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Corpus and modus: Teaching materials as the basis for understanding comparative literature studies

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Abstract: *At many universities worldwide, comparative literature is deliberately offered only at the postgraduate level, given that conducting such studies requires broad comparative insight spanning different countries and genres. Course titles vary across institutions, ranging from "Transnational Genres," "Literature and Comparative Cultures," and "World Literature", to "Cultural Studies", but the core of these courses involves comparing a literary work with other literary or artistic works, or with other phenomena that demonstrate a connection. However, several Indonesian universities offer this course at the undergraduate level, typically in the final semesters, under the assumption that students have already completed introductory courses in literature, prose, poetry, and drama. At the Universitas Indonesia specifically, the course, formerly taught by Sapardi Djoko Damono and subsequently by myself, covers fundamental concepts such as affinity, influence, translation, parody, and plagiarism, while also addressing issues of genre, literary movements, and more. Drawing on over thirty years of teaching experience, I have found that students are most engaged when the curriculum highlights instances of influence and related phenomena through the direct reading of accessible texts. By engaging directly with the material and examining "problematic" works such as the poem "Kerendahan Hati" attributed to Taufik Ismail (sic!), Chairil Anwar's "Karawang-Bekasi," the poem "Duka-Mu Abadi" (allegedly by Sapardi Djoko Damono), or Ali Hasjmi's "Menyesal", students gain a broader understanding of the various modes involved in these issues. Consequently, the prevalence of hoaxes in recent years comes as no surprise to students who have taken this course.*

Keywords*: corpus, mode, comparative literature, transnational, hoax*

INTRODUCTION

Even lecturers who have mastered the subjects they teach still require learning materials to support their expertise and ensure students receive a dynamic, impactful educational experience. However, given the vast array of available materials and the fast-paced nature of modern life, there is a risk that selections may be made hastily, or that the chosen materials fail to optimize the lecturers' capabilities or accommodate the needs of all students. A 2025 study found that course materials influence not only classroom delivery but also instructional design and professional development (Brennan, 2026). Furthermore, selecting the right materials can support lecturers throughout their educational careers.

A common issue in Indonesia arises because lecturers must balance teaching with the other pillars of the "Tridharma" (Three Pillars of Higher Education), namely education, research, and community service, alongside administrative tasks such as completing lecturer workload reports (BKD). Consequently, many lecturers struggle to manage their time effectively. It is hardly surprising, then, that many teach using superficial material or even content dating back to their own university days. While such dated material might remain relevant for disciplines that do not rely heavily on social

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dynamics or evolving trends, the humanities—particularly contemporary literature—demand up-to-date content. This is especially crucial given that today's lecturers are teaching Generation Z, a cohort that differs in significant ways from the lecturers' own generation.

In this context, this article was written, based on students' familiarity with contemporary literary material. It should be noted that this approach does not imply that the foundational material developed in earlier years is no longer necessary. Rather, the focus is on material capable of immediately sparking curiosity—prompting students to go on to read the works that were briefly mentioned yet remain highly relevant to their lives. Regarding poetry, for instance: Generation Z students, who are deeply immersed in the world of advanced communication and diverse forms of digital media, are likely to be instantly captivated by Joko Pinurbo's poem, "Doa Orang Sibuk yang 24 Jam Sehari Berkantor di Ponselnya" (Prayer of a Busy Person Who Works from Their Phone 24 Hours a Day), far more than by excellent poems published decades ago. The poem resonates powerfully through its familiar context and a moment of unexpected self-realization found in the lines: //Lord, my mobile phone/ was smashed by an earthquake./ All my contacts are gone./ The only one remaining/ is Yours//. Furthermore, the second stanza //God said:/ And that is the only number/ you never reached out to// indirectly awakens students to a spiritual realm that does not admonish, but rather fosters awareness.

LITERATURE REVIEW

In an article published in *College Teaching*, William Casement (1988) posed and answered a question regarding the types of literary works suitable for inclusion in general education. He argued that the most appropriate material is world literature spanning from the past to the present. He further maintained that such literature should be read in the original language rather than in translation (1988, p. 57). Casement's view naturally sparked debate, given the vast number of languages in the world and the relatively small number of students proficient in a second or third foreign language. Nevertheless, his perspective warrants serious consideration, as the quality of translations, particularly of literary works, is often poor and tends to fail in capturing the cultural nuances that are almost invariably embedded, whether implicitly or explicitly, within the literature itself.

Casement's reference to "world literature" appears unrelated to the academic discipline of "comparative literature"; rather, it was simply an effort to acquaint students with the diverse and manifold dimensions of life in this world that are essential to understand. However, regarding the specific context of "comparative literature" and the term "world literature," Susan Bassnett. who published the book *Comparative Literature: A Critical Introduction* in 1993, held a view that diverged from Casement's. Observing that traditional comparative literature studies were "dead," she argued that translated literature should serve as the medium for comparative work. Translation is not merely a technical task of word substitution but a complex, culturally charged act that enables cross-cultural dialogue and literary exchange. From Bassnett's perspective, this shift toward pluralism, and away from the Eurocentric canon, requires abandoning Eurocentric hegemony in favor of global and postcolonial perspectives. Comparative literature needs to analyze how texts move, transform, and acquire meaning within non-

Western contexts and marginalized traditions. Interdisciplinary and culturally contextual approaches must be emphasized, as Bassnett maintains that literature cannot be studied in isolation. Literature must be examined across dimensions of time, space, and academic disciplines, interacting with history, sociology, politics, and the visual arts, to understand broader cultural patterns and human expressions.

Meanwhile, René Wellek, a key figure in the fields of comparative literature and literary theory, offers a distinctive perspective on the concept of world literature. In his work *Theory of Literature* (co-authored with Austin Warren; 1956) and in his critical essays on comparative literature, Wellek advocates for an integrated, aesthetics-oriented understanding of literature that transcends national boundaries. Central to Wellek's view of world literature is the rejection of national chauvinism and Eurocentrism; he criticizes narrow nationalist approaches that view literature solely through the isolated lens of the nation-state. He argues that literature is a unified global human endeavor and that confining it to a national scope hinders our understanding of artistic development.

Wellek believed that world literature should not merely trace lines of influence between authors but should instead examine literary phenomena as a coherent global network. He cautioned against viewing world literature simply as an indiscriminate, vast collection of all texts produced worldwide. Rather, he viewed it as an evolving aesthetic canon, a body of literary masterpieces that transcend local cultures and articulate universal human experiences through artistic form. For Wellek, world literature cannot be fully understood without integrating three pillars: Literary Theory (understanding general principles, genres, and structures), Literary History (tracing movements and aesthetics across eras and regions), and Literary Criticism (evaluating individual works based on intrinsic artistic quality rather than merely local historical popularity).

In terms of comparative literature, Welek states that comparative literature is an academic discipline that involves the study of literature across national, linguistic, cultural, and disciplinary boundaries. Rather than analyzing works in isolation within a single national canon, comparative literature examines how literary works interact with, influence, or contrast one another globally. The core dimension of comparative literature in Wellek's view is comparing literary texts across different languages and cultural traditions to uncover universal themes, shared stylistic devices, and unique cultural variations; examining literature in relation to other art forms as well as other fields of; analyzing how literary movements, genres, motifs, or specific authors travel between countries and impact other cultures over time; and investigating the role of translation in shaping how texts circulate worldwide and how adaptation across different media alters literary meaning.

Meanwhile, Remak stated that within the rapidly evolving geopolitical and geocultural landscape, a nation is no longer defined by a single language but can possess multiple languages, particularly regional ones. In this context, Remak viewed "comparative literature" as a field that transcends national boundaries and intersects with other disciplines—a perspective Wellek had previously noted, though it might be considered less relevant today. Nevertheless, Remak's perspective remains influential in academia, particularly because comparative analysis can also be applied to literary works within the scope of a single nation. This approach was articulated by scholars

such as Achadiati Ikram (1990) and Sapardi Djoko Damono (2009) through the term "Nusantara comparative literature." The term itself makes it clear that comparing works within a single nation, in this case, Indonesia, is entirely feasible, especially given that such works may differ in language. However, comparisons involving the same language within a single nation should not be dismissed either. Indeed, the previously cited poetry of Joko Pinurbo essentially constitutes a form of comparison, provided our understanding of the concept is not constrained by outdated views, whether from the French or American schools of thought, that emphasize the necessity of cross-national study.

Regarding teaching materials for comparative literature, four primary criteria suggested by Garcia (2022) are applied: cultural enrichment, authenticity of materials, relevant language enrichment, and readability level. However, given that comparative studies are often prompted by suspicions regarding a work's originality, the second criterion, "authenticity of materials", must be interpreted in reverse; that is, the materials used for teaching comparative literature often consist largely of works that are **not**- authentic. Consequently, the following sections will present examples of materials intended to quickly familiarize students with practices such as imitation, plagiarism, and piracy, for example, particularly those observed in recent years.

METHOD

This article, which focuses on gathering, classifying, and comparing a corpus of works alongside prevailing trends in the literary and general publishing worlds, employs a descriptive-comparative method to analyze the collected data. The term "comparative" here refers to the academic discipline of comparative literature, which examines literature across national borders, time periods, languages, genres, and disciplines, as well as across the boundaries between literature and other art forms (such as music, painting, dance, and film). Such a comparative approach can reveal insights that remain obscure when reading a single text in isolation. In other words, the foundation of comparative literature lies in the significant observations or arguments that emerge when two or more texts are studied side-by-side, insights regarding the texts themselves, their surrounding traditions, their cultural origins, and so forth that would not be immediately apparent if the texts were studied in isolation (Wilson, 2026). Because the method requires two or more works, data collection does not always rely on systematic searching; instead, data is often acquired through chance encounters, casual browsing, or the observation of recurring patterns. This is particularly true in the current digital era, where social media platforms frequently—and often unintentionally—present a wide array of content as we scroll through our phones or computers. Digital media, which consumes a significant portion of our daily lives, constantly inundates us with content, much of which lacks originality. On platforms like TikTok, for instance, we are continually confronted with repetitive and derivative works. Even various forms of artistic events indirectly present material that reveals a lack of originality or authenticity. In light of this, the comparative approach can be described as dynamic, with material that is constantly being updated. However, the material presented here is not brand-new; rather, it is material that holds positive significance for teaching Comparative Literature courses.

RESULTS DAN DISCUSSION

In his work *Poetics*, Aristotle states that poetry is an imitation of human actions (Abrams, 1993, p. 89). By the term "imitation," Aristotle refers to a form of representation of reality. However, if this concept of *mimesis* is reinterpreted within a comparative framework, the term "imitation" essentially constitutes an act of comparison, given that the process of imitating can never achieve exact identity with the object being imitated. Pinurbo's poetry might well be described as a *mimesis* of recent realities; yet, from a comparative perspective, his work does not merely imitate actuality but constructs an awareness, grounded in representation, of the life that has unfolded over the past few years. Thus, if one asks about the object being compared, the answer is undoubtedly reality itself, serving as the source of comparison.

However, since this article addresses teaching material suitable for a comparative literature course, the scope of the issues and the corpus will be limited to the framework proposed by François Jost in 1974. In line with Jost's perspective, there are four terms that delineate the spectrum of relationships, transmission, and classification among literary texts across cultures and eras: (1) **affinity,** structural, thematic, or stylistic resemblances between two or more literary works that share no direct historical contact or causal link; (2) **influence,** a direct historical or causal relationship in which an earlier text (source/sender) inspires, shapes, or impacts a later text (recipient); (3) **genre,** a categorical framework (e.g., epic, tragedy, novel, sonnet) serving as a vehicle through which literary forms are recognized, transmitted, and developed across national boundaries; and (4) **plagiarism,** the copying of another author's exact phrases, structures, or material without citing the source, without permission, or surreptitiously, and without any creative transformation or reinterpretation.

In addition to the criteria proposed by Jost, a unique phenomenon has emerged recently, particularly on social media, involving the publication of works attributed to specific authors when, in reality, their true authorship is unclear. For instance, certain poems have been published as the work of Rendra or Sapardi Djoko Damono, even though it is evident that they were not written by either of these poets. In this context, there is an additional criterion: the "ambiguity regarding the work's modus".

Affinity in creation

Fairy tales or folktales that have long been widely known and share thematic similarities do not necessarily stem from imitation or external influence; rather, they may well arise from environmental factors that indirectly shape the mindset of the storytellers, leading them to create similar tales. This is particularly true given that, in the past, the lack of communication and transportation networks made interconnection unlikely, suggesting that such strikingly similar tales were often truly original creations. The universality of narrative motifs is usually the reason behind the emergence of similar folktales. The prevalence of the "Cinderella" motif, depicting a stepchild mistreated by a stepmother, serves as an example of a narrative that can arise independently in various locations, as such mistreatment is a universal human experience that does not require cross-cultural influence.

Similarly, motifs involving a protagonist marrying their own mother, driven by various circumstances, are not exclusive to the Greek tragedy of Oedipus but also appear

in Sundanese culture through the legend of Sangkuriang. Furthermore, tales featuring animal cunning, such as those involving the Kancil (mouse-deer), widely known in Indonesia and neighboring countries, are also found in other cultures worldwide, independent of any external influence.

In today's era of rapid, boundless information flow, the notion of "affinity", where similar ideas arise independently, is difficult to accept, as accusations of imitation tend to surface immediately. Public reception has been skeptical of Tere Liye's denial that his novel *Ayahku (Bukan) Pembohong* (Figure 1) plagiarized *Big Fish* (Figure 2). Arguments citing shared narrative motifs fail to immediately dispel the suspicions held by readers and, more importantly, by his accusers. Similarly, Andrea Hirata's assertion that he had never read the Japanese novel *Dua Belas Pasang Mata* (Twenty-Four Eyes), the story of which reportedly bears a resemblance to *Laskar Pelangi* (Rainbow Troops), did not immediately silence the circulating allegations.

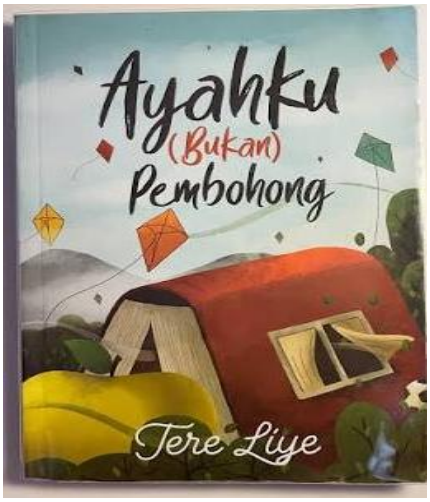


Figure 1. Cover of the book *My Father is (Not) a Liar* by Tere Liye

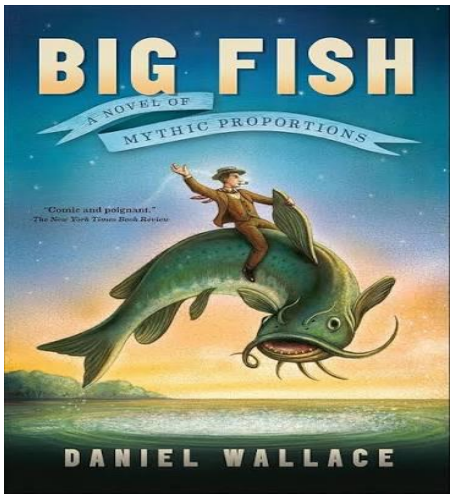


Figure 2. Cover of the book *Big Fish* by Daniel Wallace

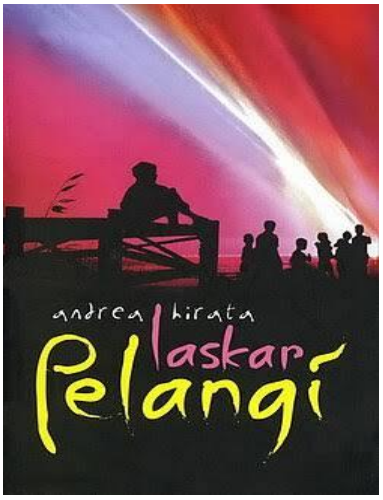


Figure 3. Cover of the book *Rainbow Troops* by Andrea Hirata

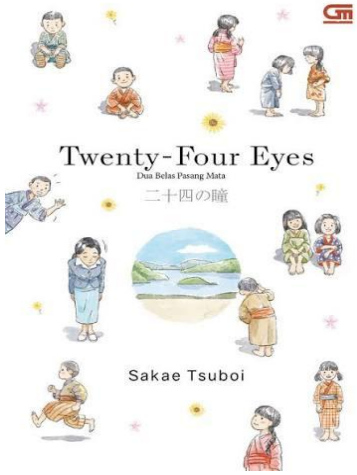
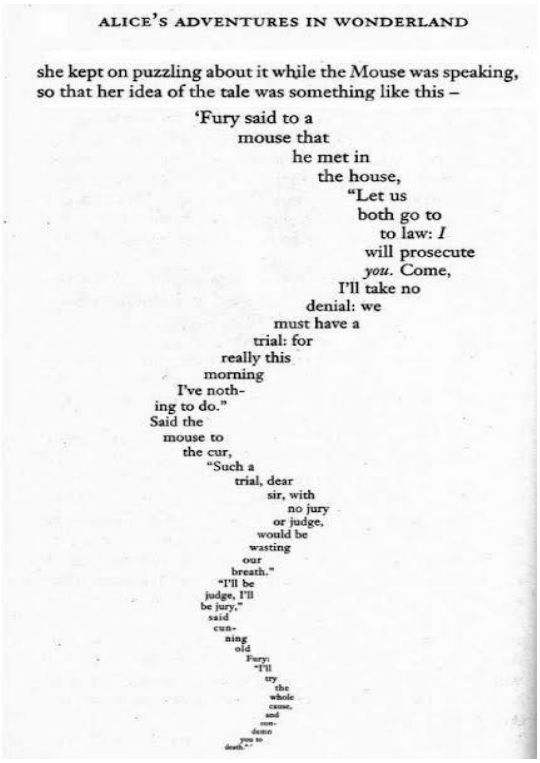


Figure 4. Cover of the book *Twenty-Four Eyes* by Sakae Tsuboi

Influenced by other works

In the context of creating creative works, including literature across various genres, it is often assumed that a specific piece (such as a poem or a painting) has been influenced by another. In the case of poetry, where word choice is the essence and primary medium of writing, the poet's identity is often inextricably linked to their work. Naturally, this applies to poets who have developed a distinctive personal style after a long period of artistic process. For instance, upon reading a line or a linguistic expression from an unattributed poem, one might immediately recognize it as the work of Amir Hamzah, Chairil Anwar, Goenawan Mohamad, or Abdul Hadi W.M. Similarly, with paintings, even without looking at the artist's signature in the bottom-left corner, people can often identify a work by Affandi, Zaini, Basoeki Abdullah, or Raden Saleh, simply because of the unique characteristics associated with those names. Thus, the issue of influence becomes a complex dimension, as distinguishing between sharp contrasts and entirely different approaches is far from simple. For example, the line "I want to live for a million years" (*aku ingin hidup sejuta tahun lamanya*) immediately brings to mind the poetry of Chairil Anwar. Likewise, upon seeing a painting of a beautiful landscape or a stunning woman, one might instantly attribute it to Basoeki Abdullah.

To cite a concrete example, if a writer composes a free-verse poem utilizing incantation-like patterns, characterized by linguistically unconventional word structures reminiscent of Sutardji Calzoum Bachri's style, they might well be perceived as having been influenced by that poet's style or mode of expression. Yet, Sutardji's own work (Figure 6), particularly his concrete poetry, also reveals the influence of international poets (Figure 5). If Sutardji, for instance, were to state that he had never seen a poem resembling his own work, that is his prerogative to explain. Readers, of course, possess the authority to make their own assessments, and doing so is entirely legitimate. Below is an example of a poem that bears a resemblance to "Tragedi Winka dan Sihka" by Sutardji Calzoum Bachri.

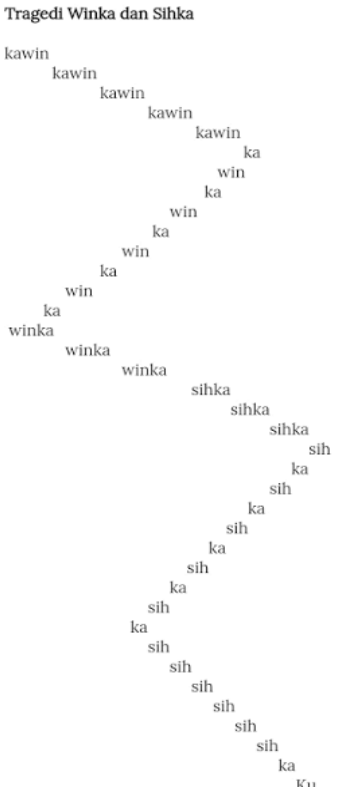


ALICE'S ADVENTURES IN WONDERLAND

she kept on puzzling about it while the Mouse was speaking, so that her idea of the tale was something like this –

'Fury said to a
mouse that
he met in
the house,
"Let us
both go to
to law: *I*
will prosecute
you. Come,
I'll take no
denial: we
must have a
trial: for
really this
morning
I've noth-
ing to do."
Said the
mouse to
the cur,
"Such a
trial, dear
sir, with
no jury
or judge,
would be
wasting
our
breath."
"I'll be
judge, I'll
be jury,"
said
cun-
ning
old
Fury:
"I'll
try
the
whole
cause,
and
con-
demn
you to
death."

Figure 5. A poem titled "Alice's Adventures in Wonderland"



Tragedi Winka dan Sihka

kawin
kawin
kawin
kawin
kawin
ka
win
ka
win
ka
win
ka
win
ka
winka
winka
winka
sihka
sihka
sihka
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Figure 5. A poem titled "Tragedy of Winka and Sihka"

Years ago, *Bobo* magazine featured a poem by a sixth-grade student that reminded many people of a haiku by Matsuo Bashō. Of course, "many people" in this context refers to those familiar with the Japanese poetic form known as "haiku" and the figure of Matsuo Bashō. This association arose primarily because of a famous poem by Bashō that conveys a sense of stillness through the concise language characteristic of haiku. In Indonesia, a poem similar to this student's work, titled "Plung", was recited by Jose Rizal Manua at various venues during the 1990s; in terms of form, it resembled the poem titled "Sepi" (Figure 7). Presented below is the poem by the elementary school student, alongside the haiku by Bashō.

[*furu ike ya/ kawazu to bi ko mu/ mizu no oto*
an ancient pond / a frog jumps in / the splash of water

– *Matsuo Basho, 1686*]



Figure 7. A poem titled "Solitude"

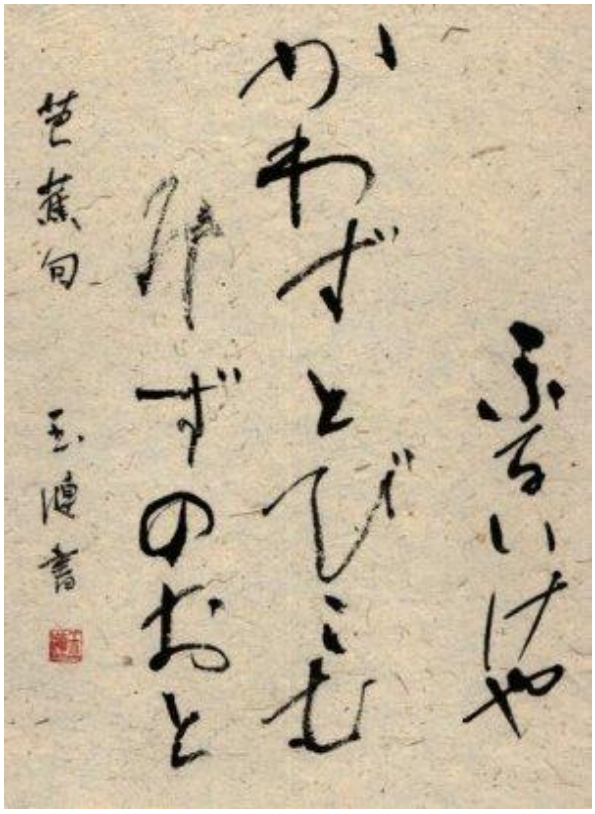


Figure 8. Japanese poetry by Matsuo Basho

Originality is by no means a simple matter in the realm of artistic creation, which often demands that a work of value be free from the influence of other works. Yet, this ideal frequently clashes with the reality of just how difficult it is to create something entirely distinct from the work of others. True artists constantly strive to express their unique identity through their creations, whereas ordinary or unrefined artists tend to be indifferent to such concerns.

Genre similarity

Genre similarities across many works are not merely a matter of creative originality; rather, they serve as a kind of "home" where artists can develop their craft within widely recognized genres. When writing a tragedy, for instance, the issue lies not in the genre of "tragedy" itself, but usually in the thematic approach taken. Writers might casually compose haiku, sonnets, sijo, gurindam, or pantun without feeling burdened by the need for absolute originality, provided they are simply employing the established form. The situation changes, however, if one writes a sonnet and the content itself closely mirrors an existing one.

In the context of Indonesian literature, there is a poet named Ali Hasjmi—associated with the *Pujangga Baru* (New Writer) movement—who wrote a sonnet titled "Menyesal" (Regret). This poem is widely renowned, having been featured in past

Indonesian language textbooks. It appears that many children memorized Ali Hasjmi's poem, though unfortunately, it was often transcribed with slight alterations. While there is no harm in keeping a personal copy of the poem, a problem arises when such a version is submitted to *Bobo* magazine and subsequently published by its editors. Regrettably, *Bobo* was caught off guard not just once, but twice. The details are as follows.

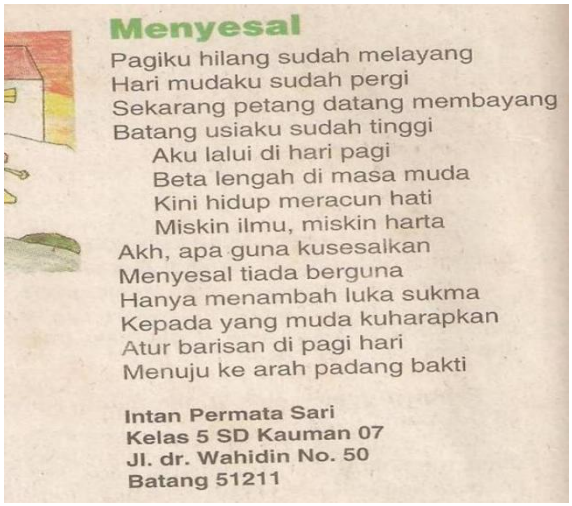
[Pagiku hilang sudah melayang,
Hari mudaku sudah pergi
Kini petang datang membayang
Batang usiaku sudah tinggi

Aku lalai di hari pagi
Beta lengah di masa muda
Kini hidup meracun hati
Miskin ilmu, miskin harta

Ah, apa guna kusesalkan
Menyesal tua tiada berguna
Hanya menambah luka sukma

Kepada yang muda kuharapkan
Atur barisan di hari pagi
Menuju ke arah padang bakti]

(Menyesal by Ali Hasjmi, Pedoman Masjarakat, III no. 6, 21 Februari 1937, p. 120

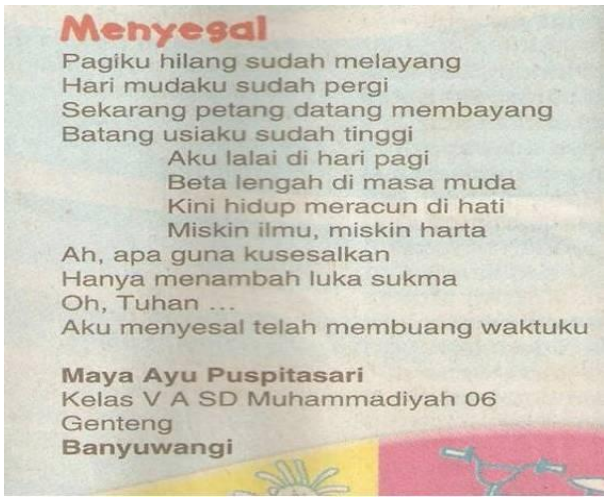


Menyesal

Pagiku hilang sudah melayang
Hari mudaku sudah pergi
Sekarang petang datang membayang
Batang usiaku sudah tinggi
Aku lalui di hari pagi
Beta lengah di masa muda
Kini hidup meracun hati
Miskin ilmu, miskin harta
Akh, apa guna kusesalkan
Menyesal tiada berguna
Hanya menambah luka sukma
Kepada yang muda kuharapkan
Atur barisan di pagi hari
Menuju ke arah padang bakti

Intan Permata Sari
Kelas 5 SD Kauman 07
Jl. dr. Wahidin No. 50
Batang 51211

Figure 9. A poem titled "Regret" by Intan Permata Sari (Source: *Bobo*, 15 February 2001, p.10)



Menyesal

Pagiku hilang sudah melayang
Hari mudaku sudah pergi
Sekarang petang datang membayang
Batang usiaku sudah tinggi
Aku lalai di hari pagi
Beta lengah di masa muda
Kini hidup meracun di hati
Miskin ilmu, miskin harta
Ah, apa guna kusesalkan
Hanya menambah luka sukma
Oh, Tuhan ...
Aku menyesal telah membuang waktuku

Maya Ayu Puspitasari
Kelas V A SD Muhammadiyah 06
Genteng
Banyuwangi

Figure 10. A poem titled "Regret" by Maya Ayu Puspitasari (Source: *Bobo, XXX1 (02)*, 17 April 2003)

Shameless plagiarism

The lowest level of artistic creation occurs when a work is produced by plagiarizing someone else's work without acknowledging the reprehensible nature of the act. The motivations behind such shameful plagiarism vary. Indonesia once witnessed a case that caused a stir in the poetry world, a matter that, to this day, has not been fully clarified. In 2011, Bramantyo Prijosusilo accused Taufiq Ismail of plagiarizing a poem titled "Kerendahan Hati" (Humility), which appeared in the textbook *Terampil Berbahasa Indonesia* for 8th-grade junior high school students. However, Taufiq Ismail denied the allegation, stating that he had never written the poem. A meeting was subsequently held at the Fadli Zon Library, resulting in an amicable resolution. The lingering issue, however, remains: who actually wrote the poem, given that Taufiq Ismail himself maintains he never authored it? This highlights the complexities of the publishing world in the digital era, issues involving copyright, the manipulation of others through spurious works, and other related matters that will be discussed in the following subsection.



Kerendahan Hati

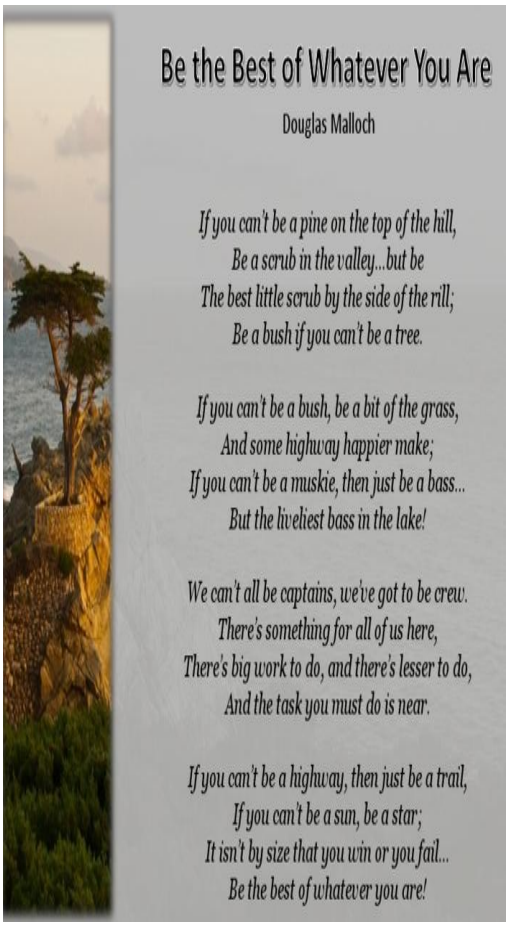
Kalau engkau tak mampu menjadi beringin
Yang tegak di puncak bukit
Jadilah belukar, tetapi belukar yang baik,
Yang tumbuh di tepi danau

Kalau kamu tak sanggup menjadi belukar,
Jadilah saja rumput, tetapi rumput yang
Memperkuat tanggul pinggiran jalan
Kalau engkau tak mampu menjadi jalan raya
Jadilah saja jalan kecil,
Tetapi jalan setapak yang
Membawa orang ke mata air

Tidaklah semua menjadi kapten
Tentu harus ada awak kapalnya....
Bukan besar kecilnya tugas yang menjadikan tinggi
Rendahnya nilai dirimu
Jadilah saja dirimu....
Sebaik-baiknya dari dirimu sendiri

karya : Taufik Ismail

Figure 11. A poem titled "Humility" by Taufik Ismail



Be the Best of Whatever You Are

Douglas Malloch

If you can't be a pine on the top of the hill,
Be a scrub in the valley...but be
The best little scrub by the side of the rill;
Be a bush if you can't be a tree.

If you can't be a bush, be a bit of the grass,
And some highway happier make;
If you can't be a muskie, then just be a bass...
But the liveliest bass in the lake!

We can't all be captains, we've got to be crew.
There's something for all of us here,
There's big work to do, and there's lesser to do,
And the task you must do is near.

If you can't be a highway, then just be a trail,
If you can't be a sun, be a star;
It isn't by size that you win or you fail...
Be the best of whatever you are!

Figure 12. A poem titled "Be the best of Whatever You Are" by Douglas Malloch

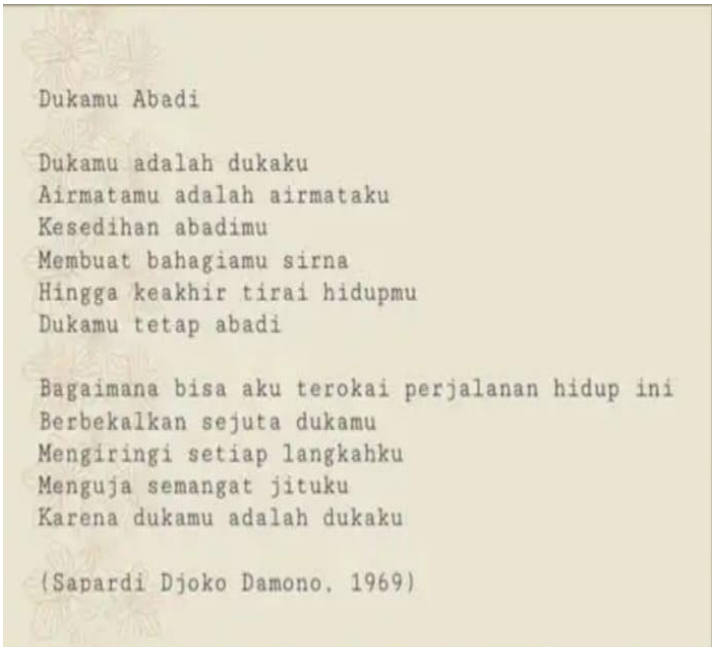
Ambiguity regarding the work's modus

In this fast-paced, digitally driven era of advanced technology, a number of peculiar and often ambiguous practices have emerged. In mass media and on social media, for instance, individuals sometimes present works that alter the characters of a story. This occurred, for example, with Putu Wijaya's short story "Kalau Boleh Memilih Lagi" (If I Could Choose Again), in which the characterization was changed; while the original story featured a character named "Oki," the version circulating on social media replaced this with the first-person "Aku" (I). Naturally, such a change in character can disrupt the reading experience and the narrative flow (Figure 13). Meanwhile, a poem purportedly written by Sapardi Djoko Damono, titled "Dukamu Abadi" (Your Eternal Sorrow), has been circulated on social media (Figure 14). Anyone familiar with Sapardi's poetry would immediately recognize that it is not his work. It is unclear what purpose

lies behind creating works in this manner, as they certainly yield no benefit or positive outcome.



Figure 13: The cover of a short story collection titled *Bom* by Putu Wijaya, and one of the short stories in which the characters have been changed.



Dukamu Abadi

Dukamu adalah dukaku
Airmatamu adalah airmataku
Kesedihan abadimu
Membuat bahagiamu sirna
Hingga keakhir tirai hidupmu
Dukamu tetap abadi

Bagaimana bisa aku terokai perjalanan hidup ini
Berbekalkan sejuta dukamu
Mengiringi setiap langkahku
Menguja semangat jituku
Karena dukamu adalah dukaku

(Sapardi Djoko Damono, 1969)

Figure 14. A poem titled "Your Sorrow Is Eternal," which is not the work of Sapardi Djoko Damono.

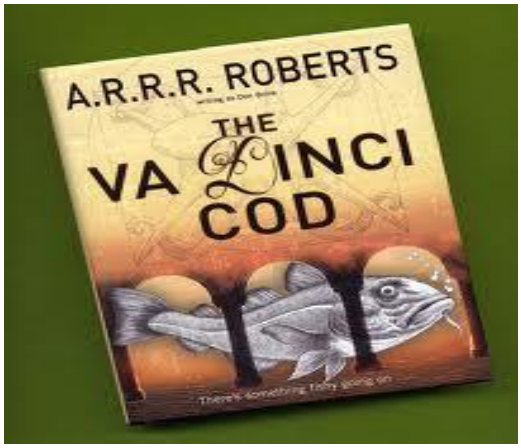


Figure 15: The cover of the parody novel entitled *The Va Dinci Cod.*

Furthermore, there is a topic that is intriguing yet often misunderstood by literature enthusiasts: a subgenre known as "parody." Parody is often misunderstood as merely a playful or frivolous endeavor. In reality, however, parody involves the "re-creation" of a previously published work through an intelligent approach that still adheres to a compelling narrative logic. Unfortunately, the practice of parody often gets bogged down in simple wordplay rather than engaging in sophisticated narrative "play." A prime example of a parody that has successfully captured public attention is the novel *The Va Dinci Cod,* a parody of *The Da Vinci Code,* which remains clever and inventive in its use of the word "cod," which at a glance resembles "code"; see Figure 15.

CONCLUSION

These are the teaching materials regarding comparative literature that remain relevant and engaging for Generation Z. While many other examples could be presented, space constraints necessitate concluding the article here. Nevertheless, there remains another fascinating topic within the realm of comparative literature: the practice of parody in creative work. In the reality of the classroom, although parody is not the core focus of teaching comparative literature, this subgenre generally captures students' interest. One reason for this is likely that students are typically already familiar with the original works that are being parodied by later authors.

Furthermore, the term *déjà vu* often captures the interest of students when it comes to understanding comparative studies—likely because the term feels relevant to their everyday lives. At the beginning of a course, the concepts of comparison or the impulses that drive us to make comparisons, can be effectively introduced or stimulated by using this term, or by highlighting the fact that our lives are, in general, frequently framed by acts of comparison.

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