

UNVEILING IDEOLOGY IN FOLKLORE: A CRITICAL DISCOURSE ANALYSIS OF THE TIMUN MAS AND BUTO IJO SCRAPBOOK THROUGH FAIRCLOUGH'S FRAMEWORK

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ABSTRACT

This study aims to uncover the ideology embedded in the folk tale scrapbook of Timun Mas and Buto Ijo through the Critical Discourse Analysis (CDA) approach based on Norman Fairclough's model. Folk tales, as a form of cultural narrative, not only convey moral messages but also represent social constructions, power relations, and ideological values that exist within society. Using Fairclough's three-dimensional analysis (text, discourse practice, and social practice), this research explores how the visuals and narrative in the scrapbook reflect and reproduce certain ideologies, such as the relationship between power and bravery, the representation of female characters, and moral antagonism. The analysis results show that the text structure and visual elements in the scrapbook contribute to a re-interpretation of gender roles, power dominance, and resistance through the symbolism of the Timun Mas character. This study emphasizes the importance of a critical reading of culture-based learning media in revealing the hidden ideologies that shape the way young people think.

Keywords: Critical Discourse Analysis, Folk Tale, Fairclough, Ideology, Scrapbook, Timun Mas

INTRODUCTION

The folktale of Timun Mas and Buto Ijo is an integral part of Javanese cultural heritage, rich in moral and social values. These stories serve not only as

entertainment but also as educational tools that transmit the norms, values, and ideologies of local communities from one generation to the next (Santoso, 2022). In the modern context, adaptations of these



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stories through visual media such as scrapbooks open opportunities for reinterpretation and re-representation of the ideologies embedded within them. Scrapbooks, which combine text and images, play a crucial role in shaping and spreading the meanings and ideological messages that may differ from the original versions of the folktales (Wijayanti & Hartono, 2023). This process is inseparable from the current social and cultural context, where the choice of images, narratives, and layouts in the scrapbook can reflect specific interests or viewpoints that the creators wish to emphasize to the readers (Nugroho, 2024). Therefore, understanding how these ideologies are constructed and disseminated through text and images becomes critical in critiquing their impact on readers' perceptions, particularly the younger generation, who are the cultural heirs (Rahmawati, 2023). Such studies also help uncover how dominant cultural discourses can be internalized through media adaptations and how this contributes to the construction of social identity (Pratama & Sari, 2023).

This research is important because it can reveal how modern media, such as scrapbooks, function as tools for transmitting cultural values and ideologies to younger generations. Scrapbooks, as media combining text and images, have great potential in shaping readers' perceptions and understanding of folktales. Through the selection of visual and narrative elements, a scrapbook can highlight aspects of the story that may not be as emphasized in traditional oral or written versions. For example, in Shohiburrida's (2022) research, it was found that the Bobo magazine used specific strategies in theme selection, sentence structure, and illustrations to convey the

desired ideology to young readers. This shows that modern print media can be an effective channel for transmitting values and ideologies to the target audience.

By analyzing the representation of ideology in folktales through a critical discourse analysis approach, we can understand how social and cultural structures are reflected in these media. Critical discourse analysis, as developed by Teun A. van Dijk, allows us to explore how the text and images in a scrapbook not only tell a story but also reflect and shape the underlying social ideology. For example, in Sujinah's (2018) study, it was found that the Ngebel Lake legend used the symbol of a snake to convey moral and social messages to the community. A similar process can occur in the adaptation of folktales through scrapbooks, where visual and narrative elements are carefully selected and arranged to convey a particular ideology to the readers.

The theoretical foundation of this research is the critical discourse analysis approach developed by Norman Fairclough. Fairclough emphasizes the importance of analyzing texts in their social and cultural contexts to reveal the relationship between language, power, and ideology. He developed a three-dimensional model of discourse analysis that includes text analysis, discourse practices, and social-cultural practices (Fairclough, 2013). This approach aims to uncover how discourse not only reflects social reality but also actively shapes and reproduces power structures in society (Wodak & Meyer, 2020). In this context, text is understood not as a neutral entity, but as an arena where ideological relations and domination are contested in subtle ways. Analysis of discourse practices allows researchers to examine the processes of text production



and consumption, as well as how meaning is produced through social interaction (Jørgensen & Phillips, 2022). Furthermore, the dimension of social-cultural practices highlights the broader context, such as social, economic, and political structures, that shape and are influenced by the discourse (Fairclough, 2015). This approach has been widely applied in various contemporary linguistic and social studies to critique how language plays a role in the construction of ideology and the enforcement of power, as seen in media, political, and popular culture studies (Machin & Mayr, 2021). Therefore, Fairclough's critical discourse analysis provides a comprehensive theoretical framework for uncovering hidden dimensions in the use of language related to power and ideology within a dynamic social context.

The aim of this study is to analyze the representation of ideology in the Timun Mas and Buto Ijo folktale scrapbook using Fairclough's critical discourse analysis approach. This approach was chosen due to its comprehensive ability to examine how texts not only reflect meaning but also shape social and power relations within a particular cultural context (Fairclough, 2013). This research is of significant importance because modern media such as scrapbooks are not just tools for entertainment or documentation, but also effective tools for shaping and reproducing the ideologies embedded in cultural representations (Van Dijk, 2020). By analyzing scrapbooks as contemporary cultural products, this study aims to offer a deeper understanding of how values, norms, and concealed power are constructed and disseminated through the combination of text and images (Wodak & Meyer, 2016). Furthermore, this study is important to

demonstrate that discourse in modern print media continues to play an active role in the formation of cultural identity and dominant ideologies, which can influence society's perception of local cultural heritage (Janks, 2019). Therefore, the findings of this study are expected to contribute both theoretically and practically to the fields of cultural studies, media, and communication, particularly in the context of preserving and critiquing the representation of traditional culture in the digital age.

This research relates to previous studies that have examined the representation of ideology in media and folktales. For instance, the study by Anggraini et al. (2024) analyzed the challenges between tradition and modernity in Oka Rusmini's novel *Kenanga* using Fairclough's critical discourse analysis approach, showing how cultural value conflicts can be deeply reflected through language and narrative in literary works. Additionally, several other studies have highlighted the role of media in shaping and spreading ideology, such as Santoso and Wibowo's (2023) study that explored the construction of cultural identity in local television programs using a critical discourse approach. However, while both traditional and modern media have been extensively analyzed, there remains a gap in research focusing on the representation of ideology in folktales presented through scrapbook media. Scrapbooks, as a combination of text and images, have a unique potential for conveying more complex and multimodal ideological meanings, which have not been widely addressed academically (Nurhadi, 2022). Therefore, this study seeks to fill this gap by providing an in-depth analysis of how ideology is represented in folktale scrapbooks, thus enriching the literature on



media as a tool for reproducing and constructing cultural ideologies.

The research gap lies in the lack of studies connecting the representation of ideology in folktales with modern media such as scrapbooks. Previous studies have generally focused on traditional folktale analysis through text or oral traditions without considering the role of contemporary media that combines visual and narrative elements simultaneously (Putra & Sari, 2022). Yet, media such as scrapbooks allow the presentation of stories with a strong aesthetic dimension while also functioning as strategic tools for disseminating ideological values to a wider audience, especially the younger generation, who are more familiar with visual media forms (Hidayat et al., 2023). This research aims to fill this gap by analyzing how ideology is represented and spread through such media, providing a deeper understanding of the mechanisms of meaning construction and power reproduction within modern cultural contexts (Rahman & Fauzi, 2024). Thus, this study not only enriches the body of research on ideology in folktales but also opens new perspectives on the interaction between traditional culture and modern media technology.

The main hypothesis of this research is that the Timun Mas and Buto Ijo folktale scrapbook represents a particular ideology that influences readers' perceptions of cultural and social values. A secondary hypothesis is that the representation of ideology in the scrapbook may either reinforce or challenge existing social and cultural structures. This hypothesis is related to Fairclough's critical discourse analysis theory, which emphasizes the relationship between language, power, and ideology. In other words, the debatable

hypothesis is whether the representation of ideology in the folktale scrapbook reinforces or challenges traditional values. Some may argue that modern media can reinforce traditional values, while others may contend that such media may challenge and transform those values.

The theoretical implications of this study are its contribution to understanding how modern media can shape and reproduce ideology through cultural representations. Its practical implications are providing insights for educators, policymakers, and media practitioners in understanding the role of media in transmitting cultural values and ideologies to younger generations. Therefore, this research not only contributes to the study of critical discourse analysis but also to our understanding of the role of media in shaping and reproducing ideologies in society.

METHOD

This study uses a qualitative descriptive approach with Critical Discourse Analysis (CDA) methodology developed by Norman Fairclough. This approach was chosen because it is capable of exploring the relationship between language, power, and the ideologies contained in the text. Fairclough's CDA provides a framework for analyzing texts in depth, not only from a linguistic perspective but also from the socio-cultural context that underlies the production and consumption of the text.

The main data in this study consists of a scrapbook of the Timun Mas and Buto Ijo folktales, which is the object of analysis. This scrapbook contains several pages with the full story along with illustrations, taken from the official storybook or popular versions circulating in society. A detailed



description of the content, the number of pages, and the origin of the scrapbook is provided to offer a comprehensive overview of the data source being analyzed. Data collection was carried out through documentary study and text observation. The documentary study involved gathering and documenting the folktale scrapbook as the primary material for the research. Text observation was conducted in depth by reading and carefully examining the text and images in the scrapbook to identify linguistic, symbolic, and narrative aspects relevant to the critical discourse analysis.

Data analysis was performed at three levels. First, micro-level text analysis, which includes language structure, word choice, metaphors, and the narrative within

the story's text. Second, discourse practice analysis, focusing on how the text is produced, distributed, and consumed within a particular social context. Third, social practice analysis, which examines the power and ideology context surrounding the production of the folktale and how these ideologies are represented and maintained through the text and scrapbook media.

FINDINGS AND DISCUSSION

Linguistic and Visual Representation in the Scrapbook

The analysis of the textual dimension in the Timun Mas and Buto Ijo scrapbook shows that the narrative and visual elements work synergistically in shaping meaning and conveying ideology implicitly.

Table 1. Textual Analysis of the Timun Mas and Buto Ijo Scrapbook

Analysis	Aspect	Key Findings	Ideological Meaning
Linguistic and Visual Representation	Narrative Text	Conflict between the dominant character (Buto Ijo) and the marginal character (Timun Mas)	Power struggle between the oppressor and the oppressed
		Metaphor of Timun Mas' movement and actions as active resistance	Women portrayed as agents of resistance
		Buto Ijo depicted with violence and destructiveness	Supports a simple yet strong black-and-white moral narrative
		Minimalist dialogue reinforces the descriptive and moral narrative	Value implantation through description, rather than direct dialogue
	Illustrations and Layout	Size of characters illustrates power relations (Buto Ijo is larger)	Symbol of physical dominance and threat of power
		Bright colors signify extreme emotions (red, green, dark, blue)	Emotions are intensified to influence readers' perceptions
		Timun Mas' expression reflects courage, not fear	Timun Mas as a symbol of steadfastness and women's courage
		Visual movement supports the chronological narrative (left to right flow)	Aids children's comprehension of the story
		Women as active subjects in visual dominance	Deconstructs passive female stereotypes in fairy tales



Linguistic Representation (Narrative Text)

The narrative text in the Timun Mas and Buto Ijo scrapbook uses a simple, repetitive language structure that is rich in moral content, in line with the typical characteristics of folktales. Phrases such as "Timun Mas ran as fast as she could," "Buto Ijo was very angry," and "Timun Mas threw salt, mountains, and cucumber seeds" present a linear structure that makes it easy for children to follow the story chronologically. However, in critical discourse analysis, these word choices also reflect a narrative that implicitly inserts ideologies of power. The narrative highlights a sharp conflict between the dominant character (Buto Ijo), depicted with destructive power, and the marginalized character (Timun Mas), who emerges as an agent of change through cleverness and courage. The focus on action-oriented diction such as "run," "throw," and "hide" emphasizes active resistance, rather than passivity, from the female protagonist. This indirectly represents women as active subjects confronting inequality, a construct that shifts the passive female paradigm in traditional narratives (Bacchilega, 2021; Zipes, 2022). The scrapbook's dialogue is minimal, and it is largely filled with descriptive narration. This places readers, especially children, as passive observers of the events, while still capturing the implicit moral message. In an educational context, this type of text aligns with moral literacy approaches and character-building narratives (Nikolajeva, 2014).

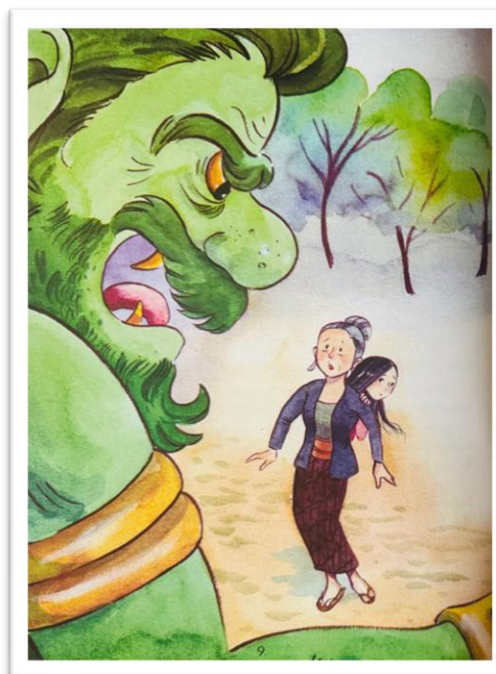
Visual Representation (illustrations and Layout)

Figure 1. Visualization of Buto Ijo in the Scrapbook

Source: Researcher's Collection (2021)

The visual representation in the Timun Mas and Buto Ijo scrapbook serves not just as a complement to the verbal narrative but as the primary medium for conveying ideological messages strongly and implicitly. The visuals function as a semiotic form that carries meaningful weight through color, size, expression, and layout composition. One of the most dominant visual elements is the depiction of Buto Ijo's large, dark, and frightening body (see Figure 1). This disproportionate size not only underscores the antagonistic nature of Buto Ijo but also reflects the social power relations between the oppressor and the oppressed. In the context of visual discourse analysis, such visual forms act as metaphors for repressive power (large, menacing, and threatening) that must be confronted by a small, clever, and determined character. The use of color in the scrapbook is also a

crucial strategy in building emotions and the narrative atmosphere. Red is consistently used in conflict scenes as a symbol of anger or warning, while dark green and blue appear in moments of danger and high tension. According to Kress and van Leeuwen (2021), color in multimodal texts functions not only aesthetically but also carries a grammar of visual meaning, where specific color combinations can create atmosphere and imbue emotional messages in the reader. In this case, color is used as a coding tool for emotions that help children recognize the intensity of the narrative and the positioning of characters within the conflict spectrum.

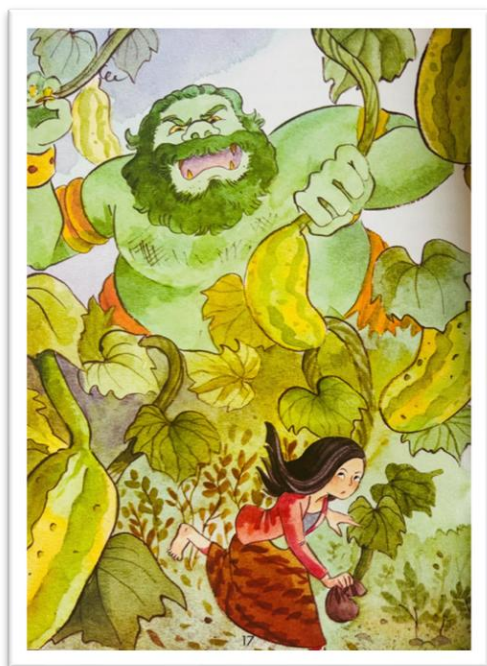


Figure 2. Visualization of Timun Mas' Expression in the Scrapbook
Source: *Researcher's Book Collection* (2021)

In addition to the representation of Buto Ijo, the character of Timun Mas is also strategically visualized. Her facial expressions often show tension, focus, and

bravery in facing threats. Her posture while running, glancing back, or carrying protective tools (see Figure 2) reflects readiness to act and determination to save herself. Rather than showing fear, this visual reinforces Timun Mas' characterization as a determined character. Timun Mas' body movements become a kind of visual narrative that expresses the struggle and resilience of women in confronting inequality. This contrasts with conventional visual narratives in Southeast Asian folktales, where women are typically portrayed as objects to be protected or rescued by men (Lieberman, 2020). In this context, the scrapbook acts as a subversive tool that explicitly challenges conventional gender constructions.

The layout of the scrapbook pages also has an ideological function. Text and images are arranged horizontally from left to right, following the natural reading pattern of young readers. This composition helps establish a logical and progressive story flow, while guiding the reader's gaze to follow the main character's movement both narratively and visually. The placement of visual elements aligned with the text reinforces the relationship between the characters' actions and the accompanying verbal narrative. Serafini and Reid (2021) explain that effective multimodal layout enables readerly alignment, which is the alignment between the reader's viewpoint and the visual narrative flow, indirectly strengthening the interpretation and understanding of the message content. By combining elements such as size, color, expression, and layout strategically, the Timun Mas and Buto Ijo scrapbook successfully creates an ideological and profound narrative visualization. It is not only a text that is enjoyable for children to read, but also a discourse space that

reframes gender roles, raises awareness of power, and promotes values of courage and resistance. The visualization of women as resistance actors in this scrapbook aligns with the changing paradigm of modern children's literacy, where women are no longer seen as supporting characters, but as main figures in social transformation.

Relationship Between Text and Visual

The correlation between text and visual in the Timun Mas scrapbook shows a multimodal strategy that is not only decorative but also representational and ideological. The integration of words and images strengthens the meaning and shapes a critical reading of the message conveyed. For example, when the narrative says "Timun Mas threw cucumber seeds," the accompanying image depicts a dramatic flash of light and Buto Ijo's shocked and fearful expression. This visual representation not only clarifies the action in the text but also enhances the symbolism of the small act having a large impact—a metaphor for empowerment and resistance through ingenuity, strategy, and local resources.

This multimodal approach creates semantic reinforcement (intersemiotic complementarity) between text and visuals, where both complement and expand the space for interpretation (Kress & van Leeuwen, 2006). In this context, the scrapbook plays a role not just as an aesthetic medium, but as a dialectical space that allows a reinterpretation of traditional values, particularly related to gender narratives and power.

In the framework of critical discourse analysis (CDA), both text and visuals are understood as forms of social practice that are not neutral, as they always carry specific ideological interests (Fairclough,

2015). The visualization of Timun Mas as a young, tough, brave, and clever girl is not only an aesthetic narrative form but also a representation of female identity that challenges stereotypes of weakness and dependence. Thus, this scrapbook serves as a tool for constructing a new discourse that asserts social inequality can be fought, and that women agents can act as active subjects in resistance against domination and fear.

Furthermore, the choice of visual elements such as bright colors, facial expressions, body movements, and layout in the scrapbook helps shape the reader's affection and perception. The red color in the flash of light or Buto Ijo's cornered position semantically creates a contrast between conventional power and unexpected courage. This aligns with Roland Barthes' (1977) concept of anchorage and relay, where visuals can reinforce or expand the meaning of the text through a shared process of interpretation. In the context of visual and critical literacy education, this scrapbook can be used as a learning medium that combines the skills of reading both text and visuals simultaneously (critical multimodal literacy), which is crucial in fostering students' ideological awareness of gender representation, power, and local empowerment in the digital age.

Production and Interpretation Process of Scrapbook

The Timun Mas and Buto Ijo scrapbook was produced by teachers and students in a primary education environment as part of a cultural literacy project. The scrapbook medium was chosen because of its multimodal nature (combining narrative text, visuals, and creative elements), which allows for the integration of artistic



expression and learning objectives. The primary goal of creating this scrapbook was to reintroduce folktales to younger generations in a more participatory and contextual format. This aligns with Rowsell & Walsh's (2011) view that multimodal media can enhance students' engagement with cultural texts through active learning experiences.

In its use, the Timun Mas and Buto Ijo scrapbook functions as an interactive medium that allows for a range of interpretations based on the backgrounds and social roles of its readers. For children, this scrapbook is understood as an exciting adventure story full of bravery, supported by engaging and colorful visuals that stimulate the imagination. Meanwhile, teachers use this medium as an educational tool to reinforce moral values, enrich students' vocabulary, and build character through inspirational characters. On the other hand, parents tend to read and reinterpret the story as part of the process of transferring cultural values and ethics, making the reading moment an intergenerational dialogue that strengthens family bonds while introducing cultural identity to children. As Serafini (2014) states, the interaction between readers and multimodal texts is dynamic, depending on the readers' background, age, and interests.

More specifically, the choice of scrapbook media in conveying the Timun Mas and Buto Ijo folktale is not merely a pedagogical strategy but also reflects a deliberate ideological strategy. By combining visual and narrative elements in a single multimodal unit, the scrapbook functions as a medium that not only conveys the story but also affirms dominant values such as courage, goodness, and the rejection of oppressive power. In the context of Critical Discourse Analysis,

Fairclough (1995) emphasizes that discourse practices are never neutral, as every form of communication always embeds and reproduces specific ideologies. Therefore, the scrapbook can be seen as a cultural representation tool, laden with meaning, strategically embedding ideology through language and visualization.

In this case, the scrapbook acts as a "cultural ideological tool" (Luke, 2000) that re-presents traditional social structures in the form of symbolic narratives. The figure of Timun Mas, initially depicted as a weak and threatened woman, is later portrayed as a courageous and strategic figure, representing a form of resistance to the patriarchal dominance narrative commonly found in traditional fairy tales. This representation not only reinforces courage and cleverness as positive qualities but also becomes a symbol of resistance against gender-based power imbalances.

Further, the interpretation process undertaken by readers (children, teachers, and parents) of this scrapbook shows how the power dynamics between strong and weak characters are formed and reinterpreted. The visualization of Buto Ijo's large, frightening body and Timun Mas' small, agile, and intelligent body depicts the classic power imbalance, but with the message that courage and cleverness can outweigh physical strength. In this case, narrative and visualization work together to reproduce and critique traditional social structures. As Kress and van Leeuwen (2006) suggest, the visual layout in multimodal texts has a "visual grammar" that shapes how we understand the social world. The use of red to depict moments of conflict, the facial expressions of characters showing extreme emotions, and the strategic placement of visuals all



reinforce the ideological narrative within the story.

Thus, the scrapbook is not only a fun learning tool but also a means of fostering ideological awareness for younger generations. Through simple narratives and powerful visuals, this medium conveys complex social values and allows readers to reframe the structure of power, gender roles, and cultural identity within a critical context.

Ideology and Social Structure Reflected

The Timun Mas and Buto Ijo scrapbook presents a clear visual representation of the power relations structure between the dominant and marginalized characters. Buto Ijo is visualized as a dark-colored giant with a large body and a terrifying facial expression, representing a dominant and oppressive figure. In contrast, Timun Mas is depicted as a small character with a gentle face, but narratively shows bravery and cleverness. This representation reflects a common social structure found in society: the strong are associated with physical power, while the weak are associated with vulnerability. However, the storyline reverses this order: Timun Mas defeats Buto Ijo not with physical strength, but with strategy and intelligence. This shift reflects an ideological transition from dominance of power to the power of reason, or from coercive power to persuasive agency (Fairclough, 2015). This phenomenon is known in critical discourse as hegemonic reversal, which is the use of traditional narratives to deconstruct dominant power and reposition subjects previously considered inferior (Wodak, 2023).

Furthermore, Timun Mas' representation holds significant meaning in the context of gender and social roles. She is not depicted as a passive woman waiting

to be saved, as is common in many classic folktales, but as the main agent in her own struggle. There is no male character present to save her; instead, Timun Mas is an autonomous subject who acts, runs, and thinks strategically. This visualization is a form of subversion against patriarchal norms that have traditionally dominated folktale structures. This concept aligns with gendered agency, which refers to women's ability to emerge as active subjects in social and political narratives (Lazar, 2017). In this scrapbook, women are no longer constructed as victims but as agents of resistance.

A critical reading of the visuals and narrative in this scrapbook shows that it functions as both a space for reflection and a reproduction of ideology. First, in terms of reflecting patriarchal ideology, the presence of a female character who does not submit but instead resists becomes a symbol of cultural value shift. Elements such as Timun Mas' dynamic movements, her complex emotional expressions, and her success in saving herself become symbolic strategies to interrupt the old value system that places women in subordinate positions. Second, this narrative conveys a strong moral and social message: that strength is not only found in physical form but also in cleverness, resilience, and courage. This represents the internalization of new ideological values that emphasize soft power and psychological resilience as forms of true strength. Third, in the educational realm, this scrapbook plays a role in reproducing certain worldviews about social life. As a cultural medium used in children's education, the scrapbook not only teaches the content of the story but also embeds values and ways of thinking that shape ideological awareness from an early age.



This concept is closely related to the idea of ideological literacy as proposed by Luke (2012), which refers to the ability to read and understand the hidden values in visual and multimodal texts. In this context, children not only learn to read folktales, but are also indirectly invited to understand social structures, power relations, and gender constructions framed visually and narratively. Thus, the scrapbook becomes more than just a literacy medium; it is a powerful and strategic medium for shaping cultural and ideological awareness.

Ideological Meaning in Cultural Learning

The Timun Mas story, presented in scrapbook form, highlights two prominent ideological narratives: bravery as a form of resistance against domination and the female character as an agent of social transformation. Timun Mas is not depicted as a passive figure waiting to be saved, but rather as an active young woman confronting threats, demonstrating courage and cleverness at every step. This marks a shift in narrative from the traditional patriarchal pattern to a model of an autonomous and independent female hero (Bacchilega, 2021; Lieberman, 2020). The visualization of Timun Mas running, carrying protective tools, and confronting Buto Ijo without external help reinforces this representation. Symbols such as cucumber seeds, needles, and salt used by Timun Mas are not merely magical devices, but metaphors for local knowledge and the power of intellect in small communities confronting oppressive power (Zipes, 2022). In this discourse, Buto Ijo plays the role of representing absolute and oppressive power, while Timun Mas symbolizes resilience, resistance, and change.

Furthermore, from an educational perspective, the use of scrapbook as a visual narrative medium not only conveys the folktale in an engaging form but also serves as a strategic tool for developing critical visual literacy. Each page in the scrapbook contains visual elements rich in ideological symbolism; red is used to indicate danger and resistance, Timun Mas' body position in a stance of defiance, and the exaggerated body proportions of Buto Ijo as a representation of frightening power. Critical literacy in this context refers to the ability to read beyond the literal text, understanding contextual meanings, hidden values, and the power implicated in the narrative (Luke, 2018). In practice, this type of literacy equips students with the ability to reflectively and critically assess and understand social reality. Serafini and Reid (2021) also assert that visual media, when combined with contextual narratives, can build ideological awareness of social issues such as inequality, injustice, and domination.

The findings from the analysis of the Timun Mas and Buto Ijo scrapbook have significant implications for the development of character education and ideological awareness in children's literary learning. The character of Timun Mas, who is clever, brave, and determined, is highly relevant to strengthening the 21st-century learner profile, which is adaptive in the face of global disruption challenges. Furthermore, Timun Mas' representation as an agent of social change opens space for the mainstreaming of gender equality values in children's cultural literacy curricula (UNESCO, 2023). In the context of teaching literature, such a critical approach allows educators to introduce essential concepts like ideology, representation, and social criticism to



students from an early age. Fairclough (2015) emphasizes that texts are never neutral; they always carry ideologies and power relations internalized within social structures. Therefore, critical reading of folktales through media like scrapbooks not only broadens literacy awareness but also serves as an entry point for students to understand how power and identity are shaped, reproduced, and can be critiqued through language and images.

CONCLUSION

This study reveals that the Timun Mas and Buto Ijo scrapbook is a multimodal medium that actively shapes and reproduces ideology through the integration of text and visuals. Using Fairclough's Critical Discourse Analysis approach, it was found that the visual and narrative representations in the scrapbook are not neutral; instead, they are laden with ideological constructions concerning power, gender, and resistance. The character of Timun Mas appears as a symbol of resistance, representing bravery, cleverness, and women's autonomy in confronting oppressive power, symbolized by Buto Ijo. This scrapbook also reflects a cultural value shift from physical strength to intellectual power and strategy, and from patriarchal dominance to an active and independent female agent. Furthermore, the consciously constructed visualizations (through color, size, expression, and layout) function as an ideological language that shapes the reader's perspective, particularly children, on social structures and cultural values. In an educational context, this scrapbook is not only an engaging learning medium but also a strategic pedagogical tool to develop critical literacy and ideological awareness from an early age.

Based on the study's findings, several recommendations can be considered for further development in the fields of education, media, and cultural research. First, for educators, it is recommended to integrate folk tale-based scrapbook media into the curriculum, especially in language, arts, and character education subjects. The use of such multimodal media not only enriches students' understanding of traditional stories but also encourages the development of visual literacy and ideological awareness from an early age. Second, for media developers and educational illustrators, it is essential to design visual materials that are not only aesthetically appealing but also mindful of the ideological dimensions, ensuring that they do not reinforce gender stereotypes or power hierarchies. Representing women as active and intelligent figures, as seen in Timun Mas, should be expanded in various forms of educational visual narratives. Third, for future researchers, this study can be expanded through a comparative approach to other folktales or through longitudinal observation of the impact of using scrapbooks in classroom contexts. Finally, for education policymakers, the findings of this research support the need for policies that promote the use of culturally responsive learning media that address ideological issues, gender equality, and the character formation of the younger generation within a framework of critical literacy.

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