


<p>THE MAGIC CODE IN IMRON WAHRID HARITS: THE ADVENTURE OF DINOKI AND DINOKO, 2022</p>		<p>Literature</p> <p>Keywords: Indonesia, Children's literature, folktales, fairy tales, magic code, hybrid genre.</p>
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Abstract

This study explores Imron Wakhid Harits's *The Adventure of Dinoki and Dinoko* (2022) using four primary approaches to children's literature: text-oriented, reality-oriented (mimetic), author-oriented, and reader-response models. The framework that this study is based on was developed by Maria Nikolajeva. In terms of the plot, the movie is centered on a mission to rescue elephants from ivory smugglers, and it follows a home-away-home pattern that is reminiscent of Vladimir Propp's personality. The research establishes a connection between the primary and secondary worlds by incorporating elements of the supernatural with the actual environment of Indonesia. It is a wonderful piece of writing since it contains connections to traditional animal and jungle mythology. According to the findings of the study, the book is a contribution to a contemporary trend in children's reading that integrates learning, socializing, and creative expression. Friendship, moral responsibility, environmental consciousness, and personal development are some of the topics that are emphasized throughout.

INTRODUCTION

To discuss the different approaches to *The Adventure of Donikii and Dinoco*, written by Imron Wahrid Harist, 2022, we have to consider the four objects of literary study: text, reality, author, and reader. (M. Nikolajeva). Possible models for literary analysis of this text are created out of relationships between text and reality (mimetic) that could view this text as a reflection of the real world (e.g., Surabaya...).

The author-oriented or expressive model (biographical, psychological) examines the relation between the text and its creator (that is, an insider or professor of children's literature). Reader-oriented or receptive models, like reader-response analysis, relate to the relation between text and its addressee—children or the child-reader. Text-oriented models study the inner structures of the text, e.g., structuralism (e.g., Vladimir Propp and the home-away-home structure). This study is about the relations between texts—intertextuality (e.g., E. B. White, 1952: *Charlotte's Web*; R. Kipling: *The Jungle Book*, 1894...).

The Adventure of Dinoki and Dinoko is a hybrid genre; it could be a formula story that follows a recurrent pattern or structure, e.g., adventure (in the title) or mystery (“[H]e whispers to them and tells them something secretly”). «) and narrative (»They give it to Dinoko and Dinoki to thank them because they have saved all of the elephants from the smuggling of their ivory abroad.«). This children's formula fiction corresponds to genres in adult literature.

At the same time, this is also a (personified) animal and nature (ecology) story that describes "The Save of the Elephants." This story describes animals in their natural environment

(elephants are not personified) but also an imaginary animal (dinosaurs). Animal characters (Dinoki and Dinoko) may be children in disguise or alter egos of the child protagonists (brothers Abim and Leon). Representations of Dinoki and Dinoko communicate with the child protagonist as magic animal helpers.

This text is also a fantasy or literary tale, and we have differentiated between fairy tales and the author Imron Wahrid Harits's literary tale. An element that is recognized in literary tales or fantasy is the presence of magic or the form of the supernatural (e.g., monsters, e.g., a big T-rex and a gigantic Brontosaur) in a realistic world (e.g., jungle, knives, police, rifles, trunks, warehouse).

This literary tale is a narrative with the presence of the primary (Surabaha) and secondary (personified dinosaurs [Dinoko and Dinoki jump up from the truck because they have to instruct the elephants to go down from the big truck that brings them from Surabaya.]) worlds.

This is also realistic text (e.g., Benowo, East Java, Gresik, Indonesia, Jakarta, Lamongan, Perak, Surabaya, Tubal jungle) set in real surroundings and involving some form of conflict ("He suggests the night is the best for them to go inside and uncover the slaughter. This story also addresses the issue of being an adventure narrative that features only male characters. Maybe in the next book it would also be adventures for girls (quests, etc.).

At the end we could read the announcement of the sequel, maybe with the girls' characters, but also, we could find the allusion that the continuation would be a family story (Dinoki and Dinoko) and would like to help searching for family for Abim and Leon. Brothers are archetypical of orphan children and at the same time protagonists. («Continue to the Adventure of Dinoko and Dinoki, Part 2»)

Plot is the sequence of seven chapters or events in the story consciously constructed by an author. The author makes a selection of significant events (*Strategy, The Save of the Elephants, The Boss is Caught*) that consist of a tension between wish and fulfillment or between damage ("Dinoko and Dinoki feel happy because they have saved the elephants from the slaughtering of the smugglers. «) and a happy outcome (»Dinoko then sighs and tells Dinoki, "Our first assignment has been accomplished" «.).

Children protagonists Abim and Leon, with the animal helpers Dinoki and Dinoko, had to resolve the main conflict (children against criminals). The plot follows the pattern: 1) departure from home 2) adventure (The Adventure of ..., Continue to the Adventure ...) – 3) homecoming ("«No problem, let's go home," says Dinoko, and takes Dinoki's hand to enter together into the jungle.«)

The explicit motif in *The Adventure of Dinoki and Dinoko* is the quest for rescuing the elephants ("My idea is to return them back to their home to the jungle to their habitat" [...]), and the implicit motif is inner maturation ("We will look for our parents here in Surabaya, because we only get a sign that they live in the Benowo area, so perhaps we will try to inspect in Benowo," Leon replies). To discuss the different approaches to *The Adventure of Dinoki and Dinoko*, written by Imron Wahrid Harist, 2022, we need to consider the four objects of literary study: text, reality, author, and reader (M. Nikolajeva).

Possible models for literary analysis of this text arise from the relations between text and reality (mimetic), which could consider this text as a reflection of the real world (e.g., Surabaya ...). The author-oriented or expressive model (biographical, psychological) examines the relationship between the text and its creator (i.e., insider or professor of children's literature). Reader-oriented or receptive models, such as reader-response, analyze the relationship between the text and its addressee—children or the child reader. Text-oriented models examine the internal structures of the text, such as structuralism (e.g., Vladimir Propp and the home-away-home structure). This study examines the relationships between texts—intertextuality (e.g., E. B. White, 1952: *Charlotte's Web*; R. Kipling: *The Jungle Book*, 1894 ...).

The Adventure of Dinoki and Dinoko is a hybrid genre; it could be a formula story that follows a recurring pattern or structure, e.g., adventure (in the title), mystery ("[H]e whispers to them and tells them something secret"), and narrative ("They give it to Dinoko and Dinoki as a thank you for saving all the elephants from having their ivory smuggled abroad"). This children's book formula corresponds to the genres of adult literature [].

At the same time, however, it also serves as a (personified) animal story and a natural history (ecology) narrative, as described in "Saving the Elephants." This story describes animals in their natural environment (elephants are not personified), but also an imaginary animal (dinosaurs). The animal characters (Dinoki and Dinoko) can be children in disguise or alter egos of the child protagonists (brothers Abim and Leon). The representations of Dinoki and Dinoko communicate with the child protagonist as magical animal helpers.

This text is also a fantasy or literary fairy tale, although we can distinguish between fairy tales and literary tales by the author Imron Wahrid Harits. One element that occurs in literary fairy tales or fantasy is the presence of Makig, or the form of the supernatural (e.g., monsters, e.g., the big T-Rex and the giant brontosaurus) in a realistic world (e.g., jungle, knives, police, rifles, logs, warehouse). This literary story is a narrative in which the primary (Surabaha) and secondary (personified dinosaurs [Dinoko and Dinoki jump up from the lorry because they have to instruct the elephants to get down from the big lorry that brings them from Surabaya]) worlds are present.

It is also a realistic text (e.g., Benowo, East Java, Gresik, Indonesia, Jakarta, Lamongan, Perak, Surabaya, Tubal Jungle) set in a real environment and involving some form of conflict ("He suggests that it is best for them to go in at night and uncover the carnage.") and theme (adventure story with only male characters). Maybe there will be adventures for girls in the next book (quests, etc.).

At the end we could read the announcement of the sequel, maybe with the girl characters, but we could also find the hint that the sequel would be a family story (Dinoki and Dinoko) about those who want to help in the search for Abim and Leon. The brothers are the typical orphans and at the same time the protagonists. ("Continue to the adventure of Dinoko and Dinoki, part 2")

The plot is the sequence of seven chapters or events in the story, concisely constructed by an author. The author makes a selection of important events (Strategy, The Rescue of the Elephants, The Boss in Captivity) that consist of a tension between desire and fulfillment or between harm ("Dinoko and Dinoki are happy because they saved the elephants from being

slaughtered by the smugglers.") and a happy outcome ("Then Dinoko sighs and says to Dinoki: "Our first mission is accomplished.").

The child protagonists Abim and Leon had to solve the main conflict (children against criminals) with the animal helpers Dinoki and Dinoko. The plot follows the pattern: 1) Departure from home 2) Adventure (The adventure of... Continue to the adventure...) 3) Return home: "No problem, let us go home," says Dinoko as he takes Dinoki's hand to lead them into the jungle together.

The explicit motive in *The Adventure of Dinoki and Dinoko* is the desire to save the elephants ("My idea is to take them back to their home in the jungle, to their habitat [...]"), and the implicit motive is inner maturation ("We will look for our parents here in Surabaya, because we only get a sign that they live in the Benowo area, so maybe we will try to look in Benowo," Leon replies). The friendship between children and animal characters is universal. At the same time, there are also antagonists in the story. They believe that the red lorry is going to the port of Perak because that is where animal smuggling usually takes place.

Friendships between children and animal characters are universal. At the same time, there are antagonists in the story (they believe that the red lorry is going to the port of Perak because animals are usually smuggled there.) and adult helpers (One of the policemen tells them that they have been watching the place for a long time because they are curious that the place is used for smuggling activities).

The author has revealed the characters through actions ("Later they arrange the sticks to form the word PERA. But since they have more than 2 sticks in their hands, they all think about how to make another word out of it."), through appearance (His big and green body looks so muscular in the darkness.), through language ("Then Leon says to them, 'We are not a problem; we will help you look for the elephants before they are slaughtered.'"), and through the other characters (e.g., medal for Abim ("But the police commander stops them and gives Abim the surprising gift; it's a gold medal for him because Abim helped the police catch the smuggler.")).

CONCLUSION

This book, *The Adventure of Dinoki and Dinoko*, is action-oriented (boys) and uses children and animal characters to illustrate the moral of the story ("The boss is caught"). The author uses figurative language, i.e., similes ("It's like a coin with its two faces, or maybe it's like a butterfly and a flower [...]"), personifications ([T-rex] "Dinoki says, 'Let us get these sticks in order.'"), and symbols (elephant and ivory [valuable and a sign of wealth in classical children's literature] ...). The elephants and ivory are depicted in this book in accordance with the international ban on ivory in force since 1989.

Intertextuality—One of the most striking features in contemporary children's books is the notion of intertextuality. The author uses literary (from his uniform, it looks like he is the commander of the police) and extra-literary (the ivory trade as a commercial and illegal trade) allusions that enrich the children's text and also allow the author to operate on both code levels—

for children and adults as a crossover (the book crosses from children to adults or adults to children audiences).

This book, *The Adventure of Dinoki and Dinoko*, is a creative (imaginary animals, e.g., T-rex and bronosaurus) and didactic ("catch the smuggler") text. The general trend in contemporary children's literature is toward creative texts, diversity, young readers (boys and girls), social issues, environment, and special needs—crossing borders as part of a general development of children's literature, as in *The Adventure of Dinoki and Dinoko*.

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