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# Comparison of Malay and Banjarese Vocabulary in Upin and Ipin Animated Films: Teaching Materials for Foreign Speakers

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**Abstract**--This research aims to identify, define and explain the similarities and differences between Banjarese from Malay vocabularies in Upin and Ipin animated film, entitled Penjaga Baru. Furthermore, it develops the story into a narrative and procedural text as teaching materials for Banjarese and Indonesian for foreign speakers. The animated film is related to locating and cooking mud creeper snails and preparing tempoyak. Vocabulary theory from Schmitt (2000), narrative text theory from Purba (2018) and Lirola (2018), procedural text theory from Delpech and Dizier (2008), and Dautriche and Dizier (2009) were used. A qualitative descriptive method was used with download, view and listen, and type techniques. As a result, identical spelling and pronunciation have been discovered in the Banjar and Malay languages. Banjarese vocabulary also had different spellings and pronunciations but had the same meaning as Malay. These vocabularies can be used as Banjar language teaching materials. Certain stories were also discovered in Upin and Ipin animated film titled Penjaga Baru, which could be developed into a narrative text in Indonesian titled Atok Dalang, Upin, dan Ipin mencari dan memasak siput sedut serta Atok Dalang, Upin, dan Ipin mencari buah durian (Atok Dalang, Upin, and Ipin look for and cook mud creeper snails with durian fruit) in Indonesian. Furthermore, a procedural text entitled Atok Dalang memasak siput sedut dan Atok Dalang membuat tempoyak (Atok Dalang cooks sedut snails and makes tempoyak) in Indonesian. These narrative and procedural texts can be used as Indonesian language teaching materials for foreign speakers.

**Keywords**--Banjarese, Malay language, narrative text, procedure text, vocabulary.

## Introduction

Upin and Ipin is an intriguing animated film to study since it offers numerous educational, cultural, and local wisdom values. This is highly beneficial in teaching materials and language learning media for schoolchildren. The stories are similar to that of children living in South Kalimantan and other Malay countries. This is the rationale for conducting this research, which will result in teaching materials and learning media for Malay and Banjarese in schools.

Activity in the film *Penjaga Baru* involves searching for mud creepers in a dry river. Furthermore, durian fruit flesh is also used to make the delectable *tempoyak*. Stories and methods for making or cooking are shown by the characters Upin and Ipin and Tok Dalang's actions. This underlines the importance of researching vocabulary, narrative and procedural texts in the Upin and Ipin animated film *Penjaga Baru* (Çelik & Toptaş, 2010).

Several Malay vocabulary in the film has similarities and differences with the Banjarese vocabulary in South Kalimantan. Banjarese vocabulary distinct from those used in the Malay film's animated dialogue is crucial for this research. Therefore, these similar and distinct Banjarese vocabularies were subsequently explored and developed into Banjarese teaching resources for South Kalimantan's foreign speakers (Hargrave & Sénéchal, 2000).

Rafiek (2021), investigated the animated film Upin and Ipin, where a similar vocabulary between Malay and Banjarese was obtained. Three groups of similarities in the Malay language vocabulary were found in the animated film with the Banjarese vocabulary in South Kalimantan, namely (1) the Malay and Banjarese vocabularies have similarities in form and differences in meaning; (2) the vocabularies have the same form and meaning; and (3) the vocabularies have similarities in form and meaning.

Krishnan & Yunus (2018), found that animated cartoons through YouTube positively affected learners' vocabulary and listening skills. Istanti et al. (2020), reported the similarities and differences between Indonesian and African vocabulary, such as similarities in spelling and pronunciation, differences in spelling with the same pronunciation, similarities in spelling but different pronunciation, and words which have almost the exact spelling and pronunciation with the same meaning between Indonesian and African languages.

The use of Indonesian children's films as media and teaching materials has been conducted by Sondakh et al. (2022). They found that films can be used as a medium for character education for elementary school children. Furthermore, they found that these can be used as teaching materials for character education for elementary school children. This demonstrates that when children's films are developed further, they can be used as media and educational materials. The difference is that the film under study is the animated film Upin and Ipin, which is in the Malay-Malaysian language. Therefore, this research determines whether or not the animated film Upin and Ipin may be used as instructional material.

Arshad et al. (2018), discover lovable characters in Malaysian animated cartoons. They used a questionnaire survey and analysis of variance, and one of the animated films studied was the 2007 animated film Upin and Ipin. However, their research did not specifically examine the animated film and did not examine vocabulary, narrative text, and procedural text, hence, it is very different.

Seman et al. (2018), found types of animation and elements of nationalism in Upin and Ipin animated films. It stated that the type of animation and elements played a significant role in increasing the spirit of nationalism of the younger generation. However, Seman, Noordin, & Razak's research did not examine vocabulary, narrative text, and procedural text.

Aziz et al. (2017), found that this animated film had a cross-linguistic influence of Malay on Indonesian children's language in the home domain. Cross-linguistics are in the form of borrowing, phonetic influence, Parenthetical Remark, interjection, and intonation. Therefore, it also differs from this current research because it does not examine vocabulary, narrative text, and procedural text in Upin and Ipin animated film.

Penjaga Baru is the first animated film that compares and contrasts Malay and Banjarese vocabularies to determine their writing, pronunciation, and meaning for Banjarese teaching materials. Furthermore, research on Upin and Ipin animated film Penjaga Baru as a learning medium and developed into the narrative and procedural texts has not been conducted. Teaching materials in these texts for teaching Indonesian to foreign speakers have not been carried out. Therefore, the development is substantial, and it is an intriguing new concept in terms of foreign language teaching resources.

### *Literature review*

#### *Banjarese and Banjarese Vocabulary*

Banjarese is one of the languages in Kalimantan whose speech area is quite wide, covering the area of Central and East Kalimantan. Almost all speakers of the Dayak languages can communicate in the language (Kawi, 2002). Den Hamer also localizes the Banjarese and has speakers in Banjarmasin and Hulu Sungai with the Pulau Laut area (Southeast Kalimantan) as well as Sampit, which is a district capital in Central Kalimantan Province currently (Hapip, 2008). Banjarese is used by the prominent ethnic people in South Kalimantan. It is prevalent along southern and eastern coasts, extending as far as Barito River Village and its tributaries, and even to numerous Sumatra Islands and the peninsula land (Malaysia) (Hapip et al., 1981).

The Banjarese consists of three dialects, namely Banjar Hulu, Banjar Kuala, and the Bukit and 13 "sub-dialects" (Kawi, 2002), which are divided into the Banjar Hulu dialect with 11 subdialects, namely the Tanjung, Kelua, Amuntai - Alabio, Paringin, Batu Mandi-Birayang, Barabai, Pantai Hambawang, Negara, Kandangan, Rantau, and Margasari. The next is the Banjar Kuala dialect with two sub-dialects, namely the Astambul-Martapura-Banjarmasin and the Pelaihari - Bati-Bati - Pengaron (Kawi, 2002).

Rafiek at the Banjar Cultural Congress in 2010 suggested that the Provincial, City, and Regency Governments in South Kalimantan need to promote television broadcasts in the Banjarese (Rafiek, 2010). Furthermore, the Government need to cooperate with the Department of Education and the Indonesian Language and Literature Education Study Program, the Faculty of Teacher Training and Education, Lambung Mangkurat University, to compile a curriculum for local content of Banjarese, literature, and cultural arts, including textbooks and dictionaries (Rafiek, 2010). Based on Rafiek's suggestion, this research identifies and constructs Banjarese vocabulary teaching resources comparable to the Malay vocabulary taught in the animated feature *Upin and Ipin* (Kawi, 2002).

### *Indonesian for Foreign Speakers*

Indonesian language learning for international students focuses more on improving the experience and skills of learners (Suyitno et al., 2021). This demonstrates the critical need for speaking skills since they are productive abilities in the language arts. Based on the results from Suyitno et al., reading and writing skills have not been studied.

The importance of teaching materials for foreign speakers is based on the study Seni et al. (2019). It explained that teaching materials in the form of dialogue material, vocabulary, and expressions, with cultural notes using extension techniques, strongly support Indonesian language learning for foreign speakers (Seni et al., 2019). Therefore, vocabulary is one of the vital teaching materials in learning Indonesian for foreign speakers.

### *Vocabulary in Language Teaching*

The meaning of a word consists of the relationship with the reference (person, thing, action, condition, or case refers to reality and the imaginary world) (Schmitt, 2000). Therefore, it is necessary to explain the concept of its representation of the word to understand the meaning (Schmitt, 2000).

The importance of vocabulary in language teaching was reported by Alqahtani (2015) in Saudi Arabia (Alqahtani, 2015). Vocabulary is an important domain in language teaching (Amiryousefi & Dastjerdi, 2010), and the teaching methods with the learning strategies are also essential, according to Amiryousefi & Dastjerdi (2010).

The most effective vocabulary learning strategies consist of a) reading, repeating, and listening to words, b) using words, and c) memorizing words. Adequate vocabulary teaching strategies consist of a) explanations, b) repetition, and c) dictation (Sa'd & Rajabi, 2018). The teaching of the Banjarese and Indonesian can be conducted through explanation, dictation and repetition. Dictation is intended to improve memory and speed, as it is time- and frequency-dependent.

### *Narrative Text*

The text is a narrative, frequently excerpted from novels or short stories (Mar et al., 2021). However, the current digital era can also be sourced from videos, including animation, television dramas, soap operas, and cartoons.

The steps to construct a narrative text are orientation, evaluation, compilation, resolution, and re-orientation (Purba, 2018). Orientation is a collection of scenes and participant introductions, while evaluation checks the situation. Furthermore, the compilation is the crisis that arises, while the resolution is the solution to the crisis, and Re-orientation is optional.

Martínez Lirola (2018), proposed to improve narrative texts in universities by using the genre theory of orientation, complication, resolution, and coda steps (Martínez Lirola, 2018). This is more concise than the steps from Purba (2018).

### *Procedure Text*

The procedural text was inspired by Upin and Ipin, which features Banjarese and Malay vocabulary. They were then developed into procedural texts in Indonesian as teaching materials.

The procedural text has two fundamental structures: the titles are concerned with goals, and the instructions assist in achieving those goals (Delpech & Dizier, 2008). It also contains general-purpose prerequisites and warnings in the instructional plurality (Delpech & Dizier, 2008). Based on Delpech & Dizier's opinion, the procedure text generally consists of titles and instructions.

The procedural text consists of instructions designed with some accuracy to achieve the goal (Dautriche & Saint-Dizier, 2009). The goals and sub-goals are realized by the meaning of the title and subtitle (Dautriche & Saint-Dizier, 2009). Based on the opinion of Dautriche & Saint-Dizier, the procedure text consists of instruction steps and a title or sub-heading that realizes the objectives and sub-objectives (Kieras & Bovair, 1986).

### *Film Animation in Language Teaching*

The features of the genre as a cultural context in animated films are used in foreign language teaching classes (Hofmann, 2018). Furthermore, students can actively engage in foreign language learning by utilizing animated short films (Hofmann, 2018). Upin and Ipin are also culturally contextual and can be explored in vocabulary and narrative discourse instruction (Moghadam et al., 2012).

Animated film techniques improve students' reading comprehension (Torabian & Tajadini, 2017). It is beneficial for students in understanding reading texts based on the results of interviews (Torabian & Tajadini, 2017). This technique increased a higher score in students' reading comprehension (Torabian & Tajadini, 2017). The texts read by directly seeing the animated film increase the speed of their reading comprehension.

## Method

This research uses a qualitative descriptive method to describe and explain the vocabulary related to snails and tempoyak in Upin and Ipin animated film entitled Penjaga Baru. The vocabularies are described in procedural discourses about finding and cooking snails with tempoyak. The data collection technique used is the download, view, listen, and type technique. It is repeated to collect all data pertinent to the formulation and research objectives.

After the data is collected, the analysis is conducted using six qualitative steps, according to Creswell (2009). The first organizes and prepares the data for analysis, while the second reads all the data. The third step starts a detailed analysis with the coding process, while the fourth generates descriptions of settings or people as categories or themes for analysis. The fifth step generates the descriptions and themes represented in the qualitative narrative. Finally, the sixth or the last step makes an interpretation or meaning of the data.

## Results

*The Similarity of Vocabulary in the Upin and Ipin Animated Film entitled Penjaga Baru as Teaching Material in Banjarese and Indonesian Languages for Foreign Speakers*

Several Malay and Banjarese vocabularies can be taught in Upin and Ipin animated film Penjaga Baru. These vocabularies have similar writing, pronunciation, and meaning.

*Similarities in Writing, Pronunciation, and Meaning*

Table 1  
Vocabulary with the same writing, pronunciation, and meaning

No.	Malay Vocabulary	Banjarese Vocabulary	Indonesian Vocabulary
1.	<i>Nakal</i>	<i>Nakal</i>	<i>Bandel</i>
2.	<i>Cucu</i>	<i>Cucu</i>	<i>Cucu</i>
3.	<i>Sungai</i>	<i>Sungai</i>	<i>Sungai</i>
4.	<i>Surut</i>	<i>Surut</i>	<i>Air kering</i>
5.	<i>Putik</i>	<i>Putik</i>	<i>Ambil</i>
6.	<i>Licin</i>	<i>Licin</i>	<i>Licin</i>
7.	<i>Nyamuk</i>	<i>Nyamuk</i>	<i>Nyamuk</i>
8.	<i>Masak</i>	<i>Masak</i>	<i>Memasak</i>
9.	<i>Semalaman</i>	<i>Semalaman</i>	<i>Semalam</i>
10.	<i>Mandi</i>	<i>Mandi</i>	<i>Mandi</i>
11.	<i>Makan</i>	<i>Makan</i>	<i>Makan</i>
12.	<i>Mati</i>	<i>Mati</i>	<i>Meninggal</i>
13.	<i>Putik</i>	<i>Putik</i>	<i>Petik</i>
14.	<i>Durian</i>	<i>Durian</i>	<i>durian</i>
15.	<i>Ulat</i>	<i>Ulat</i>	<i>Ulat</i>
16.	<i>Burung hantu</i>	<i>Burung hantu</i>	<i>Burung hantu</i>

17.	<i>Gugur</i>	<i>Gugur</i>	<i>Jatuh</i>
18.	<i>Binatang</i>	<i>Binatang</i>	<i>Hewan</i>
19.	<i>Sembahyang</i>	<i>Sembahyang</i>	<i>Shalat</i>
20.	<i>Putik</i>	<i>Putik</i>	<i>Pungut</i>
21.	<i>Tempoyak</i>	<i>Tempuyak</i>	<i>Daging buah durian yang diasamkan</i>
22.	<i>Tambah</i>	<i>Tambah</i>	<i>Tambah</i>

Based on the table above, there are 22 Malay vocabularies in Upin and Ipin animated film Penjaga Baru, similar to the Banjarese in South Kalimantan. They are used to teach Banjarese from elementary to high school. Furthermore, they can be introduced and shared with students from non-Banjar ethnic backgrounds. Students from outside Banjarese recognize and understand the use and meaning of the vocabulary.

*Differences in writing and pronunciation but has a similar meaning*

In Upin and Ipin animated film Penjaga Baru, the vocabulary is written and pronounced differently but retains a similar meaning.

Table 2  
Vocabulary with different spelling and pronunciation but the same meaning

No.	Malay Vocabulary	Banjarese vocabulary	Indonesian Vocabulary
1.	<i>Mancing</i>	<i>Maunjun</i>	<i>Mancing</i>
2.	<i>Siput, siput sedut</i>	<i>Ketuyung</i>	<i>Siput sungai, siput isap</i>
3.	<i>Cengkerang</i>	<i>Cangkang</i>	<i>Kulit luar, cangkang</i>
4.	<i>Sedot</i>	<i>Isap</i>	<i>Isap</i>
5.	<i>Ikan</i>	<i>Iwak</i>	<i>Ikan</i>
6.	<i>Mulut</i>	<i>Muntung</i>	<i>Mulut</i>
7.	<i>Surau</i>	<i>Langgar</i>	<i>Mushala</i>

Based on the table above, the vocabulary in the animated film is different in pronunciation but has the same meaning. The different Banjarese vocabularies consist of 7 words used to teach foreign speakers. The concerned students are not members of the Banjar ethnic group and do not speak or understand the language. In reality, teaching vocabulary to non-native speakers begins with introducing Indonesian or other language equivalents. Teachers show descriptions related to the language for better understanding. Finally, students are asked to make a brief understanding or meaning related to the Banjar language vocabulary.

*Narrative and Procedural Texts in Finding and Cooking Snails*

In making a narrative text based on Upin and Ipin animated film, this research only divides the stages into the beginning, development, and end.

### **Narrative Text**

#### ***Atok Dalang, Upin, and Ipin Find and Cook Mud Creeper Snails***

Beginning of the story:

In the animated film, Tok Dalang invited Upin and Ipin to catch fish, but they looked for mud creeper snails instead because the river water was dry. They searched and collected the snails from the mud, and it was called a *belitong* because of its convoluted shape. Furthermore, another name given was *sedut* snail since it is sucked before eating. Initially, Upin and Ipin refused to believe that the snails can be eaten, but they understood after Tok Dalang's explanation and collected the snails in a bucket. The snails were cleaned overnight with coconut dregs to ensure that the contents do not have a mud-like flavour.



Figure 1. Tok Dalang and Upin and Ipin looking for mud creeper snails in a dry and muddy river

(Source:

<https://www.google.com/search?safe=strict&source=univ&tbm=isch&q=gambar+upin+dan+ipin+penjaga+baru&sa=X&ved=2ahUKEwio1b3R3brvAhXCmuYKHaTXD7UQjJkEegQIAhAB&biw=1280&bih=610>)

Story Development:

Mud creeper snails in the film Upin and Ipin are known as *ketuyung* in the Banjarese language. They are boiled before cooking to ensure that the contents quickly come out when the meat is cooked, consumed, or smoked. Before being cooked, the snails got out of the bucket because Tok Dalang forgot to close the bucket.





Figure 2. Upin and Ipin looking for snails in the mud in a dry river  
(Source:

[https://www.google.com/search?safe=strict&source=univ&tbm=isch&q=upin+dan+ipin+terbaru&sa=X&ved=2ahUKEwic5PXk\\_brvAhWYF3IKHWADcCtcQjJkEegQIC\\_hAB&biw=1280&bih=610#imgrc=Ss-hqDzD11MB9M](https://www.google.com/search?safe=strict&source=univ&tbm=isch&q=upin+dan+ipin+terbaru&sa=X&ved=2ahUKEwic5PXk_brvAhWYF3IKHWADcCtcQjJkEegQIC_hAB&biw=1280&bih=610#imgrc=Ss-hqDzD11MB9M))

End of story:

Tok Dalang then cooks mud creeper snails for their lunch after completing the tempoyak. Upin and Ipin were taught how to suck the snails repeatedly to obtain the flesh, and they finally loved the meal.

### ***Procedure Text***

#### **How to Cook Mud Creeper (*Sedut*) Snails**

1. Suck the snail with coconut pulp and leave it for one night.
2. Snails are cut off the pointed end before cooking for the spices to permeate the meat.
3. Snails can be cooked in curry.
4. Tok Dalang, Upin, and Ipin ate the sedut snail curry after cooking.

### **Narrative and Procedural Texts in the Story of Picking Durian Fruit and Making Tempoyak**

The narrative text based on watching the animated film consists of three stages: the beginning, the development, and the end of the story (Van den Broek, 1990).

### ***Narrative Text***

#### **Atok Dalang, Upin and Ipin Pick Durian Fruit and Make Tempoyak**

Beginning of the story:

In the animated film, Tok Dalang with Upin and Ipin searched for durians at night. Many durians fell, and the flesh is like a sleeping cat.

The Development of the Story:

The next day, Tok Dalang, Upin, and Ipin arranged the durians in the kitchen. Ipin reported a ripening durian and returned to the kitchen to make tempoyak, and they were surprised to hear the word tempoyak.

Tok Dalang then taught them how to make tempoyak in the kitchen. First, the flesh of the fruit that has been separated from the seeds is taken. The flesh is collected on a plate and then salted. It is then put in a jar to sit for two days before eating.



Figure 3. Tok Dalang and Upin and Ipin are Making Tempoyak  
(Source:

<https://www.google.com/search?safe=strict&source=univ&tbm=isch&q=gambar+upin+dan+ipin+penjaga+baru&sa=X&ved=2ahUKEwio1b3R3brvAhXCmuYKHaTXD7UQjJkEegQIAhAB&biw=1280&bih=610#imgrc=Ss-hqDzD11MB9M&imgdii=X0oJ07h67WgCiM>)

End of story:

Upin then asked Tok Dalang whether the tempoyak was delicious. Tok Dalang said that the food is delicious to answer Upin's ignorance about the tempoyak taste.

Based on the story of Atok Dalang making tempoyak in the film Upin and Ipin, procedural text can be made as below.

### ***Procedure Text***

#### **How to make tempoyak according to Atok Dalang.**

1. Separate the fruit's flesh from the seeds and place it on a plate.
2. Add enough salt to the flesh.
3. Put it in the jar for a day or two or a few days.
4. The tempoyak is ready to be cooked.

After students read the narrative and procedural texts above, they were asked to rewrite them in notebooks according to their respective understandings. They are

then requested to read the findings of their work before the class in turn, when they have completed writing it down.

## Discussion

The similar and different pronunciation of Banjarese and Malay vocabulary demonstrates that both languages are related and belong to the Austronesian family. The Banjarese and Malay language on the Kalimantan and Sumatra Islands with the Malay peninsula are allied even though a strait separates them. Banjarese vocabulary that is the same and different in pronunciation from Malay in Upin and Ipin animated film can be used as teaching material (Alias et al., 2015; John, 2015). First, it is introduced by watching Upin and Ipin entitled *Penjaga Baru*. According to Tables 1 and 2, teachers provide Banjarese vocabulary similar to Malay but with different pronunciations. After students recognized this vocabulary, they were asked to rewrite the story in Upin and Ipin animated film. Teachers discuss the story text and its illustrations once more when this is impossible. Likewise, after students have mastered the story text and are comfortable, they are invited to rewrite the procedural text. Teachers first explain the procedural text and give examples when it is impossible. In this case, the narrative text explained in Upin and Ipin animated film *Penjaga Baru* is Atok Dalang, Upin, and Ipin. The procedural text explained how to Cook a Sedut Snail and make tempoyak according to Atok Dalang (Ramli et al., 2015).

At the next meeting, students were asked whether they can make narrative and procedural texts based on the animated film Upin and Ipin. It was instantly jotted in their notebooks and were asked to take turns reading or presenting it before the class. This is reinforced repeatedly to grasp narrative and procedural texts. Belitong or sedut snails (Mud Creeper) in the Banjar language are called *katuyung* or *ketuyung*. For the Banjar people in Kalimantan, *katuyung* means to cook or boil before eating. Before boiling, the tip of the *katuyung* or *ketuyung* is cut first to prevent spices or water from seeping. Furthermore, when it is sucked, the meat will come out quickly, and snails are recognized by their hard shell such as clams and elongated a small trumpet.

Tempoyak is spelt tempuyak in the Banjarese and was traditionally prepared from the flesh of the durian fruit, which was no longer edible due to rotting. The flesh is separated from the seeds and then put in a glass or plastic jar. It is then salted and fermented for several days before mixing with sliced red onions. Salt and vinegar are added after the tempuyak is fried, and some add a teaspoon of sugar to increase the sweetness. Furthermore, Durian meat may be sour when cooked or fried because it can be fermented with binjai fruit.

Students' comprehension of narrative texts may be improved, and Banjarese and Indonesian can be learned for non-native speakers through Upin and Ipin animated films. Furthermore, students were shown the process of making tempoyak from durian flesh. After making tempoyak and then frying or cooking the durian, it can be served as a side dish or appetizer (Murray et al., 1993; Fletcher & Bloom, 1988).

The findings of this research are different from Rafiek (2021), which did not use the same and similar Banjarese vocabulary as Malay in the teaching material. Meanwhile, this research found Banjar language vocabulary used as teaching material for local content in Banjarese. Rafiek's (2021), findings did not contain narrative and procedural texts. There are narrative and procedural texts based on Upin and Ipin animated film entitled Penjaga Baru.

The findings are also different from Khrisnan & Yunus (2018), which stated that animated films can develop listening, reading and teaching skills. This finding is also different from Ghani & Bin (2015), where the animated film Upin and Ipin contained Malaysian cultural values (Ghani & Bin, 2015). This research found a Banjarese vocabulary in the animated film that is the same and different from the Malay.

The findings are also different from Purba (2018) and Martínez Lirola (2018), regarding the stages of writing narrative texts. Purba divides 5 stages of writing narrative text: orientation, evaluation, compilation, resolution, and re-orientation (Purba, 2018). On the other hand, Lirola divides 4 stages of writing narrative text: orientation, complication, resolution, and coda (Martínez Lirola, 2018). This research only divides 3 stages: the beginning of the story, the development, and the end. The writing step is necessary because narrative writings are employed as instructional resources for foreign speakers of Indonesian.

The findings are very different from Akmeşe & Kanmaz's (2021). First, they found that narratives can be used to evaluate the language skills of preschoolers. According to this discovery, the narrative text of the Upin and Ipin film may be taught to foreign speakers learning Indonesian. This text is written based on the animated film watched by the previous students.

## **Conclusion**

The Banjarese, similar or different from Malay can be developed into teaching materials for foreign speakers. Likewise, the vocabulary may be developed into narrative and procedural texts in Indonesian. These texts can be used as teaching materials for Indonesian language learning for foreign speakers.

The limitation of this research is that the procedure text for making Mud Creeper Snail Curry has not been found in Upin and Ipin animated film. Therefore, it is advised that future research should be conducted for making Mud Creeper curry and tempoyak in other animated films.

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