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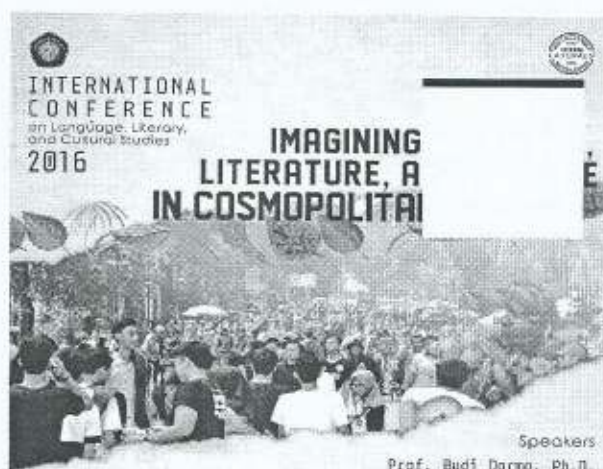## (ICON LATERALS)
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# Promoting and Preserving Traditional Song of Gorontalo *"Lohidu"* into Digital Document

Dr. Harto Malik, M.Hum
Universitas Negeri Gorontalo, Fakultas Sastra dan Budaya
Gorontalo, Indonesia
malik@ung.ac.id

Farid Muhamad, S.Pd, M.A
Universitas Negeri Gorontalo, Fakultas Sastra dan Budaya
Gorontalo, Indonesia
faridmuhamad_80@yahoo.co.id

## ABSTRACT

This paper is derived from an on-going two year research. It aims to transfer *"Lohidu"* to be written into English as part of repositioning local language and culture into global culture. *Lohidu* is an oral traditional song of Gorontalo. It is sung and transferred orally through generation. It is believed that the oral culture is easily faded than written culture. Thus, it is important to transfer the oral culture into written culture in order to preserve the tradition. Nowadays, Gorontalo culture and language begin to extinct. The young generation of Gorontalo tend to love modern culture rather than their traditional culture. The written manuscript of *Lohidu* can be used later to trace the culture and to analyse the local wisdom in it. The data of the research were collected through recording; audio and video when the singer of *Lohidu* sang. Furthermore, the recording of *Lohidu* in Gorontalo language was transferred into English Language by firstly translated it into Indonesian language. In the first year, the output of the research was the book of *Lohidu* in 3 (three) languages; Gorontalo language, Indonesian language and English language. In addition, *Lohidu* can be enjoyed perfectly when it is performed in live show, therefore, on the second year, the recording video of the performance will be published online through website. The locations of the research were 5 regencies and one city in Gorontalo Province. From those locations there were 18 respondents and most of them were above 35 years old.

**KEYWORDS**: Oral Traditional song, Gorontalo, culture, *Lohidu*.

The ethnic language extinction is become the big issue in Indonesia. The research found that there are almost 169 ethnic languages endangered (nationalgeographic.co.id/berita/2011/12/apa-saja-faktor-punahnya-bahasa-etnis-di-indonesia). It is because of the decrease of the number of the speakers. Gorontalo is one of the ethnics in Sulawesi Island that has oral tradition. Gorontalo language is in spoken form. The language is cultivated and transmitted by the elders only through spoken words. The phenomenon in Gorontalo nowadays is that the young generation tend to love modern culture and foreign language rather than their traditional culture and language.

In their daily life, they speak in Bahasa Indonesia because at school they must use it in their interaction. They read books (in Bahasa Indonesia or English Language), thus they are only familiar with written text. After school while they are playing, they use Bahasa Indonesia in Manado dialect. Moreover, the urban families do not speak intensively in Bahasa Gorontalo.

Facing these problems, it is important to preserve Gorontalo language and Gorontalo culture. Transforming oral culture into written manuscript can slow up the extinction of the culture and language. The written manuscript can be used as the source of information to study Gorontalo culture. One of the actions is through transferring "*Lohidu*" into written text.

In addition, the research is done on the basis of academic concern on the cultural heritage. The anxiety was basically triggered by (1) lack of interest and appreciation toward local culture and literature; (2) claims of the ownership of the cultural products; and (3) the decreases of the oral literature speaker (Malik, 2012: 5). Taum (2011: 4-5) explains that many of the current generation has not longer interested and appreciated their local literature. The teaching of local literature at the

school did not show basic policy about familiarizing local literature to the students. Concerning oral literature in Gorontalo, the speakers are generally elder that many of whom have already passed away. Meanwhile, the young generation now tend to like the modern/pop culture and they are unwilling to study their oral literature or traditional culture.

Another aspect that motivated the researchers to do this study is the unavailability of the Gorontalo oral literature, such as Lohidu, in written document. At the scientific international conference on culture, sometimes it is easy to find books about the culture of Java, Bali and Makassar written in English, but it is different with the culture of Gorontalo. Indeed, there is a German scholar, Bezemer who has outlined Lohidu as many as 2 pages in his book Volsdichtung Aus Rodel: Sagen, Tierfablen und Marchen. This book was published in 1904 and written in German language. This book is quite old but does not describe much about Lohidu of Gorontalo (Malik, 2012: 10)

Based on the considerations above, it is necessary to conduct a study related to the translation of Lohidu song into English. By doing this study, the effort to preserve the culture can be answered through the provision of printed documents and digital documents of oral culture. It cannot be avoided that a culture is slowly going to extinct but this study gives a way to revive the cultural product. By transferring Lohidu song from Gorontalo into written document and translate it into Bahasa Indonesia and English, it is expected that in the future this study can promote Gorontalo culture and also to preserve the traditional song/poetry of Gorontalo.

## RELEVANT THEORETICAL REVIEW

Before discussing the process of the study, a common perception about the translation should be build. In the following, the translation terms based on some

experts will be stated. Bell (1993:5) defines translation as "the replacement of a representation of a text in one language by representation of an equivalent text in a second language. Furthermore Bell (1993:13) describes that there are three terms in the translation process. They are (1) *translating*; a process of translation; (2) *a translation*; a product of the translation process; and (3) *translation*; the combination of the process of translation and the result is the product of translation.

Christina (2004:142) defines translation into six, they are (1) interlinguistics equation, trans-code and word per word; (2) pedagogic artefact in the learning process of two languages; mother language and foreign language; (3) computerized mental transfer process ; (4) producing text from source language to target language; (5) oral translation by considering context; (6) translation process to reformulate the text (paraphrase).

## *Pantun* Translation into English

Pantun (traditional poetry) is a form of poetry originated from Indonesia (Sumardjo, 2007:304). It is an oral folklore in form of "folk poetry" (Alisjahbana, 2009:1). Pantun is very popular in the language of Indonesian archipelago. In Javanese language it is known as Parikan, and in Sundanese language it is known as Paparikan.

In translating Pantun into English, there are many theories of translation that can be applied. One of them is proposed by Nida (in Bassnett, 2005: 25) as can be seen on the following picture:
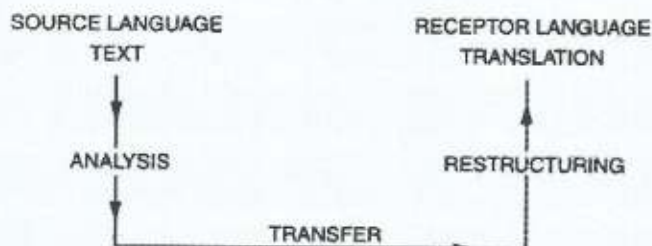


Figure 1. Nida's Model of translation

The first step of the translation is preparing the source text and then doing analysis of the text in order to understand the content/purpose of the text. The next step is transferring the source text into the target language. In the process of transferring language, it is also required to restructure the text based on the target language structure and grammar.

There are many expertS such as Klinkert, R. O. Winstedt, R.J. Wilkinson, Vladimir Braginsky, Hamilton and Daillie who had already analysed the structure of *Pantun*. They found that the first two lines of *Pantun* is '*Sampiran*' and the second two lines are the content or the purpose of *Pantun*. There are also Malay *Pantuns* which have already been translated into English with addition information on its content/purpose. As an example, Braginsky and Daillie translated Pantun in different ways. (Malik, 2012: 62)

> *Pinggan tak retak,*
>
> *Nasi tak dingin.*
>
> *Engkau tak hendak,*
>
> *kami tak ingin.*

> The plate has not broken,
>
> The rice has not become cool.
>
> You do not want,
>
> So neither do I. (Braginsky, 2004:493)

Braginsky's translation above can be categorized as a free translation, because he translates line by line of the *Pantun*. The line "*Pinggan tak retak*" as *Sampiran* is interpreted as the plate has not been broken. The word "*pinggan*" means a big plate. Thus, the plate become the subject and functions to complete the sentence. He also added "has not broken" that fitted with the content/purpose of the line.

Meanwhile, Daillie translated the similar *Pantun* by applying a literary translation. He arranged and translated the lines of *Pantun* to focus on the beauty of the diction, alliteration, assonance and the rhyme. The translation is as follow:

*Pinggan tak retak,*

*Nasi tak dingin.*

*Engkau tak hendak,*

*kami tak ingin.*

> No crack in the dish,
>
> Not cold is the rice.
>
> On your side no wish,
>
> No desire on mine.  (Daillie, 1988: 22)

He uses rhyme of "sh" sound in the first line and the third line, in the word "dish" and "wish". He also uses "ai" sound in the second line and the fourth line, in the word "rice" and "mine" creates the beauty of the rhythmical sounds. The ability and creativity of the translator create a good literary translation.

The translation of *Lohidu* into Indonesian and English is a combination of free translation and literary translation. It is due to the fact that it is difficult to find the similar meaning of some of the Gorontalo words in Bahasa Indonesia and English. Therefore, some of the translated *Lohidus* lost their essensial meaning. When it is performed by using Bahasa Indonesia, the response of the audience is different. They prefer to enjoy the show in Gorontalo language. The *Lohidu* is also transcribed from oral Gorontalo language into Gorontalo written language.

### *Lohidu* as a Type of *Pantun*

*Lohidu* can be categorized as "*Pantun*". *Lohidu* is Gorontalo oral folklore poetry, but it is always sung by the creator. There are three types of oral folklore poetry

in Gorontalo; they are: (1) *Lohidu*; (2) *Pa:ntungi*, and (3) *Pa'iya lo Hungo lo Poli*. In every performance, the performer sings *Lohidu* while playing *Gambus* (six-stringed, plucked instrument of Arabic origin). Thus, *Lohidu* can be called as a traditional song, meanwhile *Pa:ntungi* and *Pa'iya lo Hungo lo Poli* are performed in two languages, Gorontalo Language and Bahasa Indonesia with Manado dialect. *Pa'iya lo Hungo lo Poli* is usually performed similar to *Pantun* (with replies). It is sung by a man while playing gambus and a woman who replies *Lohidu*. (Malik, Muslimin, & Muhamad, 2014, p. 4)

**Classification of Lohidu**

Daillie (1988:30) explains that there are three methods to classify *Pantun*; they are based on the audience, the form and the theme of the *Pantun*. Classifying *Pantun* based on the audience can be seen from the age of the audience. They are children *Pantun*, teenager *Pantun* and adult *Pantun*. Meanwhile, classifying based on the form can be seen from the lines of the *Pantun*; quatrain *Pantun*, interconnecting *Pantun*, two-line *Pantun*, six-line *Pantun*, and sixteen-line *Pantun*. There are two classifications of *Pantun* based on the theme. They are the main theme and subtheme.

Futhermore, Piah (1989:163-164) divides *Pantun* into seven types based on theme and its content. (1) Children *Pantun*; (2) romance *Pantun*; (3) *Pantun* of culture and way of life of the society; (4) riddle *Pantun*; (5) praising and welcoming *Pantun*; (6) admonition, religious and custom *Pantun*; and (7) narrative or story *Pantun*.

The classification of *Lohidu* in Gorontalo is based on the area/region where the society lives. Malik (2012: 189) states that *Lohidu* was created in the lake area/region indicated by the description of lake such as water, boat, fish and fishing equipment or activities on the lake. This type of *Lohidu* is called as *Lohidu Bulalo* or "Lake *Pantun*". All of the lines of *Lohidu Bulalo* describe the activities on the lake. The activities such

as fishing, fish feeding, boat rowing and the situations of the lake that are captured by the *Lohidu* singer's senses have transferred into beautiful lines of *Lohidu*. *Lohidu* describing the condition or situation on the sea can be called as *"Lohidu Deheto"* or Sea *Pantun*. *Lohidu* describing the situation in the rice field called as *"Lohidu Pangimba"* or Rice Field *Pantun*.

### Lohidu performance

Malik (2012:166-172) explains that *Lohidu* performance in Gorontalo can be found in the rural area or countryside in Gorontalo. The performance consists of (1) the creator/singer of *Lohidu*; (2) the audience who listen and watch *Lohidu*; (3) the context of the *Lohidu*; and (4) the content/message of the *Lohidu*. The performance usually can be found at the night before wedding party and on the wedding night in the village. According to the custom in Gorontalo, before the wedding day, the family and neighbour are gathered together in bride's house cooking foods and cakes and also preparing all the things needed in the weeding party. To entertain and to cheer up the gathering, usually a singer of *Lohidu* starts singing and the other are listening. Thus, the famili can do all the tasks happyly, because *Lohidu* usually contains jokes.

The audience of live show of *Lohidu* plays a very important part. They can interact with the *Lohidu* singer. They can inspire the singer to create *Lohidu* based on the context. One of the very popular *Lohidu* singer who is very creative is Risno Ahaya. He is about 50 years old and lives in Buhu village, Telaga Jaya, a sub district of Gorontalo regency. Even though he grew up



Picture of Risno Ahaya
Source: degorontalo.com

with vision problems and never studied in school but he can create unique and beautiful *Lohidu* based on context where he performs the *Lohidu*.

His popularity began in the 80's. He performed *Lohidu* on air in RRI Gorontalo. He had his own scheduled air time in the radio in the morning at 8 o'clock and in the afternoon usually at 3 to 4 pm. Many people of Gorontalo usually were listening radio at that time. The listener enjoyed his performance eventhough it was only via the radio. There are many *Lohidus* that he created and sang on RRI Gorontalo. Unfortunately, in 2012 when the researcher asked for all of Risno Ahaya's recording of *Lohidu* in RRI Gorontalo, the recording section explained that his recording in 80's could not be found. There are only small numbers of his *Lohidu* that were recorded in 2011 to 2012.

## FINDINGS AND DISCUSSION

### Promoting and Preserving Local Culture into Digital Document

Sedyawati (2010:83) states that cultural document must be protected. Protection means preserving the culture. Furthermore, Ratna (2007:30) declares that the documentation of literature as a source of history is limited. It is related to the documentation of the local culture. Thus, it is important to preserve the local culture through recording, understanding, analysing and spreading it widely. As the native of Gorontalo and also English scholars, it is a must for the writers to preserve Gorontalo culture and literature. The preservation can be done through translating the text of the local culture and literature into English. Because of Lohidu is in oral form, the first thing to do is to record the singer singing Lohidu and transfer it into written text and then translate the text into Indonesian and English language.

The position of the translator is as the duplicator of the culture and also socializer of the product of the culture. Translating the local culture into English is not the only way to preserve local culture, but there are many alternative ways such as activating the cultural performance in every level of education or making the art

performance to become annual event of the province, training the local culture to the young generation. All these are facilitated by the government including the cultural policy.

Concerning about Lohidu, it is important to transfer it into written text because it is only sung orally by the creator or the singer of Lohidu. Moreover, all of the creators or singers of Lohidu are quite old, most of them are above 35 years old. Regrettably, they do not teach, or transfer/inherit their skills to their children. The Lohidu itself is an oral literature, and as many other oral literatures in Gorontalo, it could be easily left by the young generation who already adore modern technology and way of life. To be in line with the development, it is essential to preserve the vulnerable local oral culture into digital document as what is done in this study.

The study found the small numbers of the Lohidu creators/singers. From the five regencies and one main city of Gorontalo there are only 18 creators/singers. The locations of study are the five regencies: 1) Pohuwato regency, the farthest location in the border of Gorontalo province to central Sulawesi province, 2) Boalemo regency, 3) Gorontalo regency, 4) Bone Bolango regency, it is on the south part of Gorontalo, and 5) North Gorontalo, and the city of Gorontalo.

Based on the data, most of the Lohidu singers have only two workpieces of Lohidu. But, one of the famous one who has more than two workpieces, he is Risno Ahaya. He has lost his eyesight long time ago but he still can play Gambus while singing Lohidu perfectly and contextually. Most of the time, he performs Lohidu in the special occasion, such as performing on the radio, or sometimes invited by the government to perform on the opening of their meeting, or in the seminar held by university. When he performs Lohidu, he can compose the lyric based on the

information that was told to him previously. He is very creative, unfortunately as a figure of Lohidu in Gorontalo, his life seems unlucky in economy aspect.

The following are some data of Lohidu of Risno Ahaya that have been transcribe from Gorontalo language (GTO) into Indonesian (INA) and English language (ENG).

GTO      *Otabi'u batangamu,*

             *Nyawa'u toqo lemupo.*

             *Tingga loli hilawamu,*

             *Uyito dia:lo humbuto.*

In Lohidu above, the rhythmical ending sound is very important. The word "batangamu" in the first line and "hilawamu" on the third line have similar ending sound "u". Also in the line two and four there are similar ending "o" sounds in the word "lemupo" and "humbuto". Meanwhile in the translation into Indonesian and English language, the rhythmical sounds are only in several lines.

INA      Kusayangi dirimu,

             hidupku ada padamu.

             berawal dari perubahan hatimu,

             sehingga kita berpisah.

ENG      I love you

             My live depends on you

             It comes from the change in your heart

             That makes us break up

In doing the translation, the writers apply literal translation. Thus, the rhythmical ending sounds in the translation of Lohidu are not found. In the Lohidu above, the singer of Lohidu expresses his feelings to the woman he loves, but the change of the

woman's feeling to the man becomes the cause of their separation. The women's heart is not truthfully for the man.

In the second stanza below the singer expresses that the man believes there many women in the world that can be chosen to love. Even though the woman breaks up with him, he will try to find another woman who is much better.

| | |
|---|---|
| GTO | *Ola'u dia mongola,* |
| | *Wa'u pilobalelio.* |
| | *Donggo hi tumula mola,* |
| | *tapo ganti'u olio.* |
| INA | Bagiku tidak apa, |
| | Dia berpaling dariku. |
| | Bila ada umur panjang, |
| | Masih kudapat penggantinya |
| ENG | It is not a big deal for me |
| | You leave me alone |
| | As long as I live |
| | I will find someone else to substitute |

The further step after transferring Lohidu in oral form into digital document is socialization by printing and publishing the translation into a book of Lohidu. The book will covers all of the Lohidu singing by the 18 participants/singers in this study. The sample cover of the book is presented in Figure 2.

Figure 2. Book Cover

The further second year of the research plan is to post the translation of *Lohidu* with its video recording on the website of Gorontalo local culture in order to give a clear description and example to the readers about *Lohidu* live show and performance. The video will be equipped with lyrics of the *Lohidu* in Gorontalo, Indonesian and English. The design of the website is in Figure 3.
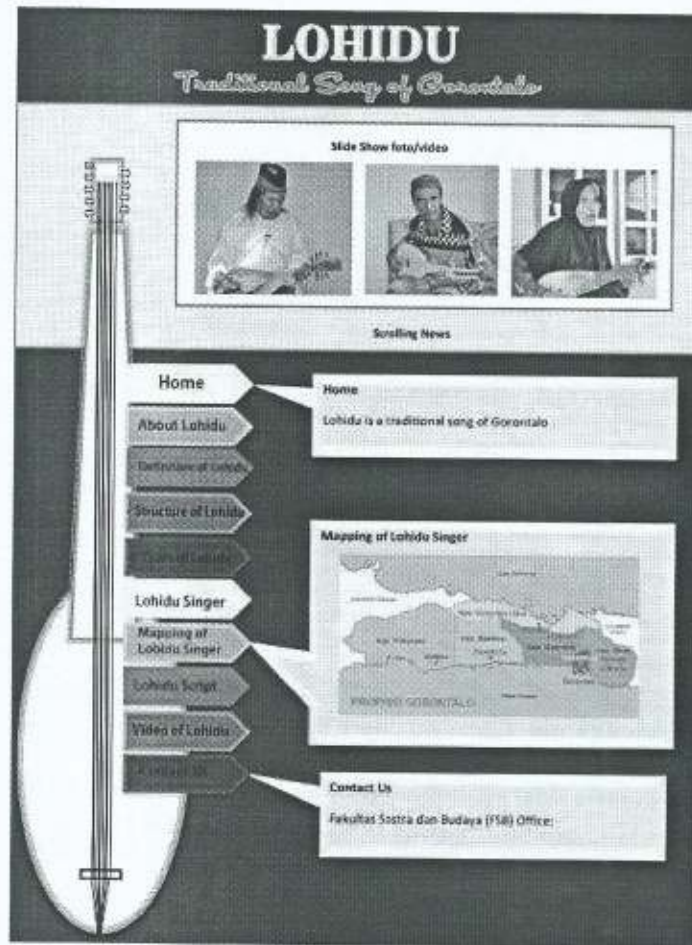
Figure 3. *Lohidu* Website

The other plan is spreading out the video of *Lohidu* in the form of compact disc (CD) or Digital Video Disc (DVD) to the government and to schools in Gorontalo. By having this research plan, it can guarantee the preservation of *Lohidu*. There will also be a lasting use by another generations. Moreover, in the third year plan of the research, the musical notation of the *Lohidu* will be arranged together with lecturers in *Seni Drama*, *Tari* and *Musik* (Drama, Dance and Music Arts) study program.

## CONCLUSION

Preservation of local culture in Indonesia is something that must be done by every owner of the culture. The preservation can be done in several ways, one of them

is through cultural documentation into digital documents. The recording of the culture

product can become an archive that will last longer and can be accessed by everyone.

In this study, the authors conducted documentation of the oral culture of

Gorontalo called *Lohidu* into digital documents in the form of a text translated into

Indonesian and English. The document is printed into a book.

In order to enjoy Lohidu performance, the video which is provided with lyrics

in Gorontalo, Indonesian and English, will be published online on the website of

*Lohidu*. Documentation of local culture into digital document is also an attempt to

position the local culture and the local language in Global Culture.

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