

From Folklore to Film: Representation and Mediatization of *Kuyang* in Contemporary Indonesian Horror Cinema

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Abstract: *Banjar folklore figure Kuyang is transformed and represented in Indonesian horror film Kuyank (2026) and traditionally circulating through oral storytelling and collective memory, Kuyang functioned as a moral-regulative narrative within communal communication. Its adaptation into cinema reflects a shift in communicative authority and symbolic meaning. Based on Stuart Hall's representation theory, Couldry and Hepp's mediatization model and Barbara Creed's monstrous feminine concept, qualitative textual analysis is used to investigate narrative structure, visualization and promotional narratives. The results uncover three shifts: ontological (from the imagined folkloric creature to a visualized monster), functional-relational (from moral narrative to commercial spectacle), and institutional (from collectively transmission to centralized media production). The paper claims that cinema is involved in the performance and reconstruction of folklore in line with genre formulas and market strategies.*

Kata Kunci: *folklor, horror cinema, mediatization, representasi, Kuyang*

Introduction

Folklore, as is usual, operates as a language by which communities distribute moral prescriptions, social frontiers and cultural memories. In most cultures, the narratives of the supernatural are used to modulate social behavior and strengthen communal ties. Yet, in the modern age of media, folklore is moving as never before from body to printed and visual digital readings. This raises crucial questions of how meaning is being re-assembled when myth serves as a medium.

Kuyang stories may change when the figure moves from oral tradition into contemporary media. In the Indonesian horror film *Kuyang* (2026), the figure is no longer imagined only through stories and collective memory but is presented through images, sound, visual effects, and cinematic storytelling.

"*Kuyank*", which was released on Jan. 29, 2026, introduces one of the most familiar mystic figures in Banjar culture to the realm of national horror cinema. The official poster for the film adopts a darker tone and more dramatic typography and is hinting toward the *kuyang*'s recreation as an image of terror. *Kuyang*'s transformation from oral tradition to silver screen production embodies a significant change in the way the myth is entering into production, circulation, and interpretation. In folklore, *Kuyang* is usually depicted as a detached head of a woman with her internal organs hanging out and flying to find blood from pregnant women. This story is a metaphorical admonishment in the domestic arena. But the character is reimaged in the film of "*Kuyank*" (2026) with high tech cinematography effects to increase



horror and drama factors. In oral tradition, the *kuyang* is known as a woman's head detached from the body with her internal organs hanging out, believed to seek the blood of pregnant women.



Figure 1
Kuyank 2026 Movie Poster

Media do not merely reify cultural signs; they represent and redefine them within systems of representation. According to Stuart Hall (2013), representation is both how meaning is produced through language and signs and exchanged. Once folklore enters the great audiovisual mixing machine of cinema, it is framed, visually coded and categorized according to genre and market logic.

According to Couldry and Hepp (2017), “social reality is ever more mediated”. In this process of mediatization, technological formats and institutional forms work together to remold cultural narratives. Folklore that once circulated within small medium communities becomes available in mass mediated spectacles.

Barbara Creed’s (1993) concept of the *monstrous feminine* helps explain another important aspect of *Kuyang*’s representation. *Kuyang* can therefore be understood as a gendered figure of horror through which concerns about femininity and reproduction are brought into the story. When *Kuyang* moves from local folklore into contemporary cinema, the change involves more than simply presenting the same figure in a different form. The process also affects how the character is represented, understood, and communicated to audiences.

These ideas provide a basis for bringing folklore, communication, and mediatization into the analysis. The study does not treat *Kuyang* only as a horror character, but asks what happens when a folklore figure that has long been familiar within a community becomes part of contemporary media production. Particular attention is given to the way cinematic adaptation may influence communicative authority, cultural memory, and the meanings associated with *Kuyang*. Folklore is therefore approached as something that can acquire new meanings as it moves from one form of communication to another.

By using Stuart Hall’s theory of representation, Couldry and Hepp’s concept of mediatization, and Creed’s concept of the *monstrous feminine*, the study seeks to understand how the figure’s representation, communicative function, and cultural meaning are reshaped through cinematic adaptation.

Most studies emphasize textual analysis of genre without examining how cinematic adaptations shift communicative authority from communal transmission to institutionalized media production. In contrast to these studies, this article focuses on the transformation of cultural authority and the restructuring of meaning in the process of mediatization of Banjar folklore into national cinema.

Methods

This study uses a qualitative textual analysis approach to examine the representation and mediatization of *Kuyang* in the Indonesian horror film *Kuyang* (2026). A qualitative approach is used because the study focuses on how meaning is constructed through narrative, visual elements, and cultural representation. In film and media studies, textual analysis allows researchers to examine how meaning is produced through the interaction of narrative and cinematic elements.

The study uses three theoretical perspectives to examine the transformation of *Kuyang* in contemporary Indonesian horror cinema. Hall (2013) views representation as a process



through which meaning is produced and communicated through language, images, and cultural signs. Couldry and Hepp's concept of mediatization is used to consider the changes that occur when a culturally familiar story enters contemporary media production. Creed's concept of the *monstrous feminine* is used to examine the representation of the female body, reproduction, and forms of horror associated with *Kuyang*.

The data were analyzed thematically in three stages. First, recurring narrative and visual elements related to *Kuyang* were identified from the selected scenes and promotional materials. The film was viewed repeatedly so that relevant scenes, visual details, character actions, and cinematic elements could be identified more carefully; repeated viewing and systematic observation are commonly used in qualitative analysis of audiovisual material (Fazeli et al., 2023). Second, the identified elements were interpreted using the concepts of representation, mediatization, and the *monstrous feminine*. Third, the interpretations were brought together to examine how the folkloric figure is reconfigured within cinematic and commercial contexts. Through this process, the study traces the movement of *Kuyang* from a figure maintained through communal folklore to a mediated cultural representation in contemporary horror cinema.

Results and Discussion

Visual Modernization of Folk Tales

In Banjar folklore, *Kuyang* is commonly described as a female spirit whose head separates from the body and moves at night with its internal organs hanging from it. The figure is often associated with pregnant women and newborns. Nengsih (2020) discusses the figure of *Kuyang* within Banjar oral tradition, while Suprianto et al. (2024) show how stories about *Kuyang* relate to local systems of belief and social construction in Kalimantan.

The camera, lighting, digital effects, and conventions of horror cinema all contribute to shaping this version. The adaptation, therefore, does more than move *Kuyang* from oral tradition into film. It also establishes a new visual identity for the folklore figure.





Figure 2

Kuyang flying above the river at night. Digital visual effects, low-key lighting, and wide framing present the folkloric figure in a cinematic setting and make its appearance more visible to the audience.

The villagers' reactions show how the presence of *Kuyang* affects the community. In several scenes, they gather after hearing about or encountering *Kuyang* and begin searching for the creature together. Their movements, expressions, and interactions show that the fear is shared by many people rather than experienced by one person alone. The dark setting, lighting, and sound add to the tension, while the actions of the villagers make the threat easier for the audience to see and feel.



Figure 3.

Villagers gather and move together after hearing about Kuyang. Their response shows how fear spreads within the community, the lighting and staging make the situation feel tense

In traditional oral accounts, the process through which a person becomes associated with *Kuyang* may not always be described in detail. The film, however, gives audiences a more specific depiction of this process by showing the ritual and its surrounding atmosphere on screen.



Figure 4

Ritual initiation associated with the acquisition of Kuyang's powers. The scene visualizes the process of transformation through ritual symbolism, lighting, and spatial composition.

From Hall's (2013) perspective, this transformation can be seen as a process in which existing cultural meanings are given new forms through visual representation. The film does not simply reproduce the folklore as it is known in oral tradition. Consequently, the figure becomes recognizable not only as a local folkloric entity but also as part of contemporary global horror culture.

This is a fundamental change: folklore works by narrative inference, whereas cinema works in visual fact. Whatever camouflage provided by the ambiguity of conditions within which *Kuyang* could exist in the mind has given way to specific corporeal interiority. The film therefore transforms the *Kuyang* from a whispered cultural memory into an onscreen cinematic monster. Hall's (2013) perspective, this transformation shows how cultural meanings can take on a different form when they are presented through contemporary media. The film does not simply reproduce the traditional story of *Kuyang*.

Fear as A Cinematic Experience

The sense of fear becomes stronger when the villagers respond directly to reports of *Kuyang* sightings. In one sequence, they carry torches and move together through the riverside settlement in search of the creature.

In the film, however, fear is presented through a carefully constructed visual situation. The villagers' movements, the dark surroundings, the sound, and the presence of the creature turn what was once communicated as a story into an event that can be directly experienced on



screen. Rahmalina et al. (2025) explain how visual and multimodal elements contribute to the construction of fear in contemporary Indonesian horror films.

The collective response of the villagers is also significant. It becomes a threat experienced by the wider community. Through this depiction, the film shifts *Kuyang* from a cautionary figure within everyday folklore into a source of collective fear and dramatic tension. Fear is therefore not only part of the story but also becomes an important element of the film's visual and emotional experience for the audience.



Figure 5

Villagers reacting to reports of Kuyang sightings. The scene visualizes collective panic and transforms folkloric fear into a dramatic cinematic event.

The villagers' reaction becomes an important part of the scene. They move through the settlement carrying torches and looking for *Kuyang*. In oral storytelling, the image of *Kuyang* is often left to the listener's imagination. The film presents the fear more directly by showing how the villagers react to the creature and to the possibility of encountering it. Their collective response also shows that the presence of *Kuyang* affects the community, rather than being experienced only as an individual fear.



Figure 6

Villagers carrying torches while searching for Kuyang. The villagers respond together to the threat, while the lighting and movement of the group create a tense atmosphere.

Villagers searching for *Kuyang* provide another example of how the folklore is presented differently through film. The change is therefore not only about how *Kuyang* looks on screen. The way people encounter and understand the figure also changes. A story that was once passed from one person to another becomes part of a cinematic experience that can be watched and shared by a much larger audience (Couldry & Hepp, 2017).

The film presents fear through scenes of confrontation and pursuit. Instead of leaving the threat largely to the imagination, the narrative gives viewers a more direct experience of the danger faced by the characters. Dramatic staging and visual effects strengthen the sense of immediacy, making fear an important part of both the story and the film's visual and emotional experience.

Reconfiguration of the Female Body

Another important change can be seen in the way the film represents the female body. In Banjar folklore, *Kuyang* is closely connected with pregnancy, childbirth, blood, and maternal vulnerability (Suprianto et al., 2024). Nengsih (2020) discusses the connection between *Kuyang* and Banjar cultural narratives, while recent studies of Indonesian horror have also examined how female bodies and gendered fears are represented within the genre. The film retains these associations but presents them in a much more visible and physical way.

This can be seen in the scene showing the transformation of a woman into *Kuyang*. The film, however, gives the transformation a specific visual form. The camera, lighting, setting, and visual effects draw attention to the woman's body and the process through which it becomes associated with the supernatural. The scene therefore makes the connection between femininity, bodily transformation, and horror more immediate for the audience. Through close-up framing, low-key lighting, and graphic visual detail, the film foregrounds bodily fragmentation and corporeal excess





Figure 7

Ritual transformation associated with the emergence of Kuyang. The scene visualizes bodily fragmentation and the supernatural transformation of the female body through ritual performance and cinematic lighting.

The fragmentation of the female body becomes more visible in the scenes where *Kuyang* appears as a detached female head with her internal organs exposed. The visual effects make the transformation of the female body an important part of the horror imagery. Prasetyo et al. (2025) similarly discuss the relationship between the female body, terror, and gender representation in contemporary Indonesian horror films.



Figure 8

Kuyang appears as a detached female head with exposed internal organs. The visual effects make the transformation of the female body more visible and contribute to the horror of the scene

The portrayal maintains the traditional association between *Kuyang* and fears related to pregnancy and childbirth in Banjar folklore. However, placing these elements in familiar household settings gives the fear a more immediate and relatable context. Rather than remaining within the realm of oral storytelling, concerns surrounding motherhood and reproduction are brought into the visual and narrative world of contemporary horror cinema.



Figure 9

A scene involving an infant within a domestic setting. The sequence reinforces the folkloric association between Kuyang, childbirth, maternal vulnerability, and infant protection.

This representation can be related to Creed's (1993) concept of the monstrous feminine, particularly her discussion of cultural anxieties surrounding femininity, reproduction, and the female body (Creed, 1993). Her representation also involves vulnerability and bodily transformation. The combination of these elements gives *Kuyang* a more layered meaning and moves the character beyond the image of a traditional folkloric monster.

From Cultural Memory to Commercial Commodity

In the oral tradition, *Kuyang* existed in the collective memory and was shared on an interpersonal level. Repetition in intimate communication is the vehicle of its survival. In the case of film, it has so far only survived through circulating on media markets. Its visibility is dictated by box office receipts, streaming presence, advertising campaigns and social media buzz. The myth is baked into the entertainment industry. This commercial dimension can also be seen in Indonesian horror cinema, where the female body has been shaped not only as part of the narrative but also as a visual commodity (Larasati & Wahid, 2020).

Associated with this change is the expanse from a communicative to a mediated mode of memory. Couldry and Hepp (2017) explain how media increasingly become involved in the processes through which social reality is constructed and understood. In making this mention of folklore I do not imply, except in a metaphorical sense, that film is transmitted



interpersonally; for whereas the transmission folklore depends on direct person-to-person contact. The myth is separated from its communal setting and relocated within the national horror brand.

Crucially, this commodification does not necessarily erase cultural difference. Rather, it repackages it. The local may come out in the film as settings, costumes or dialect, to maintain authenticity despite fitting into a horror market. Kurniawan and Santabudi (2023) similarly show the significance of local cultural elements when they are incorporated into Indonesian horror cinema. So *Kuyang* is doubly transformed: from oral indistinctness to visual certainty, and from moral narrative to commercial spectacle. Such a myth is at once conserved and transformed.

Discussion

The adaptation of *Kuyang* into contemporary horror cinema shows that folklore does not simply move from one medium to another. The change also affects how its cultural meaning is presented and understood. In oral tradition, the story of *Kuyang* is closely connected to collective memory and everyday communication within the community. The film therefore places *Kuyang* in a different communicative setting, where its appearance, behavior, and role are shaped by the language of cinema.

This transformation can be understood through Hall's (2013) theory of representation. Meaning is also shaped through the way something is presented. Low-key lighting, close-up shots, sudden movements, body fragmentation, suspenseful sound, and digital visual effects appear in several scenes and contribute to how the character is presented on screen. These elements make *Kuyang* more visually recognizable to the audience and place the figure within the familiar language of contemporary horror. The film, therefore, does more than reproduce the figure known from oral tradition. It presents *Kuyang* in a new visual form that reflects the conventions of cinematic horror.

The same process becomes more apparent when viewed from the perspective of mediatization. Couldry and Hepp (2017) argue that media increasingly shape the ways social reality is produced and understood. The film changes this mode of circulation. Once *Kuyang* becomes part of a cinematic production, its visibility depends on images, sound, editing, promotional practices, and the wider distribution of the film. Folklore is thus brought into a media environment in which stories are not only communicated but also packaged for audiences. This shift helps explain why the figure can move beyond its original local context and become part of a wider contemporary horror culture. Wiradharma et al. (2020) also show how traditional stories can undergo changes when they are presented through contemporary media forms.

The representation of the female body further reveals the persistence of gendered meanings in the adaptation. Drawing on Creed's (1993) concept of the *monstrous feminine*, the film connects *Kuyang* with themes of reproduction, blood, maternity, and bodily vulnerability. Scenes involving bodily transformation, fragmentation, and attacks on women and children make these associations particularly visible.



The female body is not presented simply as part of the horror setting; it becomes one of the main sites through which fear is constructed. In this way, the film retains an important aspect of the traditional *Kuyang* narrative while presenting it through the visual language of modern horror. Recent studies of Indonesian horror also identify the female body as an important site for the construction of horror, gender, and vulnerability, as discussed by Prasetyo et al. (2025).

The adaptation of *Kuyang* is neither simply a preservation of the original folklore nor a complete departure from it. The film brings elements of Banjar cultural memory into a contemporary horror setting, creating a different way of presenting the figure to audiences. Suprianto et al. (2024) demonstrate that *Kuyang* remains connected to local systems of belief and social construction in Kalimantan, while studies of local cultural elements in Indonesian horror, such as Kurniawan and Santabudi (2023), show how cultural references can be retained while being incorporated into cinematic forms.

The folkloric figure remains recognizable through its connection with Banjar cultural memory, but its cinematic form gives audiences a more visible and emotionally immediate encounter with the figure. Cinema therefore becomes not simply a new place for telling the story, but also a space where the meaning and cultural position of *Kuyang* can be reshaped. The adaptation of *Kuyang* is neither simply a preservation of the original folklore nor a complete departure from it. The film brings elements of Banjar cultural memory into a contemporary horror setting, creating a different way of presenting the figure to audiences.

Conclusion

This article analyses the transformation of *Kuyang*, a character developed from Banjarese folklore, into a mediated horror sign in modern Indonesian film. Using qualitative examination of textual elements, the study discovers aspects in which films adapt visual imagery for contemporary viewers reflect and sensationalize fears, amplify gendered body representations, and market cultural myths.

This transition highlights a move from the folk narrative stored in collective memory towards the spectacle of media constructed by categories of genre and the logic of political economy. The film still carries cultural markers but reconfigures the *Kuyang* to fit into a global horror aesthetic, which in turn affects its social role.

Drawing from theories of representation, mediatization and monstrous femininity, this study adds to an analysis within communication studies on the reception and circulation of traditional stories as well as a focus on how media production is shaping local folklore. Research further could be conducted on audience reception and/or contrasting adaptations of other Indonesian *Bajang* figures to get a clearer sense of the relationships between folklore, gender, and the media industry.

From a communication perspective, this transformation demonstrates that folklore can acquire new meanings when it enters a different media environment. The film brings a locally rooted figure into a contemporary horror context while retaining several cultural elements



associated with the original folklore. In this way, *Kuyang* remains rooted in Banjar cultural memory, while its representation takes on a new form in contemporary cinema.

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