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Transliteration from Latin to Nusantara Letter and its relevance with visual aesthetics of Indonesian literature

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Abstract: *This paper aims to resist the dominance of Latin letters in the contemporary Indonesian literary. The Latin alphabet is an instrument of standardization of the digital market. There is a commodification of language to index and replicate texts that are compliant with the global digital system. Beyond compliance, it implies to "technological blindness" of local cultural expression. In the perspective of Jacques Derrida, especially in the topographic stylistics of emerging cultures, the steps of using new scripts have not been recognized by the Artificial Intelligence. Hence it demonstrates the model of transliteration of literary works with new letters. It uses poetry "Aku" by Chairil Anwar as a representation. The results provide three conclusions. First, transliteration is an artistic experiment that is not yet known to the public. Second, the use of the Nusantara letter is a re-seizure of the means of cultural production from the monopoly of Latin letter technology corporations. Third, visual counter-hegemony that deliberately utilizes the gap in algorithmic blindness as an autonomous space for humans. As a recommendation, the result supports a socio-visual negotiation between the subject of modern readers and literary texts that can no longer be fully dictated by machine commodification.*

Keywords: *Nusantara letter, Indonesian literature, poetry transliteration.*

INTRODUCTION

This paper is a visual aesthetic experiment of the Nusantara Letter. The Nusantara Letter is an Indonesian symbol system created based on inspiration from the characters in the archipelago as one of the identities of the nation and culture. The Letter is a new script obtained through the research "The Creation of the Nusantara Letter Through the Simplification of the Javanese Letter: Hermeneutical, Philosophical, and Social Perspectives" (2026) by Saifur Rohman, Dwi Rahmawanto, FX Rahyono, and Siti Jubaedah. The initial hypothesis is that the Nusantara letter contributes to visual aesthetics in Indonesian poetry writing. The results of this study show the level of technological readiness at the sixth level. This means that the results refer to the demonstration area of the results of the creation of the Nusantara Script.

The Nusantara Letter is an important element in the development of national identity that has been forgotten (Ahmadi, 2009; Arifianto, 2017; Arifin, 2021). Law No. 5 of 2017 in the promotion of culture. As stated in the Law, the conception of "cultural promotion includes the protection, development, utilization, and development of culture." (article 1). In the Law, it is written, "Everyone can carry out development". In this case, development includes dissemination of studies, and enrichment of diversity. Article 3 of Law No. 5 of 2017 on the promotion of culture based on "locality" (letter c). In order, the principles are tolerance, diversity, locality, cross-region, participatory, and benefits. Sustainability, freedom of expression, integration, equality, and mutual cooperation. Article 4 of the promotion of culture aims to "develop the noble values of the nation's culture" (letter a). Article 14 mandates that the government prepare a master plan for the promotion of culture which consists of vision and mission, goals and objectives, planning, division of authority, and achievement measurement tools. Meanwhile, the following is an article on citizen participation. It is stated in article 28 paragraph 3. Article 28 (3): Everyone can play an active role in publishing information related to the inventory, security, maintenance, and rescue of cultural advancement objects. This article provides opportunities for citizens to participate in

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developing culture. That means everyone can "inventory, secure, maintain, and save objects" of cultural products that have been inherited by ancestors (Hester, 1966).

Based on the article above, the development of the Nusantara Letter carried out by groups or citizens thus receives clear legal protection (Awalin, 2007; Azis, 2013; Fakhrudin and Agus, 2019; Elika, and Nurhayati. 2024). Citizens must develop cultural heritage that is beneficial for the next generation. This is in accordance with the purpose of article 4, which is "preserving the noble cultural values of the nation".

The results of the development of the Nusantara Letter can be implemented in texts in Indonesia. In this paper, the implementation of Indonesian poetry is carried out by transliterating the poem from Latin to the Nusantara Letter (Joned, 2015; Hadiwirodarsono, 2010). The implementation is based on three reasons. First, it is a follow-up to efforts to socialize the Nusantara Script. This script is a script that needs to be known by the public. The results will contribute to cultural results in Indonesia. Second, Indonesian poetry is used as a material object because it is a genre of text that is short and contains aesthetic values. Other genres are longer, such as short stories and novels. Third, the choice of poetry because it quantitatively has a short number of words and has a depth of meaning, it becomes part of the media of public expression outside of daily communication (Heriwati, 2010; Hester, 1966). Poetry is used as a beautiful word written on invitations, walls, and other media intended to beautify the place.

The poem "Aku" by Chairil Anwar was chosen because it has high level of popularity in the poetry treasure in Indonesia. Indeed, quantitative data has not been found on the popularity of the poem "Aku" (the “I”), but at least this poem is known by high school students and early literature students. Besides being popular, this poem is not too long so that it can be displayed on one page. How is poetry transliterated into Nusantara Letter in the perspective of typography stylistic?

LITERATURE REVIEW

Previous Research

Letter creation is an area of study that is rarely done by the scientific community (Ekowati, 2017; Ismaniar & Chandra, 2024). In addition to the results being too risky in public acceptance, it is seen from the urgency of creating scripts in the midst of scripts that are considered stable or unchanged (Gadamer, 1976). Therefore, instead of creating scripts, many studies have been found that preserve previous scripts.

In the history of scripts, readers will know that scripts are symbols that were created. For example, the idea of humans is represented by the letter "ren" (Chinese) (Pei, 1971). Similarly, the idea of nature and humans is also represented in the form of iconic images in other civilizations (Pei, 1971). For example, in the Proto-Sinai script as the forerunner of the script in the 15th century BC, the letter Alfa has been depicted as the shape of a cow's head, the word house "bayt" is embodied in the form of a box, water (pronounced mayim) is in the form of waves, eyes (for the name of aynu) are in the form of o, snakes (pronounced "nahsu") are then simplified to letter “n”, the head (pronounced ra'su) is depicted with a face from the left side, and the letter t (pronounced tawu) is for the shape of a cross. These examples are intended to provide an idea of how the origin of letters was created. From the iconic to the symbolic mind. The image of undulating water, embodied in a single wave line, which is then simplified to the letters M.

In the archipelago itself, the use of scripts is not spared from cross-cultural differences between immigrants and natives (Poerbatjaraka, 1967; Prawoto, 1993; Prayogi, & Oktavianti, 2020). For example, the entry of Islamic religious teachings in Indonesia has brought the Arabic script in writing in the midst of society. Modifications of Arabic letters can be found in the letters Pegon, Jawi, Buri Wolio (Wolio language), Serang (Bugis language), Bilang-bilang (Bugis-Makassar language), Bima Malay (Bima Malay) (Purwadi. 2007; Riswari, 2024; Rochkyatmo, 1997). The media used at that time were soft or durable materials, such as bark, palm leaves, and stones (Rokhim, 2022; Sari, 2025; Sayekti, 2014). This is possible because each letter in the tribe

has a closeness in terms of language kinship. This hypothesis is supported by research by Surip (2019) on the kinship of Javanese and Gayo languages, Klame (2019), Kongres Sastra Jawa III (2011), and Koster (1997:56). Koster even saw that the languages in the Southeast Asian region were a unity because they were once in one culture and government (Setyawan, 2003; Sumahatmaka, 1981; Wicaksana, 2016).

Wulan has given about the origin of the archipelago script in the Proceedings of the 11th National Seminar 2016, "Pallawa Script, Tracking the Script in the Archipelago" (2022). This idea is in line with the article entitled "Pallawa Script and Its Influence on the Development of Script in Indonesia" (2023). Wicaksana in "Feasibility Test of the Use of Kawi Font as a Method for Writing Epigraphic Articles" (2016) provides a description of Pallawa that is useful for the research of the Nusantara Script. The reading of the Pallawa script can also be explained through the Hidden Markov model, as described in Intechweb (2011) in "Hidden Markov Models, Theory and Application". It is also practiced by Hosny (2011) in "Using Advanced Hidden Markov Models for Online Arabic Handwriting Recognition, Pattern Recognition (ACPR), IEEE" (2011).

Kawi Letter as one of the sources of the Nusantara Letter can be said to be a derivative of the Pallawa script, and has also begun to be explored by today's scientists (Wiradharma & Tharik, 2016; Yana, 2010; Yatmoko, 2021; Yulianto, and Pudjiastuti, 2001). As explained in the *Tempo* magazine, a number of young scientists have included it in the digital system in cyberspace. In younger scripts, a study on the understanding of the archipelago script was also carried out by Widiarti (2009) in "Javanese Character Recognition Using Hidden Markov Model" (2009). The results of this study allow scientists to be able to read ancient letters, understand the culture, and the language used (Ermanto, 2017: 22; Fitriani, 2020: 45; Kawi, 1992: 34). The Kawi script is in its development into the Javanese script. It is known as the Hanacaraka script for Javanese writing in Javanese (Lukmansyah and Ratyaningrum, 2020; MacLaury, R1989; Maulana & Putra, 2021). Other developments of the Pallawa script are the Cacarakan script in Sundanese culture, the Balinese script in Balinese culture, and the Sasak script for Lombok culture (Sitompul, 2019; Sudiman, 2021; Suprayogi, 2019;). Nowadays, the introduction of local characters in the Javanese language uses the Latin script (Mulyono, 2008). Similarly, the Kawi language as explained by Wojowasito (1982) in the book *Kawisastra* (1982) uses Latin letters (Zoetmulder & Robson, 1994).

Wojowasito's work is a mirror of the preservation of the Kawi language without preserving the letters (Miyosa, 2019; Mohamed, 2016). The Kawi language is written in Latin letters. The writing certainly has many shortcomings because the Latin script cannot accommodate all the Kawi speeches. Although the Latin script uses various additional symbols to obtain the right sound, it is not enough. The book provides a clue about the missing link between the cultural products of the Middle Java period to Indonesian culture. There is no mechanism to preserve culture. There is also no mechanism to develop culture into a new cultural product based on the old culture (Nirmala, 2014; Nurnaningsih. 2016; Nuryadin, 2021).

This practice of transliteration is an effort to cover the shortcomings in scientific studies on scripts. This step is a continuation of the results of the research "The Creation of the Archipelago Script Through the Simplification of the Javanese Script: Hermeneutical, Philosophical, and Social Perspectives" (2026) by Saifur Rohman". Basically, the research provides an overview of the list of Nusantara Scripts created through a scientific process at Kratoin Majapahit, Jakarta. The principles of writing letters used for transliteration are as follows.

1. Basic letters, this letter follows the Latin letters, namely a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.
2. Diacritic, which is *a garment* or sound sign for the base letter. The sign will change the vowel of the base letter. For example, the base letter k, "Ka" will change to "ku' if you get the diacritic of the vowel "u". The writing of the diacritic follows the procedure of the Javanese

letter. To get the sound of "ku", the reader needs to write the base letter "ka" then add it to the tribe, so that it sounds "ku".

The list of Nusantara Scripts can be researched below:

Picture 1: The list of Nusantara Letter and Latin

Latin	Letters of Nusantara			Example	
Letter	Letter	Speech	Phonetic	Indonesian Word	Writing
a		[a]	A	apa	
b		[ba]	Ba	bahasa	
c		[ca]	Ca	cara	
d		[da]	Da	dari	
e		[e]	E	enak	
f		[fa]	fa	fajar	
g		[ga]	ga	lama	
h		[ha]	ha	hari	
i		[i]	i	ini	
j		[ja]	ja	jejak	
k		[ka]	ka	kala	
l		[la]	la	lambat	
m		[ma]	ma	marah	
n		[na]	na	nama	
o		[o]	o	orang	
p		[pa]	pa	paparan	
q		[qa]	qa	Qur'an	
r		[ra]	ra	rambut	
s		[sa]	sa	santun	
t		[ta]	ta	tekad	
u		[u]	u	upah	
v		[va]	va	vegetarian	
w		[wa]	wa	wesel	
x		[xa]	xa		
y		[ya]	ya	kaya	
z		[za]	za	zakat	
ng		[nga]	nga	pangan	
ny		[nya]	nya	nyala	
kh		[kha]	kha	khasiat	
sy		[sya]	sya	syariah	

The diacritic or sound sign is explained as follows:

Picture 2: Diacritic or Sound Sign for Vocals:

[i] ()

[u] ()

[è] ()

[o] ()

It should be noted that a sound marker for the letter A is not necessary because the letter inherently already contains a consonant and a vowel. The following is an example of the application of diacritics for the Nusantara Script:

Picture 3: Example of Diacritic

Example of the diacritic in basic letter:
Ka ki ku ke ko k = ꦏ ꦏꦶ ꦏꦸ ꦏꦺ ꦏꦺꦴ ꦏ꧀

Note:
"Ka" is syllabic letter that is not needed diacritic.
"Ka" is sounded [Ka] without diacritic.
Letter "Ka" is being "K", in case of addition of diacritic (ꦏ to ꦏ꧀)

Visual stylistics

Stylistics in general investigates the style of language contained in a text. Stylistics seeks to answer the question of how an idea is expressed in a certain way so as to produce an original style of speaking. For example, the description of a corpse was written by poet Rendra by stating "Blue body". This style of language is very original because no writer has used the term before.

When identifying poetry, stylistics change to look at the internal structure. Poetry is a literary work that is expressed through lyrical language, which is a language that hums, but not a musical melody. Poetic language is a language that hums, which pays attention to the sound of the sound and the suitability of meaning. In the literary genre that relies on poetic expressions, language is treated like a musical sound. That is why poetry is considered a poetic language that refers to the pressure of sound. Poetry produces idiosyncratic language, musical melodies in the reader's head, and beautiful sounds when read. Stylistics will investigate the aesthetic language in poetry through special sounds.

Poetic works in Indonesian history have undergone changes in form and content. Old poetry includes various forms of formulas, such as pantun, karmina, and verse. An example of one of the old poems is pantun:

If there is a well in the field
Can we take a bath
If there is a long life
May we meet again.

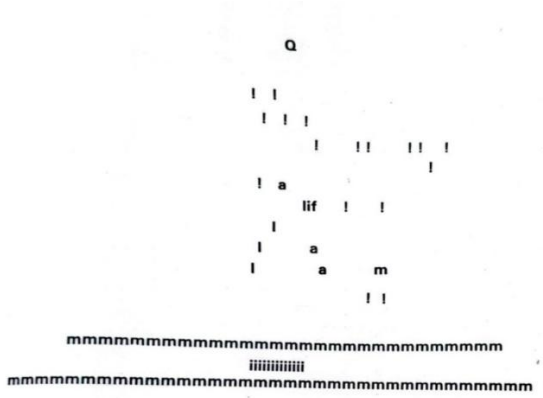
Analysis of old poems can include final rhyme, rhythm, strumming, sound arrangement, number of sounds in each line, to the suitability of sounds in the sampiran and content.

Stylistics is not only used to identify a language style, but also to identify the way in which the writer or poet expresses through certain media. Visual stylistics is understood as a style of expressing language that is shown from the technique of writing a letter. Therefore, the visual aesthetics expressed in poetry often use these things:

1. Typography of the poem. It can be identified through the introduction. One stanza can advance one space. It produces a new stanza. The stanza will produce a certain unit of idea. The example of the stanza is used in a number of modern poems.
2. Combination of letters without producing words**.** Combination of letters that do not read as words. Poems written by Sutardji Calzoum Bachri (1981) mostly use symbols that do not produce words, such as exclamation points (!), question marks (?), and combinations of letters that do not produce words.
3. Visual arrangement of letters. Letters that form a visual image. The letters are arranged in such a way as to produce a certain image. The image is the message for the reader.

The visual stylistic form can be examined in the example below:

Picture 4: Poetry "Q" by Sutardji Calzoum Bachri



The image is included in the collection of poems *O, Amuk, Kapak*. The poem has a title consisting of one letter, namely the letter Q. This poem does not consist of words, but punctuation marks and a combination of consonants and vowels without forming words. The first line consists of two exclamation marks, "! !". The second line consists of three exclamation marks, "! ! !". The third line does not follow a pattern of four exclamation marks, but there are six exclamation marks with visualizations similar to words. The visualization uses spaces to separate one exclamation mark or a collection of exclamation marks. The third line contains "! !! !! !". The fourth row consists of an exclamation mark with inward protruding writing.

The description of the four lines above is perhaps enough to illustrate the visual image that appears in Q's poem. Before coming to the question of "what is its meaning", the reader needs to identify the visual description of the poem as an integral part of the message to be conveyed. Thus, the visual description becomes important as an analytical step of literary criticism. This visual description is masqueraded in the study of visual stylistics as raised in this paper.

Stylistics will touch artificial expressions. In this case, expressions will include visual techniques, as well as empirical actual tastes that are expected to be able to present meaning differently. In accordance with this hypothesis, Jacques Derrida stated the following:

> A writing that is sensible, finite, and so on, is designated as writing in the literal sense; it is thus thought on the side of culture, technique, and artifice; a human procedure, the ruse of a being accidentally incarnated or of a finite creature (Derrida, *Of Grammatology*, 1976: 15).

Stylistics is the science of the use of language in literary works. Stylistics refers to the study of *expressive styles* in *literary discourse*. As a style, stylistics cannot be separated from the language medium used to show the style. And when talking about language, stylistics cannot be separated from the study of language, namely linguistics. In other words, stylistics is an interdisciplinary science between linguistics and literature.

In the definition, it must be stated that the terms and conditions apply. That is, it is not easy to make a definition in one sentence about stylistics after seeing a number of definitions that stretch from thousands of years ago to the beginning, precisely since Longinus wrote *On The Sublime* in the 1st century AD to provide a definition until Katie Wales made *A Dictionary of Stylistics* (2011).

Riffaterre (1959) wrote "Criteria for Style Analysis", in *Word 15*: pages 154-174) defining *"stylistics stimulus as an element of surprise being the effect of (con)textually unpredictable, pattern-disrupting element.* " The basic assumptions of this theory relate to the principles of automation and deautomation applied in Russian Formalism as the main determinant. Style is described as "*an emphasis (expressive, affective of aesthetic) added to the information conveyed by*

the linguistics structure (Riffaterre, 1959: 155). For Riffaterre, the emphasis of stylistics is the author's expression and feeling.

In addition, Riffaterre looks at stylistic methods in coding. Stylistics also analyzes the dominant elements in the structure of language. Riffaterre's technique is an example of coding that is based on the information theory and behavioral ideas of structural linguistics. In this regard, he utilizes a syntagmatic approach.

METHOD

The method of this research is transliteration from the Latin letter int Nusantara letter and studied by stylistic view. The procedures are the following. First, It uses poetry "Aku" by Chairil Anwar as a representation. Second, based on the transliteration the texts will be studied by typographic stylistic and approached by Derrida perspective of visual stylistic (Lakoff, 2006). Third, it proves the model of transliteration of literary works with new letters. Fourth, in the perspective of Jacques Derrida (1976), especially in the visual stylistics of emerging cultures, studies focus on the side of culture, human procedure, techniques, and human finite.

RESULTS AND DISCUSSIONS

Result

The poem "I" is quoted from HB Jassin's book entitled *Chairil Anwar: Pioneer of the Class of '45* (2013). The poem "I" is quoted from HB Jassin's book page 39. The poem was written in full as part of a review of Chairil Anwar. HB Jassin stated that the poem "I" was not a plagiarized poem as alleged by Slametmuljana (1953). The poem can be said to have "gained influence" from a poem by Marsman, a Dutch poet, entitled "In Memoriam PM-S". Therefore, Jassin classifies this poem as the original poem by Chairil Anwar (Jassin, 2012). In addition to the group of asslim poems, HB Jassin classifies Chairil Anwar's poems into satirized poems, translated poems, poems, and poems influenced by other poems. The poem in full can be observed in the following excerpt:

Aku

Karya Chairil Anwar

Kalau sampai waktuku
Ku mau tak seorang'kan merayu
Tidak juga kau
Tak perlu sedu sedan itu

Aku ini binatang jalang
Dari kumpulannya terbuang

Biar peluru menembus kulitku
Aku tetap meradang menerjang

Luka dan bisa kubawa berlari
Berlari
Hingga hilang pedih peri

Dan aku akan lebih tidak perduli
Aku mau hidup seribu tahun lagi. (Jassin, 2013: 39)

Translation by writer:

[The I

By Chairil Anwar

If it is my time
I want not anyone to seduce
Neither do you
No need of the mourning

I'm the bitch
From the group wasted

Let the bullet penetrate my body
I am still inflamed to attack

Pain and poison that I take run
Run
Until the pain becomes disappear

And I'll not care anymore
I want to live another thousand years.]

Based on the citation, there are 13 lines and 5 stanzas. The details of each stanza are as follows:

1. The first verse consists of 4 lines
2. The second stanza consists of 2 lines
3. The third stanza consists of 2 lines
4. The fourth verse consists of 3 lines
5. The fifth verse consists of 2 lines

In the description of the verse above, no other visual description is found, such as typography of the bait or the use of the space of the manuscript. The visual image of the poem emphasizes construction of stanza signed by one space down.

These details serve as a guideline in the practice of transliteration from Latin script to Nusantara script. The original text of the poem was written in Latin script and in Indonesian. The results of the transliteration can be observed in the image below:

Picture 5: Transliteration

Transliteration of poetry "Aku" from Latin to Nusantara Letter

Poetry "Aku" by in Latin Letter	Poetry "Aku" in Nusantara letter
Aku Karya Chairil Anwar Kalau sampai waktuku Ku mau tak seorang'kan merayu Tidak juga kau Tak perlu sedu sedan itu Aku ini binatang jalang Dari kumpulannya terbuang Biar peluru menembus kulitku Aku tetap meradang menerjang Luka dan bisa kubawa berlari Berlari Hingga hilang pedih peri Dan aku akan lebih tidak perduli Aku mau hidup seribu tahun lagi.	ᮃᮊᮤ ᮊᮛᮠ ᮊᮕᮤᮁᮜ ᮃᮍᮝᮛᮢ ᮊᮜᮥ ᮞᮕᮤ ᮝᮠᮒᮥᮊᮥ ᮊᮤ ᮞᮥ ᮒᮊ ᮞᮓᮛᮀᮊᮀ ᮊᮓ ᮛᮞᮥ ᮒᮤᮓᮊ ᮞᮙ ᮊᮥ ᮒᮊ ᮜᮤᮠᮤᮜ ᮞᮓ ᮞᮓᮓᮤ ᮔᮒ ᮃᮊᮤ ᮄᮓᮤ ᮏᮓᮒᮙᮤ ᮕᮊᮙᮤ ᮓᮠᮤ ᮊᮛᮤᮃᮒᮥᮁᮠ ᮒᮤᮠᮏᮃᮙᮤ ᮏᮠᮤ ᮜᮊᮛ ᮛᮞᮤᮛᮥᮞ ᮊᮊᮤᮒᮊᮥ ᮃᮊᮤ ᮒᮤᮓᮊ ᮛᮓᮙᮀ ᮛᮛᮤᮔᮒᮀ ᮊᮙᮤ ᮓᮓᮤ ᮏᮞ ᮊᮏᮃ ᮏᮠᮤᮊᮥ ᮏᮠᮤᮊᮤ ᮞᮤᮙᮙ ᮞᮊᮙᮤ ᮜᮤᮓᮞᮤ ᮜᮠᮤ ᮓᮓᮤ ᮃᮊᮤ ᮃᮊᮛᮓᮤ ᮊᮤᮏᮞᮤ ᮒᮤᮓᮊ ᮜᮠᮤᮓᮊᮤ ᮃᮊᮤ ᮛᮥᮃ ᮞᮊᮓᮤ ᮓᮤᮠᮏ ᮒᮃᮓᮤ ᮊᮙ.

The result of the transliteration of the manuscript is described in the form of an image because not all software supports the typeface used in this paper. The image is divided into two columns. The first column is the poem "I" which is written in Latin letters and the second column is written in the archipelago script.

The two columns are juxtaposed so that readers can check the suitability of the stanzas and arrays from the original poem to the poem in the archipelago script. The script written is based on the guidelines from the list of Nusantara Letter and diacritics written in the chapter on the foundations of the theory. The writing technique is carried out in the following way:

1. Write a poem "I" word for word and check the spelling of Latin letters.
2. Rewrite the poem "I" word for word in Latin in the Aksara Nusantara column.
3. Changing the font contained in the poem to the Nusantara Letter font.
4. Editing poetry writing in Latin script.
5. Editing includes typing the letters, the arrangement of the basic letters, and the sound marks or diacritics attached to the base letters.
6. Match the visual form of the destination poem with the original poem.
7. The adjustment includes the alignment of the title of the poem, the name of the poet, the first, second, third, fourth, and fifth stanzas.
8. The alignment made for the destination poem and the original poem is not entirely possible because of the space of the different typefaces. Thus, the division of stanzas and arrays can still be clearly recognized.

Based on the transliteration steps above, the following notes are obtained:

1. The writing space is more concise. For example, to write the letter "I" requires two letters in Latin, while the Nusantara script is enough for two letters.
2. With the same font size, the Latin script takes up more space than the archipelago script.
3. The use of the Nusantara script on the side of the Latin letter gives a visual impression that captures the reader's attention. In other words, the reader wants to know what letters are written on the side of the poem. If the reader already knows the type of letters

that exist, the reader will try to read and read the letters. The reader will compare between Latin letters and archipelago letters, looking for the accuracy of using new letters.

4. The contradiction that arises with the existence of transliteration is a possibility that can occur in scientific dialogue. Even so, the results of these contradictions provide benefits for improving the implementation of the Nusantara Script.

The steps of transliteration and notes can be reflected in the theory of visual stylistics and poetry as developed by Derrida (Derrida, 1976). Dertida stated that the writing style that is visual and limited in the medium used has a meaning

1. Side of culture

The transliteration of poetry from Latin to Nusantarta Letter Script shows that there are efforts to develop intangible cultural products. This is in accordance with the meaning of the 1945 Constitution Article 36 concerning the State Language, Law No. 20 of 2003 concerning the National Education System Article 33, Law No. 5 of 2017 concerning the Advancement of Culture article 28, Law No. 11 of 2010 concerning **Cultural Heritage.** When comparing Law No. 5 of 2017 concerning **the Advancement of Culture** and Law No. 11 of 2010 concerning **Cultural Heritage,** both have different spirits. The principle used in Law No. 2017 concerning the promotion of culture is "locality" while Law No. 11 of 2010 concerning cultural heritage is "kenusantaraan". This difference gives an indication of a different historical spirit. Kenusantaraan has the nuances of the greatness of the past while "locality" has a traditional impression so it is far from modernity. Law No. 5 of 2017 concerning the Promotion of Culture.

As stated in Law No. 11 of 2010 concerning Cultural Heritage, cultural heritage is defined as cultural heritage that is "tangible" because it is believed to inherit cultural values for future generations. In the above Law, it can be called the principle of "kenusantaraan" (article 2 letter c). Meanwhile, the term is not listed in the practice of cultural promotion. It is not written in the Law on the Promotion of Culture.

When referring to the Cultural Heritage Law, local letters are cultural products that can be preserved. In this case, letters can be used as part of cultural heritage because they are "evidence of the evolution of the nation's civilization and cultural exchanges across countries and regions, both extinct and still alive in society (article 42)." If referring to this article, then the preparation of this script is included in the revitalization as per article 80 of the Cultural Heritage Law.

Comparing Law No. 5 of 2017 concerning the Advancement of Culture and Law No. 11 of 2010 concerning Cultural Heritage, there are different terms to formulate diversity or diversity. In the Law on the Promotion of Culture, the principle of "locality" is written while in the Cultural Heritage Law it is written "kenusantaraan ". The term "archipelago" has a peculiarity of vocabulary owned by the Indonesian people, namely "nusa" and "antara" or a cluster of islands. Meanwhile, the term "locality" as contained in the Law on the Advancement of Culture comes from a Western perspective on the values found in a certain place or more identical to tradition.

In addition to the Law on Culture and Cultural Heritage, there is Law No. 24 of 2009 concerning the Language Flag, and the State Emblem article 1 paragraph 2. The legislation product that specifically mentions the Indonesian language is Law No. 24 of 2009 concerning the Language Flag, and the State Emblem. In article 1 paragraph 2 it is stated, "The language of the Unitary State of the Republic of Indonesia, hereinafter referred to as Bahasa Indonesia, is the national official language used throughout the territory of the Unitary Republic of Indonesia." Details about the Indonesian language are obtained in article 25 concerning origin, definition, and function. Originally it was

written "From the language pledged in the Youth Pledge dated October 28, 1928 as a language of unity developed in accordance with the dynamics of the nation's civilization (article 25 paragraph 1)." In paragraph 3, it is mentioned that one of its functions is the development of national culture. The Indonesian language must be used in legislative products. The Indonesian language must be used in international forums in Indonesia (article 32 paragraph 1) and "can be used in international forums abroad (article 32 paragraph 2). The government is obliged to develop, foster, and protect regional languages and literature (article 42 paragraph 1). This obligation is supported by the obligation to preserve letters and develop letters into one national identity. This transliteration fills the gap in nation building as a path to realize national ideals.

2. ***Technique.*** In the technical aspect, the methods carried out in transliteration have produced the form of poetry in the Nusantara Script. These methods have been outlined in the steps as done before. The results of the demonstration show that there is space efficiency in writing scripts with the same font size and space space. Technically, it provides more space for the opening of the text.
3. ***Artifice.*** In an artificial context, the Nusantara Script gives another impression of the poem. The Nusantara Script thus provides a "decoration" of the "The main text". Although it is an ornament, it can be part of the writing of the main text in a poem. In the advanced stage, the decoration will be the main through various stages in the midst of society.
4. ***Human Procedure****.* The term human procedure refers to the discourse related to human needs for values, reality, and epistemological steps contained in the transliteration of the poem above. Epistemological steps in the practice of transliteration contribute to the discourse of the truth. Transliteration opens up the new space in the context of language, literature, and script. The understanding that has been developing in the insight of the Indonesian language is language and literature. With this transliteration, understanding will produce a new space. Transliteration provides a space for scripts that must be used in the practice of the nation and state.
5. **Finite creature**. The creation in the form of the Nusantara Script is a creation that is oriented towards the development of identity, cultural heritage, and noble values of the nation's culture. This created script not only displays advantages, but also limitations in writing letters, for example in the practice of digitization, limitations of socialization, to the appearance of letter shapes that are not in accordance with the tastes in certain communities.

CONCLUSION

One of the aspect in poetry discourse is typography. The arrangement of lines, stanzas, and letters in poetry is a medium to convey messages to readers. The results of the analysis of the transliteration of the poem "I" by Chairil Anwar into the Nusantara Letter show that the writing space in the Nusantara Letter is more concise. This is because the principle of the Nusantara Letter is based on abugida principle. In addition, the use of the Nusantara Letter attracts attention due to "foreign letters". The transliteration discourse carries a risk to scientific dialogue. In the stylistic perspective of Jacques Derrida, there were four aspects, namely the side of culture, artifice, technique, human procedure, and finite creature. The cultural aspect shows the existence of a visual counter-hegemony that deliberately exploits the gap in algorithmic blindness as an autonomous space for humans. In the artifice aspect, the re-seizure of cultural production tools from the monopoly of technology corporations. In the technical aspect, artistic experiments in poetry transliteration become a form of expression that is not yet known in digital discourse

globally. In human procedure, poetry transliteration is a form of existence of national identity. In the context of finite creatures, transliteration discourse, Nusantara script, and the risks that arise need to be read as a scientific dialogue to form national identity. Being recommended, because the transliteration of the poem "I" into the Nusantara Letter is an experiment in writing the Nusantara Letter. It is important that the results of this transliteration become part of the national policy to affirm national identity. It is necessary to open a more intensive and extensive dialogue to improve the Nusantara Letter so that it gets more space, study materials, and perspectives.

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