIPA book level B2. 1) On page 2, it shows an Indonesian Batik Craftsmen. Indonesia is a country that has lots of crafts. Someone who works and makes crafts is called an artisan. One of the famous crafts in Indonesia is batik. Many areas are producing batik, such as Yogyakarta, Pekalongan, Solo, Cirebon, and Garut. Batik tradition in the beginning is an old tradition the meaning of batik is work done by people

hereditary old. Here are some traditional batik motifs only used by the royal family of Yogyakarta and Surakarta. Judging from the technique of making it, batik consists of written batik, stamped batik, and painted batik. To dye batik cloth, cloth dyes or dyes are used derived from natural ingredients, such as turmeric, soil, and plants other. Equipment used for batik includes canting and brush. Canting is used to form subtle motifs using wax thawed and night. 2) On page 6, it shows a Herbal Medicine Seller or “Jamu Gendong” seller. Jamu is the name for traditional medicine from Indonesia popularly known as herbs or herbs. Herbal medicine is made from natural ingredients, parts of plants, such as rhizomes (roots), leaves, bark, and fruit. Some use materials from animal bodies, like goat bile. Herbal medicine usually tastes bitter so it needs to be added honey as a sweetener so that the taste is not too bitter. Jamu is sold in drugstores in sachet packaging. Herbal medicine like this must be dissolved in hot water first before drinking. In its development, herbal medicine is also sold in the form of tablets, capsules, and capsules. Herbal medicine is believed to have many advantages compared to drugs modern as many circulating in the market. The advantages of herbal medicine include fewer side effects when used properly. Another advantage, herbal medicine is safer and more economical. Herbal medicine is more suitable for disease metabolic, such as diabetes, cholesterol, and kidney. If we take herbal medicine no may be combined with drugs from a doctor's prescription or other drugs for free sale. If we drink herbal medicine, we should not mix it with other drinks containing soda because it will cause poisoning and even death. 3) On page 15, it shows Dalang (player wayang puppet). *Dalang* in the world of wayang is someone who has special skills in playing wayang puppets. *Dalang* is a profession in Indonesia. The skill of the puppeteer is usually obtained from the hereditary talent of his ancestors. A puppeteer's son will play a puppet without formal study. *Dalang* is a director, a playwright, a narrator, a character player, an accompaniment composer, a "singer", a stage director, a dancer, etc. In conclusion, the puppeteer is someone who has the dual ability and also a manager, at least a leader in performances for its members (singers and musicians).

4) On page 48, it shows an Indonesian tourist place named “Curug Malela”. Curug Malela which is in language Indonesian means Malela Waterfall, located in Cicadas Village, District Cavity, Mount Halu District West Bandung, West Java Province, Indonesia. The headwaters originate from the North slope of Mount Kendeng, a mountain volcano located to the west of Ciwidey which has died, and flow through the Cidadap River, Gununghalu. Curug Malela has a height of about 60-70 meters and has five lines of waterfalls. 5) On page 48, it shows an Indonesian tourist place named “Mount Bromo”. The beauty of Mount Bromo Indonesia Mount Bromo is a volcano that is still active and the most famous tourist attraction. This natural attraction is located in Taman Brom Tengger Semeru National Park in the eastern city of Malang, East Java. Object Mount Bromo tourism is interesting because of its status as a mountain and active fire. 6) On page 56, it shows a sacred offering “Sesajen Bali”. “Balinese offering” is still very attached to traditional elements and mystical smell. Offerings are still often used in coastal areas which are considered sacred. These offerings are offerings that humans present to spirits that have occupied that place since long ago. Offerings are given to ask for protection from supernatural beings for all the sustenance that is acquired and enjoyed by the local community. Gods, spirits of ancestors, and evil spirits are treated as guests honored with offerings. This offering is for thanks to God so that evil spirits do not interfere with their life. Usually, these offerings are placed in temples, beaches, and backyards houses used as a place of worship. 7) On page 56, it shows an Indonesian historical place “Gedung Merdeka”. Merdeka Building is located on Jalan Asia Afrika Bandung, West Java, Indonesia. This building is very historic because it was used as a building venue for the Asian-African Summit in 1955. Now the building is used as a museum exhibiting various collectibles and photos of the Asian-African Conference. During the Proclamation of Independence of the Republic of Indonesia, this building was used as the headquarters of Indonesian youth to face the army of Japan. With the decision of the government of the Republic of

Indonesia, in 1954 Gedung Merdeka in the city of Bandung was chosen as the venue for the Asia-Africa. Gedung Merdeka is the largest and grandest building in the City Bandung.

8) On page 70, it shows a prohibition of taboo. Indonesia is rich in local culture and language. Indonesian society includes multicultural and multilingual societies. Because of diverse cultures and customs in various regions, many things can happen to society if we do not follow local culture or customs. For example, there are many taboos in Indonesian society in various ways area, both speech and behavior. In certain areas, some prohibitions must be obeyed by residents as well as a comer. (If we break it, who knows what will happen). That's what is called "taboo". When visiting a particular place or community, we must ask the "elders" of the community what not to say and what not to do. If we do not comply with the prohibition people, what happens? That is the uniqueness of Indonesia.

9) On page 92, it shows an Indonesian cultural art 'Reog Ponorogo". Reog is one of the cultural arts originating from East Java. Ponorogo is considered the true hometown of Reog. City gate Ponorogo is decorated with figures of *warok* and *gemblak*, two figures who also appear when *reog* is shown. Reog is one of the regional cultures in Indonesia Indonesia is still very thick with things that smell mystical and powerful mysticism. 10) On page 94, it shows Indonesian Folklore. The story of Malin Kundang comes from the province of West Sumatra and tells of a boy who is disobedient to his mother, he deliberately hurts his mother's heart, so that Malin Kundang gets a very severe punishment throughout his life. 11) On page 100, it shows Indonesian Folklore. "Riwayat Si Batu". History of the Stone Stone tells of the queen and the king who was tyrannical in ruling the kingdom. The cruel king and the empress like to spend money squandering. Their people suffer from the burden of high taxes. 12) On page 104, it shows an Indonesian tradition named "Merantau". "Budaya Merantau" Migrant Culture The culture of migrating is one of the customs of the Indonesian people, especially the Batak people. Batak tribe doing activities wander. The development of their migratory activities is relatively rapid. It has only been about a century and a half since they left their hometown quite massively they are beautiful on the shores of Lake Toba. The Batak diaspora is quite massive starting at the end of the 19th or early 20th century, starting from its spread they are from the Tapanuli region to surrounding areas, such as Medan and Deli because of the development of plantations in the region. Along with the increase the faster the population, the more rapidly the flow of urbanization of people from Batak Land throughout the archipelago. The motive of migrating the Batak people themselves is contained in philosophy aiming to gain a living better, trying to survive in an area and shape life just outside the village.

13) On page 106, it shows the Indonesian game "Panjat Pinang" on Celebrating Independence Day. August 17, 1945, for the Indonesian people, is a special date because it was on this date that the Indonesian state became independent. Every year, the Indonesian nation welcomes the Birthday of the Republic of Indonesia (RI) with a flag ceremony and a lively people's party. A game "Panjat Pinang". It is a type of competitive game that is usually held at the celebration of the Day of Independence of the Republic of Indonesia. This competition is in the form of climbing an areca tree which has been smeared with oil to grab gifts hanging at the very top of the tree. What's interesting is that this tree is smeared with oil so that the climbers will sag back down because it is slippery. This usually encourages cooperation between climbers to spend the oil. However, after a long time if the oil is finished the climbers will compete to get the prize. 14) On page 106, it shows the Indonesian game "Balap Karung" on Celebrating Independence Day. The people's party has become a tradition in every celebration of Indonesian Independence Day. Party These people are usually filled with various unique competitions, such as climbing competitions and sack races. The competition is for all ages from children to maturity. Another case with the sack race competition. In this competition, participants are required to jump using sacks to the finish line. At that time, the invaders deliberately did not provide clothing materials so Indonesian people used sacks to cover their bodies. 15)) page

109, shows the Celebration of Certain Days in Indonesia such as the Celebration of Kartini's Day, and page 114 shows the celebration of Teachers' Day. Kartini Day is celebrated every April 21 to honor the struggle of Raden Ajeng Kartini or R.A. Kartini in fighting for Indonesian women. She is a national hero Indonesia is known as a pioneer in the rise of Indigenous Women. She is famous for his book entitled *Habis Gelap Terbitlah Terang* which is a collection of his letters. Kartini's Day is often celebrated with things related to the development and emancipation of women. The big day was always colored with rampant demonstrations of clothing with traditional nuances, carnivals wearing regional traditional clothing, and seminars about womanhood and her emancipation. Teacher's Day In Indonesia, every November 25 is celebrated as National Teacher's Day and coincides with the birthday of PGRI (Association of Teachers of the Republic of Indonesia). It is a day to show respect for teachers. It is celebrated on different dates depending on the country. In some other countries, Teacher's Day is a school holiday. Day The National Teacher is not an official holiday and is celebrated in a variety of ways commemoration ceremonies in schools as well as awarding of services to teachers, principals, and school superintendents.

16) On page 116, it shows Indonesian national heroes such as Bung Hatta (Bapak Koperasi Indonesia) and Dewi Sartika. Bung Hatta was born with the name Muhammad Athar on 2 August 1902 in Bukit Tinggi. he exhaled his last breath in Jakarta, on March 14, 1980, at the age of 77 years. Bung Hatta. Apart from being known as Mr. Proclaimer, he is also known as the Father of Cooperatives Indonesia. He is a warrior economist and vice president of Indonesia. 17) On page 118, it shows Indonesian national hero Dewi Sartika. This woman was recognized as a hero national government by the state of Indonesia because of his services in the field of education. He started education for women the same Kartini did. Raden Dewi Sartika was born on 4 December 1884 in Bandung and died on September 11, 1947, at Tasikmalaya, at the age of 62 years. 18) On page 123, it shows Indonesian social class in Javanese culture 'Priyayi'. Priyayi In Javanese culture, the term *priyayi* or blue-blooded is a social class that refers to the nobility. Something the highest class in society because they have descendants from the Royal Family. The highest *priyayi* class is called Priyayi Ageng (high nobility). Degrees in this group are divided into various based on the level of honor.

3.1.3 Cultural Aspects in BIPA Level C1

There are several cultural aspects found in the BIPA book level C1, for example:





Figure 3. Cultural Aspects in BIPA Book Level C1

Based on the figure above, several pages show the cultural aspects of the BIPA book level B2. 1) On page 11, it shows an Indonesian tourist place “Borobudur Temple”. It is the largest temple in Indonesia. This temple is located in Magelang, about 40 km from Yogyakarta City, Central Java. Borobudur consists of ten levels and measures 123 x 123 meters. Inside there are 1460 reliefs and 504 Buddhist stupas. Since 1991, Borobudur is even more special because it has been designated a World Heritage Site or World Heritage by UNESCO. Borobudur Temple was built around 800 AD or the 9th Century. The founder of the Borobudur Temple was King Samaratungga who came from the dynasty Syailendra. The construction process is carried out by religious adherents of Mahayana Buddhism during the reign of the Syailendra dynasty. Currently, Borobudur has become a tourist attraction that is visited by a lot of tourists, both local and foreign. Apart from that, Borobudur Temple as well has become a holy place for people who are Buddhists and become the main place during the celebration of Buddhist holidays called Vesak Day. 2) On page 27, it shows an Indonesian

traditional cloth “Batik”. Batik is a traditional cloth originating from Indonesia. Batik-making is usually done by women. Almost every region in Indonesia. Each has unique motifs and colors according to their respective regions. Batik can be used to make clothes, pants, bags, coats, skirts, sandals, etc. In 2009 batik was recognized by UNESCO as Representative List of the Intangible Cultural Heritage of Humanity. The main material for making batik is white cloth. We also need a material called “Malam” and a small stove for cooking to heat the night For coloring use materials from bark and vegetation. How to make batik is as follows. First, batik patterns are drawn in pencil on the white cloth. Usually, those patterns are patterned with flowers, leaves, animals, or stripes. Second, after being drawn, the patterns it is covered with liquid wax which has been heated using canting. Third, the cloth was dipped in the colored liquid so that it produced colorful batik cloth. Finally, the batik cloth is dried in the sun at a certain temperature until it becomes dry and ready to use.

3) On page 27, it shows an Indonesian tradition “Mudik; during Eid al-Fitr. Mudik is a tradition of returning to one's hometown during Eid al-Fitr (Eid). This tradition is usually carried out by Indonesian people who work and live in the city. When going home we can meet and hang out with parents or friends and relatives who live far away to *sungkem* and apologize. Time Homecoming is usually done seven days before and seven days after Idul Fitri. The travelers return to their hometowns using various means of transportation, such as cars, motorcycles, trains, airplanes, and ships. During the homecoming season, transportation facilities and inter-regional roads in Indonesia are very congested and congested. Travel ticket prices are usually the same expensive and hard to find. Even so, homecoming remains a tradition that is carried out by Indonesian people every year. The positive value of this homecoming is that it can strengthen friendship and strengthen brotherhood between families and Indonesian society. 4) On page 58, it shows an Indonesian traditional musical instrument “Angklung”. Angklung is a musical instrument made of bamboo. This musical instrument has a distinctive sound and rhythm. Angklung is a combination of several instruments consisting of bamboo pipes of different sizes different. How to play it, namely by shaking the instrument. Various types of music, such as jazz, rock, and pop can be played by using Angklung. In 2009, angklung was designated as a representative list of the intangible cultural heritage of humanity by UNESCO. 5) On page 69, it shows an Indonesian fable story “Gajah dan Semut”. This story elephant and the sAnt teaches how a small ant teaches a giant elephant a lesson. 6)) On page 69, it shows an Indonesian traditional wedding ceremony. The wedding ceremony is one of the important events in culture Indonesia. The man and woman who are married are called the bride and groom. Moment wedding event, the bride and groom will wear traditional clothes according to their respective areas of origin. The most important part of the wedding is the religious ceremony. In addition to religious ceremonies, traditional ceremonies are also carried out following the region of origin of the bride. After religious ceremonies and traditional ceremonies are carried out, usually a reception or wedding party. During the wedding, a banquet and banquets were held invitations to convey greetings to the bride and groom. Guests usually come to the party with gifts or envelopes filled with money given to the bride and groom. 7) On page 89, it shows a traditional funeral ceremony. The Toraja people are a tribe that lives in the northern mountains of South Sulawesi, Indonesia. In Toraja society, the funeral ceremony is the most important and expensive ritual. For a richer and more powerful person, the cost of his funeral ceremony will be more expensive. Funerals sometimes took weeks to take place, months, even years after the death in question. This is so that the families left behind can collect money for funeral expenses. During the time of collecting the money, the corpse was wrapped in several pieces of cloth and stored under the *tongkonan*. The funeral feast of someone rich and powerful is usually attended by thousands of people and lasts for several days. 8) On page 89, it shows an Indonesian food “Opor Ayam”. Opor ayam is a type of chicken curry that is very well-known in Indonesia. This

cuisine is widely known in other regions. Even almost all over Indonesia. Opor ayam is boiled chicken seasoned with thick coconut milk and various spices such as lemongrass, *kencur*, and so on.

9) On page 104, it shows an Indonesian food “Nasi Goreng”. Fried rice is a special dish that is very popular in Indonesia. This dish can be enjoyed at breakfast, lunch, or dinner. Besides making it yourself, fried rice can be obtained easily because almost every restaurant in Indonesia provides fried rice as a menu. The main ingredient for fried rice is rice. Other ingredients to make fried rice are, cooking oil, sliced shallots, garlic, salt, soy sauce, sauce, pepper, chicken pieces, eggs, shrimp, and crackers. 10) On page 120, it shows an Indonesian drink a regional specialty coffee”. Indonesia is the fourth largest coffee-producing country in Indonesia world. Geographical location and suitable climate cause coffee to thrive in Indonesia. Coffee from Indonesia is very well-known in foreign countries. Coffee in Indonesia such as Sumatran robusta coffee, Toraja coffee, and Java Mocha coffee became the mainstay of coffee sold at Starbucks. Indonesian people usually enjoy coffee in the morning and evening. How to drink Indonesian coffee is usually added with sugar. Its composition is usually two small spoons of coffee and three small spoons of white sugar, then brewed with hot water.

11) On page 125, it shows an Indonesian national hero RA Kartini. R.A. Kartini or Raden Adjeng Kartini or Raden Ayu Kartini was born in Jepara, Central Java, on 21 April 1879 and died in Rembang, Central Java, on 17 September 1904 at the age of 25 years. Raden Adjeng Kartini is someone from among the *priyayi* or Javanese aristocratic class, Princess Raden Mas Sosroningrat, Regent of Jepara.

12) On page 136, it shows an Indonesian traditional dance “Tari Piring”. It is one of the traditional dance arts in Minangkabau and comes from the city of Solok, West Sumatra Province. This dance is played using a plate as the main medium. Then the plates swung with regular fast movements, without being separated from holding a hand. At first, this dance was a ritual of thanksgiving for the community local to the gods after getting a bountiful harvest. The Plate Dance is used as a means of entertainment for the community. This dance is accompanied by Talempong and Saluang musical instruments. The number of dancers is usually an odd number consisting of three to seven people. The combination of the fast music with the dancers' movements that are so agile makes the dance charm.

3.1.4 Cultural Aspects in BIPA Level C2

Not many cultural aspects are found in BIPA level C2 books, for example:

<p>Kegiatan 12</p> <p>Simaklah teks deskripsi di bawah dan tentukan gambar yang sesuai dengan deskripsi tersebut!</p> <p>Serabi (kadang disebut Surabi) merupakan jajanan pasar tradisional yang berasal dari Indonesia. Ada dua jenis serabi, yaitu serabi manis yang menggunakan <i>kinca</i> dan serabi asin dengan taburan oncom yang telah dibumbui di atasnya. Di Bandung, serabi biasa disajikan pada pagi hari dan dimasak menggunakan tungku sehingga menghasilkan rasa yang khas. Kadangkala telur ayam yang telah dikocok ditambahkan ke atas adonan serabi yang sedang dimasak. Seiring dengan perkembangan zaman, banyak yang terus berinovasi dengan menambahkan berbagai topping seperti sosis, keju, maupun mayones yang tujuannya untuk mematahkan asumsi bahwa serabi adalah makanan yang terkesan rendahan. Tempat yang menyajikan serabi dengan berbagai variasi rasa tersebar di kota-kota besar seperti Jakarta, Bandung, dan Bogor.</p> <p><small>Sumber: http://indonesia.kompas.com</small></p>	<p>Manakah gambar di bawah ini yang sesuai dengan teks di atas?</p> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;"> <p>1.  <small>Sumber: www.majalah.com</small></p> <p>3.  <small>Sumber: http://www.kabikabunda.com</small></p> </div> <div style="width: 50%;"> <p>2.  <small>Sumber: http://www.geddy/149530/geddy.com</small></p> <p>4.  <small>Sumber: http://www.2361.photobucket.com</small></p> </div> </div>
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Figure 4. Cultural Aspects in BIPA Book Level C2

Based on the figure above, several pages show the cultural aspects of the BIPA book level C2. On page 48, it shows Indonesian snacks and food. Serabi (sometimes called Surabi) is a traditional market snack from Indonesia. There are two types of pancakes, namely sweet pancakes using *kinca* and

salted pancakes with a sprinkling of *oncom* that has been seasoned on top. In Bandung, pancakes are usually sold in the morning and cooked using a stove to produce a distinctive taste. Sometimes a beaten chicken egg is added to the *surabi* dough that is being cooked. Along with the times, many continue to innovate by adding various toppings such as sausages, cheese, as well as mayonnaise whose purpose is to break the assumption that pancakes are food that seems lowly. A place that serves pancakes with a variety of flavors scattered in big cities like Jakarta, Bandung, and Bogor.

3.2 Discussion

3.2.1 Cultural Aspects in BIPA Textbook

Indonesia has a significant heritage of culture. There are hundreds of different ethnic groups, each with their unique cultural traditions. Learners of BIPA should make an effort to gain an understanding of these cultural differences (Ruskhan, 2010). The goal of the BIPA teaching program is not just to produce individuals who are proficient in the Indonesian language but also those who have an understanding of the socio-cultural setting in which Indonesian people live is the root cause of the difficulty. They are strongly encouraged to learn as much as they can about the varied cultural traditions of Indonesia using the resources provided by BIPA.

The diversity of Indonesian culture is a potential capital that can be used in BIPA learning (Hermansya et al., 2022). The preparation of BIPA teaching materials should also take into account elements of Indonesian culture (cultural knowledge, cultural attitudes, and cultural products). Cultural aspects are important things to introduce to BIPA students (Dalel & Yulianeta, 2021). BIPA learning by including cultural elements is felt very important. Foreign speakers' awareness of Indonesian culture can help foreign speakers in actualizing themselves appropriately in Indonesian (Prasetiyo, 2015). Foreign speakers not only know the language but can also apply it in real life precisely according to Indonesian culture.

Indonesians provide substantial input on the progress of the Indonesian nation (Ulumuddin & Wismanto, 2014). This can be proven by the greater interest of other nations to learn Indonesian. The objective of other nations learning the language of Indonesia is to communicate when they are in Indonesia. Besides, they get more explore the richness of Indonesian culture very diverse. Knowledge of culture in Indonesia is diverse which is one of the idealism in BIPA learning. In practice, teaching Indonesian to foreign students has to not be directly accompanied by providing knowledge about Indonesian character or identity. This is reflected in the drafting of BIPA teaching materials that are inseparable from the character of the Indonesian nation which is diverse and rich in resources nature and culture. Hermoyo & Suher (2017) support that local culture is one culture that can be used as media communication for foreigners. The term local wisdom with all its uniqueness makes culture a place to communicate and establish togetherness with local people. Local culture can be formulated as a form of local values materialized from the results of the thoughts and behavior of the community that is formed naturally over time. In general, it can be tangible as a result of art, tradition, customary law, or way of thinking.

The BIPA learning program offers expatriates the chance to acquire Indonesian as a means of gaining a deeper understanding of Indonesia. The greater the number of non-native speakers of Indonesian, the greater the potential for Indonesian to become an international language. This is possible via a cultural strategy. Cultural strategies for introducing Indonesia in BIPA learning can be implemented through the introduction of local culture, which is the vanguard of Indonesian culture (Adji, 2018). Foreigners have the opportunity to see and comprehend Indonesia's rich and diverse culture through the local culture that is prevalent in the local community. Cultural strategies that can be carried out in introducing Indonesia in BIPA learning is through the introduction of local culture which is the spearhead of Indonesian culture. A local culture that lives in the local community

provides an opportunity for foreigners to see and understand the rich culture of Indonesia is diverse (Adji, 2018).

Understanding cultural aspects is essential to BIPA learning (Suyitno, 2017). This occurs because, for non-Indonesian speakers learning Indonesian, learning BIPA is fundamentally learning Indonesian culture. Therefore, it is essential to comprehend the cultural context of BIPA students who participate in BIPA instruction. This is designed to prevent cultural conflicts that can impede the learning process. Following the pedagogical norms of BIPA learning, mastery of aspects of Indonesian culture is also an essential factor that must be considered and incorporated into the learning process. BIPA instructors will determine BIPA learning strategies based on their knowledge of cultural factors. In addition, these cultural aspects are included in the instructional materials that must be presented to BIPA students. Because foreign students' cultural knowledge and cultural behavior differ from that of the language culture and language culture they are studying, they must study and be introduced to cultural material. Because of this, teaching Indonesian to international students differs from teaching Indonesian to Indonesian students. Through teaching that is integrated with culture, BIPA students will be more productive get to know and love the culture of the country they live in. This is because they feel given the role to learn directly from these cultures.

Teaching BIPA is different from teaching Indonesian to native speakers (Muliastuti, 2016: 4-5). One of them can be seen in BIPA learners who already have their first language and have different cultural backgrounds the ages of various BIPA learners also determine fluency in the BIPA learning process, this is because it will affect the approaches, methods, techniques, and media to be used in the learning process. Based on their abilities, BIPA is divided into three levels, namely beginner, intermediate, and advanced levels. This affects the differences in reading material used in the teaching and learning process. For example, reading material for the beginner level is usually taken from children's magazines, Indonesian language books for elementary schools, or maybe readings that are compiled by the teacher himself, while for intermediate and advanced levels, the reading material is taken from newspapers or magazines.

Murtianis et al. (2019) explain that BIPA learning is one way to introduce culture to Indonesia as an identity nation. Culture-based BIPA learning is one way that can be applied to foreigners who will live in Indonesia for quite a long time (Rohimah, 2018). With this learning, of course, foreign students will be greatly assisted in achieving the required competency and mastery standards of the Indonesian language. In addition, this learning will also equip BIPA students with skills in Indonesian and knowledge of Indonesian culture. This is an important area to be implemented to provide an understanding of the diverse Indonesian culture so that it can help BIPA students interact and adapt. Therefore, BIPA learning content should contain Indonesian cultural values including their uniqueness. BIPA learning does not only aim for students to master the verbal language but also cultural concepts and customs in Indonesia which are also essential components to be known by foreign students.

There are several cultural aspects found in the BIPA book levels B1, B2, C1, and C2. BIPA Book level B1 shows 1) traditional transportation of “Becak”. 2) traditional medicine “Kerokan”. 3) side dish “Tempe”. 4) cultural heritage of “Tenun”. 5) Fabric Seller on the Beach. 6) a traditional dance “Tari Saman”. 7) traditional ceremony on the coast “Melasti” in Bali. 8) traditional dance “Jaipong”. 9) Indonesian legend folklore ‘Sangkuriang’. 10) traditional dance “Tari Lilin”. 11) traditional martial art “Pencak Silat”. 12) folklore of *Malin Kundang*, *Bawang Merah dan si Bawang putih*, and *Timun Mas*. BIPA Book level B2 shows 1) Indonesian Batik Craftsmen. 2) herbal medicine or “Jamu”. 3) Dalang (player Wayang puppet). 4) tourism place “Curug Malela”. 5) tourism place “Mount Bromo”. 6) culture a sacred offering “Sesajen Bali”. 7) historical place “Gedung Merdeka”. 8) Indonesian belief toward prohibition or taboo. 9) cultural art ‘Reog Ponorogo’. 10) Folklore *Malin Kundang*. 11) folklore

"Riwayat Si Batu". 12) tradition named "Merantau". 13) game "Panjat Pinang" on Celebrating Independence Day. 14) The game "Balap Karung" to celebrate Independence Day. 15) Celebration of Kartini's Day, and Teachers' Day. 16) Man national hero Mohammad Hatta. 17) woman national hero Dewi Sartika. 18) social class in Javanese culture 'Priyayi'. BIPA Book level C1 shows 1) the tourism place "Borobudur Temple". 2) the traditional cloth "Batik". 3) tradition "Mudik; during Eid al-Fitr. 4) traditional musical instrument 'Angklung". 5) fable story "Gajah dan Semut". 6) Javanese traditional wedding ceremony. 7) a traditional funeral ceremony in Toraja. 8) Indonesian food "Opor Ayam. 9 Indonesian food "Nasi Goreng". 10) regional specialty coffee. 11) national hero RA Kartini. 12) traditional dance "Tari Piring". BIPA Book level C2 shows that not many cultural aspects. It only shows Indonesian snacks and food Serabi) or Surabi.

Several cultural aspects can be utilized in presenting material to teach BIPA. It seems that the cultural elements are numerous and varied in Indonesia. This cultural diversity is crystallized in various ethnic groups and their respective culture. The authors of BIPA teaching materials can choose the elements in which cultures are required to be presented as learning materials. If back to the cultural elements put forward by Koentjaraningrat it seems a system of living equipment and supplies, a living livelihood system, a system of society, arts, knowledge systems, and religious systems are the choices. A fact in teaching foreign languages, in this case, language Indonesia for foreigners, is that there is a social reality of Indonesian society pluralism that uses Indonesian with a different cultural background. With that difference, foreign students will be able to understand the characteristics of each. Thus, thorough knowledge of pluralism in Indonesian society, in addition to Indonesian language proficiency, will be obtained from students together. BIPA teachers can choose elements of Indonesian culture in textbooks and its development in class. That election was carried out following the objectives of teaching BIPA, which in my opinion is proficient speaking Indonesian and understanding the diversity of Indonesian culture.

Several things need to be conveyed that awareness of Indonesian culture not only covers things that can be seen clearly (dance, drama, customs, or religious practices) but also covers innumerable problems, for example, the concept of respecting elders, the concept of kinship, giving and accepting compliments, apologizing, candor, criticism, etc can be discussed by inserting it into the notes on multiculturalism BIPA learning. Foreign speakers' awareness of Indonesian culture can help foreign speakers in actualizing themselves appropriately in Indonesian (Budiana et al., 2018). Cultural aspects support foreign speakers in Indonesian according to the situation and conditions of Indonesian society. In addition, introducing Indonesian multiculturalism to foreign speakers can also develop a positive and appreciative attitude of foreign speakers to the richness of Indonesian culture.

According to Wirawan (2018), BIPA learning is a form of language learning suitable for using the immersion method. The Indonesian language ability of BIPA learners is not enough just to study in class. The integration of BIPA learning with Indonesian culture is very important because cultural factors have an important role in language activities (Wirawan, 2018). Integrating BIPA learning with Indonesian culture will make BIPA learners' Indonesian language skills comprehensive. The method used to teach BIPA is integrated with Indonesian culture is the immersion learning method. This method requires BIPA learners to work directly in the Indonesian society where they study so that they can learn the Indonesian language and culture directly. This method is very effective for maximizing the ability of BIPA learners to master Indonesian and understand Indonesian culture where they are.

Integrating Indonesian cultural aspects into Bahasa Indonesia bagi Penutur Asing (BIPA) textbooks, such as "Sahabatku Indonesia," offers numerous benefits and implications. By embedding cultural elements into the curriculum, these textbooks enhance learners' understanding of Indonesian customs, traditions, and social norms, which fosters more meaningful and respectful interactions

with native speakers. This cultural context also supports language acquisition by making vocabulary and grammar more relevant and memorable through practical examples such as traditional festivals or local cuisine. Additionally, presenting engaging cultural content can significantly boost learners' motivation, as it provides real-world applications of language skills and makes the learning process more dynamic. Furthermore, a deeper understanding of Indonesian culture improves communication competence, enabling learners to navigate social interactions more effectively and avoid misunderstandings. Exposure to cultural aspects also promotes greater sensitivity and respect for diverse perspectives, helping to prevent stereotypes and encourage a nuanced view of Indonesian society. The integration of cultural elements makes the curriculum more relevant and practical, aligning language learning with real-world contexts.

However, this approach presents challenges for educators, who must strike a balance between teaching language and culture and ensure they are well-versed in both areas. Textbooks must cater to diverse learner needs and interests, providing accessible and engaging content for all. Accuracy and authenticity in presenting cultural information are critical to avoid misconceptions and reinforce positive representations. Lastly, textbooks should be adaptable to various educational contexts and learner backgrounds, incorporating localized content to enhance relevance and engagement. Overall, integrating cultural aspects into BIPA textbooks enriches the learning experience by creating a bridge between language and culture, fostering a deeper connection between learners and the Indonesian-speaking world.

In studying the integration of Indonesian cultural aspects in Bahasa Indonesia bagi Penutur Asing (BIPA) textbooks, such as "Sahabatku Indonesia," several limitations may arise. First, the effectiveness of cultural integration can be challenging to measure accurately. Evaluating how well cultural content improves language acquisition and communication competence requires comprehensive assessment tools, which may not always be available or feasible. Second, the cultural representations in textbooks may not fully capture the diversity of Indonesian culture. Indonesia is a country with a rich array of ethnicities, languages, and traditions, and it is difficult to represent all these aspects equally in a single textbook. This could lead to an oversimplification or skewed portrayal of Indonesian culture. Additionally, there is a risk of cultural stereotypes or inaccuracies if the content is not meticulously researched and validated by experts. Misrepresentations can result in misconceptions and hinder the educational goals of the textbook. The integration of cultural aspects may also present practical challenges for teachers who need to balance language instruction with cultural education. Teachers must be adept in both areas to effectively utilize culturally integrated materials, which may not always be the case. Moreover, the textbooks need to address diverse learner backgrounds and interests. What is culturally relevant or engaging to one learner might not be to another, leading to potential disengagement or ineffectiveness in certain contexts. Lastly, adapting and localizing content to different educational environments and learner needs can be complex and resource-intensive. This may limit the textbook's adaptability and relevance across various educational settings. Overall, while integrating cultural aspects into BIPA textbooks offers numerous benefits, these limitations highlight the need for careful consideration and ongoing evaluation to ensure the effectiveness and accuracy of the cultural content provided.

4. CONCLUSION

Indonesia has a rich cultural heritage with numerous ethnic groups and unique traditions. Learners of BIPA should strive to understand these cultural differences and develop a deeper understanding of the socio-cultural setting in which Indonesian people live. The goal of BIPA teaching programs is to produce proficient Indonesian language learners and those who have an understanding of the socio-cultural setting in which Indonesian people live. The diversity of Indonesian culture is a

potential capital that can be used in BIPA learning. BIPA learning is one way to introduce culture to Indonesia as an identity nation. Culture-based BIPA learning is one way that can be applied to foreigners who will live in Indonesia for a long time. With this learning, foreign students will be greatly assisted in achieving the required competency and mastery standards of the Indonesian language. Additionally, this learning will equip BIPA students with skills in Indonesian and knowledge of Indonesian culture, which are essential components to be known by foreign students. Teaching Indonesian to foreign students is crucial for their proper and accurate use of the language. Understanding socio-cultural aspects is essential in teaching BIPA, as it is not separated from the socio-cultural development of Indonesian society. The integration of BIPA learning with Indonesian culture is crucial for foreign students to develop a comprehensive understanding of Indonesian culture.

The BIPA book "Sahabatku Indonesia" by PPSDK, the Language Development and Development Agency of the Ministry of Education and Culture of the Republic of Indonesia, has been used as a teaching material and main learning resource. The government has made efforts to develop BIPA teaching programs and materials to make it easier for BIPA teachers to teach the Indonesian language and culture to foreign speakers. To improve the quality of Indonesian language learning outcomes for speakers of foreign exchange (BIPA), teaching media must be developed that follow the needs of teaching participants. The scarcity of teaching materials related to BIPA teaching materials is a significant problem for teachers and foreign students in BIPA learning activities.

There are several cultural aspects found in the BIPA book levels B1, B2, C1, and C2. 1) BIPA Book level B1 shows the traditional transportation of "Becak", and the traditional medicine "Kerokan", a side dish "Tempe", the cultural heritage of "Tenun", a traditional dance "Tari Saman", a traditional ceremony of the coast "Melasti" in Bali, traditional dance Tari Jaipong dan Tari Lilin", folklore *Sangkuriang, Bawang Merah dan si Bawang putih*, and *Timun Mas*", traditional martial art "Pencak Silat". 2) BIPA Book level B2 shows, Batik Craftsmen. herbal medicine or *Jamu*, Dalang (player Wayang puppet), tourism place Curug Malela and Mount Bromo, culture a sacred offering Sesajen Bali, historical place Gedung Merdeka, belief toward prohibition or taboo, cultural art Reog Ponorogo, folklore Malin Kundang and Riwayat Si Batu, tradition Merantau", game Panjat Pinang and Balap Karung on Celebrating Independence Day, a celebration of Hari Kartini and Hari Guru, national heroes of Mohammad Hatta and Dewi Sartika, and social class in Javanese culture *Priyayi*. 3) BIPA Book level C1 shows the tourist place "Borobudur Temple, traditional cloth Batik, tradition Mudik during Eid al-Fitr, traditional musical instrument Angklung, fable story of "Gajah dan Semut", Javanese traditional wedding ceremony, traditional funeral ceremony in Toraja. Indonesian food Opor Ayam and Nasi Goreng, regional specialty coffee, a national hero of RA Kartini, and traditional dance Tari Piring. 4) BIPA Book level C2 shows that not many cultural aspects. It only shows Indonesian snacks and food Serabi) or Surabi.

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