Research Paper   Open Access

The Role of Cultural Brokers in Digitizing Manuscripts (Speaking Analysis in Intercultural Communication)

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ABSTRACT: Cultural broker is a profession as a liaison and negotiator who has expertise in communication. This profession can be done to help in many institutions, such as hospitals, schools, and even in terms of saving ancient manuscripts, namely through digitization of manuscripts. In Indramayu, Indonesia, many manuscripts are damaged or even destroyed, so they need to be saved through digitization. But the effort to digitize it is not easy. There was a rejection made by the owner of the manuscript, thus hampering the digitization process. To prevent this and facilitate the digitization process, a cultural broker is needed. Culural brokers are expected to not only be able to connect digitizers with the owner of the manuscript but also to negotiate the importance of saving the manuscript through digitalization. To see how the role of cultural broker in the process of digitizing the manuscript, this study was conducted. The research method uses qualitative, ethno-communication approach to analytical speaking. The research technique used was observation and interviews. The findings found that, cultural brokers use a cultural approach to communication so that digitalization of the script can be done. By using intercultural communication techniques or cultural approaches, the cultural broker succeeded in convincing the owner of the manuscript, and digitization of the manuscript was successful.

KEYWORDS: *cultural broker, digitalization manuscript, speaking analysis.*

I. INTRODUCTION

Legok Indramayu Village in Indonesia is a village that has many ancient manuscripts. In general, manuscripts are objects that contain non-Latin writing, written not on stone and glass. The age of the manuscript must be above 50 years and not printed or published. Manuscripts must also be written using non-Latin script. The manuscript is a tradition that writes about many things related to the knowledge of the community in the past (Gallop, 2016; Fakhriati, 2016). The contents of various types of texts, namely about the dating system (astrology), health, medicine, agriculture, forestry, shipping, earthquake and local wisdom owned by a community (Gallop, 2013; R, Bustaman, 2017). The manuscript includes objects of cultural protection protected by the state, (Law No. 5 of 1992 concerning Cultural Heritage Objects and RI Law No. 11 of 2010 concerning Cultural Heritage), but the condition of texts in many regions is so alarming, including in Indramayu. Many manuscripts were damaged, even many were destroyed, so the rescue of the manuscript must be done immediately (R.Bustmaan, 2017). One effort to save the manuscript is through digitizing the manuscript because if the manuscript is physically destroyed, but the contents of the manuscript can still be saved (Holil, 2008).

But the effort to digitize manuscripts is not easy. There are many difficulties experienced, especially the rejection of the owner of the manuscript, with various concerns. Concerns of manuscripts consist of various kinds such as fear of the manuscript being carried away by the digitizers and also fearing that the contents of the manuscript will be misused by others later. To eliminate this concern, communication skills are needed so that

the owner of the manuscript believes and believes that digitizing is the right step to save the corrupted manuscript. Proper communication is also useful to convince the owner of the manuscript that these concerns will not occur.

Such communication skills must pay attention to many aspects, one of which is the cultural aspect. Cultural aspects are very influential in determining one's perception. This perception will then be seen through communication. Communication will be difficult if between the communicator and the receiver there are two different perceptions of a problem, even the purpose of communication can not be achieved. Likewise in digitizing manuscripts that have two different cultures, namely between digitizers and the owner of the manuscript.

Digitizing with the owner of the manuscript in viewing the manuscript has two different perceptions. Pendigital considers that the manuscript is profane so that when there are corrupted manuscripts it needs to be saved. Whereas on the other hand the owner of the manuscript considers that the manuscript is something that is considered sacred, must not be touched, must not be seen, may not be opened let alone photographed. These two different perceptions arise because of the background of two different cultures. This difference in perception makes communication difficult. Different perceptions will give birth to communication gaps and communication goals are difficult to achieve.

If you want to achieve the communication goals, then differences in perception caused by cultural differences must be minimized in communication. One way to consider the dimensions of intercultural communication that accompanies them (Gudykunst, 2003). In intercultural communication there are many dimensions accompanying them; speaking style, values and beliefs, cultural identity, dignity, mindfulness, power distance, anxiety (anxiety) and cultural disparity (Gudykunst; 2003, 2005; Ting Toomey, 1999). To complete this, speaking analysis is needed so that the ethno-communication dimension can be clearly seen (Dell Hymes in Littlejohn, 2016).

Such cultural dimensions must be carried out in intercultural communication. Especially if you want to digitize the script. This is very necessary in digitizing manuscripts, especially if the nature of the manuscript is unique, like the manuscripts in Indramayu. The manuscripts in Indramayu have unique properties, because on one side the manuscript has a sacred nature, it must be respected but on the other hand the condition of the manuscript is not maintained. Many manuscripts are broken, even destroyed. There are many factors that cause it, such as due to ignorance of how to treat it, fear of touching it because it is considered sacred, and even leave it untreated.

The manuscript is considered to have a sacred nature, so it must be careful to treat it properly, so that the negative impact of the text on the community does not occur. The sacred text is treated like a human being, by feeding it (referred to as offering), 'bathing' it, parading it around the village and even storing it at the tomb of the village's ancestors. Residents believe that if this is not done, the text will be angry and negative effects will befall the village, such as crop failure, disease outbreaks, natural disasters and others.

Apart from that the manuscripts are also not kept by individuals, but are kept by Bekel (like the village head). Bekel is believed to maintain and save the manuscript. If anyone wants to see the script, then Bekel must not decide for himself. Bekel must consult with community leaders. If community leaders allow the manuscript can be seen, but if what happens is the opposite, the manuscript must not be seen. The condition of such texts makes digitization activities difficult to do. Therefore a cultural broker is needed to facilitate the digitization of the manuscript. To find out how cultural brokers play a role in digitizing manuscripts, this study was conducted.

II. RESEARCH METHOD

This research is a qualitative research with a descriptive presentation. That is a study that gives a complete picture of the phenomena in a systematic and detailed manner based on facts found in the field (Creswell, 2015). Because this research is related to culture, the approach used is the intercultural communication approach, which considers the cultural factors that accompany it (Spradley, 2009: Littlejohn, 2016). To see how culture influences communication, the researcher uses ethno-communication with SPEAKING analysis as a tool to analyze it.

The study was conducted in Indramayu, West Java in Indonesia, with the focus of the research being the content of the conversation when digitizing the manuscript took place. Data collection techniques are observation, and interviews as primary data. The informants taken for interview are those who are considered to know correctly about the text. The key informants chosen were; pendigital, cultural broker, Bekel, script owner and public figure. Interviews were conducted using structured techniques which were nominated by free interviews. This means that the researcher in interviewing the informant uses a list of questions and the informant is given flexibility in answering the question.

Whereas secondary data was taken from written sources related to the research theme, both from books, journals and from village data. Observation is carried out by observing the ongoing process of digitization, which includes, the style of communication, movement, speech or speech, even the clothes worn and the sequence of communication are observed.

III. RESULTS AND DISCUSSION
3.1 General description of Legok Village

Legok Village is located in Lohbener District, Indramayu Regency with a population of 5,158 people (all Muslims) located 13.5 km from the capital of the Indramayu district. Legok means basin, because it is located in a concave region, so it is named that way. This village produces rice and can meet the needs of its people. Legok villagers make up almost 80% of their income from agriculture. The data below explains this.

No	Profession	Number of people
1	Government employees	47
2	TNI / POLRI	5
3	Sasta employees	189
4	Farmer Workers / Farmer Workers	2,415
5	Farmers	184
6	Fisherman	2
7	Trader	451
8	Breeder	9
9	Small industry	2
10	Student	992
11	College student	19
12	Not working	666

Source: Demographics Village Legok 2019

Total Population Based on Education Level

No	Information	Amount	Percentage
1	Graduated from elementary school	1,789	34.7%
2	Graduated from junior high school	854	16.5%
3	Graduated from high school	494	9.6%
4	Graduated from a college / university	56	1.1%
5	Not yet in school / Not finished school	1,965	38.1%
Amount		**5.58**	**100%**

Source: MonograitonLegok Village, 2019

Based on the data above, the number of residents who did not graduate from elementary school occupies the largest number compared to the others. While those who graduated from university were only 1.1% or 56 people. Even those who did not finish school reached 1,965 (38.1%). This illustrates the Legok village that is still left behind compared to other villages in Indonesia.

3.2. Socio-Cultural Conditions

Indramayu people are Javanese who still hold strong Javanese culture in their daily lives. Javanese is still used everyday, and the influence of Javanese culture also colors their lives. For example in the seven-month ritual selametan. Namely the event carried out by families who have daughters who are pregnant with 7 months of gestation. The seven-month ritual is a ritual of repelling or rejecting the disasters and dangers that can approach the prospective mother and her baby. This ritual also asks for protection from God so that the prospective mother and child she conceives will survive until giving birth later. The seven-month program uses a script developed by a developer (Lebe). The manuscript developed contains prayers and praises for God and the prophets, and hopes that the expectant mother and her baby will be blessed by it.

In addition there is also a ceremony to enter a new home. The script is used to find the right date to enter a new home. Residents believe that the exact calculation in seeing the date to enter a new house sourced from the script is the right thing to do. So that homeowners get blessings and grace from God while inhabiting the house.

Rituals for villages that use manuscripts are carried out in the Islamic New Year (Hijri New Year) or called the Suro New Year (Suroan), because it falls on the Suro month in the Javanese calendar calendar. During the Suroan event, the manuscript was paraded around the village in groups, the residents hoped for blessings so that the village and everything in it were always protected by God and protected from disasters that endangered the villagers.

3.3. Elements of Speaking Analysis in Digitizing Manuscripts

Ethnocommunication in the form of speaking analysis for digitalization that researchers observe is through a step-by-step communication process in digitizing the manuscript. The communication process that occurred during the digitization is as follows:

Setting and Scene	Setting: in Bekel's house (head of the neighborhood), the manuscript is located on the table (still wrapped in white cloth) Scene: A pleasant and focused atmosphere
Participant	Digitizer, Cultural Broker, Bekel, Community
Ends	Digitize the script
Act Sequence	Form: conversation, or speech Contents: Prayers, starting with Bismillah
Key	Tone : Serious
Instrumentalities	Variety of informal languages. Message form: oral
Norma	Language norms: ritual (respecting the text by treating it with extreme care).
Genre	Adventure

Table 1. Elements of SPEAKING in Manuscript Digitalization in the villages of Legok and Jambak

In Table 1, the SPEAKING element in general is presented in digitizing manuscripts. The events above will be analyzed based on the Dell Hymes SPEAKING component:

1. Scene settings (background and nuance).

The place for digitizing the manuscript is in Bekel's house (one level below Kuwu or Lurah). This was done because all the manuscripts were kept in Bekel's house. The manuscripts of the residents were deposited at Bekal's house, and kept there. So that the manuscript does not disappear, the community entrusts their manuscripts to Bekel, and then Bekel is in charge of these texts.

2. Participants

Participants who attended the script digitalization activity were: pendigital, cultural broker, bekel and community. Communication is carried out using Indonesian so that all understand the conversation.

3. End

The purpose and purpose of this activity is to digitize the manuscript. The goal is that the information contained in the manuscript is not lost if the physical script is damaged.

4. Act sequence

Regarding the order of conversation, the form of speech, while the contents begin with prayer.

5. Key

Relating to the use of tone of voice, when communicating. The key can also be associated with certain functions of language use, relationships between participants, the form and content of the message delivered. Cultural brokers use friendly, polite and friendly tones as the key to communication. The tone done in digitalization sounds serious but relaxed.

6. Instrumentals (instrumentality)

The variety of languages used in communication events in digitizing scripts is informal.

7. Norms of interaction and interpretation

The norms performed are ritual norms. Namely using language with a standard language set together in the community. For example when cultural brokers say kulonuwun and read prayers before opening the manuscript.

8. Genre (type / flow)

The genre in the event of digitizing the script is adventure. Because to get the script is very difficult and requires a long journey like an adventure. This is based on the fact that without a cultural broker access to the script, it is difficult. Besides being stored in Bekel's house, the manuscript is also kept in a tomb that is considered sacred. To see it must be permission on Kuncen (guardian of the tomb), because the manuscript must not be displayed and opened carelessly. Only on certain days, such as during the Mauludan ceremony, the manuscript was taken out of the tomb to be carried around the village.

4. Failure to obtain information related to the manuscript, without being accompanied by Cultural Broker

This time the researcher will explain step by step the speaking analysis before and after the digitizer is accompanied by a cultural broker. Thus it will be seen clearly, that the role of cultural brokers in digitizing such scripts is significant.

Situation 1: Pendigital has not been accompanied by a cultural broker, to the coffee shop to find information about the manuscript.

Situation on the field and transcript of talks	Digitizer try to come to an area that stores a lot of text. The first thing that was visited was a busy coffee shop, with the consideration that in the coffee shop many residents who could be asked for information related to the script. Digitizer chose to sit close to the citizens so that communication easier. Then the digitizer starts a conversation with just general matters, until finally the conversation is related to the script. "Sorry sir ... does anyone in the area have a script?" Pendigital start conversations with words of apology, to be considered polite by residents. "Manuscripts ... emmm we don't know ..." answered the citizens as if in doubt. And every citizen that is met by a digitizer will answer the same thing.
Setting and scene	In a coffee shop, where ordinary citizens gather
Participants	Digitizer, netizen
Ends	The purpose of the conversation: find information related to the script.
Act sequence	Form of conversation: stop at one point, when people answer with the phrase "we don't know".
Key	Tone: relaxed, disappointed (digitizer). Relax, don't care (netizen)
Instrumentalities	Language Variety: informal. Message form: oral.
Norms	Interaction norms: Interpersonal interactions Interpretative norm: conversations that are ignored, do not intend to help digital
Genre	Daily conversation

Table 2. Migrants to the coffee shop to find information about the manuscript (not accompanied by a culturalbroker)

From situation 1 the digitizer had difficulty getting information related to the script even though the digitizer had tried to use polite greeting by using the word "sorry" but still residents were reluctant to provide information to the digitizer. Residents remain confident and hesitant in providing answers related to the script to pendigital. There is a sense of concern and doubt drawn from the answer like the word "hmmmm ..." as if hesitant to give the real answer. According to Gudykunnst in Littlejohn (2016), the worry or anxiety of communicating arises if he feels uncomfortable if his speech or speech will have a negative impact on the speaker or on the object in question. So the residents choose to answer with the sentence ..: "do not know", which of course secures the position of citizens and the position of the manuscript discussed. It seems like the citizens want to protect the script from strangers they don't know. This situation makes pendigital disappointed.

In table 2, the SPEAKING element is seen since the digitalist tries to come to a busy coffee shop (setting), and hopes that one of the stall visitors can provide information related to the manuscript. But the answer given by the coffee shop visitors to the pendigital (participants), disappointed the pendigital, saying: "We ... emmm

don't know ...". The purpose of the conversation (ends) does not occur. The form of conversation stops at one point, with the phrase "we don't know" (act sequence). Although the conversation is followed by a relaxed tone (key) and informal (instrumental), also has interpersonal interaction (norms), using the style of daily conversation (genre), but the communication goal is not achieved. Pendigital failed to get access related to the current script.

5. The Role of Cultural Brokers in Manuscript Digitalization

5.1. There is no 'power distance' towards citizens in the Cultural Broker
    This time the digitizer didn't want to fail, so he contacted the cultural broker to accompany him so that access to the manuscript was easily obtained. On the advice of the cultural broker, this time the digitizer and cultural broker went straight to the bekel house, a person trusted by the citizens to save the manuscript. Pendigital also hopes that if possible, digitization of the manuscript can be done.

Situation 2: Digitizer, accompanied by cultural broker came to the Bekel's house to get access to the script

Situation on the field and transcript of talks	This time the digitizer was accompanied by a cultural broker, walking towards Bekel's house (still in the same area). Some residents who met on the street, greeted the cultural broker in a friendly and friendly manner. "Where are you going Ki ...", greeted the netizen addressed to the Cultural Broker. "I want to go to Bekel's house, I want to see the script ..., answer the cultural broker kindly. Then the cultural broker asked the netizen who greeted him earlier, "oh yeah ... do you have a script. Residents without hesitation answered "oh ... there is Ki, but I have left with Bekel. Please just look at the house Bekel ya Ki ... "answered the resident. "Thanks, mas ..." replied the cultural broker to him. Then the residents answered: "Monggo Ki ...". While smiling and continuing his steps. And the digitizers also nodded their heads as a sign of respect for the citizens, who were already friendly answering cultural broker questions. Then the nod of the head from the digital was returned with a smile by the netizen.
Setting and scene	Setting: Go to Bekel's house, (want to get access to the manuscript that will be digitalized) Scene: Meeting with residents in a relaxed and friendly atmosphere
Participants	Digitizer, *cultural broker*, Bekel.
Ends	Function of using language: greeting to establish close communication with citizens.The purpose of the conversation: ask about the script.
Act sequence	Form: the conversation develops forward, and stops when the speech partner answers clearly.
Key	Nada: relaxed, friendly
Instrumentalities	Language Variety: informal. Message form: oral
Norms	Interaction norm: informal and serious conversation situations even though the way of communicating is relaxed
Genre	Daily conversation

Table 3. Digitizer accompanied by a cultural broker comes to Bekel's house to get access to the manuscript

    In table 3, pendigital has no difficulty in finding manuscripts. This is because the digitizer is accompanied by a cultural broker who is also an Indramayu citizen and a local citizen, so when the digitizer meets with the citizen, communication difficulties do not occur. Citizens respect cultural brokers who are considered as part of them, so that communication takes place smoothly and does not cause doubts that can form a distance, which is called by Gudykunst (2003) as the distance of power. Citizens who meet with pendigital, feel safe and assume that cultural brokers are part of them. No distance occurs in communication. Pendigital can easily find out the exact existence of the manuscript.

5.2. Cultural brokers as 'mediators' and 'negotiators' in digitizing manuscripts

After meeting the residents on the road, the journey to Bekel's house continued. This time, digitizers increasingly felt certain that access to the manuscript was getting closer, and hopes to be able to digitize manuscripts would be achieved.

Situation 3: Pendigital accompanied by a cultural broker arrives at Bekel's house to digitize the manuscript

Situation on the field and transcript of talks	Digitizer together with cultural brokers arrived at Bekel's house and then proceeded to Lebe's house (the script developer). "Assalamualaikum ... Kulunuwon" said the Cultural Broker calling the host. "Waalaikumsalam ... monggo ..." answered the owner of the script (bekel) and the same answer was also given by Lebe. "Enter ... enter ... please sit" he continued as well. After all sat down, the cultural broker said: "Gini Wak ... as I said yesterday, these friends ... come want to see the script, and want to take pictures of the script too". "How ... allow". "Oooh ... please ... please" Bekel replied with a smile. Actually if there is no Mr. Tarka, I do not allow it. Because this manuscript is very sacred, and I am also careful to guard it. But because I know this Mr. Tarka well, and before I had also convinced me that digitalization was necessary to preserve the manuscript, so I understood and allowed it. "I put the script on the table," he continued. (There was a large white cloth bundle lying on the table, and the manuscript was in the bundle. "I have to contact the community leaders here, because this script does not belong to me personally, but belongs to the village, so it must be known by community leaders in this village" "Soon, Bekel soon began contacting a number of people from his cellphone, and he also spoke from his cellphone, and asked to come to his house to his interlocutors. A few minutes later several community leaders came and allowed the digitizers to photograph the manuscript, and began digitizing manuscripts without obstacles.
Setting and Scene	Settings: Pendigital together with a cultural broker, who wears a headband (udeng) to Bekel's house, to inquire about the manuscript he wants to digitize. Scene: Digitizing scripts is done easily
Participant	Digitizer, cultural broker, Bekel, and community leaders.
Ends	Digitization of manuscripts achieved
Act Sequence	Form: developed forward, but stopped at one point, when Bekel wanted to call community leaders to join the digitization process. But after community leaders are present, communication can resume smoothly.
Key	Tone: relaxed, enthusiastic and friendly
Instrumentalities	Language Variety: informal. Message Form: oral
Norma	Interaction norm: the situation of the conversation is relaxed but serious
Genre	Daily conversation

Table 4. Digitizers and teams arrive at Bekel's house to digitize the manuscript

In table 4 the digitizer is still accompanied by a cultural broker who arrives at Bekel's house, and is greeted by Bekel with Guyub (friendly). Likewise, when digitizers with cultural brokers arrived at Lebe's house, they were welcomed by him.

In Situation 3 the cultural broker first starts communication with Bekel, and introduces pendigital to Bekel, about the purpose of his arrival. The role of cultural broker as a mediator is very real when the cultural broker says: "Gini Wak ... as I said yesterday, these friends ... come want to see the script, and want to take pictures of the script too". "How ... allow". From this sentence it is clear that cultural broker acts as a mediator for digitizers with Bekel. From the communication made by the cultural broker, it appears that before the digitizer came to Bekel's place, the cultural broker had first come to Bekel and talked about the planned arrival of the digitizer. So when the digitizer meets with Bekel, the cultural broker easily says it with a greeting ... "how is it allowed". The greeting indicated the belief that Bekel would allow the digitizer to digitize the manuscript.

The role of cultural broker as a mediator is also seen in the dialogs in table 4, namely when Bekel said; "Actually, if there isn't Mr. Tarka, I don't allow it. Because this manuscript is very sacred, and I am also careful to guard it. But because of this Mr. Tarka I know well, and before I had also convinced me that digitalization is necessary to maintain the script, so I understand and allow it ". From Bekel's description, it is clear that the role of cultural broker is very important to convince Bekel that the manuscript may be digitalized.

5.3 Cultural brokers communicate using 'Cultural Identity'

Cultural identity in certain cases in many societies is still so strongly attached to their lives, including the text. Cultural identity is often seen in conversations and non-verbal communication (Dadan Iskandar, 2004). For the case in Legok the manuscript is the identity of the citizens. The manuscript is also the pride of the citizens. This condition is understood correctly by cultural brokers. So that when a cultural broker meets Bekel, cultural identity is raised by the cultural broker when communicating.

When entering Bekel's house, the cultural broker began with a greeting in Islam, "Assalamualaikum ...", and continued with greetings from the ethnic Javanese "Kulunuwon ...", and was answered by his speech partner with "walaikum salam ... monggo", with a smile. From the conversation that occurred it was seen that cultural identity in communication had been seen from the beginning, namely religious identity and ethnic identity were mentioned when communicating (clearly illustrated in situation 3 in table 4).

5.4 Cultural Brokers are able to build awareness about the 'dignity' of the community towards the text.

As explained at the outset, that the manuscript contained in Indramayu is not regarded as an individual or private script, but rather a shared property, that is the property of the community members. So that matters relating to the script can not be decided by individuals, but must be a joint decision as well.

There are a number of community leaders who are deemed to have the authority to determine the actions that must be taken against the text, namely; Bekel, village elders, religious leaders, and tomb guards. Actually it is not easy to get permission from the community leaders, moreover this text is considered to have a sacred nature to them. Manuscripts may only be removed from their place of storage only on certain days, namely in the month of Maulud (the month that is considered the birth of the Prophet Muhammada peace be upon him). In that month the manuscripts that have been removed from their storage, may only be seen by residents and taken around the village, but may not be opened let alone photographed. They believe that if this is done then all members of the community will be harmed, and the village will be exposed to evil karma by these actions.

Cultural brokers see such a situation and then begin to build citizen awareness that the script is an object that is so extraordinary respected and valued by citizens. Because it must be maintained. From the communication made by cultural brokers with residents he managed to build that awareness. The communication he does is as follows: "Ladies and gentlemen ... this nationality is indeed extraordinary for us here. Because in the text of so many teachings of our ancestors we deserve respect, we guard and rawwat. But our fathers and mothers must also realize that this manuscript is old, many are damaged. Some were even destroyed. Now if we leave the script like this, we will not do anything so the script will soon be destroyed. The destruction of the manuscript will of course destroy our 'dignity', as the owner. We can be ashamed, because it can be considered as someone who is not able to take care of the manuscript. Dignity, self-esteem is also damaged by it. Really what I said was ... ". Speaking analysis which states thus are:

Situation 4: Cultural Brokers build community awareness about the 'shared dignity' of the manuscript.

Situation on the field and transcript of talks	The community leaders were present at Bekel's house, and at first they did not allow to digitize the manuscript, the cultural broker tried to convince them, by raising the issue of 'dignity' so that they understood and allowed the digitizer to digitize the manuscript.
	The cultural broker starts the conversation thus: "Ladies and gentlemen ... this nationalism is indeed extraordinary for us here. Because in the text of so many teachings of our ancestors we deserve respect,

	we guard and rawwat. But we also have to realize that this text is old, many are broken. Some were even destroyed. Nach, if we leave the script like this, we don't do anything, then soon the script will be destroyed. The destruction of the manuscript will of course destroy our 'dignity', as the owner. We can be ashamed, because it can be considered as someone who is not able to take care of the manuscript. Dignity, self-esteem is also damaged by it. Really what I said was ...".
Setting and Scene	Setting: Cultural brokers seriously convinced Bekel and community leaders that digitalization of manuscripts was important Scene: The digitization of the manuscript was approved by Bekel and community leaders
Participant	Digitizer, cultural broker, bekel, community leader
Ends	Digitization of manuscripts achieved
Act Sequence	Form: develop forward, and pause to convince them that digitalization is approved.
Key	Nada: serious and friendly
Instrumentalities	Language Variety: informal. Message Form: oral
Norma	Norms of interaction: mutual respect, even lifting their dignity and self-esteem.
Genre	Daily conversation

Table 5: Cultural Brokers build community awareness about the 'shared dignity' of the manuscript.

5.5. Cultural brokers succeeded in eliminating 'worries and doubts' in Bekel and community leaders if their scripts were digitalized.

    At first the residents did not dare to open the script let alone to digitize it. Residents believe that if this is done then the whole village will be harmed. This is because of their belief in the sacred nature of the text. But because the communication skills possessed by the cultural broker are so good, then these worries and doubts can be removed

Situation 5: Cultural brokers succeed in eliminating 'worries and doubts' in Bekel and community leaders if their scripts are digitalized.

Situation on the field and Transcript of talks	inue to pay attention to the explanation of cultural brokers related to the digitization of the manuscript on them. Then one of them asked the cultural broker: "Ki ... that's right what the battery said about dignity and self-esteem before. If that is the case we understand and believe it too. But one thing that we still doubt and worry about is that this text has supernatural powers. The script can be angry with all of us, for opening and even photographing it. If the script is angry, then all of us are exposed to danger. We are still worried about that. " Cultural brokers patiently listen to the explanation from the residents. After the residents finished speaking, the cultural broker explained it again. 'Gentlemen, don't worry the script will become angry. Precisely the manuscript will be happy if we do digitization. Because this digitalization is a form of respect for us. So of course the digitization of the text will not bring negative impacts on citizens, but instead will have a positive impact. The contents of the script will

	be saved, and everyone can read it. So that even though the physical script is destroyed, the contents can still be saved. And this is a form of our efforts to respect the text. Is that right, sir?
	Seen all netizen nodded in agreement with the explanation of the cultural broker
Setting and Scene	Settings: All gather to talk about digitizing the manuscript Scene: Discussion related to digitization of the manuscript takes place
Participant	Digitizer, cultural broker, Bekel, community leader.
Ends	Ends: There is an understanding about digitalization and eliminates worries and doubts about the negative impacts that can occur
Act Sequence	Form: the conversation advances, even if it is interrupted with worry and doubt. However, the conversation can be done well
Key	Tone: relaxed, also serious.
Instrumentalities	Language Range: informal. Message form: oral
Norma	Interaction Norms: polite
	Norms of interpretation: worry is not allowed to digitize, but it does not happen
Genre	Daily conversation

Table 6. Cultural brokers succeed in eliminating 'worries and doubts' in Bekel and community leaders if their scripts are digitalized.

5.6. Cultural brokers made the digitization of the script successful

For the efforts that have been made by cultural brokers, digitalization can be done successfully. The communication process during the digitization of the manuscript is as follows:

Situation 5: The digitizer starts digitizing the manuscript

Situation on the field and transcript of talks	"Maturnuwun sir ... Alhamdulillah ... we are finally happy to be allowed to photograph the manuscript at last," said the digitizer to Bekel. "Oh ... go ahead, please ..." Bekel answered. "Wach ... too bad the script is broken ..." said the pendigital. "Yes, this is it ... first ... we do not understand how to store the text well, so that the manuscript is only put into one in a white cloth and then bound (puffery)," continued to follow on digitizer. "We sort it out, sir ... if we find a good script, we will take a picture," replied the digitizer ... "Please ... please," Bekel replied.
Setting and Scene	Setting: Pendigital starts to sort out a good script and starts to cut it. Scene: Ongoing Digitization of Manuscripts
Participant	Digitizer, cultural broker, Bekel, comunnity leader.
Ends	Ends: Conversations do not experience obstacles, conversation goals are reached, digitization can be done
Act Sequence	Form: the conversation progresses, even though it is interrupted with disappointment from the pendigital when seeing the condition of the damaged script. However, the conversation can be done well
Key	Tone: relaxed, a little disappointed to see the condition of many broken scripts.

Instrumentalities	Language Range: informal ,. Message form: oral
Norma	Interaction Norms: polite Norms of interpretation: intrapersonal conversations that are familiar
Genre	Daily conversation

Table 6. The digitizer begins to digitize the manuscript

In table 6 the pendigital starts the conversation by including elements of cultural identity in the conversation, such as: "Maturnuwun sir". Acknowledgments were said by the digital dignitaries using Javanese, namely Maturnuwun as an embodiment of the cultural identity of the digital digits and their speech partners. Neither is the case with the speech partners replying using Javanese as well, "Oh ... please, please ...". In the next talk, the expression of disappointment, even with subtle language, was seen in the pendigital utterances such as: "Wow ... it's a shame that many texts have been damaged ...". Such feelings include Key elements, in ethno-communication (Gudikunst; 1987).

The SPEAKING element in this situation is when the digitizer starts to sort through the manuscripts for digitization (Settings) and the ongoing digitalization (Scenes). As for those involved in these activities are pendigital, cultural broker, Bekel and community leaders (Participants). At this time the final goal of the conversation is not experiencing obstacles. This can be seen from the digital talks with Bekel like this: "Maturnuwun sir ... Alhamdulillah ... we were allowed to take pictures of the manuscript," said the digitizer to Bekel. "Oh ... go ahead, please ..." Bekel answered. Bekel's answer ensured that the end of the conversation was clearly drawn (ends), that is when Bekel allowed the digitizer to digitize the text he was storing. Then the conversation develops, even though it is temporarily stopped because the digitizer feels disappointed with the condition of the damaged script (act sequence). This is clearly seen from the pendigital words: "Wow ... too bad many texts are damaged ..." said pendigital. The talks that were held seemed informal (instrumentalities) and polite (norm). Conversational genre is everyday conversation.

IV. CONCLUSION

From the data above, it is clearly illustrated that the education level of the Indramayu community is still very low. People who are not in school occupy the highest rank, 38.1% of the total population. And those who graduated from elementary school, 34.7%. This data illustrates that low education causes their knowledge to be so limited in many ways, including regarding care of manuscripts. Coupled with the work of those who work in the informal sector into agricultural laborers around 2,415 people out of a total of 4,978 people. With such education and employment, the difficulties of life in the economic field are evident. Of course orientation towards the maintenance of the manuscript is not a top priority anyway. Because of that many manuscripts are not maintained or even damaged.

On the other hand, the lack of understanding about the manuscript, about the maintenance and rescue makes the script often overlooked. This lack of understanding results in different perceptions related to the text so that the public seems to stutter in caring for and saving the script. But to carry out maintenance and rescue, it is not easy. The problem is not simple, there are cultural values that must be put together, there are false perceptions that must be corrected and there are also actions that must be taken to save them, namely through digitalization.

Because of the limitations of many things owned by residents, the digitization of the manuscript was carried out by outsiders. However, it must first be done an understanding of views about the script, so that digitization can be done. In order to reach an understanding in digitizing, a cultural broker is needed to bridge and negotiate digital goals with the script owner, citizens and community leaders. Without the role of cultural broker, digitization will experience difficulties.

Cultural brokers must have reliable communication skills, who master intercultural communication so that communication goals can be achieved. Cultural broker communication style that puts itself like with local residents so that there is no distance or cultural gap is created is one key to successful communication. In addition, the cultural broker must also understand the values, beliefs of the citizens of the script owner (mindful), making it easier for the cultural broker when negotiating to reach mutual agreement in digitizing the manuscript.

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