



DOI: 10.22363/2312-9220-2025-30-1-95-104

EDN: TTYIV

UDC 811.621

Research article / Научная статья

## Postcolonial Ecocriticism in Ratna Indraswari Ibrahim's *Lema Tanjung*

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**Abstract.** This study critiques the impact of development and anthropocentrism on postcolonial landscapes in Indonesia, focusing on Ratna Indraswari Ibrahim's novel *Lemah Tanjung*. The narrative vividly depicts the consequences of modernization, deforestation, and loss of green spaces, leading to a longing for the loss of emotional attachment to place. The narrative highlights the struggle to preserve green spaces in Malang City amidst urban development derived from capitalistic mindset. Using postcolonial ecocritical frameworks, the study critiques Western development paradigms that prioritize economic growth over ecological and social justice. The materials and methods include postcolonial ecocriticism literary analysis of *Lemah Tanjung*, examining its portrayal of land ownership, resistance, and generational disconnect in perceiving place. The results criticize development and anthropocentrism, emphasizing the novel's advocacy for ecological and social justice. It concludes how Ibrahim's novel contextualizes the dialectics of land ownership and presents contrasting perspectives on development and natural conservation.

**Keywords:** novel, nature, progress, urbanism, capitalism, social justice

**Conflicts of interest:** The authors declare that there is no conflict of interest.

**Author's contribution.** Development of the idea, data collection & analysis, manuscript writing and editing – Kristiawan Indriyanto, Depitaria Br Barus.

**Article history:** submitted May 14, 2024; revised June 20, 2024; accepted September 20, 2024.

**For citation:** Indriyanto, K., & Br Barus, D. (2025). Postcolonial Ecocriticism in Ratna Indraswari Ibrahim's *Lema Tanjung*. *RUDN Journal of Studies in Literature and Journalism*, 30(1), 95–104. <http://doi.org/10.22363/2312-9220-2025-30-1-95-104>



## Постколониальная экокритика в романе Ратны Индрасвари Ибрахим «Лема Танджун»

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**Аннотация.** Цель — раскрыть влияние антропоцентризма на постколониальную Индонезию на материале романа Ратны Индрасвари Ибрахим «Лема Танджун». В повествовании ярко изображены последствия модернизации, результатом которой стали вырубki лесов и потери зеленых зон, что вызывает чувство утраты эмоциональной привязанности к родным местам, показана борьба за сохранение зеленых насаждений в урбанистических капиталистических условиях. Используя постколониальные экокритические подходы, подвергаются анализу западные парадигмы развития, где приоритет отводится экономическому росту, а экологическая безопасность и социальная справедливость отодвигаются на задний план. Предмет исследования — экокритическая позиция, заявленная в романе «Лема Танджун», где поднимаются вопросы владения землей, сопротивления прогрессу и межпоколенческих противоречий, своих корней и места проживания. В заключении делается вывод, что произведение Ибрахим контекстуализирует диалектику владения землей и представляет противоположные точки зрения на идею прогресса и естественного консерватизма.

**Ключевые слова:** роман, природа, прогресс, урбанизм, капитализм, социальная справедливость

**Заявление о конфликте интересов.** Авторы заявляют об отсутствии конфликта интересов.

**Вклад авторов.** Разработка идеи, сбор и анализ данных, написание и редактирование рукописи — Кристиаван Индриyanto, Депитария Бр Барус.

**История статьи:** поступила в редакцию 14 мая 2024 г.; отрецензирована 20 июля 2024 г.; принята к публикации 20 сентября 2024 г.

**Для цитирования:** Indriyanto K., Br Barus D. Postcolonial Ecocriticism in Ratna Indraswari Ibrahim's *Lema Tanjung* // Вестник Российского университета дружбы народов. Серия: Литературоведение. Журналистика. 2025. Т. 30. № 1. С. 95–104. <http://doi.org/10.22363/2312-9220-2025-30-1-95-104>

### Introduction

In the contemporary context, development often perpetuates neocolonialism by prioritizing Western expertise and corporate interests over marginalized communities. Postcolonial critics highlight that Western development models, rooted in capitalist and industrial frameworks, emphasize economic growth and technological advancement at the expense of cultural and ecological considerations. These models frequently ignore local contexts, traditions, and

indigenous knowledge systems, leading to the marginalization of local practices and exacerbating social inequalities (Vadde, 2011, p. 253). The clash between ecological imperatives and late capitalist interests creates a dilemma for emerging economies, which must balance industrial expansion with environmental conservation (Sen, 2009, p. 378). This approach sustains the inherent ethnocentrism embedded in the neocolonial agenda, overlooking the unique needs and contexts of marginalized communities. It exacerbates the existing disparities caused by historical colonization, a line of argumentation addressed by Escobar: “Development was – and continued to be for the most part – a top-down, ethnocentric and technocratic approach, which treated people and cultures as abstract concepts, statistical figures to be moved up and down in the charts of progress” (Escobar, 1995, p. 44).

In postcolonial literature, geographical spaces highlight the ongoing history of colonialism and inequality rooted in marginalization and domination. These spaces, both physical and symbolic, actively shape by social change. This reflects how global spaces were altered and redefined by colonial and imperial discourses (Harvey, 1990, p. 264). These discursive spaces reveal the legacies of ecological exploitation, anthropocentrism, and socio-political inequalities from colonial and neocolonial eras. The role of space and spatiality is crucial in understanding the postcolonial condition, emphasizing the interconnectedness of colonial and colonized cultures. DeLoughrey and Handley further address how “the complexity of global environmental knowledge, traditions, and histories in a way that moves far beyond the discourses of modernization theory on the one hand, which relegates the global south to a space of natural poverty, and the discourse of colonial exploitation on the other, which relegates the global south to a place without agency, bereft of complicity or resistance” (DeLoughrey, & Handley, 2011, p. 18).

The prior quotation elaborates how colonial discourse often depicts the Global South as mere victims of exploitation, stripping them of agency and ignoring their capacity for resistance and complicity. In resisting these reductive narratives, literary works are strategically employed by authors to articulate their voices and assert their presence. Cultural productions, such as literature in postcolonial contexts, capture the complex interplay between culture, place, and narrative, as seen in contemporary Indonesian literature.

The concept of place in Indonesian literature is profoundly tied to the nation’s colonial past and its ongoing struggles with identity and modernization. Authors like Pramoedya Ananta Toer have historically depicted these themes, but recent developments show a shift towards ecological concerns intertwined with postcolonial discourse (Day, & Foulcher, 2002, pp. 1–17).

Contemporary Indonesian literature has increasingly embraced environmental themes, forming a collective movement known as *Sastra Hijau* or Green Literature, reflecting a growing awareness of ecological issues. This trend began in the early 20th century with Muhammad Yamin’s works, whose poetry

celebrated the beauty of nature and the homeland, as seen in poems like *Bukit Barisan*, *Gembala*, *Tanah Air*, and *Indonesia Tumpah Darahku*, and continues into the modern era (Dewi, 2017, p. 26). Alongside this evolution, Indonesian Literature for Children and Young Adults (LCYA) emphasizes plant ethics and botanical imagination through folklore, as seen in Maklis's *Irah Becomes a Flower Gardener* (Li, & Ryan, 2018, p. 230). Furthermore, contemporary Indonesian novels challenge patriarchal control over nature, the environment, and women. This is evident in Ayu Utami's *Bilangan Fu* series, set in Sewugunung Earth Park and the Calwanarang temple region during the New Order era (Wiyatmi et al., 2023, p. 254). It can be stated how Indonesian literature critiques development and anthropocentrism, highlighting deforestation, climate change, and pollution while celebrating indigenous resilience and connection to the land.

Ratna Indraswari Ibrahim, a sensitive writer on issues of nature, environment, and humanity, is one of Indonesia's prominent literary figures. Born on April 24, 1949, in Malang, she authored the novel *Lemah Tanjung* (2003), which narrates the threat of environmental degradation in Malang due to unsustainable development. Ratna's commitment to environmental issues is also reflected in her role as the chairperson of the Malang Entropic Society. *Lemah Tanjung* is an actual location in Malang, serving as a water catchment area and home to various bird species and plants, and it has now been transformed into a luxury housing complex. The novel's pro-environment characters, advocate for conservation, while the landowners aim to develop it into residential properties. Based on a true story, this novel integrates fictional elements to enhance its narrative (Arimbi, 2009, p. 92). At the same time, Ibrahim's work highlights the environmental crisis caused by the conservation of land for residential purposes, emphasizing the urgent need for sustainable approaches to development and conservation. The narrative explores environmental crisis questions emerging from urban space competition between environmental activists and business interests backed by authorities. These issues problematize the conflicts resulting from modernity and development in postcolonial Indonesia.

This study explores *Lemah Tanjung* as a critical lens through which to examine the intersections of postcolonial ecocriticism and the resistance in contemporary Indonesian literature. Focusing on the narrative's portrayal of the struggle to preserve *Lemah Tanjung* as a green space amidst urban development in Malang City, the study delineates the themes of cultural heritage, ecological sustainability, and the impact of anthropocentric development models. It analyzes how the novel articulates the generational disconnect in environmental stewardship and critiques the dominance of Western development paradigms that prioritize economic gain over environmental and social justice. By employing postcolonial ecocritical frameworks, this study aims to highlight how the narrative challenges hegemonic narratives of progress and advocates for a more balanced and inclusive approach to urban planning and environmental conservation.

## Results and Discussion

Authors employ postcolonial ecocriticism to analyze how *Lemah Tanjung* criticizes modernity and the Western model of development. Postcolonial ecocriticism explores the relationship between humans, nature, and the environment shaped by colonialism and its legacies (Indriyanto, 2019, pp. 124–125). This criticism focuses on the cultural politics of representation and mediation processes, providing an anti-colonial critique (Cilano, & DeLoughrey, 2007, p. 79). It examines postcolonial literature to critique anthropocentric perspectives, highlighting the interdependence between humans and non-human entities. Moreover, postcolonial ecocriticism underscores the need for narratives of ecological sustainability to include representations of marginalized communities, mainly from the Global South. Indonesian literature, viewed through this perspective, addresses urgent issues of environmental preservation and sustainable development amidst colonial and neocolonial pressures.

Lemah Tanjung represents the struggle of environmental activists to preserve the urban ecosystem with a strong emphasis on place attachment at a local level. The area of Lemah Tanjung<sup>1</sup> represents the last green open space in Malang, a critical area that activists strive to protect. The novel depicts native residents of Malang, deeply connected to the city through family history, emotional bonds, and their relationship with the local environment. Gita, the main narrator, becomes involved in an environmental organization dedicated to saving this green space, threatened by influential developers planning to convert it into an elite residential complex. She raises awareness about the declining environmental conditions near her home and, along with her son Bonet, learns about the causes of the current environmental degradation in Malang. This narrative not only highlights the emotional and historical ties to the land but also critiques the power dynamics and bureaucratic influences that threaten ecological balance.

Ibrahim's novel captures a deep sense of nostalgia and longing for a lost connection to nature, emphasizing the postcolonial ecocritical theme of lost innocence. She laments the relentless march of modernity that has eradicated Malang City's last green zone in the name of development. This loss reflects the prevailing anthropocentric paradigm, which disconnects the city and its culture from the natural world, which is an issue that resonates with Raymond Williams' *The Country and the City* (Williams, 1975, p. 8). This generational divide is portrayed in the novel, where the older generation, represented by Gita, feels fortunate to have experienced Malang when its green scenery remains intact. Her lamentation of Malang's urban transformation is poignantly reflected in the following excerpt:

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<sup>1</sup> In 2002, the 28.5 – hectare urban forest area of Lemah Tanjung was the only remaining green lung and served as a buffer zone for Malang. The former campus of the Agricultural Extension Academy was planned to be converted into luxury housing and a hotel. Students and environmental activists opposed the land swap or exchange of the urban forest. The resistance failed, and nowadays Lemah Tanjung has now become the prestigious Ijen Nirwana Residence, owned by the Bakrie Group.



*From the car, I noticed the drastic changes Malang City has undergone. When I was a child, the blue mountains were visible from Jalan Kayutangan, but now they are obscured by new plazas replacing old buildings. The air isn't as cool anymore, likely because of the growing population and new factories. Indrokilo, the former city park, has been replaced by grand, ostentatious houses* (Ibrahim, 2003, p. 223).

Ibrahim's novel underscores a profound intergenerational disconnect, suggesting that the balance of nature was a privilege of past generations. Contemporary generations are depicted as unable to experience the harmonious relationship between humans and nature due to the failure to preserve this balance. This notion is deeply tied to the concept of placelessness, representing a loss of connection to the world around us (Bryson, 2002, p. 180). The narrator, painfully aware of the traditions and culture sacrificed to commercialism and modernization, vividly portrays this loss. Malang City, stripped of its sense of community and belonging, offers nothing to its inhabitants in terms of connection to their surroundings; hence, it is detached from having a sense of place (Bryson, 2005, p. 13). It can be asserted how development and modernity have relegated the city's close connection to nature to the past. The older generation fears their descendants will only inherit memories and never experience them firsthand.

The area surrounding Lemah Tanjung is significant as a green heritage site for Malang, evoking a deep emotional connection among its residents. Ibrahim highlights how local Malang residents perceive places like Lemah Tanjung as pivotal historical landmarks in their lives (Ibrahim, 2003, p. 33). However, this emotional bond contrasts sharply with the anthropocentric mindset of capital owners who prioritize exploiting nature for long-term financial gain. Located centrally within Malang City and boasting green status, Lemah Tanjung attracts affluent individuals eyeing its potential for residential, commercial, and business development—a manifestation of capitalist profit motives. Working in tandem with the government, leading developers have alienated local supporters of Lemah Tanjung by erecting fences. Ibrahim remarks, "The developers have installed iron fences as a symbol of their triumph" (Ibrahim, 2003, p. 33). This fencing off of the area signifies victory for developers and underscores human culture's exploitative nature, prioritizing economic gain over emotional ties to the land. As Marzec argues, the act of enclosure, originating in England and spreading globally, serves as a mechanism of control essential for establishing comprehensive systems of land administration (Marzec, 2009, p. 422). This conflict vividly illustrates how legal entitlement can override emotional attachments to a place, instrumentalizing landscapes into mere commodities.

Representation of nature in literary works often legitimizes the anthropocentric principle of human sovereignty over nature. To challenge this human/non-human dichotomy, nature in Ibrahim's fiction is reconceptualized as an active setting and participant in social changes. Ibrahim foregrounds land as a disputed object of discursive management and material control while simultaneously positing a narrative of losses — both land and cultural heritage — and one of resistance. The dialectic of land ownership becomes a pivotal theme

in *Lemah Tanjung*, highlighting the prevailing anthropocentrism in the Indonesian government.

*Lemah Tanjung* focuses on the political agency of activists, lecturers of *Akademi Penyuluh Pertanian* (APP), residents, and conservationists working to preserve the last green area in Malang City. The residents around APP have long been accustomed to utilizing the land for cultivation and planting crops. Griffith (1997) argues that the claim of entitlement functions as a legislative mechanism that acknowledges emotional connections to land and place, which is validated by the historical continuity of association. However, as private developers now claim the land, these residents face accusations of land plundering. The novel explores themes of resistance against land ownership claims and the impact of development on communities. It specifically highlights how the lecturers and employees of APP actively resist the legal claim by choosing to remain in the disputed area.

*In 1995, armed individuals forcibly relocated all the APP residents to Randu Agung and demolished their homes. I can't say how Bu Indri felt during that time, but despite everything, Mr. Rahmat and Bu Indri have continued to stay in Lemah Tanjung to this day* (Ibrahim, 2003, p. 6).

The environmental activist movement was founded in 1995 in response to authorities and developers who aimed to convert the city forest land, where the APP campus was located, into residential areas. Lemah Tanjung shapes the image of Malang as a city rich in natural scenery and cool air. Ibrahim narrates how, “That’s why I feel I must stay here and defend this land. This land is a water catchment area filled with birds from 28 species and various rare plants” (Ibrahim, 2003, p. 3). In 1999, a land swap of the city park in Lemah Tanjung, Malang, took place between the Department of Agriculture and PT Bakrieland Development Tbk along with PT Duta Perkasa Unggul Lestari (DPUL). During the oppressive era of Soeharto’s New Order regime, this movement garnered widespread sympathy, especially among the youth and various civil society organizations, who later joined the cause. Numerous Non-Governmental Organizations (NGOs) became instrumental in advocating for the cancellation of the city forest development project. This resistance extended into the legislative sector through the House of Representatives/Dewan Perwakilan Rakyat (DPR).

The dialectics of land ownership and the critique of development through an emotional sense of place are exemplified in the debate surrounding Lemah Tanjung. The Department of Agriculture negotiated a land swap with the winning developer, PT Bangun Kerta, offering alternative land in Randu Agung on the outskirts of Malang. However, this land was deemed inadequate and incomparable to the historically and environmentally significant APP land. As Thayer Jr. argues, “Planners often forget that each of us constructs his or her reality, sense of place, feeling of well-being, and cultural identity as a combination of responses to physical characteristics of the land” (Thayer, 2003, p. 180). The DPR (House of Representatives) and the Minister of Environment have acknowledged that Lemah Tanjung, with its rare plants, should be preserved for educational

purposes. However, they lack the authority to cancel the development project. The House of Representatives states that the Department of Agriculture owns the land. This situation is exemplified in the following quote:

*Ilham's head shook in disappointment, "They say only the authorities can cancel the development project. We have taken this issue to the DPR (House of Representatives). Both the DPR and Sarwono, the Minister of Environment at that time, acknowledged that this land, abundant with rare trees, should remain an educational medium". I could see the frustration in Ilham's expression as he spoke those words (Ibrahim, 2003, p. 6).*

The Central House of Representatives expected to help resolve the issue, but it turned out to be focused solely on pragmatic matters, neglecting substantive environmental concerns. The DPR members only inquired about compensations and land replacements for the new APP campus, ignoring the necessity of conservation amidst a potential environmental crisis in Malang City. The city's only lung, the forest, is at risk of disappearing, and thousands of rare plant and bird species face extinction. The dialectics of land ownership thus function as a contested space where different spatial fantasies and paradigms are presented. The debate concerning the existence of Lemah Tanjung underscores an anthropocentric worldview. This perspective places human interests at the center of decision-making processes, which neglects the intricate interplay between human activities and the natural environment (Waage, 2005, p. 140). Moreover, technology is often blamed for creating a divide between humans and nature. Technological advancements are seen as the catalyst for humans acting unfairly towards other members of the ecosystem, as seen below:

*But I often think that humans nowadays are separating themselves from nature, even though we are a part of it. Technology makes our lives easier, but at the same time, it distances us from nature, said Bu In (Ibrahim, 2003, p. 168).*

*Lemah Tanjung* underlines the complexity of the landscape as a postcolonial space while simultaneously conveying the idea of resistance. It posits the nostalgia of loss of emotional connection toward the land, highlighting divide between younger and older generations, which cannot inherit a similar sense of place. Moreover, the narration contextualizes the political resistance against anthropocentric inclinations that drive development and land disputes in Malang City. Through the voices of activists, lecturers, and residents, the novel epitomizes the dialectics of land ownership between contrasting views of development and natural conservation. To conclude, this novel conjures critique toward the Western model of development and modernity, which disregards human and non-human close relationships.

## Conclusion

*Lemah Tanjung* highlights the transformative impact of development and anthropocentric attitudes on postcolonial landscapes in Indonesia. Ibrahim's narrative vividly portrays the extensive repercussions of modernization,



deforestation, and the depletion of green spaces, evoking a deep longing and nostalgia for sustainable traditional lifestyles. These shared themes resonate within the broader discourse of Indonesian Green Literature, addressing critical concerns about development and its adverse environmental effects. The landscapes depicted in the novel serve as postcolonial spaces, illustrating their historical significance through a subjective exploration of ecological sites. Themes of nostalgia and lamentation over the loss of a sense of place are prominent throughout the narrative. The novel also explores the dialectics of land ownership and presents contrasting perspectives on development and natural conservation.

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