



GRAY LITERATURE FROM THE PERSPECTIVE OF BUFFALO THEORY

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Abstract

Many educators still lack a comprehensive understanding of the importance of values and humanitarian. This article attempts to provide a broad overview of what and how gray literature is defined. It aims to introduce the public to the importance of gray literature, on a par with white literature. Gray literature can be interpreted using the perspective of buffalo theory. Buffalo theory is a transdisciplinary perspective. The study of gray literature from the perspective of buffalo theory. Gray literature is not simply a matter of publishing. Gray literature, nor is it solely a matter of unknown authors. Gray literature is indeed related to conventional matters in literature. Gray literature is classified as unconventional literature, as opposed to white literature. Gray literature is apparently related to literary positions that receive less recognition. Genres that are still considered gray include: (1) karawitan literature, (2) wayang literature, (3) experimental literature, and (4) science fiction.

Keywords: buffalo, gray literature, and theory

INTRODUCTION

Gray literature still sounds unfamiliar to literary observers. People often assume that literary works are white. White literature, defined as works published by court poets and commercial publishers like Balai Pustaka, is widely discussed by critics. Conversely, gray literature is work published secretly, possibly anonymously, in dim light, and receiving little attention. Recently, a negative perception has emerged of gray literature, as if it were merely soap scum, the more you rub it, the scum disappears. Consequently, literary observers rarely pay attention to the works of individuals, communities, groups, and the like, which are rarely published properly, discussed in Scopus journals, and often marginalized.

In fact, quite a few gray literature works are used only for August 17th competitions, Kartini competitions, to accompany jathilan (traditional Javanese poetry), and pantun (pantun) works when prominent figures deliver speeches. In my experience, selling gray literature door to door, offering gray literature through seminars, the vibe is also considered weak. A singer who sings karawitan literature, quoting from it here and there, is also rarely discussed. Even gray literature, such as (1) science fiction, (2) wayang literature, (3) gamelan literature, and (4) local experimental works, is still considered trivial. People always assume that literary works published without an ISBN are considered hidden (gray) literature. Some even consider works published privately not to be literary works. Such is the tragic fate of gray literature.

Gray literature, in my opinion, has three characteristics: (1) works that are more hidden, (2) works that are hidden, and (3) works that are marginalized. From these characteristics, we can then define what and how gray literature is. Farace (2010:1) states that the formation of knowledge in any field of study begins with a clear, accepted, or at least conventional definition of terms. Over the years, an uncontrolled number of terms have been used to describe the phenomenon of gray literature. This has not truly contributed to the understanding, use, and application of gray literature. In 1997, the definition of grey literature, often referred to as the 'Luxembourg Convention,' underwent a dramatic shift. It emphasized, for the first time, the supply side of grey literature, namely its production and publication in both print and electronic formats.

This shift from the previous quarter-century, which had focused narrowly on the demand side and issues of bibliographic control, indexing, cataloging, and retrieval, finally placed grey literature in a more comprehensive perspective. The definition of grey literature adopted at the Third International Conference on Grey Literature in Luxembourg reads "...that which is produced at all levels of government, academia, business, and industry in print and electronic formats, but not controlled by a commercial publisher" (Farace, 2010:2). At the Sixth International Conference on Grey Literature in New York City, an addendum was recommended to the definition and soon afterward added: "that where publishing is not the primary activity of the producing body." Another definition comes from the US Interagency Gray Literature Working Group, "Gray Information Functional Plan," dated January 18, 1995, which defines gray literature as foreign or domestic open source material that is typically available through specialized channels and may not enter the normal channels or systems of publication, distribution, bibliographic control, or acquisition by booksellers or subscription agents.

From this opinion, it can be seen that the definition of gray literature is viewed from the perspective of its publisher and marketing. If the publisher is more legitimate and sold bona fide, it is considered white literature. Conversely, if the publication of a literary work appears clandestine, does not go through an editor, and its content may be confidential, it can be considered gray literature. White literature is more formal or conventional. In contrast, gray literature is unconventional literary works. Gray literature is usually published in limited quantities, in small quantities, and may not be commercially viable. I have published literary works, but I only give them away for free. As a result, even official documents in libraries may be difficult to find.

This article seeks to explore the ins and outs of gray literature as an expression of eco-cultural art. The discussion values the brilliant ideas of gray literature more than its purely commercial aspects. This is because literary works are open to multiple interpretations. Therefore, some of the gray literature discussed in this article is likely not widely known. Some works discussed using the buffalo theory perspective include the genres of karawitan (gamelan), wayang (wayang), science fiction, and experimental literature. These genres are also considered gray literature, as they are often subject to constant searching, bargaining, and lack of clarity.

RESEARCH METHOD

The method used to discuss this gray literature is a mixed method. This means a combination of methods from several disciplines. The collaboration between literary studies (humanities)

and the exact sciences forms a transdisciplinary study method. This study method utilizes a multidisciplinary interpretive lens. The use of this transdisciplinary study method is not without reason, as gray literature is indeed unique. This work deserves in-depth examination using the buffalo theory.

Within this gray literature, it is suspected that there is a hidden ideology. From a message perspective, gray literature is certainly no coincidence. Literary works viewed as gray as opposed to white literature are indeed worthy of exploration. As Kastikar (2021:325) states, the greatest challenges facing gray literature are twofold: (1) documentation and (2) identification. Yet, whether consciously or not, gray literature is equally important, as it offers information citizens need to make decisions about their lives and the society in which they live. This literature covers most aspects of science and technology and provides readers with research abstracts, facts, and statistics. The information contained within it is often valuable and unique.

The biggest challenge for these sections is the identification process. Due to limited indexing and acquisition, availability is often uncertain. A remaining obstacle is the lack of editorial control, which raises questions about authenticity and reliability. Despite these considerations, gray literature continues to be cited in scientific papers and thus remains a challenge for librarians. Specialized bibliographic instruments are needed to facilitate the identification and extraction of gray literature. Gray literature is produced at an exponential rate. Therefore, it grows at a higher rate than conventional white literature.

This literature represents information and technology and can therefore be an important industrial resource. This literature has equal significance from a quality-of-life perspective—such as healthcare, the environment, and culture. Gray literature in any academic setting represents the state-of-the-art in information, making its management crucial. Gray literature is an important source of information; it is written by analysts and professionals in the field. This literature can often be presented more quickly, has greater flexibility, and is more natural than other types of writing.

RESULTS AND DISCUSSION

1. Ethnomathematics of Karawitan Literature

Ethnomathematics is the use of numbers, figures, calculations, and mathematical symbols in a particular ethnic group, linked to local culture. Ethnomathematics of karawitan literature is a fusion of exact sciences (mathematics) and literature (humanities). The combination of these two disciplines forms a transdisciplinary study. The study of ethnomathematics in karawitan literature is considered a gray area, not widely known, and still frequently questioned. Literary observers often consider it strange, unique, hidden, and unfamiliar within broader literary discussions.

Many karawitan literatures incorporate ethnomathematic concepts, such as the legends of Gugur Gunung, Siji Loro Telu, and Emplek-emplek Ketepu. These legends are expressions of karawitan literature steeped in traditional cultural aspects. When examined using the literary buffalo theory, they are actually more relevant. The buffalo is also often used in literary works as a traditional concept. Its behavior is considered unique. Besides being a docile animal, the buffalo is also often used in the traditional expression "kebo mulih menyang kandhange." This concept of "returning to the homestead" aligns with the model

of literary interpretation. It's time for literary interpretation to "return to the homestead." Even people who travel far, even to foreign countries, must eventually return to the homestead, as in the following tale.

WAJIBE DADI MURID

*wajibe dadi murid
 ora kena pijer pamit
 kajaba yen lara, lara tenan
 ora lara mung ethok-ethokan
 lan manehe kudu pamit nganggo layang
 yen wis mari larane siji enggal
 mlebu nyang pamulangan
 kapindho aja mbolosan
 kaping telu angon kebo
 lamun prei nggambang suling, ling
 bocah eling, ling
 lamun eling dadi bocah pilih tandhing
 (Endraswara, 2004:19)*

Translation:

STUDENTS' OBLIGATIONS

A student's obligation
 Don't ask for permission
 Unless you're sick
 If you're truly sick
 Don't just pretend to be sick
 If you ask for permission, you must use a letter
 If you've recovered, you must return immediately
 Second, don't play truant
 Third, you can herd buffalo
 Sing gambang suling during the holidays
 Children must remember
 If you remember, you'll be smart

From the Javanese gamelan literature, it appears that the study of "returning to the home" (rumah kandang) is more likely to explore meaning. From the perspective of buffalo literary theory, the context of "returning to the home" (rumah kandang) is derived. After being raised for a long time, buffalo will want to return to their own home. In the past, buffalo herders often rode them while playing gambang suling (gambang suling). Buffalo herders often even sang melodiously on the flute. The atmosphere of herding buffalo is indeed aesthetic. Therefore, the interpretation of texts containing ethnomathematics of Javanese gamelan literature can be interpreted from the perspective of "rumah kandang" (homecoming),

meaning viewing the text as an expression of local teachings. The lyrics of the gamelan literature above contain ethnomathematics, namely the numbers 1, 2, and 3, which are essential requirements for students. Number 1 refers to a local teaching, namely "rumah kundang" (homecoming), which requires students to attend school. Number 2 prohibits frequent truancy. The third principle is the obligation of students to herd buffalo during holidays. This third principle provides an understanding that life requires entertainment. A student may help their parents, care for and herd buffalo while finding entertainment. Entertainment can be achieved by riding on the buffalo's back while playing the gambang suling (flute).

Indeed, gamelan literature is extensive and teaches many ethnomathematic calculations. Gamelan literature is still frequently heard, especially in association with ethnomathematics. Yet, gamelan literature often includes ethnic matters, traditions, and special numbers. Gamelan literature always includes ethnomathematics. Gamelan literature often reveals elements of traditional wisdom that are suitable for analysis, examination, and discussion using buffalo theory. Buffalo theory is a theory related to the concept of "returning to the homestead." This means that discussing the ethnomathematics of gamelan literature can be done using the perspective of returning to the homestead.

Ethnomathematics of gamelan literature is most prominently featured in the concept of buffalo theory. Buffaloes are domesticated animals and are closely associated with Javanese farmers. Therefore, in buffalo theory, in addition to the concept of returning to the homestead, there is also the term "angon kerbau" (buffalo herding). The "anak angon" (angon boy), who frequently appears in the Ilir-ilir folktales, also depicts buffalo herders. The basic concept of buffalo theory appears in the Ancak-ancak Alis folktale. This agricultural folktale is always related to the world of farming and the various types of buffalo, as follows.

ANCAK-ANCAK ALIS

*Ancak-ancak alis, si alis kebo janggitan,
Anak-anak kebo dhungkul, si dhungkul
Kapan gawene, tiga rendheng, cengceng
Gogok beluk, unine pating
Cerepluk. ula sawa ula dumung gedhene
Saklambung bandhung, sawahira lagi apa?
(Suyami, 2019:15-26)*

Translation:

ANCAK-ANCAK ALIS

Ancak-ancak alis, the eyebrows of the janggitan buffalo,
Dhungkul buffalo kids, the dhungkul
When to work, dry and rainy seasons, cengceng
Carepluk, ullar sawa and big dhumung snake
Selumbung Bandung, what are you doing in your rice field?

The story of the buffalo theory in the folktale provides an understanding of ethnomathematics, namely the shape of a circle. The players in this traditional song usually

form a small circle of three people. The number 3 refers to the concept that human life must experience three eras: (1) *durung ana*, (2) *jaman ana*, and (3) *jaman ora ana*. These three eras reflect Javanese ethnomathematics, which gave rise to the concept of breeds, namely the *janggitan* buffalo that gave birth to a calf named *kebo dhungkul*. The *janggitan* buffalo is a large water buffalo with long horns that form a semicircle.

The concept of the *dhungkul* buffalo symbolizes the challenges it will face when plowing (*ngluku*) in the rice fields, namely the python and the *dhumung* snake. The snakes signify that life will be full of obstacles. The Javanese concept of the *dhungkul* buffalo theory encourages humans to live life to the fullest. The buffalo theory is depicted in a *jineman laras slendro* pathet *sanga*, towards *gara-gara* in the *wayang kuit*. The sound of the *jineman* is as follows.

*Bocah Bajang nggiring angin
anawu banyu segara
ngon-ingone kebo dhungkul
sasisih sapi gumarang*

Translation:

A small child leads the wind

He must drain the ocean water

His pet is a hornless buffalo

Accompanied by a *gumarang* cow

This is the buffalo theory, which depicts human life as a young buffalo. The young buffalo represents the human spirit. The human spirit must confront the elements of life, namely wind and water. If these two elements can be controlled (led), life will be safe. The wind must be directed, as a manifestation of the western direction of the *qibla*, namely the desire for *supiah*. The eastern direction of the *qibla* is seawater, which cannot be drained by any tool. In the rice fields, the *dhungkul* buffalo must be paired with the *gumarang* cow. The *gumarang* cow, which is in the southern direction of the *qibla*, represents human anger. The *dhungkul* buffalo, occupies the northern direction of the *qibla*, which depicts human food needs. Therefore, the farmer or *cah angon* will be successful if he can overcome the turmoil of the elements of life in the fifth direction. This is where the ethnomathematics of local Javanese life must be controlled. The theory of the buffalo returning to the pen suggests that the study of literary texts should pay attention to local aspects, return to cultural aspects, and return to basics.

In fact, the ethnomathematics of gamelan literature is an expansion of the network of literary studies so that it is not always a gray area. Therefore, the theory of the buffalo literature is indeed necessary. The theories of the buffalo literature are indeed very diverse. However, in this context, the theory of the buffalo literature can be gleaned from the greatness of the buffalo character, who always pays attention to the term "*kandang*." The buffalo theory referred to here uses the theory of *kandhang*, also known as *pulang kandhang*. The buffalo pen, although architecturally simple, is earthquake-resistant. Its square shape gives it special strength. The buffalo pen is reinforced by *slarak*, which are always tied together. From an ethnomathematics perspective, the buffalo pen is largely shaped like a ...

The ethnomathematics of gamelan literature discussed using the theory of the buffalo literature is based on the perspective of *pulang kandhang*. Such ethnomathematics also aligns

with the idea of Dyachkovskaya, M.D. et al. (2019:649) that theoretically, ethnomathematics as a branch of knowledge is formed and framed in the writings of U. D'Ambrosio, P. Gerdes, G. Gilmer, L. Shirley, and others. The ethnomathematics of karawitan literature is difficult to dispute. The works of artists often employ unique ethnomathematics based on local culture. This local culture can be interpreted using the concept of "rumah kandang" (returning to the home), meaning returning to the local context.

In the theory of literary buffaloes, it is indeed possible that various buffaloes inspired the creators of gending and tembang (songs). In the song "Semut Ireng," a prophecy, there is a line that reads, "kebo bongkang nyabranga kali bengawan." It means "big buffalo, cross the wide river (beach). This symbolizes a large boat. Living people are like crossing the ocean. The large buffalo serves as a vehicle for crossing the ocean. The composer of the macapat song "Dhandhanggula" intended to convey a life philosophy: navigating the river requires a large buffalo (bongkang).

The buffalo also inspired the creation of the musical composition. The concept of the Kebo Giro (Kebo Giro Laras Pelog Pathet Barang) also incorporates many aspects of buffalo and ethnomathematics. This composition is believed to have been created by the Wali Sanga (saint) Sunan Kalijaga, who spread religion through culture and art. Therefore, the name "Kebo Giro" likely originates from a mistranslation of the Arabic words "Hubbu" and "Ghirah." These words are indeed similar to the name "Kebo Giro." "Kebo" means buffalo. "Giro" means large. "Kebo Giro" means a large and mighty buffalo. Indeed, the sound of the Kebo Giro musical composition is powerful and passionate. This aligns with the meaning of "Hubbu," meaning love and affection. "Ghirah" refers to a state of calm and sincerity. "Kebo Giro" is a musical composition used to express love and sincerity. Therefore, this song is often used to accompany the bride and groom, ensuring a constant flow of affection and sincerity.

Before the panggih is performed, the ceremony participants usually recite beautiful words. Pranatacara who understands the Kebo Giro pelog pathet barang song will begin with a bawa (singing) in the form of a macapa song. The bawa chosen for the bawa is the Asmaradana slobog pelog pathet barang song. This bawa must be sung melodiously using the same pathet as the song. Bawa is included in the karawitan literary genre, but it remains largely unaccepted. Karawitan literature is considered a gray area, as its creator and publisher are unclear. Karawitan literature is also merely an accompaniment to the gamelan. The bawa below is a type of karawitan literature typically sung by the ceremony participants.

*gegaraning wong akrami
dudu bandha dudu rupa
amung ati pawitané
luput pisan kena pisan
lamun gampang luwih gampang
lamun angèl, angèl kalangkung
tan kena tinumbas arta*

(Santosa, 2018:2)

Translation:

The capital of a person building a household is not wealth, not face,
only the heart is the provision.

If you fail once, you succeed just that once.

If it's easy, it's very easy.

If it's difficult, it's extremely difficult.

It can't be bought with money.

The song above clearly contains ethnomathematics. It's a song that teaches the ethnomathematics of life. The prerequisite for building a harmonious, loving, and compassionate household is not merely the partner's appearance, but also sincerity of heart. The concept of ethnomathematics appears in the phrase "lulut pisan kena pisan." The word "pisan" means "once" in the ethnomathematics frequency. The word "pisan" conveys the impression that the provisions for family life must be carefully guarded. The ethnomathematics frequency containing the message "pisan" is a reminder to prepare for family life well.

This is usually expressed by the emcee, to provide provisions for the bride and groom. Even more important is the panggih (meeting) in the form of a reception, followed by the smooth Kebo Giro laras pelog pathet barang (Kebo Giro Laras Pelog Pathet Barang). This Lancaran is indeed unique, namely, as a work of Wali Sanga, always using "gong lima". The number five (5) is likely related to the pancabaya, meaning five things that must be avoided in marriage, known as "ma-lima". The five things are: (1) playing, (2) drugs, (3) madon, (4) drinking, and (5) stealing. The number five also refers to the concept of the five pillars of Islam. Coincidentally, the gamelan that is struck also has five: 2, 3, 5, 6, and 7. If these five numbers are added together, they are $2 + 3 + 5 + 6 + 7 = 23$. The number 23 ($2 + 3$) coincidentally also adds up to 5.

The discussion of ethnomathematics of gamelan literature cannot be separated from gending. Gending Kebo Giro provides the philosophical foundations for how people's enthusiasm for building a family. Philosophically, we will consider ethnomathematics from dialectical-materialistic, synergistic, evolutionary, and genetic perspectives. The philosophical interpretation of ethnomathematics, based on the basic principles of the dialectical-materialistic approach, lies in the study of an ethnic group's mathematical culture through how the most general laws of motion, the evolution of nature, society, and thought are reflected in it (Dyachkovskaya, M.D. et al., 2019:650). From a synergistic perspective, the essence of ethnomathematics is the study of an ethnic group's mathematical culture as a self-organizing and developing system. It is common knowledge that synergy relies on the non-linear principles of world evolution. In general, this notion can be interpreted as 'multiple paths/multiple choices'.

In ethnomathematics, multiple choices mean that human thought can offer more than one quantitative way of perceiving the world, each of which arises from everyday practice. The evolutionary approach to ethnomathematics relates to the concept of evolution/development as a progressive occurrence of irreversible qualitative change. From this perspective, folk mathematics is seen as a "cultural evolution" characterized by the accumulation and transmission, from generation to generation, of an ethnic group's mathematical knowledge. From a genetic perspective, ethnomathematics involves the study of an ethnic group's mathematical culture, allowing us to understand each phenomenon in terms of its emergence and development. This approach helps us trace the evolution of an object or process from its origins to the present.

2. Zooexperiments of Gray Literature

Zooexperiments of gray literature are a new trend. I suspect that authors possess a knack for creating animal worlds. That's why I call their works the gray literature zooexperiment genre. They're called zooexperiments because they involve ideas based on specific animal symbols. These animals could include buffalo, dragons, chameleons, birds, elephants, tigers, and so on. The freedom of expression using animals allows authors greater freedom to unleash their imaginations. However, I categorize these ideas as gray literature because they haven't yet been widely accepted by human reason.

Among the animals with profound philosophies is the buffalo. According to buffalo theory, buffalo are resilient. Their souls are always obedient. They aren't afraid of snakes, chameleons, or tigers. If snakes, dogs, chameleons, and tigers represent bad, ferocious, and undesirable behavior, the buffalo is the opposite. Buffaloes possess a steadfast and loyal disposition. This is the power of the buffalo symbol in human life. This is where the buffalo's strength is often overlooked by authors. Buffaloes are often considered a gray animal, meaning they are rarely explored by writers.

The short story "Dragon Palace" by Bagus Dwi Hananto (Koran Tempo, October 27, 2024) is an example. The short story writer imagines a palace in the sea that even has a dragon. Dragons and the sea are certainly a contradiction, creating the idea of gray. The short story writer imagines a possible world. If a palace were in the sea, how beautiful it would be. However, if the palace were full of dragons, the atmosphere would be different. Experiments are always unique. Experimental literature is both highly sought after and often rejected. The short story was published by a reputable publisher, unlike the initial idea of gray literature. The beginning of gray literature was the issue of publishing works published clandestinely. In this short story, animal symbols are hidden.

Reading the information at <https://ruangsastra.com/tag/cerpen-eksperimental/> (September 6, 2025), we find captivating experimental short stories. The short story "Tiger and Chameleon" by Miguel Angelo Jonathan (Kompas, August 31, 2025) is a remarkable zooexperiment. I classify this short story as gray literature, not because of its publisher, but because of the author's activities, which deviate from the usual literary journey. Along the way, the author conducts experiments that break from the usual, normal, and customary framework.

The presence of the short story "Dragon Palace" (Palace of the Dragon) continues to this day, the meaning of gray literature is still being sought. Gray literature is indeed a strange world of imagination. The imagination of writers is wild. Sometimes the work produced by experimental writers is appropriately associated with gray literature. My experience creating an experimental short story, entitled "Mripat" (Endraswara, 1994:61-63), meaning "eye," was initially hesitant at the time. A negotiation ensued, and I nearly published it myself if the editors refused.

Experimental short stories are indeed full of surprises. These surprises gave rise to a new genre called "grey literature." If so, "grey literature" is indeed a lively work. I classify this work as experimental. Experimental short stories usually involve unique tricks. Speculative imagination plays a significant role in "grey literature." Experimental short stories are always searching for a form. Sometimes short story writers create imaginative experiments, mixed

with fantasy, like fairy tales. Experimental short stories have several special characteristics, including: (1) experimental short stories often offer the latest styles, different from the usual, (2) experimental short stories use wild, free, and unpredictable imagination, (3) experimental short stories usually deviate from the usual plot, often even utilizing upside-down stories, and (4) experimental short stories certainly use a lot of if-if worlds, the world of possibilities, and the speculative world. These characteristics have contributed to the birth of gray literature. Gray literature is work that is unclear, dim, and full of the latest tricks.

The most common definition of gray literature, mentioned by Luxemburg (Schöpfel, 2023:1), was discussed and agreed upon at the 3rd International Conference on Gray Literature in 1997. In 2004, at the 6th International Conference on Gray Literature in New York City, there was an additional note about it. The main characteristic of this definition is its economic perspective on grey literature, which is based on the business, publishing, and distribution model of the increasingly disappearing Gutenberg galaxy. So, in my opinion, grey literature is related to the clarity of three things, namely: (1) publishing, (2) marketing, and (3) authorship of the production of a literary work. From the 3 criteria In my opinion, what is now called gray literature has developed. Gray literature is a work that conceals brilliant ideas. Gray literature is experimental, such as the short story "Saip Anjing" by Triyanto Triwikromo, published in Kompas in 2003.

This short story clearly penetrates the realm of possibility. The short story writer offers a dog wings. A short story entitled "Radical" by Keliek Eswe (Endraswara, 1993:101-105) depicts a rather strange situation, because, according to a doctor's diagnosis, a woman was pregnant with a dog. From this, I also understand gray literature as more than just those three ideas. The key to gray literature is actually the concept of interpretation. Literary interpretation confronts the phenomenon of layers of literary texts that are gray, meaning their direction is unclear. Gray literature is hidden, secretive, and contains unique symbols. These symbols may be deeply hidden, requiring a special lens to explore. A winged dog is certainly a symbol steeped in experimentation.

From the discussion of experimental short stories, it's clear that there are hidden ideas. These ideas are so dim that they could be called gray. With a deeper understanding using the buffalo theory, it can be seen that there is a specific message. The use of zooexperiments has shown how the buffalo symbolizes various things. The buffalo theory contains various messages about (1) loyalty, (2) steadfastness, and (3) courage. The buffalo is a brave animal, meaning it dares to fight against its desires. The blackish color of the buffalo indicates a theory of resilience.

The buffalo, when it uses its main weapon, is frightening. The buffalo's ultimate weapon is its horns. This is where the symbolic message of the buffalo theory comes in, signifying a courageous character. There is a cultural expression "kebo kabotan sungu," meaning a buffalo with too many horns, referring to a disharmonious eco-cultural situation. Therefore, the concept of gray literature in the experimental short stories is historical. An interpretation that returns to the history of short stories will reveal hidden messages. Decades ago, the term "grey literature" didn't exist as a category, even though what is considered "grey" today is among the surviving works of literature.

3. Wayang Literature in the Study of Waterfall Theory

Wayang literature is relatively unknown as a genre. However, many short stories and novels use wayang as their story ideas. Nurgiyantoro (2003:1) notes that various short stories are composed using the wayang concept. The short stories "Karna" and "Gatutkaca" by Bakdi Sumanta, besides telling the story of heroes, also raise concerns among short story writers. Short story writers' admiration for wayang is actually worthy of being studied using water buffalo theory, specifically from the perspective of water puddles. Water buffalo theory, which uses the concept of water puddles, demonstrates the presence of circular studies, paying attention to the context surrounding the water puddles.

Water buffalo in wayang literature have actually been present since the time the Ramayana was composed. The Ramayana is divided into seven kandhas (sections). The one that contains the context of water buffalo is the kandha entitled "Kiskendha kandha." Kiskendha Kandha tells the story of Mahesasura, a buffalo-headed giant, a king in the Kiskendha cave. This buffalo once devastated the Junggringsalaka heaven when he desired the goddess Tara. The buffalo also desired an apsara (fairy) as his wife. Thus, the Saja literature offers many unique life contexts. Buffaloes, traditionally domesticated by farmers, can become kings in wayang literature and desire apsaras.

Prambanan Temple also features a buffalo relief. The buffalo in the temple is named Durga Mehesasura Mardini. This buffalo was created by the gods to fight the buffalo giants attacking the heaven. Therefore, buffaloes are considered special animals in the eyes of the gods. Even the wayang literature Parta Krama, copied (pretty much) by Huning in 1924, tells the story of the buffalo danu pancal meja. Whoever can provide the buffalo danu will be rewarded with the opportunity to marry the goddess Wara Sumbadra. In the pupuh asmaradana there is a quote as follows.

lawan sasrahanirèki

kêbo danu satus ingkang

suku pancal panggung

kalawan pangarakira

pangantène kang lanang

nitih rata mas murub

pangirit turangga yaksa

(Huning, 1924:158, pupuh 14, asmaradana)

Translation:

And what was handed over was a water buffalo

In the pencal stage category

And paraded

In a golden carriage

Drawn by a large horse

tampia tukon sasrahan

*kêbo danu satus kang pancal putih
 lan malih pangarakipun
 pangantèn anitiha
 rata rukma pangirit turangga diyu
 kusir dewa patah dewa
 myang pêngarih widadari*
 (Huning, 1924:163, pupuh 7, pangkur)

Translation:

Accept the wedding offerings
 in the form of a hundred white-legged buffaloes
 and the bride and groom are paraded
 in a golden carriage pulled by giant horses
 with a god as the charioteer
 accompanied by nymphs.

The two verses of the song are a wayang (shadow puppet) story about Javanese weddings. The song tells the story of the marriage of the character Parta (Arjuna) to the goddess Wara Sumbadra. Interestingly, the wedding ceremony involves the presentation of a white-legged buffalo. These buffaloes are characterized by their large size and white fur (poleng putih) on their legs and heads. Such buffaloes are considered more valuable and honorable. This wayang literature stipulates a requirement of 100 buffaloes as a gift. This also illustrates the high value of buffaloes among the Javanese, who are referred to as "raja kaya." This means that those who own many buffaloes are considered wealthy.

Wayang literature is a literary work that reflects the intricacies of wayang. Some wayang literature also features buffalo stories. Buffaloes are found in many forms in wayang. The buffalo can be used as a theoretical study. A common buffalo wallowing theory is the buffalo wallowing theory. Buffaloes enjoy muddy soil. This muddy soil is called a wallow. A wallow is a hole filled with water and mud. Buffaloes typically wallow for hours. Buffaloes are considered sacred in wayang literature.

Wallowing can be described as a typical buffalo activity. Wallowing is synonymous with context. This is in line with how buffaloes in wallows constantly face this way and that, following any direction, as long as they feel comfortable. Therefore, the buffalo wallowing theory is called the wallowing perspective, which can essentially be called contextual study. Contextual study is crucial for understanding the increasingly complex wayang literature. Learn from the short story by A.A. Navis's work, "Asking the Buffalo to the Cart" (Krisnawati, 2018:44-46), depicts how a water buffalo, sweating tirelessly as it walks, asks the cart carrying its load: "Oh cart, is this climb still long?" It actually depicts a water buffalo seeking a rest during its journey and then heading for a puddle. This puddle theory allows for contextual studies.

Contextual studies of wayang literature are necessary. Wayang literature is a genre that remains obscure. Several studies of wayang literature exist. However, within literary criticism and the arena, there are not many who recognize wayang literature. That is why I still classify wayang literature as a gray area of literature. This is because not many people

have considered wayang literature as a distinct genre. Wayang literature often appears in strange wayang plays. I once created a short story titled "Dasamuka (Endraswara)," as a work of wayang literature. Similarly, the short story "Togog Dadi Ratu," by Suwardi Endraswara (2005), whose subjects are giants who were once ndrara.

In my opinion, wayang literature is indeed classified as gray literature. Works of wayang literature are usually excerpts from the epics Ramayana and Mabharata. Doubts among wayang observers arose when Sindunata published "Anak Bajang Menggiring Angin." This story was clearly published by a reputable publisher. However, literary observers are still hesitant to classify the work as a novel or wayang literature. Similarly, YB Mangunwijaya's work, "Durga Umayi," is often questioned. Moreover, "Kitab Biasa" (Book of Nonsense) by Seno Gumira Adjidarma is still under investigation. Some literary scholars have classified these works as novels, while others call them wayang literature.

I suspect that this gray literature is indeed literature. Undercover literature. Literature that circulates underground. Even gray literary content sometimes depicts the underground world. This world is important, but expressed symbolically. To criticize certain people, authors sometimes use certain symbols. The symbols of wayang, which are actually important, exist within every human being, often used as a veil for ideas. The depiction of the five pancer qibla, namely Wibisana (east), Dasamuka (south), (3) Sarpakenaka (west), and (4) Kumbakarna (north).

To depict human desires, the five pancer qibla is also used. Within humans are also controlled by four blind people (prepat buta). These prepat buta also occupy the qibla positions, namely: (1) Buta Terong, white, with an eggplant-like nose. This blind person belongs to the mutmainah group, (2) Buta Rambutgeni, whose lust is anger, is in the south, (3) Buta Cakil, an agile giant who is the leader, and (4) Buta Pragalba, who is in the north. I like to eat.

In this in-depth literature review of the research topic, an attempt was made to understand the basic concepts and definitions of gray literature, including its importance, types of gray sources, institutional repositories, and published research papers in this field of study. While covering the literature in a comprehensive manner, various sources available in both print and digital formats have been accessed and referenced. Web sources, particularly those that project trends and developments in this field of study, have been briefly highlighted. For many years, gray literature has been synonymous with 'report literature.'

These breakthroughs in science require accurate and rapid communication. One thing that makes gray literature so interesting and important as a separate communication medium is its initial need for security or confidentiality classification that prevents documents from being published through conventional means. Gray literature is a term used to describe information products created and distributed to disseminate knowledge (ideas, facts, opinions) rather than to sell for profit.

In practice, and for this reason, there are several characteristics of gray literature: (1) gray literature is known as information that is not marketed and distributed by commercial media because it is not published and available through traditional publishers and booksellers; (2) gray literature does not imply any qualifications; it is simply a characterization of its distribution method; (3) In fact, most gray literature is distributed in print, and its quality is

often identical. The main distinction is provided by the publisher and the peer-review process attached to it (Kastikar, 2020:452).

Gray literature is a term that may not be widely understood outside the world of librarians. In the sciences and social sciences, and even within these circles, there is varying degrees of agreement and consensus about what constitutes gray literature, likely based on the literature's location of origin or country of publication, with the term gray being preferred by countries that use US English spelling. The next difficulty lies in defining gray literature; there have been numerous attempts at definition, both formal and informal. The term 'gray literature' brings to mind connotations of darkness, apathy, indifference, and dubious authority. This is far from the truth upon closer examination, unless one considers papers on seaweed by prominent scientists boring. Well, things are different. For these writers, the 'gray' in gray literature is more likely to have a connection to gray brain matter, as much of it seems highly intellectual and important for research and development in various fields of study. An article published online in *Information World Review* refers to gray literature as the unsung hero, the foot soldier, the foundation of a building. This gray literature is usually inaccessible through conventional channels.

Van der Jeij (Auger, 1989:1) has pointed out that some synonyms for the word gray used in the professional press are unconventional, informal, informally published, faded, and even invisible. He also reminds us that documents may be unconventional in many ways, and many conventionally published documents exhibit aspects of grayness. So, if gray literature is difficult to define, difficult to handle, and difficult to find, how important is it, and why does the British Library collect it? When considering examples of the types of material concealed by this vague term, it quickly becomes apparent how important and widespread the use of gray literature is. Much valuable and useful information is never published in the conventional sense.

4. Science fiction Hydrology Literature

Science fiction is science fiction. It is called science fiction because it contains a kind of fact that is acceptable to reason. However, the reality is that science fiction is still considered a gray area of literature. This is because science fiction has not yet achieved equal recognition with other published works. Some people even don't recognize that science fiction is a work of literature. Because many people still doubt the validity of science fiction, I classify it as gray area of literature.

The following is a short story titled "Air" by Djenar Mahesa Ayu, published by Kompas on May 13, 2006. It's quite possible that this short story, even though published by a top publisher in this country, could be classified as gray area of literature. It's called gray area of literature because it contains a science fiction story about the process of fetal development using water. This short story has drawn reactions from approximately 32 people, and some pros and cons are normal. What's clear is that this short story is a type of science fiction that tells the story of water (semen). It contains expressions of sexuality and fertility. This short story also tells the ins and outs of semen.

I received that thick, white fluid inside my body. It flowed rapidly along my vaginal cavity until it became sticky, like it was already on my awake ovaries. Accepting. Fertilizing it. There are changes in my body next. Yes. Nausea was rampant. My stomach was starting to

churn. When I went to the obstetrician for a checkup, the fetus was already a month and a half old.

"What are we going to do with this unborn baby? We're still too young," his father said.

"I'll take care of him."

"That's water. Water is unique. Especially the water called semen. In the short story, it can be understood using the science fiction perspective of literary hydrology. This perspective relies on the buffalo theory, which is used when plowing a rice field. The buffalo plowing and harrowing the rice field require water. Without water, the plowing would be in vain. Without water, the buffalo and the harrow wouldn't move. So water is always urgent. That's why understanding the gray literature about water can be done using the buffalo plowing theory. When plowing, there are still tools called "singkal" and "kejen." Singkal suggests that life should be lived using "akal (sing akal). Kejen suggests kajen (respectable).

Gray literature is a work that confronts a cornered situation. The publication crisis often gives rise to gray literature. A dilemma often shapes gray literature. When hegemony prohibits literary works from being published for students to read, students are unwilling or unwilling to buy literature, creating a separate problem. Forget buying, now even reading literature, unless there's an assignment, students don't want to read it.

The culture of buying and reading has killed literature. As a result, gray literature has emerged. Certain works are self-published and stored in private libraries. If a lecturer asks students to buy and read a work, they are often perceived as doing business. Thus, selling and publishing literary works are increasingly squeezed. Students want to produce literature "online" or on soft files, so they don't need hard copies. Students are no longer willing to buy literary works.

Aitchison (2010:289) states that gray literature is an important historical resource. However, this phenomenon is underutilized by academic archaeologists. Gray literature is usually associated with works that are rarely touched upon. Among the gray literary genres that frequently appear is science fiction. Science fiction is a uniquely captivating genre, captivating the human mind. Science fiction can take the form of short stories and novels. Both genres often reveal the gray area. Therefore, gray literature is not solely a matter of publishing, but also a genre or life issue rarely explored. Often, science fiction is still considered non-literary.

Science fiction as a literary work is still uncommon. As a result, the status of this literary work remains obscured or considered gray. In fact, according to some observers, this genre still faces access issues. This means that literary observers rarely pay attention to science fiction. In wayang literature, there is actually the Mahabharata epic genre, which has given birth to science fiction. Namely, the epic about the birth of Karna by the goddess Kunti. This fiction is still considered uncommon in the literary arena. Moreover, for those whose ideas are always tempted by fictional aspects, it is clearly unscientific. Fiction is a play on the imagination, so its scientific value is considered low.

Over the past half century, British archaeology has experienced a series of "publication crises" involving what has been termed "gray literature." This latest crisis is ongoing and concerns data production by commercial archaeologists and how this data is accessed and used by all archaeologists. Regardless of whether these "crises" represent real obstacles to the profession or are merely perceived, they significantly impact attitudes toward

archaeological work and its publication. The first crisis occurred in the 1960s when there were perceived problems in the dissemination of information.

CONCLUSION

From the discussion of gray literature above, several conclusions can be drawn. *First*, gray literature is not simply a matter of publishing. Gray literature, nor is it solely a matter of unknown authors. Gray literature is indeed related to conventional matters in literature. Gray literature is classified as unconventional literature as opposed to white literature.

Second, gray literature is apparently related to literary positions that receive little recognition. Genres that are still considered gray include: (1) gamelan literature, (2) wayang literature, (3) experimental literature, and (4) science fiction. These four literary genres have not been extensively explored.

Third, gray literature actually conceals an equally important message. Therefore, to understand works of gray literature, one can use the perspective of buffalo theory. Buffalo theory is a research perspective that combines literary studies with the exact sciences.

Fourth, buffalo theory is a transdisciplinary study of literature. Buffalo theory encompasses four types: (1) a literary zoological perspective for experimental literature; then it is called a literary zooexperiment, using the concept of the resilient buffalo, (2) the ethnomathematical perspective of gamelan literature, which uses the concept of buffalo behavior "returning to the pen", (3) the contextual perspective inspired by the concept of wallowing, and (4) the hydrological science fiction perspective, which uses the concept of buffalo behavior plowing rice fields.

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