COMPARATIVE CONTEXT IN THE ONLINE TEXT OF TELAGA WARNA DIENG LEGEND

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Abstract
This research is a qualitative descriptive study that utilizes the method of comparison to analyze the data. The basic technique used is the technique of determining elements (PUP), and the advanced technique used to assist data analysis is the technique of distinguishing comparative relationships (HBB). The overall methods and techniques are used to compare and contrast the contexts found in three stories about the legend of Telaga Warna Dieng in Wonosobo Regency, Central Java, Indonesia. The stories compared are derived from three online texts found on three blog sites, namely Legenda Dieng, Kelasindonesia.com, and Wonosobo Asri. The issue addressed in this research is the differences found in the three online texts. This is intended as an initial step in understanding the local wisdom embodied in the legend of Telaga Warna Dieng, so that there will be no misunderstandings in understanding each version of the story that emerges. The results of this research indicate that there are differences in the stories among the three online texts examined. The differences that arise are in the context based on personal interpretation, locational interpretation, and temporal interpretation.

Keywords: comparative, context, personal interpretation, locational interpretation, temporal interpretation

Introduction

Legends, myths, and folktales are inseparable parts of society's life, particularly in Indonesia. Legends are folk stories from ancient times that are related to historical events or the origins of a specific location. Myths are stories of a nation about gods, ancient heroes, objects, etc., expressed in a profound manner with elements of the supernatural or mysticism. Lastly, folktales are stories that may not be entirely true and are usually set in ancient times.

These three elements cannot be denied in their existence, even in the modern era. It is a time where everything is done quickly to meet specific targets. It is a time where traditional aspects are starting to be abandoned and replaced by developments in technology. It is a time where people are no longer afraid of getting lost because there are numerous applications that can assist humans in finding their destinations, even though a small device that fits in the palm of their hand.

The world continues to progress, but it cannot be denied that things related to legends, myths, and folktales with traditional elements remain popular. There are still people who wholeheartedly believe in the truth of these things. Regardless of how people perceive them, there is always local wisdom that we can learn from the existence of legends, myths, and folktales.

Legends, myths, and folktales are part of human language expression. Language, commonly known as a means of communication, has several functions. These functions include the instrumental function, regulatory function, representational function, interactional function, personal function, heuristic function, and imaginative function.

Language itself can be divided into two forms: oral language and written language. In this research, we focus on the language in written form, specifically online texts about the origin story of Telaga Warna Dieng.

We know that Telaga Warna Dieng is one of the favourite tourist attractions for both local and international tourists in the Dieng tourist area. Telaga Warna is located at an altitude of over 2000 meters above sea level. Around the Telaga Warna area, there are also many other tourist attractions such as caves that are often used as places for meditation. This is not surprising because the Dieng highlands are considered sacred by the Hindu community. The Dieng highlands are believed to be the home of the Gods. Even before Islam successfully entered the Wonosobo regency, not everyone could live and stay in that area. Only people from the warrior and Brahmin classes were allowed to enter the region. The mystical atmosphere is deeply ingrained, so it is not surprising that there are many legends, myths, and folktales that have developed in the area.

One thing that has piqued the curiosity of researchers is the legend about the origin of Telaga Warna Dieng, and it turns out that there is more than one story that has emerged. The researcher conducted a search for sources through the internet. The researcher believes that in this modern era, people prefer to search for information on the internet, which can now be accessed anywhere, anytime, and from any device, especially through smartphones. All information can be easily accessed, especially now that there are many advanced supporting features that provide convenience and practicality.

Based on that search, the researcher obtained three blogs that presented different stories about the legend of the origin of Telaga Warna. This became the problem addressed in this research. The researcher intends to compare the contexts contained in these three found texts. This is considered important because it is related to the local wisdom of the respective region. Moreover, there have been few studies that compare multiple versions of legend stories simultaneously.

Previous research that discussed the context included a study conducted by Annisa Rakhmwati in her thesis entitled "Textual and Contextual Discourse Analysis of the Drama Manuscript Matahari di Sebuah Jalan Kecil by Arifin C. Noor and Its Relevance as Teaching Material in High School" (Rakhmawati, 2015). The purpose of this research was to describe (1) the form of textual analysis in the drama manuscript Pesta Para Pencuri by Jean Anoulih, translated by Rachman Sabur; (2) the form of contextual analysis in the drama manuscript Pesta Para Pencuri by Jean Anoulih, translated by Rachman Sabur; and (3) the relevance of the research findings as teaching material for Indonesian language learning in high schools. The research was qualitative in nature, with the primary data source being the drama manuscript Pesta Para Pencuri by Jean Anoulih, translated by Rachman Sabur. The data validity test used the theory of data triangulation, and the sampling technique employed was purposive sampling. For data

analysis, the researcher used interactive analysis techniques. The research findings showed that the appropriate use of grammatical and lexical aspects could form a discourse with cohesive features, such as reference, substitution, ellipsis, and conjunction. In terms of grammatical aspects, reference was the most frequently observed feature. The most used personal reference was the first-person singular reference (I, me, my left side, and my right side). Semantic coherence was also supported by lexical aspects, including repetition, synonyms, antonyms, collocations, hyponyms, and equivalence. The dominant lexical aspect was repetition (including epizeuxis, tautotes, and anaphora). For contextual analysis, it was understood through the principles of personal interpretation, locational interpretation, temporal interpretation, analogy, and inference (epistemic, linguistic context, and social context). The conclusion drawn from the research findings was that there was relevance between the analyzed manuscript and the teaching material in high schools.

Another research that also discussed the context was conducted by Endang Retnaningdyah Elis Noviati Mariani in her thesis entitled "Textual and Contextual Discourse Analysis of the Drama Manuscript Lakon Sandosa Sokrasana: Sang Manusia by Yanusa Nugroho" (Mariani, 2012). This research aimed to describe the grammatical and lexical cohesion devices and explain the contextual aspects in the manuscript. The research employed a qualitative descriptive approach. The data used were linguistic data in the form of utterances from the drama manuscript Lakon Sandosa Sokrasana: Sang Manusia, and data collection was carried out using the observation method and note-taking technique as an advanced technique. The data source was the drama manuscript Lakon Sandosa titled Sokrasana: Sang Manusia by Yanusa Nugroho. The researcher used the distributional method with the BUL (Bagi Unsur Langsung) technique and further applied several advanced techniques, such as substitution and ellipsis. Based on this research, it was found that the coherence of the discourse in the drama manuscript was supported by grammatical aspects, including reference, substitution, ellipsis, and conjunction. Grammatical aspects were dominated by reference. Furthermore, in the contextual analysis, the situational and cultural contexts in the manuscript could be understood through the principles of personal interpretation, locational interpretation, temporal interpretation, analogy, and inference. The comprehension of discourse meaning through inference was based on the accompanying context, including physical context, epistemic context, linguistic context, and social context.

Another research that also discussed legends was conducted by Ismi Apriani Sahalina in a thesis entitled "The Legend of Kawah Sikidang and Its Functions for the Community in the Dieng Plateau, Wonosobo Regency: A Reception Study" (Sahalina, 2008). This research aimed to (1) describe the origins of the legend of Kawah Sikidang in the Dieng Plateau, (2) describe the narrative structure of the legend of Kawah Sikidang, (3) describe the functions of the legend of Kawah Sikidang for the community in the Dieng Plateau, Wonosobo Regency, and (4) describe the community's reception of the legend of Kawah Sikidang in the Dieng Plateau. The primary data sources for this research included human informants, events that occurred, and the activities or behaviors of residents. The secondary data sources included documents or archives related to the legend of Kawah Sikidang. The data collection techniques used in this research were in-depth interviews, participant observation, document and archive analysis, questionnaires, and recording. The data analysis in this research was qualitative-inductive, and the analysis utilized an interactive model. The analysis of the legend employed both structural and reception

approaches. The functions of the legend of Kawah Sikidang for the community in the Dieng Plateau, as found in this research, were examined based on four folklore functions according to William Bascom, namely (a) as a projection system or a means to reflect the collective imagination, (b) as a means of validating cultural institutions and norms, (c) as a tool for educating children, and (d) as a means of enforcement and monitoring to ensure that societal norms are adhered to by its members.

Based on these three studies, the researcher chose to analyze the legend text of Telaga Warna Dieng using a comparative context analysis because, based on the researcher's observation, there have been no studies that compare the context in the online text of the legend of Telaga Warna. Furthermore, the researcher believes that this is important because the differences in the text of the legend of Telaga Warna can lead to misunderstandings for the readers.

Literature Review

Discourse Analysis

Discourse analysis, etymologically, consists of the words "analysis" and "discourse." Analysis itself has various meanings according to experts. One of them is Norman K. Denzin. Denzin defines analysis as a systematic process of breaking down, interpreting, and understanding empirical materials to gain a deeper understanding of social phenomena (Denzin, 1978). Denzin emphasizes the importance of a systematic approach in uncovering meaning and profound understanding from empirical data. Similarly, another expert, Miles, M. B., Huberman, A. M., and Saldana, describes analysis as a systematic process involving data reduction, presentation, and interpretation to gain a deep understanding of the research topic (2013). They highlight the significance of qualitative analysis in uncovering meaning and answering research questions. Robert Yin offers a different perspective. Yin portrays analysis as a process of discovering, understanding, and interpreting patterns in relevant data for specific research purposes (2009). Yin aligns with Miles and colleagues regarding the importance of qualitative analysis in uncovering meaning and answering research questions. Furthermore, Creswell defines analysis as the process of sorting, organizing, presenting, and interpreting data to achieve a comprehensive understanding of research phenomena (2014). Creswell emphasizes the importance of using an approach that is suitable for research questions and the type of data collected.

Furthermore, discourse is defined as the largest situational and contextual unit within a specific text, consisting of a series of interrelated propositions, according to Teun A. Van Dijk (T. A. Van Dijk, 1985). In contrast to Van Dijk, Halliday defines discourse as the process of selecting and organizing sentences that are related to each other to achieve communicative goals (Halliday, 1973). According to Halliday, discourse involves grammar and structure that form meaningful sentence sequences. Additionally, the understanding of discourse is also presented by Mikhail Bakhtin, who views discourse as a complex and dynamic form of social interaction (Bakhtin, n.d.).

Based on these understandings, the concept of discourse analysis arises. Van Dijk in his book Society and Discourse: How Social Contexts Influence Text and Talk states that discourse analysis is a systematic approach to studying oral and written texts, considering their structure, social context, and communicative purposes (Teun A. van Dijk, 2009). The emphasis lies on understanding the social, political, and ideological aspects within discourse. Slightly different from Van Dijk, discourse analysis is referred

to as an approach that reveals how language and text are used to shape and reproduce power, ideology, and social identities by Ruth Wodak, with a focus on understanding the role of power in the production and interpretation of discourse (Wodak, 2001). Michel Foucault, in a more complex manner, describes discourse analysis as an effort to study and uncover the relationship between language, knowledge, and power within a society, emphasizing the importance of viewing discourse as a form of power that influences the construction of knowledge (Foucault, 1972).

In practice, discourse analysis cannot be separated from its context. The discourse context itself consists of both internal and external aspects that surround a discourse (Sumarlam, 2010). According to Malinowski, context can be divided into two categories: language context (co-text) and non-linguistic context (extra-linguistic context) (Sumarlam, 2010). In this regard, understanding the meaning of discourse should not be taken literally, but should consider social and cultural aspects. This understanding should be based on the following principles (Sumarlam, 2010): (1) the principle of personal interpretation, which relates to who the actual participants are in a discourse; (2) the principle of locational interpretation, which concerns the interpretation of the place or location where a situation (state, event, and process) occurs in order to understand the discourse; (3) the principle of temporal interpretation, which relates to understanding time (events, states, processes); and (4) the principle of analogy, which is commonly used by speakers and interlocutors to comprehend meaning and identify the intention behind the entire discourse.

Legend

According to Vladimir Propp, legends are traditional narratives that depict extraordinary events, myths, or tales of wonders (Propp, 1968). Similarly, Linda Dégh defines legends as narrative stories told as true accounts, even though they contain elements of the supernatural or mystical (Dégh, 2001). This aligns with the views of Jan Harold Brunvand, Alan Dundes, Gillian Bennet, and Paul Smith, who see legends as orally transmitted stories often involving fantastic or magical elements and are generally considered true stories by both the tellers and listeners.

Telaga Warna

Telaga Warna in Dieng is a natural lake located in the Dieng Plateau region, Wonosobo, Central Java, Indonesia. This lake is famous for its colorful water, resembling a rainbow, which is formed by the interaction of sulfur gas from the earth's crust with the lake water. This phenomenon creates an intriguing combination of colors, such as blue, green, yellow, red, and white.

Telaga Warna is situated at an altitude of approximately 2,000 meters above sea level, resulting in a cool climate in the surrounding area, especially in the mornings or during winter. The lake is also surrounded by beautiful natural landscapes, including hills, grassy expanses, and small mountains, adding to its charm.

Telaga Warna is one of the main tourist attractions in the Dieng region. Visitors can enjoy the unique lake view and take a leisurely stroll around the lake to savor the fresh air and natural beauty. There are also designated photo spots provided for capturing moments around the lake.

Furthermore, Telaga Warna is renowned for its spiritual significance to the local community. The lake is believed to possess mystical meanings and powers in local beliefs, often used for various religious ceremonies or traditional rituals.

It is important to note that the weather in the Dieng Plateau can change rapidly, and low temperatures can occur, particularly at night. Therefore, visitors are advised to bring warm clothing and take care of their health while visiting Telaga Warna.

The Dieng region also offers several other tourist attractions, such as Candi Arjuna, Kawah Sikidang, Telaga Pengilon, and Gunung Prau, all of which can be combined with a visit to Telaga Warna to explore the natural beauty and local wisdom found in this area.

Method

This research is a qualitative descriptive study that utilizes the comparative method (metode padan) to analyze its data. The comparative method is used when the determining factor is external to or detached from the language (langue) in question (Sudaryanto, 2015). In this context, "padan" is synonymous with comparison or comparative analysis, which involves comparing relevant aspects of the discourse.

The basic technique employed is the technique of sorting determining elements, also referred to as PUP (Sudaryanto, 2015). The advanced technique used for data analysis is the technique of distinguishing comparative relationships (HBB). Essentially, the comparative method involves seeking out all the similarities and differences between two or more objects of study; however, in this research, the focus is primarily on the differences that emerge. This is why the HBB technique is employed. The research data consists of online texts related to the legend of Telaga Warna Dieng. The sources of the data are blogs that contain online texts about the legend of Telaga Warna Dieng. These blogs include legenda Dieng, Kelasindonesia.com, and wonosobo Asri.

Result

Based on this research, we can observe several similarities and differences among the three compared texts. In general, the storyline of Legend 1 (L1) and Legend 2 (L2) is the same. Both tell the story of a beautiful Queen and her daughter. The story goes that there was a renowned Queen who ruled over a vast ocean. The Queen had a beautiful daughter whose beauty was widely known. One day, two handsome young knights came with the intention of marrying the Queen and becoming her husband. The Queen was perplexed by this. Eventually, she decided to hold a competition to create a lake. Whoever could create the lake faster would be allowed to marry her daughter. At the appointed time, the two knights competed to create the lakes. It turned out that the first knight was faster in creating the Menjer lake compared to the second knight, who created the Pengilon lake. Therefore, the first knight was declared the winner and entitled to marry the Queen's daughter.

As time passed, just two days before their wedding, the Queen, accompanied by her daughter, went on a trip to Dieng. When they arrived at the area that is now a Nature Reserve and enjoyed the beauty and brilliance of the Pengilon lake, the Queen's gaze was captivated by it, and she immediately sought information about who had created this lake. As the story goes, the creator was none other than the second knight who lost the competition.

The Queen called for her guards and ordered them to bring her son-in-law, the first knight, to her presence. As soon as he arrived, the Queen said, "I cancel your status as

my son-in-law, and I curse you to become a dragon guarding the ocean." Then, the position of the first knight as the son-in-law was replaced by the knight who lost the competition. The Queen and her daughter were deeply impressed by the beauty of the Pengilon lake. They compared it to the Menjer lake created by the first knight, which, although created faster, was rough in its construction. The water was turbulent and wavy, indicating the negative qualities of the creator. On the other hand, the Pengilon lake created by the second knight had clear, sparkling, calm water, full of peace, indicating the good nature and heart of the second knight as the creator. Because they were so impressed, the Queen and her daughter decided to take a bath in the lake. They hung their colorful clothes on the trees. Suddenly, a strong wind blew and carried the Queen and her daughter's colorful clothes, which then fell into another part of the lake. In an instant, the water of the lake changed its color, and thus the Warna Lake was created as a result of the Queen and her daughter's clothes falling into the water.

Unlike L1 and L2, L3 tells the story of a kingdom in West Java called Kutatanggeuhan. Kutatanggeuhan is a prosperous and peaceful kingdom. Its people live in peace and prosperity under the wise rule of King Prabu Suwartalaya and his queen, Queen Purbamanah. The king and queen are very wise, which makes the kingdom prosperous and peaceful. Unfortunately, Prabu and his wife do not have any children, which makes the royal couple very sad. Prabu's advisor suggests that they adopt a child, but Prabu and the queen disagree. "For us, a biological child is better than an adopted one," they replied. However, the queen often feels melancholic and cries. Prabu, who is also saddened by this, decides to go to the forest to meditate. He prays to be blessed with a child. Several months later, their wish is granted, and the queen becomes pregnant. The entire kingdom rejoices, and they flood the palace with gifts.

Nine months later, the queen gives birth to a daughter named Gilang Rukmini. Prabu and the queen love their daughter very much and grant her every wish. However, this makes her become a spoiled girl. If her desires are not fulfilled, she gets angry and often speaks harshly. Despite this, her parents and the people in the kingdom still love her.

The princess grows up to be the most beautiful girl in the entire land. As her 17th birthday approaches, the people flock to the palace to give her gifts. Prabu collects these gifts and stores them in a room in the palace for the benefit of the people. He only takes a small amount of gold and gems and brings them to a jewelry expert. "Please, make a beautiful necklace for my daughter," Prabu says. "With pleasure, Your Majesty," replies the jewelry expert. The jewelry expert wholeheartedly creates a necklace for the princess.

During the princess's birthday, the people of the kingdom gather at the palace square. When Prabu and the queen arrive, the people welcome them joyfully. The warm reception becomes even more pronounced when the beautiful princess appears before everyone. Everyone admires her beauty.

Prabu presents a beautiful necklace as a gift. "My beloved daughter, today I give you this necklace. It is a gift from the people from all corners of the kingdom. They love you dearly. They present this gift because they are happy to see you grow into an adult. Wear this necklace, my child," Prabu says.

The princess accepts the necklace but only glances at it briefly. "I don't want to wear it. This necklace is ugly!" the princess exclaims. She then throws the necklace, causing it to break and the gold and gems to scatter on the floor.

This shocks everyone. Queen Purbamanah feels extremely saddened by her daughter's behavior. Eventually, everyone starts shedding tears, and the palace becomes wet with their tears. They continue crying until their tears flood the palace, and suddenly, water starts gushing out from the ground, increasing in volume over time. Eventually, the kingdom of Kutatanggeuhan sinks, and a beautiful lake is formed from the scattered necklace at the bottom of the lake.

Here is a summary of the findings from the conducted research.

Table 1   Comparison of Context in Online Texts: Legend 1, Legend 2, and Legend 3

Context	Legend 1 (L1)	Legend 2 (L2)	Legend 3 (L3)
Personal (KP)	1. A famous queen in the vast ocean 2. Princess 3. Knight 1 4. Knight 2 5. Guardian 6. The author positions themselves as a knowledgeable third party. However, the author tries to establish closeness with the reader through reading. This is done by using emotive words and interrogative sentences. It creates a sense of closeness between the author and the reader.	1. Queen 2. Princess 3. Knight 1 4. Knight 2 5. The author positions themselves as a knowledgeable third party. Although there is narration, there is no sense of closeness between the reader and the author.	1. King: Prabu Suwartalaya 2. Queen: Purbamanah 3. Princess: Gilang Rukmini 4. King's Advisor 5. The author positions themselves as a knowledgeable third party. The appearance of interrogative sentences only serves to indicate the superiority of the characters in the story and does not build closeness between the reader and the author.
Temporal (KT)	1. The timing is not mentioned. 2. The Queen and Princess visited Pengilon Lake two days before the Princess's wedding to Knight 1 3. The Queen and Princess bathed at that time.	1. The timing is not mentioned, only mentioned as "in ancient times." 2. The specific time is not mentioned, only mentioned when the Queen felt tired from her work. 3. Only the Queen bathes in the lake, and it is mentioned to have taken place on "a certain day"	1. Not mentioned, only mentioned as "in ancient times." 2. Princess's 17th birthday
Locational (KL)	Dieng	The narrative mentions East Java, while the story	Kutatanggeuhan Kingdom, West Java,

		mentions the location in Dieng, Central Java	but the article's title is "The Origin of Dieng's Colorful Lake," and the blog's name is "Wonosobo Asri"
Information	With a curse, Knight 1 is cursed to become a dragon tasked with guarding the ocean Without a curse – Netizen Comments: wonosobo zone19th March 2015 06.46 Permission to share, sir. Izzul Alam15th August 2016 08.07 Too bad there are no character names. Dirin aluhung10th February 2017 02.45 Oh, I see... (no response received)	Without a curse	–
		–	Netizen Comments: Basyirun Makruf4th March 2016 05.59 Why is it in West Java, sir? (No response received)
	Written By legenda dieng on Jumat, 21 Februari 2014 | 16.19. http://legendadieng.bl ogspot.co.id/2014/02/l egenda-telaga-warna-telaga-pengilon.html	http://www.kelasindone sia.com/2015/06/legend a-cerita-rakyat-telaga-warna-masyarakat-dieng-terbaik.html template oleh Irfan Syahputra and Published by Maha Templates. 2015. kelasindonesia.com	http://alam-paradewa.blogspot.co .id/2012/10/asal-usul-telaga-warna-di-kawasan-dieng.html

Discussion

Based on the overall storyline and the description in the previous table, an analysis of the context of the online text regarding the legend of Telaga Warna can be conducted. To analyze it, the researcher applies interpretive principles, including personal interpretation, temporal interpretation, locational interpretation, analogy, and inference. However, in this study, the researcher focuses on utilizing personal, temporal, and locational principles only.

Personal Principle

Based on this research, we can observe several similarities and differences among the three compared texts. In general, the storyline of Legend 1 (L1) and Legend 2 (L2) is the same. Both tell the story of a beautiful Queen and her daughter. The story goes that there was a renowned Queen who ruled over a vast ocean. The Queen had a beautiful daughter whose beauty was widely known. One day, two handsome young knights came with the intention of marrying the Queen and becoming her husband. The Queen was perplexed by this. Eventually, she decided to hold a competition to create a lake. Whoever could create the lake faster would be allowed to marry her daughter. At the appointed time, the two knights competed to create the lakes. It turned out that the first knight was faster in creating the Menjer lake compared to the second knight, who created the Pengilon lake. Therefore, the first knight was declared the winner and entitled to marry the Queen's daughter.

The principle of personal interpretation is related to who truly participates in a discourse (Sumarlam, 2010). The speaker and the addressee greatly determine the meaning of a speech or text, both in oral and written discourse. In this case, the participants referred to are the characters that appear in the online text of the legend of Telaga Warna Dieng. Additionally, there are the author and the readers.

As discussed above, there are significant similarities between L1 and L2. However, there are differences in their presentation. In L1, the characters mentioned in the story are a Queen known in the vast ocean, a Princess, two knights, and a guard. In L2, the characters mentioned are a Queen, a Princess, and two knights. The difference lies in the mention of the Queen and the absence of the guard in L2. In L1, the Queen is described as a Queen known in the vast ocean, indicating that she is a Queen who has a kingdom that extends to the vastness of the ocean. However, in L2, no further description of the Queen is mentioned. The character of the Princess is not specifically described in both L1 and L2; she is only referred to as a beautiful Princess. Knight 1, who initially won the competition to create a lake, is depicted as a knight with a negative character and heart. This is reflected in the lake he created, known as Telaga Menjer, which, despite being created quickly, has a rough shape and turbulent water. Knight 2, who successfully created Telaga Pengilon, is portrayed as a knight with a good heart and character, as reflected in the lake he created. The last character present in L1 but absent in L2 is the guard. In L1, the guard is depicted as playing a role as a messenger from the Queen to Knight 1. His role appears when the Queen sees Telaga Pengilon and wants to revoke Knight 1's victory.

In L3, the characters that appear are very different from L1 and L2, which is attributed to the differences in the story versions. These characters include the King (Prabu Suwartalaya), the Queen (Purbamanah), the Princess (Gilang Rukmini), the King's Advisor, and the Jewelry Craftsman. The King and Queen in L3 are depicted as wise and beloved rulers, highly respected by their people. The Princess is portrayed as a beautiful but unkind character, spoiled and arrogant. Other characters that appear are the King's Advisor, the Jewelry Craftsman, and the people of the Kutatanggeuhan kingdom, all of whom are portrayed as highly respectful towards the King and his family.

Additionally, we cannot overlook the presence of the author and the readers. In L1, the author positions themselves as a knowledgeable third party. Nevertheless, the author also uses emotive words in their choice of language. These emotive words are

usually used to depict emotional closeness or familiarity. An example of emotive words used by the author in L1 is "a handsome young man." Furthermore, the author establishes a connection with the readers by using interrogative sentences directed at them. This creates a sense of closeness between the author and the readers. In L2, the author positions themselves as a third-person omniscient narrator. The author establishes a connection with the readers through the narration conveyed before starting the story. However, a sense of familiarity between them is not built. Lastly, in L3, the author positions themselves as a third-person omniscient narrator. The author includes some dialogues in the text, but there is no interaction between the author and the readers. The appearance of dialogues, mostly using interrogative sentences, simply serves to demonstrate that the characters of the King and Queen are superior to other characters in the story.

Temporal Principle

This principle relates to the understanding of time (Sumarlam, 2010). Based on the context, we can interpret when or how long a situation (event, condition, process) occurs. In L1, L2, and L3, there is no clear mention of the specific time frame. In L1, the author does not explicitly mention the issue of time, but for some events, the author describes them more vividly. For example, the time when the Queen and Princess visit Telaga Pengilon is mentioned as two days before the Princess's wedding with Knight I. In L1, the author uses terms that make the reader feel as if they are in the same period as the legend itself. This is shown by phrases like "at that time" in the sentence describing the time when the Queen and Princess bathed in the lake. This further strengthens the author's attempt to build a connection with the reader through the choice of words used.

In L2, there is also no explicit mention of time. The author only provides a time reference by using the phrase "in ancient times." The events that occur in the story are also not given a clear time frame, such as the time of the Queen's visit to Telaga Warna. The author only mentions it as a time when the Queen feels tired. While in L1 it is stated that both the Queen and Princess bathe in the lake, in L2, only the Queen is mentioned to have bathed in the lake. The time reference that appears is simply "one day."

Similarly, in L3, there is no explicit mention of the specific time frame. The reference is made using the term "in ancient times." The only clear event mentioned is the Princess's 17th birthday, but the exact time when it happened is not specified.

In these three stories, we can observe that none of them mention a specific time range for the occurrence of the legend of Telaga Warna. This is because legends are part of oral culture, which rarely have written evidence and often undergo reconstruction in each generation of storytellers.

Locational Principle

This principle is concerned with the interpretation of the place or location where a situation (condition, event, process) occurs to understand the discourse (Sumarlam, 2010). In this case, it relates to the location referred to in the story. In L1, the mentioned location is Dieng, located in Wonosobo Regency, Central Java. In L1, there is consistency between the referenced location and the content of the legend of Telaga Warna Dieng.

In L2, there is inconsistency in the referenced location. The narration mentions that the location with a story like the Telaga Warna in West Java is in East Java, but in the following sentence, the readers are directed to pay attention to the story of Telaga Warna Dieng. However, as we all know, Dieng is in Wonosobo Regency, Central Java. The

inconsistent content of the narration can certainly confuse readers. The location mentioned in the story is Dieng, Central Java.

A different situation is found in L3, where the setting is in the Kutatanggeuhan Kingdom, West Java. This is not in line with the title of the article, which carries the tagline "the origin of Telaga Warna Dieng," especially when supported by the blog's name "Wonosobo Asri." This inconsistency needs to be addressed to avoid misunderstandings.

Additional Information

Not all the differences found by the researchers can be accommodated by the three principles mentioned above. For example, the difference in the story between L1 and L2. In L1, Knight 1, who was not married to the Princess, is eventually cursed to become a dragon tasked with guarding the ocean, while in L2, this is not mentioned. Additionally, it turns out that there are netizens who commented on the blog. The comments on the Legenda Dieng blog, which features L1, are quite positive, as some people requested permission to share the story on other accounts. However, netizens regretted the absence of the names of the characters. It is unfortunate that there was no response from the blog owner to these comments. On the Kelasindonesia.com blog, there are no comments from netizens, while on the Wonosobo Asri blog, which features L3, there is a response asking about the mentioned location in the story. These netizen comments can also be used as a measure that out of the three blogs featuring the legend of Telaga Warna, the Legenda Dieng blog featuring L1 received positive responses from readers. This is undoubtedly related to the use of appropriate choice of words and emotive words that build a connection between the reader and the writer, so netizens are not hesitant to leave comments. Comments on the Wonosobo Asri blog should have received further responses. This is related to the need to preserve local wisdom. If there is a mismatch in the location alone, it could potentially raise sensitive issues that are unpleasant, especially during the rampant issues related to those sensitive matters. Things that were originally simple can be elevated into national issues that can even disrupt economic stability and national security.

Based on the previous explanation, it can be concluded that the use of sentences containing emotive words and triggering closeness with the reader is preferred by the readers. This is certainly related to the principle of politeness in language use. Individuals who can manage and apply the principle of politeness are more likely to be accepted compared to those who do not apply it.

Conclusion

Basically, despite the similarities and differences in each story, what we need to pay close attention to is how the story becomes a form of creative work of the Indonesian society in the field of language, specifically literary works. Stories in the form of legends, myths, fairy tales, or any other form should serve as evidence that our nation is constantly advancing and developing, while still preserving local culture and wisdom. This is something that we should support in the right way. Our interest in promoting and preserving local culture does not mean it can be done haphazardly or carelessly. One of the things that needs to be done is to find the most accurate and valid sources. This is the basis for conducting this research. Furthermore, this research needs to be followed up with contextual analysis based on the principles of analogy and inference to find sources that align with the true cultural roots. This is important to avoid any

misunderstandings in the minds of readers when interpreting a story, particularly the legend of Telaga Warna Dieng in this case.

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