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INTERNATIONAL CONFERENCE ON LOCAL WISDOM

INCOLWIS PROCEEDING

"Strengthening National Character Based on Local Wisdom"





INTERNATIONAL CONFERENCE ON LOCAL WISDOM (INCOLWIS)

PROCEEDING

Strengthening National Character Based On Local Wisdom

IKADBUDI

&

Dharma Acharya Faculty

Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar



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INTERNATIONAL CONFERENCE ON LOCAL WISDOM (INCOLWIS PROCEEDING):
Strengthening National Character Based On Local Wisdom

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FOREWORDS BY THE DEAN OF THE FACULTY OF DHARMA ACARYA

It is with great pleasure and honor that I extend my warm greetings to all participants and contributors to the Proceedings of the INTERNATIONAL SEMINAR ON LOCAL WISDOM (INCOLWIS) under the theme, "Strengthening National Character Based On Local Wisdom" In the current dynamic educational environment, we find ourselves at the forefront of an unprecedented transformation brought about by the interplay of technology, self-learning platforms, and artificial intelligence. As educators, it is our responsibility to navigate these dynamic changes and maintain our relevance as we shape the future of education and culture.

The INCOLWIS seminar serves as a notable forum for individuals with various educational backgrounds, including scholars, educators, researchers, and practitioners, to come together, engage in thoughtful discussions, and exchange their unique perspectives and research discoveries. The primary objective of these interactive dialogues is to cultivate a more profound comprehension of the difficulties and possibilities arising from the globalisation within the realm of education and culture. As the Dean of the Dharma Acarya Faculty, I hold the conviction that the seminar encapsulates the fundamental principles of our institution's dedication to providing a high standard of education. The objective is to provide our educators with the essential resources, expertise, and approaches to effectively incorporate these technology breakthroughs into their teaching practices, while upholding the principles of empathy and efficacy in language, art, and culture.

INCOLWIS PROCEEDING The compilation of papers is expected to yield significant insights on the utilization of technology, language, art, and culture. Additionally, this proceeding will provide insight into the essential role that educators play in the guidance of students and the development of important skills such as critical thinking, creativity, and emotional intelligence, particularly within the context of a constantly changing educational environment.

I extend my heartfelt gratitude to all the authors who have written their research papers, and to the organizing committee for their commitment to curating an intellectually stimulating event. I am confident that the ideas and knowledge presented in this proceeding will not only enrich our understanding of the challenges ahead but also serve as a blueprint for shaping the future of education in a world driven by self-teaching and artificial intelligence. May the principles of collaboration, innovation, and lifelong learning persist in guiding our pursuit of educational excellence. I extend my sincere hopes for all attendees to engage in beneficial contacts, engage in important conversations, and have a memorable experience during this seminar.

Sincerely, Made

Redana

Dean, Dharma Acarya Faculty

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Integrating Space Science and Local Wisdom through Creative Learning: Indonesian Case Study

[Antonia Rahayu Rosaria Wibowo](#)

Research Center for Manuscript, Literature, and Oral Tradition, Research Organization for Archaeology, Language, and Literature, National Research and Innovation Agency, Indonesia

Corresponding author's email: arosariawibowo@gmail.com

Abstract

Indonesia has various local wisdom. The local wisdom has been inherited from generation to generation. It is also integrated into formal education. Integrating local wisdom and education is also practiced in isolated areas like Gunung Katun Tanjungan village in Tulang Bawang Udik subdistrict, Tulang Bawang Barat regency, Lampung province. This village only has one school and it is an elementary school. Without a strong communication signal, students in this village cannot access educative information. In this limitation, creative learning is needed so students can get their right to education. This article seeks to investigate the author's creative learning strategy for teaching science, namely the solar system to 6th graders to connect space science and local wisdom. This article was written based on the author's experience. Then, the experience was analyzed using creative learning theory. The analysis was carried out by matching the variable mentioned in the creative learning theory and the author's experience. The conclusion shows that creative learning can create a fun learning environment to overcome the limitations in an isolated area. Moreover, creative learning has helped students to relate space science and local wisdom so space science can be a part of their lives.

Keywords: creative learning; isolated areas; local wisdom; solar system

INTRODUCTION

Local wisdom is a set of beliefs or policies based on the values and qualities prevalent in a community that are frequently used, thought to be life's direction, and passed down from generation to generation. Local wisdom can take the shape of information, skills, and policies that are used to benefit the people involved. There are two kinds of local wisdom: tangible and intangible. Tangible local wisdom takes the shape of traditional text, traditional architecture, and cultural symbols, whereas intangible wisdom takes the form of advice or proverbs (Manugeran, et al., 2017).

The above definition mentions that local wisdom is inherited from generation to generation. One method to inherit local wisdom is through education. Education can be used to inherit local wisdom because it has proved its ability to develop society. In Guatemala, a scholarship program offers 25 days of intensive leadership training for young indigenous women through a peer tutorial system that provides a unique experience, a variety of practical training, opportunities for personal growth, and evidence of empowerment, has demonstrated social changes for young women, as well as their families and communities (Bowen & Miller, 2018). Another example in Eastern Europe, community-engaged educational programs may enhance local capacity for building communities by bolstering local community assets; increasing community functioning capacity; and engaging in transformative social processes that enable community groups to formulate their long-term objectives, contribute to policy-practice, and social change processes that they deem necessary (Sugawara, et al., 2023).

That situation is also suitable for Indonesia because it has more than 17,000 islands and a lot of ethnic groups. Each island's communities have distinct characteristics in terms of environmental preservation and utilization. The environment can be maintained and used in a variety of ways, depending on environmental variables. People live on the banks of rivers, on the

seashore, on the outskirts of woods, in the mountains, and so on. Their behavior has been molded by their environment in such a way that they can continue to grow, develop, and adapt to their surroundings. They always take good care of their environment to live longer (Wahyu, 2021).

Besides distinct environmental conditions in Indonesia, among those 17,000 plus islands, there are a lot of isolated areas. These isolated areas are relatively poor and lack access to development, the economy, and other public facilities, like education, health, technology, and communication. In Indonesia, the term 3T (*terdepan, terluar, tertinggal*) or frontier regions, outermost regions, and disadvantaged regions are used to describe the isolated areas. The Indonesian government has five standards to classify certain areas as 3T. They are the border; the economic conditions; the human resources; the development facilities and infrastructure, the regional finance, the access barrier; and the areas' characteristics (Purwanda et al., 2023). However, those isolated areas also have local wisdom that should be preserved as the national wealth.

In Indonesia, local wisdom has been applied in different areas. Research shows that businessmen develop collaborative social responsibility when they study local wisdom to increase product development, marketing strategy, and corporate social responsibility (CSR) programs. By implementing collaborative social responsibility, businessmen allow local people to give their aspirations on what the companies can provide in their CSR programs. This collaborative pattern involves companies, government, and local people (Kartikawangi, 2017). In isolated areas of Indonesia, local wisdom has been preserved and practiced for centuries. Baduy tribe, one of the indigenous tribes in Indonesia, depends on nature and always maintains the balance of nature, through traditional rules. Pikukuh Sapuluh are the basic guidelines of life and produce Baduy culture in thinking, acting, and behaving (Halmahera, et al., 2019).

Another indigenous tribe, Suku Anak Dalam, during the covid-19 pandemic, left the settlement based on the habit of melangun, namely leaving the house to escape some danger or grief. Based on the message of the ancestors of Suku Anak Dalam, melangun underlies alienating behavior by going to the forest during the covid-19 pandemic to avoid illness (Ridwan & Sari, 2020). In Kei islands, research shows that a combination of traditional coastal community values and marine characteristics, such as phytoplankton biomass, coral reefs, mangroves, and seagrass in the waters, may lower coastal community resistance (Hamid, et al., 2021).

In the education area, local wisdom has been applied widely. Research in Thailand, for example, recommends the appropriate model for applying local wisdom in developing teaching and learning activities in elementary schools as follows: 1) cooperation between the governmental and private sectors in promoting community learning and teaching, 2) cooperation between educational institutes and community organizations in supporting the creativity of leaders and villager philosophers, 3) religious communities as the center of local wisdom development, learning source, learning process, 4) educational institutes administrators had to supervise their local education, inspire, urge the community and family to be conscious, and collaborate in the educational process, and 5) teachers had to study their community as well as information and select traditional knowledge which integrates local wisdom and highlights local wisdom application (Chusorn, Ariratana, & Chusorn, 2014).

In Indonesia, research shows that local wisdom-based education contains values that are relevant in the education field and everyday life. It can improve the quality of the teachers, students, and schools. It motivates teachers to achieve qualified learning. It also makes students become more active and love regional potential. It makes schools become culture centers, not only places to transfer knowledge (Suarningsih, 2019). Moreover, for students who study foreign languages, local wisdom will assist students in learning about their local values and traditions. As a result, they may filter both the good and negative impacts brought by the languages during the learning process. As a consequence, the pupils will retain their national and local identities. They can also compete and be ready to meet challenges in the global era (Irwan, Taufiq, & Fernando, 2019).

Diverse local wisdom has been integrated into education by different tribes in Indonesia. Three of them are cited here. First, in Yogyakarta, cooperation, sincerity, togetherness, mutual help, and the preserving tradition, are local wisdom preserved by the Javanese and integrated into character education (Marhayani, 2016). Second, in Bandung, research shows that local wisdom-based learning influences land ethic comprehension. Local wisdom-based learning can be applied in six steps namely orientation, material application, core concept identification, inter-concept comprehension, concept implementation, and reflection (Ningrum, Nandi, & Sungkawa, 2018). Third, in Sukabumi, local wisdom education inside the Ciletuh Geo-Park region focuses more on local people's engagement, youth participation as a well-educated tour guide, in particular, to conserve local knowledge and geo-diversity (Nurbayani & Utami, 2018).

In other isolated areas of Indonesia, local wisdom has also been integrated into education. First, the Dayak tribe in West Kalimantan has developed educational management based on local wisdom. The local wisdom exists in the use of indigenous terminologies namely Tajahan, Kaleka, Sapan Pahewan, and Support of Himba (Darmadi, 2018). The second example is in the Toraja tribe in South Sulawesi. Education has been valued in Tongkonan since the Toraja people's early days, and it is used in many aspects of life. Tongkonan's cultural learning experiment begins with labor solidarity and concludes with food distribution in the form of pork and buffalo meat. Such educative dynamics may be found in happy mourning and thankfulness celebrations for Toraja traditional dwellings, as well as in the face of difficult labor. The philosophy of education in Toraja culture is characterized by hard effort and sincerity, as well as solidarity with others in fellowship. Since the primitive days of the Toraja people, the value of education in Tongkonan has existed by developing an educational model or experimental learning in Tongkonan with a cybernetics system, namely the first party to educate children in the family than the second party in the patron-client model for generations (Tarrapa, Junaedi, & Utama, 2021).

This article aims to explore the creative learning method used by the author to teach space science, the solar system in particular, and connect it with local wisdom. Studying the above current research on local wisdom-based education, it can be seen that there is no research on space science and local wisdom. Moreover, there is no research on local wisdom-based education conducted in Lampung province. Given these two facts, this article provides new insight into the current studies on local wisdom-based education in two things. First, it gives new insight because it discusses space science. Second, the article is written based on a case study in an isolated area called Gunung Katun Tanjungan in Lampung province. This location is never been discussed in the previous studies on local wisdom-based education.

LITERATURE REVIEW

Local Wisdom in Lampung Tribe

Local wisdom is believed to have good values and become a reference in acting on people's lives so that these principles become mindsets and traditions in the lives of local people. Even though there are differences in the character and intensity of socio-cultural relations, for a long time, they are bound by the same vision and perception in creating a dignified and prosperous life. In this perspective, individuals and groups of people complement each other in their interactions by maintaining social values and norms that have been mutually agreed upon. Although local wisdom has local values and characteristics, the values contained in it can be universal, meaning that they can be used as a basis for thinking, behaving, and acting for other communities from different places and origins who live together in one area (Ruslan, 2018).

There are two ethnic groups in the Lampung tribe namely Lampung *Pepadun* and Lampung *Saibatin*. They have different ancestral origins and natural environments. This article focuses on Lampung *Pepadun* because Gunung Katun Tanjungan village belongs to Lampung *Pepadun*. The *Pepadun* population primarily resides on the city's outskirts and relies on Lampung's existing waterways. The river fish is used and processed as a protein source by the *Pepadun* population.

River fish holds considerable significance for Lampung *Pepadun*, as daily food and for ritual and customary uses. Lampung *Pepadun* residents continue to use the traditional method of producing, distributing, and consuming river fish. The process of river fishing tactics, tools employed, and fish preparation for eating are examples of local wisdom's creativity (Nurdin & Ng, 2013).

Besides river fishing and fish preparation, Lampung *Pepadun*'s religious belief is also part of its local wisdom. Lampung people embrace Islam as their religion and they never leave this in their daily lives. In marriage, for example, religion cannot be abandoned so Lampung people require marriage of one religion. They believe that increasing and explaining marriage by religious law will not diminish cultural tolerance in a marriage both locally and nationally (Habibi & Kusdarini, 2020). Religious belief has individual and social functions. In an individual's life, religion serves as a value system including specific norms. These norms form a frame of reference for how they behave by their religious views. Religion contains an element of obedience and holiness as a motivator to provide stability, happiness, protection, and fulfillment. The role of religion in communal life encompasses educational, salvific, conciliatory, and social control functions (Wijayanti, et al., 2020).

Creative Learning

The production of fresh and meaningful contributions to one's own and others' learning and lives is referred to as creative learning. This definition of creative learning follows standard definitions of creativity, which include two basic criteria: it must be original (new, different, or unique) as defined within a specific context or situation, and it must be useful (meaningful, effectively meets task constraints, or adequately solves the problem at hand). In this sense, creativity is a type of restricted originality. This is especially good news for educators because encouraging creative learning does not imply abandoning all restraints but rather assisting students in developing new and alternative ways of satisfying academic requirements and learning goals (Beghetto, 2021).

The above definition of creative learning requires teachers or educators to trigger their students to find something new different or unique to address certain problems. For example, asking students to make their inquiries or questions in a group and then discussing them with another group of students to find the answer is more creative than stuffing them with a list of questions and answers. Moreover, creative learning also requires students to be able to create meaning and solve problems. For example, in social science, there is a topic about hygiene. Creative learning requires the students to be able to maintain clean living habits and spread these habits to other people in their family and neighborhood, if possible. Creative learning does not only stop when students know some activities to keep a clean environment.

According to Beghetto (2021), at least four interconnected components are required for creative learning to occur in schools, classrooms, and beyond. They are students, teachers, academic subject matter, and uncertainty. Individual students' unique learning histories will impact the types of creative insights, ideas, and interpretations they have when confronted with fresh learning stimuli. Furthermore, most formal educational activities, such as those that take place in schools and classrooms, aim to ensure that pupils have formed accurate or at least compatible knowledge of existing concepts, ideas, and skills. As a result, creative learning in schools, even at the individual level, entails allowing students to test and get feedback on their unique understandings and insights to guarantee that what they have learned fits within the greater academic subject area. When this happens, creative learning at the individual level is a mix of idiosyncratic and widely accepted academic information.

Next, teachers have a pivotal role in triggering students' creativity by designing learning activities. The major goal of education in many schools and classrooms is to facilitate students' academic learning. If teachers see creativity as competing with or incompatible with that goal, they will understandably feel obligated to devote their curricular time to fulfilling academic learning objectives, even if they admire and want to promote students' creative potential. Thus,

recognizing that encouraging creative and academic learning can be compatible goals is a crucial first step in supporting the development of kids' creative potential. When instructors recognize that they can promote both creative and academic learning, they are in a better position to plan for and respond to opportunities for students' creative expression in their daily lessons.

Creativity necessitates a combination of uniqueness and meaningfully meeting criteria or work constraints. If the uniqueness component of creativity is represented by students' unique viewpoints and interpretations, then existing academic criteria and realms of knowledge represent the criteria and task constraints. Creativity is constantly limited by constraints. Those constraints often represent academic learning goals and standards in the context of creative learning. Most educators are already halfway to promoting creative learning since they understand how to set learning goals and criteria. The other half entails thinking about how academic subject matter might be combined with activities that allow students to meet those goals and criteria in their own unique and different ways.

There is no creative learning without uncertainty. This is because uncertainty creates the circumstances for innovative thought and action. Students (and teachers) are rehearsing or reinforcing knowledge and skills if they already know what to do and how to execute it. Teachers typically try to eliminate uncertainty from learning activities by predefining all parts of them. This is reasonable, since teachers may fear that adding or allowing for ambiguity in the activity may result in curricular chaos irritation, and confusion for themselves (and their pupils). As a result, most teachers learn to plan (or select pre-planned) lessons that give students a predetermined problem or task to solve, a predetermined process or procedure for solving it, already established criteria for determining success, and a clearly defined outcome. Although highly planned lessons allow students to learn and develop new and personally meaningful insights, such lessons are "over-planned" in terms of providing curricular space for students to make creative contributions to peers and teachers. Indeed, successful performance in learning activities with predefined elements necessitates pupils doing what is expected and how it is expected. In contrast, introducing uncertainty in the form of to-be-determined aspects in a lesson is required for the full expression of creative learning. As previously said, this entails providing planned opportunities for students (and teachers) to interact with uncertainty in a controlled and supportive learning environment.

METHOD

This article was written based on the author's experience when she taught the solar system to the 6th graders at the public elementary school in Gunung Katun Tanjungan village in Tulang Bawang Udik subdistrict, Tulang Bawang Barat regency, Lampung province. Research shows that local wisdom-based teaching materials might be used in primary classrooms as an alternate source of learning natural science and it can enhance students' scientific literacy skills (Suryanti, et al., 2020). The author's experience was analyzed by using creative learning theory. In conducting the discussion, the author matched the variables mentioned in creative learning theory with her experience. Finally, the conclusion was made based on the discussion. The analysis result shows that the creative learning method used to teach space science helps students connect science and their local wisdom.

FINDINGS

General Condition of Gunung Katun Tanjungan, Tulang Bawang Barat

Talking about the isolated areas in Indonesia, Tulang Bawang Barat Regency in Lampung province of Indonesia can be categorized as an isolated area. This is a relatively new regency because it was appointed as a regency in 2008. This regency is divided into 9 subdistricts and every subdistrict is divided into some villages. The majority of citizens in this regency are the Lampung tribe. Other tribes Javanese, Balinese, and Sundanese also live there due to the national

Case Study

The teaching and learning process was conducted at an elementary school in Gunung Katun Tanjungan in 2016. At that time, there were 12 students in the 6th grade. The topic of the solar system was part of the science subject for the 6th grade. There were two creative ways of teaching conducted by the author. The first was a role play to learn about planets' rotation and revolution. The second was an exhibition gallery to learn about solar eclipses, lunar eclipses, and Gregorian and Hijri calendars. In the beginning, the teacher gave an introduction about the names of the celestial objects. This activity was conducted through a usual discussion because this introduction aimed to make the students familiar with the celestial objects.

After the introduction, the teacher explained a little about Earth's rotation and revolution and guided students to do the role-play. Before doing the role play, every student chose their role as the Sun, Mercury, Venus, Earth, and other planets in the solar system. After choosing their roles, students practice planets' rotation and revolution. They had to rotate on their axis and at the same time walk and then revolve around the friend who played the role of the sun. This activity was fun because they played as kids who liked to joke and nosy with their friends. After they finished the role play, the teacher led a discussion with them. During the discussion, students shared their feelings and told what they had learned from the activity. Picture two below shows the role play.

Picture 2. The Role Play of Planets' Rotation and Revolution



Source: Author's collection

The teaching and learning process on solar eclipses, lunar eclipses, and Gregorian and Hijri calendars was continued at the next meeting. For learning them, an exhibition gallery was used. The twelve students were divided into four groups so a group had three members. They also drew a lottery to determine the material they would present. Before the exhibition, they had to draw a poster in groups. Their posters had to cover the material mentioned in their lottery. They were allowed to use their creativity to prepare their posters because they had to make them as attractive as possible to make visitors come to their galleries. After they finished drawing, they stuck their posters on the wall. Then, the teacher explained how to conduct the exhibition. In every group, they had to determine a person who visited three other galleries, while two other members explained their posters to the visitors from other groups. They were given about fifteen minutes to divide the role. That fifteen minutes were also used by two members who had to explain to the visitors to practice before the exhibition. After all preparations were done, the exhibition was conducted. After all galleries had presented their works, a discussion was held to dig into their experience and what they could learn from the previous activity. Picture 3 below shows the activity in one gallery.

Picture 3. Exhibition Gallery to Learn Eclipses and Calendars



Source: Author's collection

DISCUSSION

As Beghetto (2021) mentioned, four interconnected factors needed for creative learning at school are students, teachers, subject matters, and uncertainty. Students learning history affects the insight or ideas they get through creative stimulation. In the case of Gunung Katun Tanjungan students, they were very interested because it was their first time. Their teachers used to lecture them or ask them to make a note of what was written in the textbook and memorize it. Role play and presentation through an exhibition gallery made them excited. Their excitement could be seen from their expression and their attitude. They thought that those activities were not studying but playing with their friends so they had a chit-chat and joked with one another in their local language.

Moreover, since it was their first time, they had to adapt to creative learning. In the role play, their adaptation was seen during the activity. Although the teacher had explained, they felt confused and thought it was a joke. In the exhibition gallery, their adaptation process could be seen during the preparation. All of them tried to memorize everything they had planned to explain. They made notes and memorized them. Then, during the presentation, they read their notes instead of explaining their posters creatively.

This situation was challenging for the teacher as well. Based on students' learning history, studying means sitting in silence and listening to the teachers or taking notes from the textbook. They had experienced this for years and they got bored when the learning material was difficult. So, the teacher had to trigger students' interest, first. Role play and the exhibition gallery were fun because they could move and talk with their friends. However, they were too excited and considered those activities as games. Here, the teacher had to guide the students and make sure that they understood the learning point. The teacher had to guide the students to change their minds that studying could be fun because, in a fun environment, they could easily receive new insight. Sharing sessions held after the activities were the method used by the teacher to assess students' understanding and make sure that both the academic aims and the creativity were achieved.

The subject matter of planets' rotation and revolution, solar and lunar eclipses, and calendars are taught by a lot of teachers through lecturing, taking notes, and memorizing although these subjects are easy to be taught in a fun and creative way. It is common because teachers mainly focus on achieving academic criteria namely good scores. Generally, in Indonesia, this existing condition is a constraint for creative learning to teach science. The second constraint is the fact that a lot of students easily get bored with the current teaching and learning method. Realizing these two facts, the author, when she taught at Gunung Katun Tanjungan, tried to develop fun and creative teaching and learning methods. Since the subject matter of planets' rotation and revolution, solar and lunar eclipses, and calendars are made descriptively by the curriculum, the teacher had to find possible creative methods.

The objects of the study namely the celestial objects are in space and the students cannot touch them. Because of that condition, role play and presentation through an exhibition gallery are possible creative ways to teach about celestial objects and the universe. Through role-play, students were able to practice the movement and feel it themselves. Direct experience is better than listening to a teacher's lecture or copying from a textbook. Then, through an exhibition gallery, students were able to learn together. The presenters were able to explain and answer questions. Meanwhile, the visitors were able to listen to their friends and ask questions. Learning with friends made them enjoy themselves because they were not afraid of their friends. They could also explain in their local language. Students' creativity in making their friends understand the explanation through the local language is one good point of this activity.

At last, the uncertainty in Gunung Katun Tanjungan is its condition as an isolated and disadvantaged village. For example, there are a lot of science materials with beautiful pictures and interactive narration on YouTube. However, they could not access them because their village had scarce communication signals. Their only learning resources were the textbook and their teachers. When they could not understand what was written in the textbook, they were supposed to ask the teachers. However, students could feel shy or afraid to ask and prefer to keep silent. Some of them also felt that studying was tedious and tiring and they chose to ignore the lesson. These situations of uncertainty urged the need for creative learning so they could learn within their limitations.

The interconnectedness of those four factors in Gunung Katun Tanjungan can be seen as a blessing in disguise because, through creative learning, students from one isolated area can be exposed to space science. Although they cannot access YouTube to see beautiful pictures of the celestial objects in the universe, they can feel their movement through role play. Moreover, after the introduction to space science, they connect their experience during creative learning to their local wisdom. The first connection between space science and Lampung *Pepadun's* local wisdom is in the fishing technique called *bawang*. It is a technique in which fishermen build a basin beside a river bank. The water will overflow into the basin at high tide. The fish will get caught in these basins as the water drains (Nurdin & Ng, 2013). This tidal phenomenon is caused by the Earth's rotation and revolution that has been role-played by the students.

Second, the connection between space science and Lampung's local wisdom is related to their religious belief. Lampung people are Moslems and they celebrate Idul Fitri every year based on the Hijri calendar. The Hijri calendar is made based on the Moon revolution that they practiced during the role play. Before the role play, their daily life and their lesson at school are two separate facts. The first fact is they celebrate Idul Fitri based on the Hijri calendar. The second fact is the lecture from school says that the Moon revolution is used to make the Hijri calendar. However, after the role play, they can experience the movement of the celestial objects. Then, at the exhibition gallery, they present and ask and answer questions about the Moon revolution and the Hijri calendar. The sharing session after the creative learning helps the students connect the lesson and their daily life so they realize that the school lesson is a part of their local wisdom.

CONCLUSION

The interconnectedness of students, teachers, subject matter, and uncertainty has helped the introduction of space science to students at the elementary level in an isolated area. Creative learning has proved its ability to make students live within limitations to get their right to education. Moreover, creative learning has proved its ability to create a fun environment for learning and generate a correlation between school lessons and students' local wisdom. The usual teaching and learning methods through lecturing, taking notes, and memorizing are only able to give new knowledge about the universe to students. However, creative learning is a good way to introduce space science since it helps students experience what is written in the textbook and

correlate it to their local wisdom. Associating space science with students' local wisdom makes space science a part of students' lives.

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Sikap *Manjing, Ajur, Ajer* dalam Bahasa Naskah

Arsanti Wulandari

Prodi Bahasa, Sastra dan Budaya Jawa UGM, Indonesia)

Corresponding author's email : arsanti@ugm.ac.id

Naskah merupakan karya yang merepresentasikan kebudayaan masa lalu. Sebuah karya adalah produksi masa dan ruang tertentu, termasuk bahasa penyampainya. Bahasa karya memperlihatkan pola pikir masyarakat penciptanya. Karakter masyarakat akan tercermin pada bahasa yang digunakannya.

Sebagai sebuah karya lama, *Babad Ngayogyakarta HB IV-V, Babad Perang Eropa, Babad Mentawis* tampak menggambarkan hal tersebut. Bahasa yang dipakai dalam teks menunjukkan cara orang Jawa menerima bahasa asing hingga terserap dengan sangat halus dengan berbagai cara yang dimunculkan dalam karya. Dilakukan penyesuaian berbagai cara, tanpa meninggalkan bentuk teksnya sehingga karakter teks tetap terjaga. Bentuk tembang yang terikat metrum pun diperhatikan.

Penyesuaian bahasa menjadi salah satu ciri masyarakat Jawa menerima budaya asing. Penerimaan masyarakat Jawa terhadap budaya lain sudah terkandung dalam sebuah pepatah Jawa yaitu *manjing, ajur, ajer* 'masuk, berbaur, cair'. Masyarakat Jawa **terbuka** dengan budaya lain, berusaha **membraur** dengan tidak melawan tapi menyerap dan akhirnya mengekspresikan dengan budaya yang sudah **menyatu** dengan budaya sendiri. Karakter bahasa Jawa tetap ada tetapi terdapat penyesuaian hingga terterima oleh masyarakat Jawa. Penerimaan bahasa menunjukkan kebesaran masyarakat penciptanya dengan keterbukaannya tanpa meninggalkan akar budaya sendiri.

Kata Kunci: Bahasa Jawa, penyesuaian bahasa, masyarakat Jawa, *manjing ajur ajer*.

1. Pengantar

Naskah adalah sebuah produk budaya. Karya suatu masyarakat pada masa tertentu dan merupakan representasi dari masyarakat tertentu pula. Mengapa demikian? Karena naskah adalah karya yang mengemukakan ide atau konsep masyarakat tertentu, termasuk di dalamnya adanya proses yang terjadi pada masyarakat yang direkam dan dituliskan dalam naskah. Naskah sendiri sudah merupakan bukti salah satu proses budaya karena ditulis dengan aksara daerah dan menggunakan media lokal. Dengan demikian selain sangat syarat dengan isinya yang khas karena menunjukkan masyarakat yang berproses dalam hal pola pikir masyarakat dalam merespon sesuatu, secara fisik juga membuktikan tentang masyarakatnya berproses mencipta karya sastra.

Sebagai produk masyarakat, kandungan naskah yang disebut dengan teks tentu memiliki spirit jamannya. Teks akan memperlihatkan masyarakat pencipta dalam menunjukkan siapa dirinya, dalam hal ini cara berbahasa. Hal tersebut dikarenakan teks adalah kumpulan kata dan berarti naskah adalah sebuah dokumen kebahasaan. Ide yang akan disampaikan dikemas sedemikian rupa dengan menggunakan bahasa daerah masyarakatnya, dan karena naskah adalah produk lampau maka ditulis menggunakan aksara daerah. Kondisi yang demikian membawa kita berasumsi bahwa karena bahasa yang dipakai adalah bahasa daerah maka digunakanlah ejaan setempat. Sehingga sangat lengkap bukti naskah sebagai produk budaya tertentu.

Bagaimana masyarakat berelasi dengan kelompok yang lain pun akan menjadi salah satu hal yang akan terlihat dalam hal penulisan naskah. Masyarakat pencipta yang dengan **ejaan lokalnya**

memotret sebuah relasi melalui teks. Naskah dengan cirinya yang khas akan menunjukkan cara masyarakat pencipta berelasi dengan dunia luar. Salah satu contohnya adalah mengenai bahasa asing yang masuk dalam teks. Secara khusus akan dilihat cara masyarakat Jawa mengemukakan kembali bahasa asing ketika harus dimunculkan dalam teks. Hal inilah yang akan dilihat dalam tulisan kali ini. **Ketidakcocokan ejaan bahasa lokal dalam menuliskan bahasa asing** menjadi masalah pokok dalam makalah ini.

Demikian halnya naskah Jawa. Bahasa Jawa dalam naskah sangat menunjukkan cara masyarakat Jawa berelasi dengan masyarakat luar. Pembahasan berikutnya akan mengutarakan hal tersebut.

2. Vernakularisasi Bahasa Jawa

Bahasa teks dalam naskah sangat beragam. Khasanah sastr yang beragam juga berpengaruh pada bahasa yang dipakai. Teks-teks Islam juga banyak menggunakan bahasa Arab dalam teksnya. Demikian pula halnya dengan teks Babad yang kaya dengan bahasa rumpun Eropa. Munculnya bahasa-bahasa asing dalam teks Jawa ini terkadang sangat dirasa unik dan sulit dimaknai. Mengapa demikian? Tampaknya ada proses yang membuat kita harus mengamati betul itu bahasa darimana dan bagaimana seharusnya teks itu dibaca, karena terjadi pembelokan dari bacaan sebenarnya. Inilah yang disebut dengan *vernakularisasi* ‘pelokalan bahasa dari bahasa-bahasa besar’

Seperti disampaikan oleh Pollock (Ricci, 2011: 16) dengan istilah *cosmopolitan vernaculars* untuk menyebut bahasa lokal yang terpengaruh oleh bahasa yang lebih besar (kosmopolit- dalam hal ini bahasa Sanskerta ke bahasa-bahasa lokal misal Kanada). Sehingga dijelaskan dalam buku *Islam Translated: Literature Conversation and the Arabic Cosmopolis of South and Southeast Asia* (Ricci, 2011:1) bahwa dalam proses *vernacularisasi* adalah adanya asimilasi yaitu proses penyatuan dua bahasa yang berakibat pada bahasa yang muncul. Adapun wujudnya berupa (i) bahasa asing yang diterjemahkan; (ii) bahasa asing yang diadaptasi dan disesuaikan (Ricci, 2011:32). Bahasa asing yang muncul disesuaikan dengan bahasa lokal, atau disebut sebagai proses pribumisasi (Loir, 2011:1) Proses yang sama disampaikan Margana (2019) sebagai pengadosian bahasa dan budaya asing ke bahasa lokal. Sedangkan proses ini sebagian orang juga menyebut sebagai *verbastring* (Belanda) yang artinya pengucapan yang salah dari pengucapan yang sebenarnya.

Selanjutnya Ricci (2011:3) proses vernakularisasi ini mempunyai 3 bentuk yaitu (i) bahasa, (ii) ide atau tulisan; (iii) sastra. Wujud penyesuaian tulisan, misalnya adalah adanya aksara *rekan* ‘dibuat’. Aksara rekan ini dibuat untuk mengekspresikan bunyi-bunyi bahasa asing yang dalam aksara Jawa tidak ditemui, sehingga dipilihlah bunyi yang mendekati dan diberi penanda. Tulisan kali ini akan banyak membahas dari sisi bahasa dan produksi bahasanya dikaitkan dengan wujudnya yang menjadikan bahasanya unik. Wujud bahasa tersebut dalam ditulis dalam bentuk aksara Jawa yang reguler tidak dalam bentuk rekan. Selanjutnya akan dilihat dari ejaan yang ada dari masing-masing bahasa asing yang berpengaruh di Jawa.

1. Perbedaan Ejaan Bahasa Jawa dan Bahasa Asing

Bicara naskah Jawa yang berarti bicara tentang aksara Jawa. Tidak bisa dilepas dalam pembahasan naskah tentang adanya relasi antara aksara dan bahasa. Seperti yang diistilahkan Caius Titus (Sudibyo, 2017: vii) tentang relasi tersebut “ *verba volant scripta manent*” yang artinya ‘aksara bersifat abadi karena menjadi bukti tulis, sedangkan bahasa bersifat menguap, hilang begitu saja karena diucapkan’. Dikaitkan dengan relasi tersebut dengan konsep naskah sebagai dokumen bahasa, maka aksara adalah media untuk mewujudkan bahasa yang dipakai. Dengan demikian naskah Jawa akan banyak ditulis dengan menggunakan aksara Jawa, meskipun terdapat juga naskah Jawa yang ditulis menggunakan aksara *pegon* (aksara Arab untuk menulis bahasa Jawa). Aksara Jawa seperti yang kita ketahui hanya terdiri dari 20 aksara untuk mewakili fonem-fonem Jawa seperti dapat dilihat dari tabel berikut.

Tabel 1. Lambang Fonem Aksara Jawa

| Aksara Jawa | Lambang Fonem |
|-------------|---------------|
| ꦲꦲ | /h/ |
| ꦲꦤ | /n/ |
| ꦲꦕ | /c/ |
| ꦲꦫ | /r/ |
| ꦲꦏꦲ | /k/ |
| ꦲꦢ | /d/ |
| ꦲꦠꦲ | /t/ |
| ꦲꦱ | /s/ |
| ꦲꦮ | /w/ |
| ꦲꦭꦲ | /l/ |
| ꦲꦥ | /p/ |
| ꦲꦢꦢ | /ɖ/ |
| ꦲꦶ | /j/ |
| ꦲꦶꦶ | /y/ |
| ꦲꦤꦤꦤ | /ñ/ |
| ꦲꦩ | /m/ |
| ꦲꦁ | /g/ |
| ꦲꦧꦧ | /b/ |
| ꦲꦠꦠ | /tʃ/ |
| ꦲꦺꦁ | /ŋ/ |

Bahasa Jawa tidak mengenal fonem-fonem yang di luar dari ke-duapuluh fonem tersebut. Untuk bunyi vokal, pada aksara Jawa akan ditambahkan penanda pada aksara sehingga mengubah bunyi, karena aksara Jawa yang bersifat *silabic*, sehingga dalam keadaan *nglegena* ‘tanpa penanda apapun’ maka aksara tersebut sudah membawa bunyi [ɔ] di setiap fonem yang ada yang dilambangkan dengan /a/, sehingga misal ꦧꦶ akan dibaca [bɔ]. Meskipun ada beberapa aksara vokal tetapi mempunyai fungsi sebagai vokal mandiri (bukan sebagai pengubah bunyi suku kata).

Bagaimana jika bahasa Jawa akan menyebut atau menggunakan fonem-fonem di luar fonem tersebut? Misalnya ketika bahasa Jawa akan menyebut nama asing misalnya, apa yang dilakukan aksara Jawa ?

Sementara mungkin akan dilihat dahulu ejaan bahasa Indonesia mengikuti abjad yang ada. Huruf atau aksara dalam bahasa Indonesia/non Jawa adalah sebagai berikut; a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. Secara kuantitatif sangat jelas banyak selisih jumlah huruf yang dipunyai abjad non Jawa ini. Jawa hanya diwakili dengan 20 aksara sedangkan latin mempunyai 26 huruf. Hal itu akan membawa dampak permasalahan dengan kata-kata serapan yang kemungkinan akan muncul di naskah Jawa. Bagaimana solusi untuk hal tersebut? Ini yang akan dibahas dalam sub-sub berikutnya.

2. Penyesuaian Bahasa Asing dalam Naskah

Secara historis Jawa berelasi dengan banyak negara sehingga banyak bahasa muncul dalam penulisan naskah. Masuknya Belanda melalui peperangan, masuknya Islam di Jawa berpengaruh dalam pemakaian bahasa di dalam naskah. Penyerapan bahasa Arab dalam bahasa-bahasa lokal (baca: bahasa Melayu) sudah terjadi sejak abad ke-14, baik secara leksikal ataupun kosakata (Collins, 2011:12). Demikian halnya pada bahasa nusantara lainnya. Penyebaran bahasa asing (Arab, Sanskerta) ke Nusantara sangat terlihat ada di berbagai teks, prasasti, nisan maupun benda-benda artefak lainnya, misal, lontar,tanduk dsb (Collins, 2011: 10-13).

Naskah Jawa pun mengalami hal yang sama. Bahasa Jawa yang ada dalam naskah terkadang disisipi bahasa asing (tergantung topik yang sedang dibahas). Islam yang berkembang pesat di Jawa juga berpengaruh dalam bahasa teks, yang tidak hanya ada dalam teks yang bersifat agamis, melainkan terdapat pula dalam teks – teks Babad yang biasanya cerita tentang sejarah.

Masyarakat Jawa berusaha menyerap kata-kata asing dan mewujudkannya dalam bahasa Jawa yang kemudian diwujudkan dalam aksara Jawa. Bunyi-bunyi bahasa asing akan disesuaikan ejaannya dengan caranya sehingga dapat dituliskan dengan aksara Jawa. Naskah sebagai dokumen masyarakat termasuk di dalamnya cara masyarakat Jawa melakukan penyesuaian bahasa yang dilakukan oleh bahasa Jawa. Akan dibahas sedikit di sini tentang penyesuaian bahasa Arab dan bahasa asing non Arab.

2.2.1 Bahasa Arab dalam Naskah Jawa

Seperti penelitian sebelumnya mengenai bahasa Arab yang muncul dalam naskah Jawa (Wulandari, 2015; 2023) disampaikan bahwa ejaan yang berbeda antara bahasa Arab dan bahasa Jawa menyebabkan adanya penyesuaian bunyi dengan:

- i.penggantian lafal Arab yang tidak didapat dalam ejaan Jawa dengan huruf yang produksi bunyinya mirip atau yang mendekati titik artikulasi ejaan huruf Arab.

| Huruf Arab | Huruf Jawa | Contoh |
|------------|------------|---|
| ح | ꦲꦩꦩ | Mukhamad-mu h amad |
| | ꦲꦩꦏꦩꦢ | Muk u amad |
| ع | | Ba'da- b akda Da'wah- d akwah |
| | ꦲꦏꦲꦫꦠ | 'akherat- ng akerat 'abdul- ng abdul |
| ق | ꦲꦩꦩ | Quran- k uran |
| ص | ꦲꦩꦩ | Sholat- s alat |

| | | |
|---|--------|--|
| ش | | Syare'at- sarengat |
| ز | ꦱꦺ | Zakat-jakat |
| ذ | ꦲꦺ | Dzikir- d ikir du hur/luhur |
| ظ | | Dzuhur- du hur/luhur |
| ض | ꦲꦺꦴ/ꦲꦺ | Wudlu-wulu/wu du |

ii. penggantian bunyi murni karena ketiadaan huruf/aksara

| Huruf Arab | Huruf Jawa | Contoh |
|------------|------------|---------------|
| ف | ꦲꦺ | Fardlu- parlu |

2.2.2. Bahasa Asing Non Arab dalam Naskah Jawa

Seperti disinggung oleh Wulandari (2023) bahwa bahasa rumpun Eropa juga muncul dalam teks Jawa. Teks Babad yang identik bercerita tentang sejarah masa kolonial akan mencantumkan nama-nama asing, ataupun nama-nama tempat di luar nusantara yang dicoba dibahasakan dengan bahasa Jawa disesuaikan dengan aksara yang ada. Hal tersebut dapat dilihat dari contoh-contoh berikut.

| Huruf Latin-rumpun Eropa | | Huruf Jawa | Contoh |
|--------------------------|---------|------------|---------------------------------|
| Fonem | Fonetis | | |
| /c/ | [k] | ꦏꦺ | Capellen- K apelen |
| /q/ | | | Bous q uet - Busket |
| /f/ | [p] | ꦲꦺ | Fendall- P endhol |
| /v/ | | | Val v ck - P alek |
| | [w] | ꦲꦺ | Chevallier -Saw w alye |

Selain fonem-fonem yang memang tidak didapati dalam ejaan Jawa yang kemudian tersubstitusi oleh bunyi yang didengar jika dilafalkan, misal /c/-/k/; /q/-/k/, ataupun digantikan dengan fonem yang artikulasinya cenderung ditutup /f/-/p/; /v/-/p/ maka dalam bahasa asing yang pelafalannya berbeda dengan tulisannya terjadi penyesuaian pula di kelompok fonem vokal.

Vokal-vokal asing ini mengenal bunyi diftong, sedangkan ejaan Jawa tidak mengenal diftong melainkan lebih bersifat monoftong. Seperti halnya sandi dalam ejaan Jawa, maka

penyesuaian yang dilakukan terhadap ejaan asing adalah penulisan dengan tepat bunyi yang dilafalkan. Bunyi yang dilafalkan akan dituliskan Hal tersebut dapat dilihat dari tabel berikut.

| Huruf Latin-rumpun Eropa | | Fonetis Huruf Jawa | Contoh |
|--------------------------|---------|--------------------|---------------------|
| Grafem | Fonetis | | |
| ee | [i] | [i] | Geen-Gin |
| Ei | [ei] | [ɛ] | Sulweijn -Sulwen |
| Eu | [ə :] | | Steurs - Setewer |
| Ae | [æ] | [a] | Smisaert -Semisar |
| Aw | [aʊ] | [o] | Crawfurd - Kropared |

Tulisan yang dibaca berbeda dalam bahasa asing ini juga mengalami penyesuaian penulisan sesuai pelafalan pada kasus konsonan yang berdampingan (kluster?), misal *rd; rt ; st ; ck; ch*. Hal tersebut dapat dilihat dari tabel berikut.

| Huruf Latin-rumpun Eropa | | Huruf Jawa | Contoh |
|--------------------------|---------|-------------------------------|--------------------|
| Grafem | Fonetis | | |
| ch | [k] | <i>ꦏꦲꦲ</i> | Cochiyus -Kokiyus |
| ck | | | De Kock -Dhe Kok |
| nh | [n] | <i>ꦲꦤ</i> | Garnham - Garnam |
| hn | | | John - Jon |
| rd | [r] | <i>ꦫꦲꦫ</i> / <i>layar ...</i> | Engelhard -ingglar |
| rt | | | Smisaert - Semisar |
| st | [s] | <i>ꦱꦠ</i> | Steurd - Setewer |

Melihat penyesuaian-penyesuaian yang dilakukan dalam penulisan teks Jawa yang mengacu pada konsep **menuliskan apa yang didengar** maka semakin memperkuat sifat Bahasa Jawa yang audial. Teks dalam naskah ditulis sesuai yang didengar. Penyesuaian yang demikian menggiring kita melihat bahwa bahasa naskah membuktikan usaha **masyarakat pencipta mencoba menerima bahasa asing** dengan caranya baik secara **artikulasi yang dekat** maupun **menggantikannya dengan bunyi** yang didengarnya. Kedua cara itulah yang menjadi cara bahasa Jawa menerima bahasa asing, meskipun dalam perkembangannya ditemukan pula adanya perkembangan aksara yaitu adanya aksara *rekan* sebagai wujud penyesuaian lainnya.

3. Penyesuaian Bahasa Sebagai Bentuk Keterbukaan

Penyesuaian bahasa seperti terlihat di atas adalah bukti adanya vernakularisasi bahasa dalam masyarakat Jawa. Bahasa Arab, Belanda maupun Inggris adalah bahasa-bahasa besar dunia yang “terterima” di dalam bahasa Jawa meskipun mengalami pribumisasi atau pelokalan. Bahasa

Jawa dengan ejaan yang dipunyai berusaha memunculkan kembali istilah-istilah asing tersebut. Penulisan ejaan yang berbeda tetapi menggunakan ejaan yang ada menjadi solusi bagi masyarakat Jawa menuliskan bahasa dimaksud (Wulandari, 2015). Demikian halnya yang terjadi di masyarakat Ambon. Seperti halnya masyarakat Jawa yang terkadang merasa bingung dengan bahasa yang dipakai ketika seseorang membacakan teks lama, dan ternyata pembaca dipengaruhi oleh bahasa lokalnya dalam melafalkannya menyadarkan kita adanya proses vernakularisasi ini (Karmadibrata, 2021:111) . Penambahan bunyi, pelafalan dengan artikulasi yang mendekati artikulasi awal, perubahan fonem menjadi cara-cara yang digunakan masyarakat Jawa juga masyarakat lainnya dalam merepresentasikan kembali bahasa asing. Bahasa-bahasa Nusantara tampak sangat terbuka dengan bahasa lain yang memang berelasi secara historis.

Gaya pelokalan atau pribumisasi bahasa dalam hal ini pada masyarakat Jawa menunjukkan cara orang Jawa dalam menerima budaya lain. Keterbukaan terhadap budaya lain dan mencoba meramunya ke dalam budayanya sendiri menjadi ciri masyarakat Jawa menginternalisasikan budaya lain. Budaya Jawa tidak serta merta menolak, tetapi mengolahnya hingga terterima budaya setempat. Bahasa asing dengan ejaannya yang berbeda berusaha direpresentasikan dengan menggunakan ejaan Jawa dengan berbagai cara seperti uraian sebelumnya untuk bisa diterima oleh ejaan lokal yang diwujudkan melalui naskah.

Konsep di atas tampak sangat sejalan dengan konsep *manjing ajur ajer* yang dikenal dalam masyarakat Jawa. Identitas masyarakat Jawa yang berkarakter *manjing-ajur-ajer* tampak sangat terlihat dalam kasus ini. *Manjing* yang dapat dimaknai 'masuk' diibaratkan bahasa asing yang masuk ke dalam budaya lokal (baca: budaya Jawa). Bahasa asing dengan berbagai karakter yang ada di dalamnya yaitu ejaan, bentuk huruf/aksara, kekhasan pelafalan (terkadang ada pelafalan beda dengan tulisan) masuk ke dalam bahasa Jawa. Masuknya bahasa asing ternyata diproses atau diramu oleh bahasa lokal. Berbagai proses dalam penyesuaian bahasa yaitu dengan cara penulisan sesuai dengan yang didengar, penggeseran artikulasi, penggantian fonem seperti yang banyak diuraikan di depan adalah wujud dari *ajur*. *Ajur* bermakna sesuatu yang 'hancur', bahasa asing ini di'belokkan' atau 'tidak sesuai dengan yang seharusnya' karena bahasa asing ini banyak mengalami perubahan disesuaikan dengan bahasa lokal. Bahasa lokal dengan kekhasannya berusaha memunculkan kembali bahasa yang semula sulit untuk dituliskan, karena ejaan yang berbeda. Proses menghancurkan untuk diramu kembali terjadi pada tahap ini. Tahap akhir adalah *ajer* 'cair'. Bahasa yang semula sulit untuk dilafalkan sudah terterima, bahasa yang sudah diramu menjadi bahasa yang terterima menjadi bahasa lokal, meskipun kadang pembaca sendiri harus ekstra keras untuk memahami kata-kata yang sudah mengalami proses ini. Tetapi pembiasaan telah terjadi sehingga pembacaan teks ini menjadi kunci. Pengamatan yang terus menerus akhirnya akan membantu pembacaan dan pemaknaan teks.

Proses penyesuaian bahasa hingga terterimanya bahasa asing dalam bahasa lokal sangat menjadi gambaran masyarakat Jawa yang sangat terbuka dalam menerima budaya asing. Asimilasi di sana sini membuktikan masih adanya proses filter. Bahasa asing pun demikian, ketika tidak bisa dilafalkan dengan ejaan yang menjadi kebiasaan masyarakat Jawa maka akan mengalami penyesuaian sehingga sampai pada ejaan yang dikenal dalam masyarakat Jawa.

4. Penutup

Perjalanan historis suatu bangsa berjalan beriring dengan perjalanan bahasanya. Bahasa sebagai salah satu wujud budaya menjadi bukti sejarah suatu bangsa. Relasi dengan dunia luar menjadi potret bangsa Jawa dalam perjalanannya. Keterbukaan terhadap budaya lain terekam dalam karya budaya masyarakat Jawa yaitu naskah. Teks begitu gamblang menggambarkan bahasa Jawa dalam berasimilasi dengan bahasa lain dan bagaimana bahasa lain ini diramu oleh bahasa Jawa sehingga dapat tampil dengan ejaan Jawanya.

Konsep *manjing ajur ajer* menjadi bukti dalam penyesuaian bahasa asing dan penerimaan bahasa lokal untuk berjalan seiring. Konsep rukun, selaras, serasi tidak hanya ada dalam sikap,

tetapi muncul dalam hal penerimaan bahasa, Karakter ini menunjukkan identitas masyarakat Jawa yang mengutamakan harmoni dalam kehidupannya (Mulder, 1996:52; Suseno, 1993: 39). Tidak ada ego yang diunggulkan tetapi keselarasan dengan sekitar dan berjalan beriring menjadi penguat karakter masyarakat Jawa,

Keberagaman aksara dan bahasa memperkuat bangsa: karakter toleransi, konsep rukun (jawa: meramu utk menuju selaras) diwariskan oleh nenek moyang dalam karakter ke Indosnesia. Pengaruh bahasa besar India, Islam, Eropa terekam dalam sejarah bahasa (bahasa dan aksara). Penyampaian pesan melalui bahasa dan aksara lokal menjadi identitas baru. Indonesia semakin kaya dengan keberagaman tetapi tetap satu dan identitas tetap terjaga.

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Educational Injustice in *Sampek Engtay* Drama by Nano Riantiarno

Budi Waluyo, Winda Dwi Lestari

Corresponding author's email :

Abstract--- Education plays a very important and strategic role in shaping human resources that are productive, innovative, and have personalities under cultural values. In addition to providing cognitive, affective, and psychomotor values to every citizen, education is also used as a tool to transform values that are expected to be beneficial in the life of society, nation, and state[5].

Gender bias is favoring one gender in social life or public policy. Gender bias in education is an educational reality that favors one particular gender, which causes gender inequality. Various forms of gender inequality that occur in various fields of community life are also represented in the world of education. Educational processes and institutions are seen as playing a major role in socializing and preserving the values and perspectives that underlie the emergence of various gender inequalities in society.

The concept of education often appears in literary works. One form of literature that contains about education is drama. Drama is a record of everyday events that are projected onto the stage. In line with that [1] mention that *Learning in drama is process-oriented, a state of change that occurs in time and space, which happens within double frames of reality and fiction*. Drama learning is process-oriented, with changes in time and space, which frame real and fantasy events. Drama is no different from other literary works, such as novels or short stories. It contains certain issues that the author wants to convey to the reader or audience. The object will be studied by the researchers is Nano Riantiarno's *Sampek Engtay*, a feminist drama or a drama that talks about women. This drama is very thick with the nuances of feminist criticism, namely the marginalization of education.

This research is a qualitative descriptive study. In this research, qualitative information is described carefully and analytically. The description includes forms of criticism of the unfair treatment received by women in the field of education.

The approach used in this research is feminism. This approach is used in order to interpret the deep meaning of the literary works studied in relation to people's lives. This is taken based on the assumption that basically literary works are the embodiment of people's lives. Thus the interpretation of the meaning in this literary work is a manifestation of that society.

Keywords---drama, feminism, education

I.Introduction Feminism and Education

Women's movement is not only noticed in a real life. It is also found on literary works. Considering that literature is the reflection of society, what happens to the society is most likely to be reflected in literary works. One of some literary works that is emerged due to that phenomenon is feminist literature. Feminist literature is basically a form of literature that pursues women's equality and existence, whether they are being the writers or the characters in the literary works. In accordance with the emergence of feminist literature, feminist literary criticism that has the same purpose appears. Wiyatmi states that feminist literary criticism is the one that combines various perspectives represented by Abrams;

especially expressive criticism (female writer), mimetic criticism (how women are illustrated in literary works when it comes to their relationship with men and society), and feminism theory[2].

In line, Sugihastuti and Suharto said that feminism fight for two issues that women do not have, equality and authority to determine what is good for them[3]. Women are marginalized. They have lower state than men. They are considered as the second sex. In many fields, decisions made by men are more respected than that of women. Women are only forced to follow the deal.

Culler (1983) in Sugihastuti and Suharto named feminist literary criticism as reading as a woman[3]. In the same book, Yoder claimed that feminist literary criticism does not mean to criticize women or criticize female writers; the straightforward meaning of feminist literary criticism is that the critics view literature with special awareness, the awareness that gender is closely related with culture, literature, and life[4]. Gender generates difference that will make writers, readers, characters, and external but influencing factors differ.

Sampek Engtay written by Nano Riantarno is about the conflict between Engtay and education system as well as her spouse. Engtay conveys Nano's thought about education system, at that time, that is only designed for men. Therefore, with her cleverness, she changes herself into a man so that Engtay is able to attend school and get education in Batavia. However, a problem gradually appears because Engtay, as a teenager, falls in love with Sampek who is a male student there. The problem even becomes more complicated since Engtay parents' assistant decide to follow her and ask Engtay to stop attending school as she should get married with the one whom her parents choose. Meanwhile, Engtay already promises to marry Sampek. In that kind of situation, Engtay has no authority to choose her spouse. Her future to determine her marriage is robbed by her own parents. He has no authority to live her life.

For both men and women, having the same access to education becomes a common problem. At that time, it is believed that men should complete the highest level of education. Nevertheless, women only need to be able to read and write. When it comes to marriage, women who do not rush for marriage are labelled pointless. Hence, they are forced to marry someone soon without considering the way to get married and even the partner. In the meantime, men have the right to get married whenever they want regardless their age. The society commonly tolerable it even if they do not get married.

Education turns out to be one of the most fundamental thing related to the movement. It influences the society's environmental and social conditions. Education fosters the change of society's attitude and mindset. It means that low education affects not only the society's physical but also non-physical development.

Education surely nurtures individual's cognitive, affective, and psychomotor development. Furthermore, it plays a pivotal and strategic role to shape productive, innovative, and well-behaved human resources. It becomes an instrument to reshape the values beneficial to for their social life[5].

Gender bias is a preference to take sides, in terms of gender, whether it is related to social life or public policy. When it deals with education, gender bias means that people prefer one gender over another. This generates gender inequality. Any form of gender inequality happens everywhere, including in education field. It is even believed that education plays a big role in nurturing values and perspectives that underlie the gender inequality in the society. In line with the statement, Fitrianti and Habibullah emphasize that gender bias is not only nurtured through the learning process and system in schools but also through family education[6]. The ingrained gender stereotype classifies what roles are appropriate for women and what are for men. This is the cause of the attitude affected by the society's socio-cultural factors which differs the social roles.

People tend to think that women are the victims of social processes happening in the society. They assume that it is not women's priority to get higher education. Fakhri portrays that the assumption that

there is no need for women to get better education is that they will only take care of the household[7]. Correspondingly, according to the research conducted by Incing, Hardianto and Rusmiwari, it is deduced that education inequality towards women in Tugurejo happens indeed[8]. It is assumed that education is more critical for men rather than for women. There are some factors underlying the education inequality. They are economy, culture, environment, interaction, learning system, and the lack of educational infrastructure.

Based on the background, the formulated problems are what and how feminist criticism on education found in *Sampek Engtay*?

II. Methodology

This was a qualitative study that involved descriptive method. Descriptive method was a scheme used to examine present-day group of people, entity, condition, system of thought, or phenomenon[9]. This method was used as it helped the researchers to construct a description of the analyzed drama that was systematic, factual, and accurate.

Feminism was an approach used in this research. Feminism approach aimed to identify gender inequality towards women. This study concerned on the kind of gender inequality related to inequalities of women in education.

In order to solve the first and the second problem that dealt with inequalities of women in education, the researchers studied a drama entitled *Sampek Engtay* by Nano Riantiaro. The analysis was done by reading the script. The researchers then collected the data that met the needs.

III. Results

Feminist Criticism about Education

There are so many forms of women inequality in Nano's *Sampek Engtay* script, one of them is on educational level. Engtay as a woman cannot oppose her parents' decision over herself including the decision on education. This illustrates that Engtay has no power and chance to even express her own stand. Engtay has to surrender everything and willingly accept her parents' decision to marry her with a man chosen by her parents. A woman like this knows not how vast the world is and how interesting knowledge is. The inequality can be seen on the following dialogue from *Sampek Engtay* drama[10].

JINSIM : *Heran, heran. Aneh bin ajaib. Dunia sudah kebalik-balik, langit bakal ambruk. Mana ada anak gadis minta sekolah? Jauh lagi. Di Betawi. Dan di sekolah campur sama sembarang lelaki. Heran, heran. Aneh bin ajaib*

Unbelievable, simply unbelievable. O the heavens above, how can a lassie want to go to school? And, to Batavia? She wants to meet random men there? Such a weirdo.

DALANG : *Tidak heran kalau zaman sekarang. Sekarang, di luar panggung, bukan sekarang, di dalam lakon ini. Jangan lupa, ini peristiwa terjadi 50 tahun sesudah zaman Daendels. Jadi memang patut heran.*

It's no surprising. Now, during the time when this play was created, it was 50 years after Daendels. So, it's a surprise for them knowing this.

SUHIANG : *Kalau saya tidak heran. Itu pertanda pikiran nona kita jauh lebih maju dari nona-nona yang lainnya.*

Hey, it's not surprising at all. It means that our lady's thinking has surpassed the others' lady.

JINSIM : Ya, boleh maju. Lalu kalau sudah sekolah, untuk apa? Mau apa? Apa gunanya? Sudah takdir, biar pintanya kayak Ken Dedes, tempat perempuan tetap di bawah. Boleh maju, tapi apa yakalau sudah maju perempuan boleh meminta laki-laki gantian bunting?

Yeah yeah. But then what? Schooling? What is the point? Even if she were as good as Ken Dedes, woman is always below man. It's a fate. You may say she has good thinking, but you can't change the fact that woman can't ask man to replace them to get pregnant and give birth.

SUHIANG : Eh, ini lain, Jinsim. Sekolah ya sekolah, bunting ya tetep. Lagian, soal atas dan bawah itu 'kan tergantung emosi.

Eck, it's different, Jinsim. Schooling and having offspring are different things. Besides, above or below, it depends on the people's mindset.

The above dialogue shows that women are always less prioritized to get good education and it is even considered as taboo. How good women's education might be, at the end they have to take care of children; so education is seen as pointless. If women are too busy in sharpening their education, they may forget their role to take care of the household, although actually these two roles can be done well altogether. In a clearer mind, women with high education, in fact, have the ability to nurture their children better. Another example of women inequality can be seen on the dialogue below.

JINSIM : *Allaa, lebih baik punya anak perempuan yang bodoh tapi menurut apa kata orang tua. Gadis pintar suka nekat. Lagian Nona Engtay kan sudah ditunangkan? Apa lagi yang dicari. Jodoh sudah jelas. Kan lebih baik tenang-tenang di rumah? Menyulam, belajar masak dan lain-lain urusan rumah tangga. Biar begitu kawin, dia tidak kikuk lagi. Semua urusan dapur, perkara kamar tidur, sudah bisa.*

Grief! It's better to have a stupid daughter but obedient rather a smart but outlaw. Besides, lady Engtay is already proposed, right? What's more? It can't be better. Just hone the household skills, like knitting, cooking, and the others; so, once she is married, everything will run well.

SUHIANG : *Itu jalan pikiran. para babu. Kalau Nona Engtay punya pikiraan begitu, nasibnya tidak lebih seperti kita: jadi babu suaminya.*

Such a slave thought. Lady Engtay deserves more than that, she's better not to be a slave to her husband like we have been.

The above dialogue shows that Jinsim as Engtay's nanny depicts how useless education is for women. Moreover, she said better having stupid yet obedient daughter rather than smart yet "outlaw" daughter. The inequality is further emphasized that since Engtay is going to be married, she should have nothing to do except how to taking care the household. Below is another example of women inequality in *Sampek Engtay* script.

LADY : *Lihat Engtay, lihat. Tega lihat ayahmu mati merana, jadi sengsara lantaran keinginanmu tidak bisa dicegah lagi? Sekolah. Untuk apa? Perempuan ibarat bangau, setinggi-tinggi terbang akhirnya jatuh ke pelukan suami juga. Mengemong anak, sibuk*

CIOK : *di dapur, mengurus perut dan syahwat suami. Akan percuma pelajaran sekolah yang dengan susah payah kamu tekuni bertahun-tahun.*

Look Engtay, look! Do you have the heart to see your father die languishing like that due to your insistence? Schooling, for what? Woman is like a swan, no matter how high she flies, at the end she will fall to her mate. Taking care of the children, the household, filling husband's hunger and lust. Your many years of education will be in vain.

ENGTAY : *Tapi niatku bulat sudah, ibu. Bulat seratus persen dan tidak lonjong atau separo-separo.*

But my decision is final, Mom. No more thinking, no more wavering.

CIOK : *Bikin niatmu jadi lonjong sekarang juga! Gepeng sekalian malah lebih bagus lagi! Kalau niat itu bisa aku sogok, aku rela menyogoknya dengan uang seribu keping emas.*

You have no rights over that, your decision is flawed in the first place. If I could bribe you with a thousand gold coins, I would have done that to scatter your dream of education into the four winds.

ENGTAY : *Kalau ayah merelakan uang sebanyak itu, lebih baik berikan padaku untuk sanga ke Betawi.*

If father has so much money, better give it to me for my education in Batavia.

CIOK : *Aduh, pusing lagi. Makin pusing. Tadi tanganku yang tidak bisa aku gerakkan, sekarang kakiku. Kesemutan, kesemutan.*

Good heavens! My head, my body, it's all trembling; first hands, now comes my legs.

LADY : *Engtay, apa kamu lupa kalau kamu ini perempuan? Sekolah hanya untuk kaum lelaki. Mana kamu bisa tahan? Berapa lama? Pasti mereka akan tahu juga kalau kamu itu lelaki jadi-jadian, lalu mereka akan kurang ajar. Apa daya kamu?*

CIOK

Oh my Engtay, what comes to your mind? School is only for men. You will not stand a chance there. How long can you endure? They will soon know that you are a woman and they will know lust. What can you do then?

The dialogue above shows that women do not necessarily need high education as likened to a swan. Besides, women are to take care of children, household, and husband; so education does not make sense for women. School is only for men, while women are socially prohibited; though in fact, education is also beneficial for women, and one of them is to nurture their children in better ways. Another example of women inequality is shown on dialogue below.

LADY : *Ayahmu benar. Coba pikir sekali lagi. Untuk apa sekolah? Sekolah hanya untuk kaum lelaki. Dunia wanita, sebatas pagar rumahnya. Jangan kamu coba-coba mengubah kebiasaan itu. Nanti bisa buruk akibatnya. Benar kamu pintar menyamar. Tapi kan bisa saja suatu saat kamu alpa. Sekarang kamu niat masuk sekolah. Dari rumah bawa banyak buku. Apa nanti pulangnyamu kamu bawa buku lebih banyak lagi? Kalau nanti kamu pulangnyamu membopong bayi, bagaimana? Di mana bakal ditaruh muka ayah dan ibumu?*

CIOK

Your father is right. Reconsider my daughter, for what end schooling is? School is man's world. Woman's is in the house. That's your baseborn. It's a norm, do not ever

think to break it, or else something bad will happen. Yes, you are good in disguising, but someday, they will know. Now you may be so willing to educate yourself, bringing books so many. But, can you guarantee that you will bring books not a baby when you home? What will they talk about us? How can you save our faces?

ENGTAY : *O, rupanya itu yang ayah ibu risaukan? Kekuatiran ibu sangat berlebihan. Aku bersungguh-sungguh ingin menuntut ilmu. Betul. Kalau ayah ibu tidak percaya, mari sama-sama kita buktikan.*

Oh, so that's what father and mother have worried so much? Your fear has enshoruded you, Mom...entirely. I swear, I'm serious about this, about my education. If father and mother still can't trust me, let's prove it.

Schooling seems so taboo for women since women's world is limited in the house as shown on the above dialogue. Women are depicted as weak, hence they are not allowed to do what men do. This is the example of women inequality in *Sampek Engtay*. Even in educational context, men are much prioritized than women – if it is not absolute for men.

Those are the feminist criticism on the women inequality on educational context which is very obvious in this *Sampek Engtay* play. This inequality potentially becomes obstacle in gender equality matter in many contexts.

IV. Conclusion

The script of *Sampek Engtay* by Nano Riantiarno is one of the scripts discussing gender inequality. This script criticize how women are marginalized in various matters, and one of them is in getting education. Women are labelled as those who have low social status. It is considered that there is no need for women to get better education in the same way as men. This phenomenon becomes very pathetic. Principally, either men or women must have the same right and responsibility in countless aspects of life.

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Racial and Cultural Identity in Chinese Peranakan Literature: *Cerita Satu Ibu Tiri yang Pinter Ajar Anak*

Cahyaningrum Dewojati¹, Lidwina Putu Gratia Ekaristi²

Universitas Gadjah Mada

Corresponding author's email : cahyaningrum@ugm.ac.id, lidwina.putu0797@mail.ugm.ac.id

Abstract The diversity of Indonesia's identity and culture as a heterogeneous country cannot be separated from the character of the Indonesian nation, which has been inclusive from the start. The Chinese, Arab, Indian, and European diaspora during the colonial period made Indonesia's big cities a melting pot where various ethnicities, races, and cultures met. Authors, including Peranakan Chinese, were generally educated people. Their writing reflects the dialectics and dynamics between cultures, both from the Peranakan Chinese community and the native people, Europeans, Arabs, or other ethnic groups that form the background of the stories. This is also represented in one of the Chinese Peranakan literary works, *Cerita Satu Ibu Tiri yang Pinter Ajar Anak* (1913), which will be used as a material object in this research. The drama text describes the dynamics of community life, cultural friction, social conflict, and issues of ethnicity/race during the Dutch colonial period. This research aims to narrate the dynamics of multiethnic cultures that coexisted in Indonesia during the colonial period in literary works. Qualitative descriptive methods are used to explain the data found. They will describe the identity of multiethnic communities who maintained their respective identities, traditions, and cultures during the Dutch colonial period.

Keywords: identity; race; culture; *Cerita Satu Ibu Tiri yang Pinter Ajar Anak*.

Introduction

Indonesia is one of the countries that has diverse races, ethnicities, cultures, languages, and religions. Foreign immigrants from various parts of the world also influence this diversity. Europeans and Easterners, which include Arabs, Indians, and Chinese, are ethnicities that live in Indonesia. The arrival of the East Asian nation was not with the intention of colonization, unlike the Europeans who came as migrants who wanted to expand their colonies. The Bumiputera community has an attitude of accepting any nation that comes, without suspicion and hostility, if the foreign country comes with friendly intentions.

Conversely, when Europeans came to dominate, the Bumiputera tried to resist by fighting and expelling them (Mahayana, 2017). This brief history is one of Indonesia's long roads that form diversity. The arrival of foreigners was also the beginning of the acceptance of the Bumiputera community towards religious beliefs. The religion brought by the foreigners was packaged in the form of rituals and cultural expressions.

The arrival of foreign nations to Indonesia certainly brought their respective identities and cultures. Identity is a unique characteristic or condition of a person (KBBI). Identity can be divided into two types: natural and constructed. Natural identity can be gender (male or female), ethnicity, race,

nationality, and others. These identities are naturally present and cannot be denied. These natural identities can also be referred to as natural or inherent from birth. Meanwhile, constructed identities, or the result of a person's efforts, are not fixed and can change, such as social status, education, and repeated actions. These repeated actions are called nicknames or labels certain groups give (Mutmainnah et al, 2022). Identity refers to the meanings that are reflectively attached to a person's various roles in organizations and society (Brown, 2021). Identity gives a person both similarities and differences with others. That explains that identity provides a double space for a person, namely a personal area to relate to oneself and a social space associated with the existence of other humans (Dewojati, 2023).

Gallagher, Marcussen, and Serpe working in the field of race, agreed to describe identity as a sense of group or collective togetherness based on one's perspective that they share the same racial heritage with a particular racial group and make multiple identities (Gallagher et al, 2022). Every human being has characteristics that are different from one another. In expressing these characteristics, a person gives a specific marker to himself in the form of identity. The environment is one aspect that greatly influences the identity of a person or group. Through social interactions that occur in the background, people can construct and be constructed by their identity. Identity can be in the form of a subjective recognition given by the group to others, or it can also be an insider statement given to the group itself. When a person belongs to a group that feels part of him or her, it will affect the person's idea of themselves, what they are like, and the way the person views others, either with people from the same group (*ingroup*) or with people from other groups (*outgroup*) (Hogg & Abrams, 1998). This leads to the formation of *outgroups* and *ingroups* that can lead to discrimination between dominant groups against minority groups (Klein, et al. 2007). These dominant groups are usually the ones who label other groups. This illustrates that the definition of a person is composed mainly of self-descriptions of characteristics that determine which social group a person belongs to (Hogg & Abrams, 1998) and this can lead to violence when the group identity feels insulted, harassed, or denigrated (Na & Paternoster, 2019)

Grouping into specific categories can be found in society. The social classes in society show a hierarchy of power and social that appears through several types with higher capacity, strength, or status (Dewojati, 2023). The grouping of people into social categories is generally found through categories such as nationality status, race, ethnicity, class status, gender, profession, religion, and so (Hogg & Abrams, 1998).

The identity and ethnicity of a person or group cannot be measured only through objective criteria. Still, they must also be measured by their sense of belonging to their ethnic group. The formation of ethnic identity requires the presence of other ethnicities as a comparison and affirmation of the ethnic identity concerned. The fact of different nationalities proves that identity formation is influenced by social interaction. Certain groups that do not interact with others may not realize they have something in common. Only social interactions between groups can build and develop their ethnic identity (Danardana, 2021).

In literary works, the depiction of majority and minority groups is present through the characters and their roles. A character is always described through physical, moral, and social characteristics (Schmitt & Viala, 1982). A character is an entity featured in a narrative work interpreted as having certain morals and tendencies and expressed through speech and action (Nurgiyantoro, 2013). Peranakan Chinese literature displays the characters' dynamics, who generally take the story material through events that occur in the community when the work is written. This good tradition makes peranakan Chinese literature realistic and not separated from the reality of people's lives. Initially, the themes were limited to the lives of Peranakan Chinese people. However, after Indonesia's national awakening in the 1920s, the pieces expanded to the lives of the native people. This made peranakan Chinese literature more daring and agile in addressing the turbulent events of the time (Liang, 1987).

The development of Peranakan Chinese literature was in the trading cities. These cities are a meeting place for various cultures, ethnicities, and nations. These areas are the major cities of Indonesia, namely

Bandung, Surabaya, Bogor, and Batavia (Dewojati, 2018). In 1900, the ethnic Chinese living in Indonesia amounted to around 563,000 people, half of whom were Hokkien, while the rest were Cantonese and Hakka (Sumardjo, 2004). Thus, the Hokkien people have the most contact with the local culture where they live. This indicates that the writers of Peranakan Chinese literature are mostly Hokkien people from Fujian province.

The number of Peranakan Chinese writers at that time totaled 123. Were 29 writers born in Batavia, 13 in Bogor and Sukabumi, 10 in Surabaya, 6 in Bandung, 5 in Semarang, and 4 in Surakarta. The rest were born in Malang, Gresik, Tegal, Medan, Padang, Ambon, Bengkulu, and Banjarmasin. In addition, several authors are descendants of Hakka. The discussion of Chinese Peranakan authors cannot be separated from the construction of identity, social status, citizenship, and the position of those living under Dutch colonial rule (Dewojati, 2018). Some of the Peranakan Chinese literary works are *Zonder Lentera*, *Allah Jang Palsoe* by Kwee Tek Hoaij, *Karina Adinda* an adapted drama by Liaw Giok Lan, *Pembalesan Siti Akbari* by Lie Kim Hok, *Akal Bosoek dalem Pendjoedian* by Tan Siok Gwan, *Ang Tiauw Soen's Story* by anonymous, *Stories of One Stepmother who is Smart to Teach Children* by unknown, and others.

Cerita Satu Ibu Tiri yang Pinter Ajar Anak is a Chinese Malay drama whose author's name is unknown (anonymous). It was published by F. B. Smits in 1917 in Weltevreden, Batavia. The play features inter-ethnic dynamics, namely Dutch, Arab, Chinese, and Javanese. It tells the story of a Chinese woman who successfully educates her two children without differentiating her biological children from her stepchildren. A Chinese Peranakan character named Ko Liang Sim owns a rice milling business. This character is described as a kind and helpful character. Ko Liang Sim has a wife, Ho Koan Nio, and two sons. One son is from Ho Koan Nio, and the other is from his late first wife. Ko Liang Sim is said to have suffered from an illness that a native shaman and a Chinese sense treated. However, in the end, Ko Liang Sim passed away and left behind his wife and two children. After Ko Liang Sim's death, Ho Koan Nio took over the rice collection business. She had to manage her family business while raising her two children. Conflict occurs when her two children are not serious about their education and engage in gambling. Ho Koan Nio, as a mother, acts firmly towards her children. At the end of the story, the two children apologize to Ho Koan Nio and end happily. Anonymous authors are listed in the drama text. So, it cannot be known for sure who the writer is. However, it can be ascertained that the author is a Peranakan Chinese by looking at the language used, namely Chinese Malay. Drama *Cerita Satu Ibu Tiri yang Pinter Ajar Anak* is the material object used in this research. By the description described above, this research further examines the identities raised by the author on the characters of these various ethnicities.

Literature Review

Talking about identity in literary works, of course, this research is not the first time. One of the previous studies on identity in literary works is "Analysis of the Construction of Character Identity in *Au Bonheur Des Ogres* by Daniel Pennac" (2022), written by Mutmainnah, Ade Yolanda Latjuba, and Hasbullah from Hassanuddin University. This research uses a French-language novel by Daniel Pennac, published in 1985. This research describes Benjamin's family life and work in *Au Bonheur Des Ogres*. The description leads the authors to find two factors that influence and shape Benjamin's identity as the novel's main character. The two factors are family (*ingroup*) factors that view Benjamin as a responsible, kind, and understanding person. The second factor is the work environment (*outgroup*), which views Benjamin as a scapegoat and the accused bomber (Mutmainnah et al. 2022).

Another research was written by Sugiarti (2013) titled "Representation of Minang Identity and Ethnicity in Wisran Hadi's Novel *Persiden*". Sugiarti's study examines identity and ethnicity that are always solid in cultural construction to provide cultural characteristics owned by the community.

Sugiarti found that the identity that stands out is the Bagonjong house, which strengthens the existence of the Minang community with its accompanying attributes and the ridicule it expresses. The Bagonjong house faces various problems, but to no avail due to differences of opinion in resolving them. Wisran Hadi, as the author, presents the Minang side with all the social symptoms that arise. The discussion of custom in Wisran's perspective is essential because it cannot be separated from society's identity. His perspective in understanding Minang customs is presented as an effort to communicate the typical problems of the people from the author's perspective (Sugiarti, 2013).

Method

Research cannot be separated from research methods, which will go through two stages in this study. The first stage is the data collection stage. According to (Faruk, 2012) data collection is a technique that is an extension of the human senses because it aims to collect empirical facts related to research problems. The data source used in this research is the primary data source, namely the drama text *Cerita Satu Ibu Tiri yang Pinter Ajar Anak* by anonymous. In addition, in terms of formal objects, data sources come from books, journals, and articles related to identity. After collecting and classifying data by reading the drama script *Cerita Satu Ibu Tiri yang Pinter Ajar Anak*, the next stage is analysis. This research uses an analytical descriptive method. The data that has been classified is then analyzed using Hogg and Abrams' identity theory to explore the diversity of identities of the characters present in the inter-ethnic dynamics.

Finding and Discussion

Racial Diversity and Identity

Peranakan Chinese are one of the ethnic groups living in Indonesia. They are descendants of mixed ethnicity between the Chinese totok and the Bumiputera ethnicity. As a community living in the Dutch colonial area, of course, the Peranakan Chinese community met various ethnicities, both foreign and native ethnicities. This makes them live and dynamize with diversity that has their own identity. As a mixed ethnic group identity, it is unsurprising that Peranakan Chinese communities have different cultural forms.

The drama text *Cerita Satu Ibu Tiri yang Pinter Ajar Anak*, referred to hereafter as *CSITYPAA*, as an embodiment of the depiction of Indonesian society at that time, was also identified as displaying various identities of various races and ethnicities. The text features characters from Chinese, European, Arab, and native nationalities. One identification of their identity can be seen in the naming. The characters have distinctive names according to their ethnicity. At the story's beginning, several Chinese characters appear Ko Liang Sim, Ho Koan Nio, and Ko Lim Sim. In addition, there is also a native character named Mian who acts as a maid in Ko Liang Sim's house. This also shows that Mian, as a native, is a working class. In addition to the identity of the character's name, the author also presents several social categories that are depicted through the narratives of the drama text and dialog between characters. The dynamics between several ethnicities illustrate each character's social and economic status. Since the story's beginning, the author has emphasized social and economic status. There is an imbalance of social and economic situations that can be seen in the characters. Ko Liang Sim and Ho Koan Nio are described as a couple from the upper middle class with a rice mill business and a landowner. As a foreign easterner who occupies the second social class in the social class system imposed by the Dutch in their territory, Chinese people generally have a relatively good economic situation compared to the native people. The social class status also gave the Peranakan Chinese community some privileges to develop businesses by trading, farming, and others. Meanwhile, Mian is

portrayed as a poor, lower-income Bumiputera. As a Bumiputera, Mian, who occupies the lowest social class in the Dutch system, has no privileges or opportunities. Bumiputera, like Mian, had to borrow rice from their landlords to survive. In this case, the depiction of inter-ethnic social status identity is visible. Peranakan Chinese who have a middle social status with a good economy, and Bumiputera who have the lowest social group with a poor economy. This can be seen in the following quote.

'KO LIANG SIM: "My wife, now i am going out to work on the land and in the rice mill because I haven't seen they for a long time. I hope my wife will stay home to care for our children and do all the necessary work".'

'MIAN: "I am a resident of Baba Ko Liang Sim's land; every year when I am short of paddy, I go to Baba the landlord's house to borrow paddy from him. So now I go to his house whenever he is available".'

A person's social status is only obtained automatically with specific actions to emphasize it. The status is present through recognizing other people or groups' positions. However, the characters in *CSITYPAA* gain social status through the Dutch colonial government's enforcement of the social class system. The social class system classifies each ethnicity that the Dutch themselves have determined. In addition, the effort to show wealth implicitly emphasized the position of social status. Society at that time had a positive view of people with a strong economy. So that these people have a lot of easy access to various things and get the power to direct people's attention. Economic dominance also affects a person's degree and the way society treats these people (Dewojati, 2023).

The positive view of a person with a strong economy appears in the *CSITYPAA* story. Ko Liang Sim, a character with a strong economy who owns land occupied by the community, gets an excellent assessment from the people who inhabit his land. This can be seen in the following quote.

'Mandor Kardim: "As long as I have been a foreman on Baba Ko Liang Sim's land, I have always had enough, nothing less. Baba Ko Liang Sim was a kind-hearted landlord who would scavenge for people in trouble and give medicine to people who were sick."'

Ko Liang Sim's economic dominance does not make him a person of consumerism and hedonism. With his wealth, Ko Liang Sim also helped residents by giving them land to live on for free. This can be seen in the quote above, a positive view of a worker, Ko Liang Sim. This positive view also emphasizes Ko Liang Sim's social status as his identity. On the other hand, the symbolization of status through wealth further clarifies the social class boundaries between the Chinese and Bumiputera communities. Apart from the characters of Mian and Mandir Kardim, Ko Liang Sim's employees, the author presents an unusual character. The presence of a shaman character named Pa Gaet is a form of labeling by the author. The shaman character is present when the story makes Ko Liang Sim sick. At that time, his family asked Mian to call a shaman.

'Pa Gaet: "I have no other day job than to be a witch doctor and look at people's fortunes, and I can also treat all kinds of diseases. Many people already know that I have a skill. Now, I should wait for the arrival of people who want to ask me for help".'

(MIAN arrived).

'Mian: "Salam malaikum Pa Dukun".'

'Pa Gaet: "Malaikum salam. What's the news that you've come here?"'

A shaman's work tends to be closely related to the supernatural, mystical, and clichéd. These things have permanently been attached to the Bumiputera community. This aligns with the West's view of the East as traditional, underdeveloped, mystical, and clichéd. It seems to have become a label, always

encouraged by groups that feel more modern, advanced, and powerful than those considered inferior. This confirms that Pa Gaet's character is a Bumiputera. In addition, the greeting that Mian said to Pa Gaet when he was about to take him to Ko Liang Sim's house further indicated that Pa Gaet was identified as a Bumiputera with a low social status. In addition to the Bumiputera characters described above, the author still presents another Bumiputera character named Sainem. Sainem is a babu in Ko Liang Sim's house with Mian. In Peranakan Chinese literature, Bumiputera characters are often present as lower-class workers. Similarly, in the *CSITYPAA* text, Bumiputera characters are primarily present as lower-class workers, namely as babu, field workers, and shamans. This time, the babu character Sainem is tasked with calling a Chinese doctor when Ko Liang Sim is sick. This coincides with Mian calling Pa Gaet. This can be seen in the following quote.

'Babu Sainem: "Kiaie was called by little baba, told to come right now."'

'Loei Goa Bwe: "Maid, what do you want to call little baba? I've already paid the rent, what else do you want to contact me about? Maid, leaves from here. I don't like women coming here.'"

In the quote above, when Sainem called a Chinese doctor named Loei Goa Bwe to treat Ko Liang Sim, Sainem received unpleasant treatment. Her position as a babu and a woman became a problem for Loei Goa Bwe. The Chinese doctor looked down on Sainem and sent her away. However, the doctor's attitude changed when Sainem expressed her intention to ask the doctor to help treat Ko Liang Sim. Knowing that a fellow Chinese gave Sainem orders, Loei Goa Bwe immediately changed his mind. This shows that the position of the Bumiputera is inferior, and the Chinese are superior. In this case, the doctor Loei Goa Bwe is an ethnic Chinese with a lower-middle economic status. However, as someone with a higher social class status than the Bumiputera, Loei Goa Bwe, who feels his status is more elevated, looks down on Sainem, a Bumiputera. This shows the author wants to convey that not all Chinese Peranakan society has a good and polite identity. Still, some also have a terrible behavioral identity, which considers people in the lower social class lower than themselves.

In addition to Bumiputera and Peranakan Chinese characters, the author of *CSITYPAA* also presents several characters from other ethnicities. One of them is an Arabic character named Sech Salim Bin Dulusala. Sech Salim is a textile trader. This character is present when the story enters conflict.

In the straat kampong.

'SECH SALIM BIN DULUSALA: "I have a daily business of going out of town, making debts to people, with payments every day. But the worst thing was at the hotel; there was a woman named Hatija who wanted a debt and didn't want to pay; I thought that if I came this time, she wouldn't pay either, I would just take her home, to be my young wife, so that I wouldn't suffer a significant loss.

In the excerpt, Sech Salim tells of a woman who owes him money but has not been paid. Then, he intends to make her his wife if he still does not pay the debt. In this case, Sech Salim, as a person of Arab ethnicity, has a second social class status in the Dutch social class policy. The Arab ethnicity is equivalent to the Chinese ethnicity. The author also portrays Sech Salim as a person with an upper-middle-class economy, so he feels he has power. By wanting to make the woman in debt his wife, Sech Salim uses his social class and wealth to do as he pleases. This is the identity given by the author. Being a member of the middle social class and having wealth helps Sech Salim dare act as he pleases to reap benefits and degrade women. In addition to Sech Salim, the Arab ethnic character comes with a female character named Hatija, who works as a seductress. In addition to Hatija, there is also a woman named Mariati, a native who also works as a seductress. Hatija and Mariati, although from different ethnicities, have other social class statuses, but both work as lower-class workers. This proves that a high social class status, if not followed by an increased economy, will not guarantee its members a decent and good life.

Set in the Dutch colonial period, the author also presents a Dutch character. The character is named Smeerikwil, who acts as the chief of police. As a ruling class member, Dutch people usually occupy essential positions in Indonesia. Having a high social status and being a member of the ruling group, Smeerikwil behaves like a police officer who can be bribed.

'Smeerikwil: "How many years have I been a schout in this city, with a lot of pleasure, even if people's business matters, even if the business in my house has a number of all safe, if someone often gets what matters too, if he likes to give a little sugar, all matters I then make just fine with his savings from I have a clerk, this is the cleverest and most able to make me have pleasure.'"

In the quote above, the Dutch police character says that the criminal problem he handles can be resolved with peace if the suspect's family provides more goods. This is the practice of bribery presented by the author through the Dutch character. By having the highest social status and being a ruling class member, Smeerikwil can act arbitrarily by offering peace in return for gifts. The practice of bribery committed by Smeerikwil can be considered the author's attempt to convey the bad behavior of Indonesian government officials at that time. Without realizing it, the practice of bribery that we still find in everyday life today is a legacy of Dutch colonialism.

Chinese and Bumiputera Cultural Identities

The inter-ethnic dynamics in the *CSITyPAA* text are not only the behavior of the characters but also their ethnic identity. However, it also brings cultural diversity that touches each other. The author only displays a few inter-ethnic cultures. This is present in the following quote.

'PA GAET: "Okay, try to get me a censer, a betel leaf holder, and a glass of cold water.'"

(PA GAET reads the prayer on the censer and recite a mantra the glass filled with cold water, then.)

'PA GAET: "Big baba has a disease from being exposed, but the big lady is not worried, because big baba's disease is not serious, the lady can bathe in the crock, one day three times, and this water for big baba drink and also his eyes must be given at the time of each fingertip with aer ginger and onion so that that big baba can sleep happily.'"

Pak Gaet, a Bumiputera shaman, shows the supernatural culture very close to the Bumiputera community. He tries to cure Ko Liang Sim by reciting mantras and incense. He also ordered some ritual activities believed to cure Ko Liang Sim. This also illustrates that the clichéd culture is an identity given by the author to the Bumiputera community. On the other hand, the author directly compares with Chinese culture through the healer Loei Goa Bwe, who is also present to treat Ko Liang Sim. This can be seen in the following quote.

'LOEI GOA BWE: "An evil wind hit Madam's husband, and it got into his bones, so he had a fever, but what you need to pay attention to, number one, Madam must not give him random food and cold water, don't bathe, he must be fed rice with salt.'"

'LOEI GOA BWE: (while writing a receipt) "twenty bowls of water for this medicine, twenty-five bowls of boiled water.'"

In the quotation above, Loei Goa Bwe's healer treats more reasonably by giving medicine and some routine treatment advice. Without spells, rituals, and other clichés. This makes it clear that the author depicts a noticeable cultural difference between shamans and healers who make it their identity.

Conclusion

The dynamics of inter-ethnic life in the *CSITYPAA* text are depicted with the struggle of identity, class, social status, and economy that meet each other. The type and socio-economic status of each character influence the depiction of the identity of the symbols representing their ethnicity. High social status but not followed by the economy will make the character's identity change and not by other members of his class. Thus, differences in social and economic status show diverse identities. Some of the identities present are still found in today's life, such as the practice of bribery and shamanism. The diversity of identities found shows that, at that time, people could still live side by side with each other.

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ROMANTISME MUH. RUSTANDI KARTAKUSUMA

DALAM KARYA SASTRA SUNDA

Chye Retty Isnendes, Anisa Julianingrum

Universitas Pendidikan Indonesia

Corresponding author's email : retty.isnendes@upi.edu; anisajulianingrum@upi.edu

Novel bergenre cinta adalah salah satu novel yang disukai banyak orang, apalagi bila ditulis oleh pengarang terkenal yang reputasinya telah dikenal secara nasional. Di antara pengarang terkenal itu adalah Muh. Rustandi Kartakusumah, beliau seorang pengarang, penulis naskah drama, naskah film, esei, dan kritikus sastra Indonesia pada masanya. Tidak banyak yang tahu bahwa beliau juga cerpenis dan novelis dalam bahasa Sunda. Cerita-cerita cintanya, baik pada karya sastra Indonesia, maupun pada karya sastra Sunda, penuh dengan tendensi, akan tetapi juga romantis. Keromantisan yang penuh dengan komitmen ini yang menarik untuk diteliti. Dengan demikian tujuan tulisan ini adalah menganalisis romantisme Muh. Rustandi Kartakusumah dalam tiga karya sastra Sunda. Metode penelitian adalah deskriptif analisis dengan teknik penelaahan pustaka. Romantisme Muh. Rustandi Kartakusumah terlacak dalam aspek romantis pada dua novel dan satu cerpen Sundanya. Aspek romantis yang terdapat dalam karya sastra Sunda Muh. Rustandi Kartakusumah berkaitan dengan unsur cinta segitiga dan jenis cinta. Unsur cinta segitiga adalah adanya keintiman, gairah, dan komitmen, adapun jenisnya adalah bahwa cinta ibarat candu, cinta ibarat seni, cinta ibarat permainan, cinta ibarat kebun (harus dirawat), cinta itu keyakinan, dan cinta itu pengorbanan.

Keywords: *romantisme, Rustandi Kartakusumah, karya sastra, Sunda*

Pendahuluan

Cerita cinta merupakan salah satu genre yang petualangannya tak pernah mati. Selalu menarik untuk disimak, dibaca, diperbincangkan, dan untuk dikaji. Bagaimana tidak perasaan cinta adalah perasaan mendasar manusia dan bersifat manusiawi. Walaupun perasaan cinta yang dirasakan tokoh penuh dengan rasa yang bercampur aduk, tetapi pembaca tak akan melepaskannya begitu saja sampai selesai jalan cerita.

Menurut Talino (2019, kc 71) masalah percintaan adalah masalah purba umat manusia. Apalagi percintaan yang terjadi diantara lawan jenis selalu mengasyikkan untuk dinikmati atau menjadi sebuah pola hiburan tersendiri bagi masyarakat. Cerita cinta penuh dengan perasaan bimbang, cemas, sedih, marah, kecewa, disamping kebahagiaan yang menyelimuti tokoh (Yangsens, 2022). Hal itu yang mengombang-ambing perasaan pembaca yang merasa terlibat dan terpicat pada cerita cinta, baik dalam wujud prosa, puisi, atau pun naskah drama.

Hal yang tak kalah menarik selain tokoh cerita, adalah bagaimana jalan cerita dan konflik yang diketengahkan, hingga penyelesaian cerita. Cerita yang memikat tentunya dikarenakan kepiawaian pengarang atau penulis cerita. Cerita cinta asmara yang memikat juga selalu membawa nilai-nilai moral, keteguhan hati, dan kebenaran yang diperjuangkan. Dengan kata lain, cerita cinta akan menuju perjalanan keabadian bila berprinsip pada nilai-nilai dan keyakinan, terutama keyakinan agama yang melandasinya (Iye dan Susiati, 2018).

Salah satu penulis cerita cinta Sunda yang penuh prinsip adalah Muh. Rustandi Kartakusumah. Siapakah beliau? Beliau adalah penulis nasional yang terkenal. Muh. Rustandi Kartakusumah atau sering disebut Unuy adalah salah satu pengarang Sunda yang lahir di Ciamis, 27 April 1921, dan wafat 11 April 2008 di Cibubur. Rustandi menulis dalam bahasa Indonesia dan bahasa Sunda di berbagai media.

Ia sempat mengajar di Yale University, Amerika Serikat dan Harvard University, serta memberi kuliah di Massachusetts Institute of Technology atas undangan Stichting voor Culturele Samenwerking. Ia juga pernah tinggal setahun di Belanda dan belajar musik di Muzieklyceum, Amsterdam. Penghargaan yang pernah diraihinya adalah Satyalancana Kebudayaan dari Presiden Megawati Soekarnoputri atas jasanya mengembangkan kesusastraan dan kebudayaan Sunda (2004) Hadiah Sastra Rancagé dari Yayasan Kebudayaan Rancagé untuk jasanya dalam pengembangan bahasa dan sastra Sunda (1992) dan untuk karyanya kumpulan cerpen, *Amanat dina Napas Panungtungan* (“Amanat dalam Nafas Terakhir”) (2005) (www.wikipedia).

Pada khazanah sastra Indonesia Muh. Rustandi Kartakusumah dikenal sebagai seorang pengarang, penulis naskah drama, naskah film, esei, dan kritikus sastra Indonesia pada masanya. Rustandi mulai menulis karya sastra Indonesia tahun 1940-an. Telah banyak karya yang dituliskannya, contohnya saja naskah drama *Prabu dan Putri, Sebuah Tragedi, Heddie dan Tuti, Merah Semua Putih Semua*, kumpulan sajak *Rekaman dari Tudjuh Daerah*, dll.

Pada khazanah sastra Sunda, Muh. Rustandi Kartakusuma dikenal sebagai penulis cerpen, roman, dan esei Sunda. Karya sastra beliau dalam tulisan ini berupa satu cerpen dan dua novel adalah produk ekspresitas pengarangnya dalam bentuk sastra tulis (Isnendes, 2010) yang daripadanya menengahkan dunia yang dicipta oleh pengarangnya. Tidak banyak memang cerita yang ditulis dalam bahasa Sunda, tetapi karya-karyanya yang sedikit dalam bahasa Sunda itu melambung dan menjadi fenomena tersendiri. Cerita-cerita cintanya, terutama pada karya sastra Sunda, penuh dengan tendensi, akan tetapi juga romantis. Keromantisan yang penuh dengan komitmen ini yang menarik untuk diteliti.

Romantisme berasal dari kata “romatik” yang artinya mempunyai sifat romantisme. Adapun romantis adalah sifat seperti dalam cerita roman (percintaan) (Tim Penyusun KBBI, 2008). Romantik dalam kesusastraan merujuk pada karya yang dihasilkan dari perasaan terutama, bukan dari sisi intelektual. Dari setiap penggambaran karakter, kejadian, suasana dilandaskan pada perasaan lain pada realitas nyata (Sumarjono, 1994).

Romantik dalam sastra tak bisa lepas dari aliran romantisme pada karya, seperti yang dijelaskan dalam *Kamus Besar Bahasa Indonesia* (Tim Penyusun, 2008) yang menyebutkan bahwa romantisme adalah haluan kesusastraan di Eropa pada akhir abad ke-18 yang memusatkan perhatian pada perasaan, pemikiran, dan tingkah laku atau aktivitas yang spontanik. Endaswara (2003) menyebutkan romantisme adalah aliran yang menggunakan prinsip bahwa karya sastra adalah gambaran kehidupan realistik tentang kehidupan manusia dengan menggunakan bahasa yang indah. Oleh karenanya emosi sampai pada pembacanya. Keindahan juga jadi fokus utama dalam romantisme. Pratiwi (2018) menulis bahwa romantisme adalah aliran sastra yang didominasi oleh perasaan dibandingkan dengan logika dan pemikiran. Aliran romantisme mementingkan catatan perasaan yang indah dan menggetarkan jiwa.

Aspek romantis ini dihubungkan dengan teori cinta segitiga dari Robert Sternberg, melahirkan tiga aspek lagi, yaitu keintiman, gairah, dan komitmen. Tiga aspek ini saling terhubung. *Keintiman* mengacu ke dalam rasa dekat, keterhubungan dan ikatan cinta. Aspek keintiman digambarkan dengan perlakuan tokoh memberi waktu, empati, komunikasi yang jujur. *Gairah* memiliki arti komponen fisiologis atau seksual. Gairah digambarkan dengan cara saling bertatap, bersentuhan, cinta, berciuman, berpelukan. *Komitmen* mengacu pada jangka waktu dalam memutuskan cinta pada seseorang. Komitmen tampak pada pasangan dengan keyakinan dan kecocokan yang sama, menerima dan memutuskan untuk hidup bersama. Komitmen digambarkan lewat kepercayaan, kesetiaan, perjanjian meminang, dan pernikahan (Sternberg, 2006).

Robert J. Sternberg adalah psikolog yang terkenal dengan teori *The Triangular Subtheory of love* (cinta segitiga). Selain aspek-aspek romantisme, Sternberg menyebutkan adanya klasifikasi cinta, yaitu menurutnya ada 26 jenis dan gabungan kombinasi aspek romantisme yang berjumlah 8 jenis cinta (*type of love*).

Jenis cinta (*type of love*) tersebut sebagai berikut: (1) non-cinta (*non-love*), mengacu pada bahwa tiga komponen cinta tak berpengaruh apapun terhadap perhubungan, (2) resep (*liking*), hasil dari pengalaman salah satu komponen cinta keintiman, (3) cinta infatuaasi (*infatuation*), hasil dari pengalaman dari komponen napsu/gairah saja, (4) cinta kosong (*empty love*), hasil dari memutuskan hanya untuk komitmen saja, (5) cinta romantis (*romantic love*), hasil dari pengalaman cinta antara

komponen kaintiman dan napsu/gairah, (6) pendamping cinta (*companionate love*), hasil dari kombinasi komponen keintiman jeung komitmen, (7) cinta yang bodoh (*fatuous love*), hasil dari kombinasi napsu/gairah dan komitmen, tapi tak dibarengi dengan keintiman, (8) cinta sejati (*consummate love*), cinta yang dihasilkan dari kombinasi tiga komponen.

Menurut Julianingrum (2023) penelitian mengenai romantisme Muh. Rustandi Kartakusuma belum ada yang melakukan, maka penelitian yang dilakukannya membahas mengenai struktur dan psikologi sastra pada satu novel Rustandi dengan judul *Sabobot Sapihanean Sabata Sarimbagan* (2023). Akan tetapi ada juga artikel bebas karya Pratiwi (tanpa tahun) yang membahas mengenai hal senada dalam istilah *gurat kayas*. Dalam judulnya disebut sebagai kritik tetapi isinya hanya berupa kesan yang mengetengahkan tema, plot dan jalan cerita, point of view, dan setting. Dengan demikian penelitian ini membahas romantisme Muh. Rustandi pada tiga karyanya, dianggap lebih komprehensif.

Metode Penelitian

Penelitian ini menggunakan pendekatan kualitatif, dengan metode deskriptif analisis. Menurut Suriasumantri (Nurwicaksono, 2018) metode deskriptif analisis yaitu metode yang digunakan untuk meneliti gagasan atau produk pemikiran manusia yang dituangkan dalam bentuk media cetak. Penelitian ini fokus terhadap usaha untuk mendeskripsikan, mengolah, dan mengurai dalam gagasan romantisme yang dikembangkan analisis jadi studi bandingan pada tiga karya Muh. Rustandi Kartakusuma, hubungan dan perkembangan model romantisme cerita cinta yang disusunya.

Tiga karya Muh. Rustandi Kartakusuma termaksud adalah dua novel dan satu cerpen Sunda yang mengisahkan percintaan yang romantis dinamis antara tokoh perempuan dan laki-laki yang berbeda latar budaya dan pandangan, tetapi dapat bertahan dengan cinta yang dianggap suci. Tokoh perempuan dalam ketiga karyanya itu, secara umum digambarkan kolot, naif, lugu, tetapi masih murni dan estetika timur. Adapun tokoh laki-laknya adalah modern, playboy, sekular, tetapi mau belajar akan perasaannya sendiri

Karya pertama sebuah cerpen Sunda berjudul “Mojang Dusun Meledug” atau “Cewek Lugu”. Cerita pendek yang ditulis tahun 1964 dan termuat pada Kumpulan cerpen Sunda *Sawidak Carita Pondok Sunda* ini menceritakan pergaulan laki-laki dan perempuan pada masanya. Ir. Djuhari ahli Fisika Nuklir hatinya tertambat pada Iin dari Cijambu (mungkin: Ciwidey), gadis lugu, suci, dan berprinsip kuat akan batas pergaulan antara laki-laki dan perempuan. Ir. Djuhari lelaki intelek yang modern, ternyata mempunyai prinsip yang sama dengan Iin. Mereka akhirnya jatuh cinta, di tengah pergaulan zaman yang berubah ke arah kebebasan yang sekuler.

Karya kedua sebuah novel yang berjudul *Mercedes 190*. Novel ini terbit tahun 1993, ketika usia Muh. Rustandi Kartakusuma 71 tahun, yang menceritakan kisah cinta antara Nenden dan Dudung. Nenden adalah seorang gadis modern. Akan tetapi, prinsip hidupnya berbeda dengan kebanyakan gadis modern seusianya. Ia tetap masih mempertahankan jati dirinya sebagai orang Sunda. Bahkan, ikut serta memelihara seni tradisi. Selain itu, ia menganggap setiap laki-laki yang mengiming-imingi gadis-gadis dengan kekayaan sebagai perbuatan yang melecehkan harkat wanita. Dudung adalah tipe laki-laki yang dibenci Nenden. Namun akhirnya Nenden jatuh ke pelukan Dudung setelah Dudung berhasil menyakinkan bahwa kekayaan, pendidikan, dan jabatan tak ada artinya bila tidak berjiwa utama dan memiliki tujuan hidup yang hakiki.

Karya ketiga adalah *Sabobot Sapihanean Sabata Sarimbagan* (Rukun Damai) terbit tahun 2018. Novel ini menceritakan suami-istri yang mempunyai latar belakang berbeda. Anah sebagai istri dari Tatang diceritakan tidak pernah sekolah dan disebut “bau lisung”, atau kampung. Adapun Tatang merupakan lulusan sekolah tinggi, modern, dan bangsawan yang diistilahkan dengan “bau gedong”. Perumpaan ini seperti membandingkan kehidupan tradisional-moderen dan bangsawan-budak. Kehidupan mereka penuh dengan tantangan, mulai dari kepercayaan diri Anah yang lemah, ibunya Tatang yang tak restu, tetangga yang julid, dan latar kehidupan modern lainnya yang tak menerima pasangan ini. Akan tetapi, cinta sejati memenangkan pertarungan pada akhirnya.

Hasil dan Pembahasan

Muh. Rustandi Kartakusuma salah satu dari sederet nama pengarang Sunda. Memang beliau lebih dikenal sebagai pengarang, esais, kritikus, penulis naskah drama, dan film, dalam bahasa Indonesia. Beliau telah malang-melintang pada kesusastraan Indonesia semenjak tahun 1940. Karena itulah, beliau ditulis sebagai sastrawan Indonesia angkatan tahun 1945.



Sepulang dari Eropa, mulailah Rustandi tertarik dengan sastra Sunda setelah sebelumnya Ajip Rosidi meminta beliau menjadi pembahas dalam Kongres Sunda tentang budaya, tahun 1952-an. Selanjutnya beliau mulai berinteraksi dan intens memperhatikan bahasa, sastra, dan budaya Sunda. Tentu saja tidak instan, perlu waktu 10 tahunan untuk Rustandi kembali mengejawantahkan budaya Sunda mewujud dalam karya sastra Sunda.

Tahun 1960-an beliau menjadi bagian dari redaktur majalah Sunda *Mangle* dan tahun 1963, beliau mulai mempublish karya-karyanya, terutama esei dan cerpen Sunda pada majalah tersebut. Tahun 1964 terbit cerpen Sunda dengan judul “Mojang Dusun Meledug” yang dimuat pada majalah yang diredakturinya tersebut. Cerpen inilah yang membuat nama Muh. Rustandi Kartakusuma beranjak dikenal pada jagat sastra Sunda. Tahun 1980-an cerpen Rustandi tersebut dimuatkan pada *Sawidak Carita Pondok Sunda* (antologi cerpen Sunda). Namanya menjadi melambung dan diperhitungkan pada dunia sastra Sunda, setelah cerita bersambungnya *Mercedes 190* mendapat sambutan hangat. Baru pada tahun 1993 ceritanya tersebut dibukukan. Waktu itu, beliau telah berusia 71 tahun, dan hidup membujang dengan menumpang di rumah kakaknya --ini agak ironi.



Dua karya kanonik tersebut, memuat pemikiran filsafati Muh. Rustandi Kartakusuma akan nilai-nilai barat dan timur yang saling bertentangan. Pengalamannya di Eropa, pemikiran-pemikiran sekuler, dan rasionalitasnya sengaja dikonfrontasi dengan nilai-nilai di Timur. Eksplorasi pemikiran barat yang sekuler, terbuka, liar, nakal, tetapi cinta ilmu pengetahuan dan sikap jujur dititipkannya pada tokoh laki-laki yang dia jelmakan. Adapun filsafat Timur yang tertutup, lugu, lembut, murni, agung, dan eksotik dititipkannya pada tokoh-tokoh perempuan.



Rupanya Muh. Rustandi Kartakusuma sengaja mempertemukan dua pemikiran, barat dan timur, dengan memadukan cinta tokoh-tokoh utama ceritanya. Hal yang menariknya lainnya adalah sepertinya beliau ingin pemikiran barat tunduk dan menyerah pada timur, yang dianggapnya sama tinggi dengan barat, malah dianggap lebih tinggi lagi sisi spiritualitasnya. Hal ini dibuktikan dengan tunduknya tokoh Dudung pada Nenden dalam cerita *Mercedes 190* setelah melalui serangkaian peristiwa dihempaskannya keakuan Dudung oleh Nenden.



Adapun novel kedua Muh. Rustandi Kartakusuma yang diterbitkan tahun 2018, pun demikian. Novel dengan judul *Sabot Sabitan Sabata Sarimbagan*, seperti meneruskan lalampahan tokoh cerpen dan novel pertamanya. Penyatuan cinta tokoh utama dalam rumah tangga dipandang sebagai sebuah kesempurnaan, walau dari latar belakang yang tidak sempurna. Muh. Rustandi Kartakusuma tetap setia bermain dengan nilai-nilai barat dan timur dan dengan tokoh utama yang sama: bertentangan karakter, tetapi cinta sejati memenangkannya.

Pada ketiga karya Muh. Rustandi Kartakusuma, karya pertama sebenarnya lebih rumit. Walaupun berbentuk cerita pendek tetapi tokoh yang ditampilkan dalam menjalin relasi ada enam orang. Bahkan dalam relasinya tersebut terjalin saling ketertarikan yang tak dapat dihindari satu dengan lainnya. Hal itu sangat dimaklumi karena memang bentuk cinta yang ditawarkan adalah bebas sekuler pada cerita pendek tersebut, yang menjadikan hubungan bebas diterima tanpa adanya komitmen yang jelas. Cinta yang bebas.

Karya kedua memang pada awal-awal cerita hampir sama, ke mana angin berhembus di sana ada harum tubuh perempuan yang menjadi kebutuhan pelaku utama tanpa adanya komitmen juga. Karya ketiga lebih mengarah pada terbangunnya rumah tangga, hubungan cinta lebih mapan, walaupun konflik batin bergejolak dan konflik lahir terjadi.

Dalam ketiga karya Muh. Rustandi Kartakusuma aspek romantisme yang terdapat di dalamnya adalah keintiman, gairah, dan komitmen. Seperti yang telah disebutkan sebelumnya bahwa *keintiman* mengacu ke dalam rasa dekat, keterhubungan dan ikatan cinta. Aspek keintiman digambarkan dengan perlakuan tokoh memberi harta dan waktu, empati, komunikasi yang jujur. *Gairah* memiliki arti komponen fisiologis atau seksual. Gairah digambarkan dengan cara saling bertatap, bersentuhan, cinta, berciuman, berpelukan. *Komitmen* mengacu kana jangka waktu dalam memutuskan cinta pada seseorang. Komitmen tampak pada pasangan dengan keyakinan dan kecocokan yang sama, menerima dan memutuskan untuk hidup bersama. Komitmen digambarkan lewat kepercayaan, kesetiaan, perjanjian meminang, dan pernikahan (Sternberg, 2006).

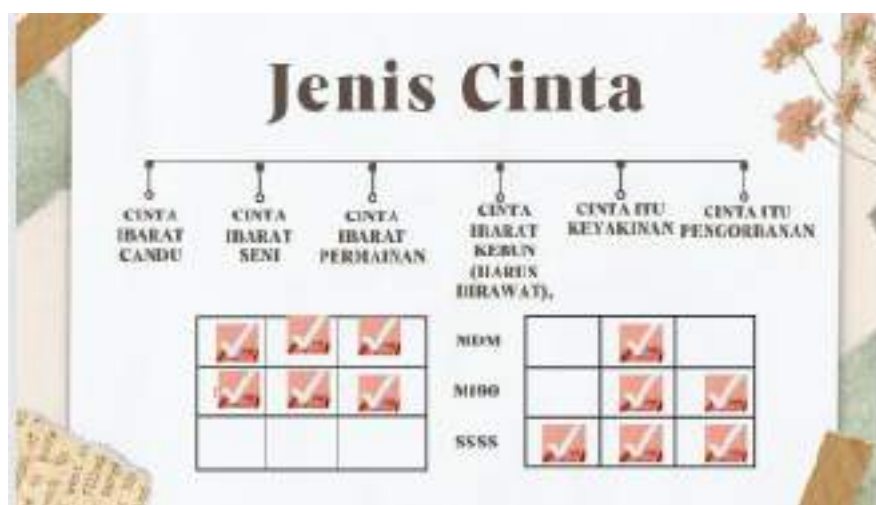
Keintiman yang terjadi antara tokoh cerpen “Mojang Dusun Meledug”, Ir. Djauhari atau Kang Har dan Iin, juga antara Kang Har dan Silvia. Gairah juga terjadi antara mereka, tapi Kang Har merasa gairahnya berbeda antara dengan Iin dan dengan Silvia. Kang Har sebenarnya menghindari keintiman dan gairahnya pada Silvia, dalam perasaannya pada Silvia, seperti dingin dan lurus saja, seperti pada adiknya. Akan tetapi dengan Iin keintimannya sangat dalam dan dia berharap dapat memiliki Iin. Iin yang berbeda dengan perempuan bebas jaman modern, itu membuatnya tertantang, penasaran, dan menjadikannya Perempuan pilihan hidupnya. Akhirnya komitmen mengikat keduanya setelah perhatian, kasih sayang yang dalam, kedekatan yang tulus, dan gairah yang dalam akan kesempurnaan cinta yang hakiki dirasakan disepakati keduanya. Mereka akan bertunangan dengan segera.

Keintiman pada tokoh Dudung mahasiswa ITB dengan perempuan-perempuan bebas terjadi karena ketertarikan dan keterhubungan saja, berbeda dengan pada Nenden, keintiman terjadi karena rasa dekat, keterhubungan, ikatan cinta, dan empati. Gairah Dudung pada perempuan-perempuan bebas sangat liar sampai menidurinya, tetapi pada Nenden, Dudung bertekuk lutut bahkan pada hanya tatapannya. Gairah Dudung adalah gairah berenang dalam kedamaian telaga mata Nenden. Itulah romantisme novel *Mercedes 190*. Pada akhirnya, komitmen Dudung atas diri dan tanggung jawabnya sebagai lelaki memenangkan hati dan pikirannya atas Nenden yang teguh dan komitmen akan prinsipnya sebagai Perempuan timur yang tangguh, lembut, tetapi penakluk.

Keintiman terjadi antara tokoh Ir. Tatang yang empati kepada Anah ketika Anah masih bisa membantu orang lain padahal dirinya dalam keadaan yang serba bingung. Rasa empati itu termasuk ke

dalam aspek romantis. Selain itu ada sikap jujur dalam berkomunikasi, contohnya ketika Anah berbicara jujur kepada Ir. Tatang alasan mengapa kaburmeninggalkan cintanya. Ir. Tatang pun tidak segan memberi harta dan waktu kepada pasangan Anah ketika membelikan Anah kebayaencim dengan harga yang seribu lima ratus yang saat itu harganya termasuk mahal. Gairah terjadi ketika kedua tokoh bertatapan dan bersentuhan tangan. Komitmen terjadi ketika pasangan yakin dan saling serta memutuskan untuk menjalankan hidup bersama. Komitmen digambarkan melewati beberapa peristiwa yang berkaitan dengan aspek komitmen, yaitu ketika Ir. Tatang akhirnya berjodoh dan menikah dengan Anah. Hal ini dikarenakan keduanya sudah yakin dan memutuskan untuk hidup bersama.

Selanjutnya mengenai jenis-jenis cinta yang terdapat dalam ketiga karya Muh Rustandi Kartakusuma adalah sebagai berikut. Dari 26 klasifikasi cinta yang ada, secara umum pada tiga karya sastra Muh Rustandi Kartakusuma terdapat 6 jenis cinta, yaitu: cinta ibarat candu, cinta ibarat seni, cinta ibarat permainan, cinta ibarat kebun (harus dirawat), cinta itu keyakinan, dan cinta itu pengorbanan. Perhatikan tabel berikut.



Sumber: PPT Romantisme Muh. Rustandi Kartakusuma dalam Karya Sastra Sunda (Isnendes & Julianingrum, 2023)

Dalam cerpen Sunda “Mojang Dusun Meledug”, terdapat jenis cinta: cinta ibarat candu, cinta ibarat seni, cinta ibarat permainan, dan cinta itu keyakinan. Cinta ibarat candu terjadi pada tokoh-tokoh yang menganut kehidupan sekuler dan free seks. Bagaikan candu, menjadikan mabuk tak berkesadaran. Tak perhatikan sekeliling, norma, dan rasa malu. Candu membodohkan dan menghilangkan akal sehat. Cinta ibarat seni, sangat indah dan mengesankan. Cinta Kang Har pada Iin, dan sebaliknya sangat indah dalam kendalian norma yang diusahakan. Kreasi manusia dalam mengharmonikan perasaan bagaikan suara-suara alam yang bersahutan namun tetap teratur dan lembut, memasuki sanubari mereka, khidmat, agung. Iin yang cantik, Kang Har yang ganteng memenuhi cinta ibarat seni ini, tetapi lebih dari itu juga, nilai seni bagi keduanya sangat berharga. Cinta ibarat permainan bagi tokoh-tokoh cerpen Sunda itu bagaikan hiburan saja. Setelah semua mendapatkan tujuannya lalu selesai, tak ada tanggung jawab hanya berdasarkan suka sama suka. Cinta itu keyakinan, ini terjadi pada Kang har dan Iin, tokoh utama cerpen ini karena mereka masih memegang agama sebagai landasan keyakinan mereka, maka selamatlah Kang Har dan Iin. Cinta mereka akan segera disyahkan dalam ikatan yang halal.

Pada novel *Mercedes 190* terdapat jenis cinta: cinta ibarat candu, cinta ibarat seni, cinta ibarat permainan, cinta itu keyakinan, dan cinta itu pengorbanan. Cinta ibarat candu terjadi pada Dudung dan temannya yang tergila-gila pada Perempuan. Mereka menjunjung kebebasan dalam kehidupan yang gemerlap tapi bodoh. Akan tetapi cinta ini menimpa Dudung dalam candu yang lain pada Nenden. Candu di sini Dudung benar-benar jatuh hati dan tak berdaya hingga selalu ingin melihat Nenden, teringat pada Nenden, dan ingin memberikan segalanya untuk Nenden. Cinta ini melahirkan cinta pengorbanan bagi Dudung yang rela mengorbankan prinsip-prinsip hidupnya demi larut dengan prinsip-prinsip hidup Nenden. Cinta ibarat seni bagi Dudung pada awalnya hanya kecantikan saja yang diburunya dan tubuh yang aduhai, tetapi setelah bertemu Nenden, cinta menjadi seni tinggi yang

membawa keindahan abadi. Cinta itu permainan, hampir sama dengan pada cerita pendek sebelumnya, Dudung hanya mengejar kesukaan tanpa mempertimbangkan moralitas dan spiritualitas. Sampai ketika bertemu dengan Nenden, pandangannya berubah 180 derajat dalam memandang cinta. Cinta itu keyakinan terjadi pada Dudung juga, yang akhirnya mengakui pentingnya prinsip hidup, moralitas, dan spirit Cinta.

Klasifikasi cinta pada novel *Sabobot Sapihanean Sabata Sarimbagan* adalah: cinta adalah kebun (sesuatu yang harus dirawat), cinta adalah keyakinan, dan cinta adalah pengorbanan. Percintaan Tatang dan Anah yang berbeda kelas membuat intrik dan konflik tersendiri bagi mereka. Perbedaan yang sangat tajam dari sisi pendidikan dan ekonomi menjadikan masalah dalam kehidupan rumah tangga. Jangankan bagi yang berbeda klasifikasi sosial, bagi sama-sama sederajat pun perkawinan adalah bahtera yang banyak ombaknya. Tentunya ini membawa pada kesadaran bagi keduanya untuk mengatasi godaan dan cobaan secara internal dan eksternal. Cinta mereka ibarat kebun yang harus dirawat untuk menjadi subur dan berbuah apa yang ditanamnya. Cinta adalah keyakinan bagi Tatang dan Anah. Cinta mereka diwujudkan dalam ikatan keluarga yang merupakan bagian dari ibadah dalam beragama. Pada keyakinan itu ada komitmen dan kesetiaan terhadap apa yang sudah diikrarkan. Jadi walau bagaimanapun keyakinan pada agama, prinsip, dan kesetiaan mereka bela. Cinta adalah pengorbanan, tentu saja. Anah harus menaklukkan kemiskinan, malu, rasa hina, ataupun tak layak dalam hati dan pikirannya, itu memerlukan pengorbanan perasaan yang besar. Anah belajar dari keyakinannya untuk berkorban bagi suaminya. Tatang pun harus berkorban perasaan dijadikan gunjingan, pernikahannya tertolak bagi lingkungan sosial tinggi dalam pergaulannya. Akan tetapi cinta sejati akan memenangkannya.

Ketiga karya Muh. Rustandi Kartakusuma ini ditengarai menghadirkan cinta sejati bagi tokoh-tokohnya, karena aspek-aspek romantisme terdapat di dalamnya. Artinya romantisme dalam karya Muh. Rustandi Kartakusuma lengkap dan utuh, yang melahirkan cinta sejati (*consummate love*).

Kesimpulan

Kesimpulan dari penelitian ini adalah bahwa karya sastra Muh. Rustandi Kartakusumah termasuk ke dalam cerita romantis dalam memperjuangkan cinta sejati tokoh-tokohnya melalui aspek-aspek keintiman (*intimacy*), napsu (gairah) dan komitmen (*commitment*)

Adapun klasifikasi cinta dalam tiga karya sastra Muh. Rustandi Kartakusuma adalah cinta ibarat candu, cinta ibarat seni, cinta ibarat permainan, cinta ibarat kebun (harus dirawat), cinta itu keyakinan, dan cinta itu pengorbanan.*

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DIMENSI SOSIAL EMOSIONAL PADA BUKU TEKS

PRIGEL BASA JAWA KELAS X

Dita Wulandari¹, Mujimin²

^{1,2} Program Studi Pendidikan Bahasa dan Sastra Jawa, Fakultas Bahasa dan Seni Universitas Negeri Semarang

Corresponding author's email : mujimin@mail.unnes.ac.id

ABSTRAK

Pembelajaran yang baik disesuaikan dengan usia mental peserta didik. Pada kurikulum merdeka usia mental dikelompokkan dalam fase. Pemenuhan bahan ajar pada setiap fase salah satunya menggunakan buku teks. Materi yang disajikan dalam buku teks harus sesuai dengan prinsip-prinsip pengembangan materi, yakni kesesuaian, konsistensi, dan kecukupan. Penelitian ini bertujuan mendeskripsikan dimensi sosial emosional peserta didik pada buku teks *Prigel Basa Jawa* kelas X terbitan Erlangga. Penelitian ini menggunakan pendekatan kualitatif dengan metode deskriptif. Data pada penelitian ini berupa teks bacaan, uraian materi, dan soal latihan yang mengandung aspek-aspek perkembangan sosial emosional peserta didik jenjang SMA/SMK/MA. Sumber data dalam penelitian ini adalah buku teks *Prigel Basa Jawa* terbitan Erlangga. Teknik pengumpulan data menggunakan teknik telaah dokumen. Instrumen penelitian dalam penelitian ini menggunakan kartu data sebagai alat bantu dalam mencatat data-data penelitian. Data-data yang ditemukan kemudian dianalisis dengan aspek-aspek perkembangan sosial emosional yang dikemukakan oleh Wolfinger. Hasil penelitian menunjukkan bahwa pada buku teks *Prigel Basa Jawa* kelas X terdapat 130 data yang mengandung dimensi sosial emosional peserta didik SMA/SMK/MA. Setelah didistribusikan ke dalam aspek-aspek sosial emosional, hasil penelitian menunjukkan terdapat 19 data yang menunjukkan aspek empati, 19 data menunjukkan aspek afiliasi, 16 data menunjukkan aspek resolusi konflik, dan 76 data menunjukkan aspek pengembangan kebiasaan positif.

Kata Kunci: buku teks, teks bacaan, materi, sosial emosional.

ABSTRACT

Good learning is adapted to the mental age of students. In the Kurikulum Merdeka, mental age is grouped into phases. One of the ways to fulfill teaching materials in each phase is using textbooks. The material presented in textbooks must comply with the principles of material development, namely suitability, consistency and adequacy. This research aims to describe the social emotional dimensions of students in the class X Prigel Basa Jawa textbook published by Erlangga. This research uses a qualitative approach with descriptive methods. The data in this research are in the form of reading texts, material descriptions, and practice questions containing aspects of the social emotional development of SMA/SMK/MA students. The data source in this research is the Prigel Basa Jawa textbook published by Erlangga. The data collection technique uses document review techniques. The research instrument in this study uses data cards as a tool in recording research data. The data found was then analyzed using aspects of social emotional development proposed by Wolfinger. The results of the research show that in the Prigel Basa Jawa textbook there are 130 pieces of data containing the social emotional dimensions of SMA/SMK/MA students. After being distributed into social emotional aspects, the research results showed that there were 19 data showing aspects of empathy, 19 data showing aspects of affiliation, 16 data showing aspects of conflict resolution, and 76 data showing aspects of developing positive habits.

Keywords: *textbooks, reading texts, material, social-emotional.*

PENDAHULUAN

Buku teks memiliki peran yang dominan dalam pembelajaran dan menjadi sentral dalam sistem pendidikan (Supriyadi, 2000:46). Buku teks tidak hanya menjadi sumber ajar yang memuat materi ajar, namun telah menjadi silabus bagi sebagian besar guru (Mudzakir:2010:2). Yang banyak dilakukan guru di Indonesia mengajar tanpa melihat silabus. Dengan kata lain, kualitas pengajaran mereka banyak ditentukan oleh kehadiran buku teks (Alwasilah: 1996:21). Hal ini juga terjadi pada pembelajaran muatan lokal Bahasa Jawa. Buku teks yang digunakan tersebut sebelumnya telah diuji kelayakannya sehingga kualitas buku tersebut dapat dipertanggungjawabkan. Kehadiran buku teks yang memenuhi kelayakan dapat mempengaruhi prestasi belajar peserta didik. Salah satu buku teks yang lolos uji kelayakan dan digunakan pada jenjang SMA/SMK/MA adalah buku teks *Prigel Basa Jawa* terbitan Erlangga. Meskipun demikian, buku ini pernah dikaji ulang oleh beberapa peneliti dari berbagai aspek. Kajian dari aspek kesesuaian materi dengan KI dan KD dilakukan oleh Sari (2015) dan Octavianti (2016), kesesuaian materi dengan lembar kerja siswa oleh Octavianti (2016), dan kelayakan isinya oleh Octavianti (2016) dan Setiyanti (2019).

Selain mempertimbangkan aspek kelayakan materi, penyajian, dan bahasa, buku teks juga dituntut memenuhi aspek kesesuaian dengan perkembangan sosial emosional peserta didik. Perkembangan sosial peserta didik dimaknai sebagai kemampuan yang dimiliki oleh peserta didik dalam berinteraksi (Mayar dalam Maria & Amalia, 2018). Kaffa, et al. (2021) menambahkan interaksi sosial tersebut dalam hal bergaul, beradaptasi dengan lingkungan sekitar dan mampu menyesuaikan diri terhadap norma- norma yang berlaku.

Tujuan yang hendak dicapai dalam penelitian ini adalah mendeskripsikan aspek-aspek sosial emosional yang terdapat dalam buku teks *Prigel Basa Jawa*. Buku teks *Prigel Basa Jawa* kelas X terbitan Erlangga dipilih untuk dikaji ulang karena, pada kurikulum merdeka materi yang ada pada buku-buku yang digunakan pada kurikulum sebelumnya masih layak gunakan sebagai penunjang proses pembelajaran. Selain untuk mendeskripsikan aspek-aspek sosial emosional peserta didik, analisis buku teks ini juga dapat dijadikan acuan oleh guru dalam memilih buku teks pelajaran yang memenuhi kriteria sebagai bahan ajar yang baik dan sesuai dengan perkembangan peserta didik.

METODE PENELITIAN

Penelitian ini menggunakan pendekatan deskriptif kualitatif yang bertujuan untuk mendeskripsikan dan mengklasifikasikan aspek-aspek sosial emosional pada buku teks *Prigel Basa Jawa* kelas X. Data dalam penelitian ini adalah teks bacaan, uraian materi, maupun soal latihan yang mengandung aspek sosial emosional peserta didik yang bersumber dari buku teks *Prigel Basa Jawa* kelas X yang diterbitkan oleh penerbit Erlangga.

Data dikumpulkan dengan teknik telaah dokumen. Dalam mengumpulkan data ada beberapa hal yang perlu dilakukan, yaitu membaca dan memahami secara keseluruhan sumber data selanjutnya mengumpulkan data dengan cara mencatat data yang ditemukan pada kartu data. Kartu data yang dimaksud digunakan sebagai instrumen penelitian. Kartu data digunakan untuk mencatat data berupa teks bacaan, uraian materi, dan soal latihan yang berkaitan dengan aspek-aspek sosial emosional peserta didik pada buku teks *Prigel Basa Jawa* kelas X.

Analisis yang digunakan dalam penelitian ini adalah analisis isi (*content analysis*) menggunakan formula aspek-aspek perkembangan sosial emosional yang dikemukakan oleh Wolfinger. Aspek-aspek

tersebut meliputi empati, aspek afiliasi, aspek resolusi konflik, dan aspek pengembangan kebiasaan positif. Langkah-langkah dalam analisis data adalah reduksi data, penyajian data, dan simpulan.

HASIL DAN PEMBAHASAN

Hasil penelitian menunjukkan bahwa buku teks *Prigel Basa Jawa* kelas X terdapat 130 data yang mengandung aspek-aspek sosial emosional peserta didik SMA/SMK/MA. Data tersebut terdistribusi pada aspek empati 19 data, afiliasi 19 data, resolusi konflik 16 data, dan 76 data menunjukkan aspek pengembangan kebiasaan positif.

Teks bacaan, uraian materi, dan soal latihan yang ada pada buku teks *Prigel Basa Jawa* dapat dikatakan sesuai dengan aspek-aspek perkembangan sosial emosional peserta didik jika memenuhi aspek-aspek perkembangan sosial emosional peserta didik yang dikemukakan Wolfinger (dalam Hibana, 2020:5), yakni aspek empati, afiliasi, resolusi konflik, dan pengembangan kebiasaan positif.

Tabel 1. Aspek-Aspek Sosial Emosional

| No | Aspek | Sub aspek | Data tiap sub aspek | Data tiap aspek |
|---------------------------|--------------------------------|---------------------------------------|---------------------|-----------------|
| 1 | Empati | Sikap pengertian | 3 | 19 |
| | | Tenggang rasa | 7 | |
| | | Peduli terhadap sesama | 9 | |
| 2 | Afilias | Komunikasi dua arah | 2 | 19 |
| | | Hubungan antarpribadi | 15 | |
| | | Kerjasama | 2 | |
| 3 | Resolusi konflik | Kemampuan untuk menyelesaikan masalah | 16 | 16 |
| 4 | Pengembangan kebiasaan positif | Tata krama | 28 | 76 |
| | | Kesopanan | 7 | |
| | | Tanggung Jawab | 41 | |
| Jumlah keseluruhan | | | | 130 |

1. Aspek Empati

a. Sikap Pengertian

Teks bacaan, uraian materi, maupun soal latihan yang menunjukkan sikap pengertian ditemukan pada *wulangan 2* dan *wulangan 6*. Sikap pengertian ditunjukkan oleh data nomor 1 dalam teks bacaan berjudul *Sing Nandur Bakal Ngundhuh* pada *wulangan 2*. Kutipan data nomor 1 adalah sebagai berikut.

Data 1

Bu Umi wis siyap-siyap ngukuti dagangane amarga wis jam sanga esuk. Nanging, Bu Umi mandheg sedhela amarga ana bocah cilik sing nangis neng ngarepe. Bu Umi banjur nyedhaki bocah kuwi mau. (PBJ, Wulangan 2, hlm 19, Sing Nandur Bakal Ngundhuh)

Bu Umi sudah siap-siap membereskan dagangannya karena sudah jam sembilan pagi. Akan tetapi, Bu Umi memberhentikan aktivitasnya sebentar karena terdapat anak kecil sedang menangis di depannya. Bu Umi langsung menghampiri anak kecil tersebut.

Data 1 di atas menyajikan aspek empati berupa sikap pengertian dimana tokoh Bu Umi rela menghentikan aktivitasnya karena merasa iba melihat anak kecil menangis. Bu Umi dalam kutipan teks cerita pendek tersebut sadar dengan adanya reaksi emosional yang ditunjukkan oleh orang lain, sehingga Bu Umi mampu merasakan perasaan orang lain (Baron dan Byrne dalam Tyas, 2017:8). Anak kecil tersebut menunjukkan emosi berupa menangis. Menangis merupakan salah satu emosi yang mudah ditunjukkan oleh anak untuk berkomunikasi dengan lingkungan. Dilihat secara khas anak mengekspresikan kesedihannya dengan cara menangis dan juga kehilangan minat dengan aktivitas normalnya, contohnya makan (Hurlock, 1980:116).

Sikap pengertian yang ditunjukkan oleh tokoh Bu Umi dapat membantu menyelesaikan masalah anak tersebut. Tindakan yang dilakukan oleh tokoh sesuai dengan apa yang dikatakan Baron dan Byrne, dimana Bu Umi mencoba memahami perasaan dan keadaan yang sedang dialami si anak kecil dalam cerita tersebut.

b. Tenggang rasa

Subaspek tenggang rasa ditemukan pada *wulangan 2*, *wulangan 5*, *wulangan 6*, dan *wulangan 7*. Tenggang rasa ditunjukkan oleh data nomor 70 dalam uraian materi aksara Jawa pada *wulangan 5*. Kutipan data nomor 70 adalah sebagai berikut.

Data 70

11.?spk=fu[wkx\sLmetHi=ps]wu=znNiruwtuminFkK=becik\,am/gtuminFkBecikHikua[fohsksrusiku.rsau/mtLnZ[jnNimr=spw[aikutuminFkBecik\,

*11. Sapa kang duwe karep slamet ing pasrawungan nirua tumindak kang becik. Amarga tumindak becik iku adoh saka saru siku. **Rasa urmat lan ngajeni marang sapa wae iku tumindak becik.** (PBJ, Wulangan 5, hlm 64, Pakaryan 3)*

11. Siapa yang memiliki keinginan untuk selamat dalam kehidupan bermasyarakat contohlah perilaku yang baik. Karena perbuatan yang baik jauh dari tata sila. **Menghormati dan menghargai kepada siapa pun adalah perbuatan baik.**

Kalimat yang dicetak tebal pada data nomor 70 di atas menunjukkan tenggang rasa yakni berperilaku baik dengan menghormati dan menghargai siapa pun. Data tersebut memberi pengertian agar manusia senantiasa berperilaku baik, tidak mengganggu kehidupan orang lain, tidak menyinggung perasaan orang lain, menghargai dan menghormati orang lain. Seseorang yang memiliki tenggang rasa dapat menempatkan diri dengan keadaan yang dialami orang lain sehingga seseorang akan diterima dalam kehidupan bermasyarakat. Tenggang rasa harus diwujudkan dalam kehidupan bermasyarakat guna menghindari terjadinya perpecahan. Tenggang rasa memberikan suasana aman, damai, dan tentram di lingkungan masyarakat.

c. Kepedulian terhadap sesama

Subaspek kepedulian terhadap sesama ditemukan pada *wulangan 2*, *wulangan 5*, *wulangan 6*, dan *wulangan 7*. Kepedulian terhadap sesama ditunjukkan oleh data nomor 3 dalam teks cerita dengan judul *Sing Nandur Bakal Ngundhuh* pada *wulangan 2*. Kutipan data nomor 3 adalah sebagai berikut.

Data 3

“Bu Umi, badhe nyuwun pirsana menapa kula angsal mbiyantu panjenengan anggenipun bayar buku lan seragamipun Ilham? Menika kangge wujud matur nuwun kula dhateng panjenengan ingkang sampun mbiyantu njagi anak kula nalika wonten peken,” pitakone Bu Nurul kanthi alus supaya ora nglarani atine Bu Umi.

“Saderengipun matur nuwun, ananging kula menika ikhlas mbiyantu panjenengan lan boten gadhah gegayuhan menapa-menapa,” ngendikane Bu Umi. (PBJ, Wulangan 2, hlm 21, Sing Nandur Bakal Ngundhuh)

“Bu Umi, mau bertanya apa saya boleh membantu Anda untuk membayar buku dan seragam Ilham? Sebagai bentuk terima kasih saya kepada Anda yang sudah membantu menjaga anak saya ketika di pasar,” tanya Bu Nurul dengan halus agar tidak menyakiti hati Bu Umi.

“Sebelumnya terima kasih, akan tetapi saya membantu dengan ikhlas tanpa mendapat imbalan apa-apa,” jawab Bu Umi.

Data nomor 3 di atas menyajikan perilaku tokoh yang menunjukkan aspek empati berupa kepedulian terhadap sesama. Tokoh Bu Nurul dalam kutipan di atas memiliki rasa peduli tinggi kepada sesama, dimana Bu Nurul berniat untuk membantu Bu Umi untuk membayar biaya sekolah anaknya sebagai bentuk terima kasih Bu Nurul kepada Bu Umi yang sudah menjaga anaknya yang menangis di pasar. Tokoh Bu Umi dalam kutipan data nomor 3 juga menunjukkan sikap kepedulian terhadap sesama. Tokoh Bu Umi peduli dengan anak kecil yang menangis di pasar dengan ikhlas tanpa mendapat imbalan apa-apa. Tindakan yang dilakukan oleh kedua tokoh senada dengan apa yang dikatakan oleh Tabi'in (2017:43) bahwa kepedulian terhadap sesama diawali dengan kemauan untuk “memberi” bukan “menerima”.

2. Aspek Afiliasi

a. Komunikasi dua arah

Subaspek komunikasi dua arah ditemukan pada *wulangan 2*. Komunikasi dua arah yang pertama ditunjukkan oleh data nomor 7 dalam teks bacaan dengan judul *Gara-Gara Ora Nggugu Wong Tuwa* pada *wulangan 2*. Kutipan data nomor 7 adalah sebagai berikut.

Data 7

“Wooooo ... genah iki Agus masuk angin. Piye, tenan tha ngendikane Ibu mau. Ya ngene iki undur-undurane yen ora manut marang wongtuwa. Saiki lak Agus ngrasakake dhewe tha akibate.”

“Nggih, Bu. Nyuwun pangapunten, Bu. Agus pancen salah, mboten manut Ibu. Boten kula baleni malih, Bu.” (PBJ, Wulangan 2, hlm 26, Gara-Gara Ora Nggugu Wong Tuwa)

“Wooooo Jelas ini Agus masuk angin. Gimana, benar kan perkataan Ibu tadi. Ya seperti ini akhirnya jika tidak mendengar perkataan orangtua. Sekarang Agus merasakan sendiri akibatnya.”

“Ya, Bu. Maaf, Bu. Agus memang salah, tidak mendengar perkataan Ibu. Tidak akan saya ulangi lagi, Bu.”

Data di atas menunjukkan aspek afiliasi berupa komunikasi dua arah. Tokoh Agus yang sebelumnya tidak menanggapi perkataan ibunya mengakibatkan tokoh Agus menjadi sakit akan tetapi, pada kutipan tersebut Agus mencoba merespons dengan baik perkataan ibunya. Tokoh Agus dalam kutipan tersebut menunjukkan perasaan menyesal dan akan belajar dari kesalahannya. Hal yang dialami Agus tidak akan terjadi jika Agus berkomunikasi dengan baik terhadap ibunya.

b. Hubungan antarpribadi

Subaspek hubungan antarpribadi ditemukan pada *wulangan 1, wulangan 3, wulangan 4, wulangan 5, wulangan 6, dan wulangan 8*. Hubungan antarpribadi yang pertama ditunjukkan oleh data nomor 8 dalam teks berita dengan judul Tari Dolalak pada *wulangan 3*. Kutipan data nomor 8 adalah sebagai berikut.

Data 8

Tarian Dolalak kalebu tarian pergaulan wong nom. Sing duweni karep mupuk rasa solidaritas lan paseduluran. Mula Dolalak wajib dilestarekake lan dikembangke amarga ngandhut nilai-nilai kearifan lokal kang ana ing tlatah Purworejo.(PBJ, Wulangan 3, hlm 44, Tari Dolalak)

Tarian Dolalak termasuk dalam tarian pergaulan remaja. **Yang memiliki keinginan untuk memupuk rasa solidaritas dan persaudaraan.** Oleh karena itu Dolalak wajib dilestarikan dan dikembangkan karena mengandung nilai-nilai kearifan lokal yang ada di Purworejo.

Data di atas menunjukkan aspek afiliasi berupa hubungan antarpribadi, hal ini dikarenakan pada kalimat yang dicetak tebal dalam kutipan teks berita tersebut menunjukkan hubungan suatu kelompok dengan dengan orang lain. Tari dolalak pada kutipan teks berita bertujuan untuk memupuk rasa solidaritas dan persaudaraan. Kutipan teks berita tersebut memiliki tujuan agar pembaca senantiasa memiliki hubungan baik dengan sesama di lingkungan masyarakat dan bisa membaur dengan lingkungan seperti halnya tujuan dari adanya tari dolalak.

c. Kerjasama

Subaspek kerja sama ditemukan pada *wulangan 2 dan wulangan 7*. Kerjasama ditunjukkan oleh data nomor 106 dalam pertanyaan nomor 4 pada *gladhen kompetensi wulangan 7*. Kutipan data nomor 106 adalah sebagai berikut.

Data 106

4. Sasuwene ngrungokake crita wayang ing radhio utawa CD, nalika ngancik pathet sanga, satriya kang sesirih ana ing satengahé alas sabubare rampung mesthi bandayuda karo rata denawa (buta, umume Cakil lan wadyabalane), nanging pungkasane mesthi satriyane unggul ing juri (menang). Pitutur kang kamot ing lelakon iku, yaiku ...

- a. *satriya kudu wani perang*
- b. *wong kang bakal mulya gedhe pacobane*
- c. *ing alas iku panggonane bebaya*
- d. *buta duwe watak seneng ganggu gawe*
- e. *aja seneng mapan ing papan sepi*

4. Setelah mendengarkan cerita wayang di radio atau CD, saat sampai ke sembilan, kesatria yang berada di tengah hutan setelah pertarungan selesai, dia pasti *bandayuda* dan *rata denawa* (*buta*, umumnya *Cakil lan wadyabalane*), tetapi pada akhirnya kesatria akan selalu unggul dalam juri (menang). Pesan yang ada pada peristiwa tersebut adalah ...

- a. seorang kesatria harus berani perang
- b. orang yang mulia akan memiliki cobaan yang besar
- c. di hutan merupakan tempat bahaya
- d. raksasa memiliki kecenderungan untuk mengganggu
- e. jangan suka menetap di tempat sepi

Soal latihan pada data nomor 106 di atas menunjukkan aspek afiliasi berupa kerja sama. Pandhawa yang beranggotakan 5 orang bisa mengalahkan Kurawa yang berjumlah 100 orang. Hal ini dilakukan dengan cara selalu bekerjasama kapanpun dan di manapun dalam menghadapi suatu masalah. Pandhawa walaupun hanya beranggotakan 5 orang bisa menerapkan kerjasama tim untuk mencapai tujuan bersama. Untuk mencapai tujuan tersebut perlu adanya rasa saling percaya terhadap satu sama lain.

3. Aspek Resolusi Konflik

Sebuah teks bacaan, uraian materi, dan soal latihan dapat dikatakan sesuai dengan aspek resolusi konflik jika dalam teks bacaan, uraian materi, dan soal latihan tersebut terdapat perilaku tokoh, dialog, kalimat, gambar, dan tindakan yang menunjukkan aspek resolusi konflik berupa kemampuan dalam menyelesaikan masalah. Berdasarkan hasil penelitian terdapat 16 data yang menunjukkan aspek resolusi konflik.

Data yang menunjukkan aspek resolusi konflik terdapat pada data nomor 17 dalam teks berita yang berjudul *Tari: Tari Dadi Perangan Urip lan Kabudayan* pada wulangan 3. Data nomor 17 adalah sebagai berikut.

Data 17

Nanggapi kahanan kaya kuwi, para pelaku seni tari ora banjur sumarah. Malah ana tantangan kudu bisa nuduhake tari tradisi sing uga bisa disenengi masarakat. Kuwi ora ditegesi nglunturake idealisme para seniman, ananging uga tanggap karo kahanan. “Seni tradisi kudu dilungguhke jejer karo seni modheren lan kontemporer,” ujare. (PBJ, Wulangan 3, hlm 35, Tari: Tari Dadi Perangan Urip lan Kabudayan)

Menanggapi keadaan demikian, para pelaku seni tari tidak pasrah. Terlebih ada tantangan harus bisa membuktikan bahwa tari tradisi juga bisa disenangi masyarakat. Hal tersebut bukan

bermaksud untuk melunturkan idealisme para seniman. **Akan tetapi, juga merupakan bentuk dalam menanggapi keadaan.** “Seni tradisi harus sama kedudukannya dengan seni moderen dan kontemporer,” katanya.

Data di atas termasuk ke dalam aspek resolusi konflik dikarenakan pada kutipan teks berita tersebut kalimat yang dicetak tebal menunjukkan upaya dalam menangani masalah. Seni tradisional mulai ditinggalkan, masyarakat cenderung senang dengan seni tari yang menghibur, tidak ribet, dan tidak berdurasi lama oleh karena itu, pelaku seni dalam kutipan di atas berusaha membuktikan jika tari tradisional bisa digemari oleh masyarakat dan kedudukannya sama dengan seni modern dan kontemporer.

4. Aspek Pengembangan Kebiasaan Positif

a. Tata krama

Subaspek tata krama ditemukan pada *wulangan 1, wulangan 2, wulangan 5, wulangan 6, dan wulangan 7*. Aspek pengembangan kebiasaan positif berupa tata krama ditemukan pada data nomor 73 pada soal nomor 15 dalam *gladhen semester gasal*.

Data 73

15. *Miturut undha usuking basa Jawa, panggonane basa bocah marang wong tuwa, yaiku ...*

a. *ngoko lugu*

b. *ngoko alus*

c. *krama*

d. *krama inggil*

e. *krama andhap*

15. Menurut kaidah bahasa Jawa, penggunaan bahasa anak terhadap orang tua adalah ...

a. *ngoko lugu*

b. *ngoko alus*

c. *krama*

d. *krama inggil*

e. *krama andhap*

Soal latihan pada data nomor 73 di atas menunjukkan aspek pengembangan kebiasaan positif berupa tata krama. Bahasa Jawa mengandung nilai-nilai kesponan dan penghormatan. Bahasa Jawa digunakan oleh masyarakat dengan merendahkan diri sendiri dan meninggikan orang lain. Hal ini dapat dilihat dari variasi kedudukan bahasa Jawa yang beragam. Setelah membaca soal nomor 15 peserta didik mengetahui ragam bahasa apa yang digunakan ketika seorang anak akan berbicara dengan orang tua.

b. Kesopanan

Subaspek kesopanan ditemukan pada *wulangan 1*, *wulangan 2*, dan *wulangan 7*. Kesopanan yang pertama ditunjukkan oleh data nomor 41 dalam makna yang terkandung di dalam *tembang Pangkur* pada *wulangan 1*. Data nomor 41 sebagai berikut.

Data 41

Ngajarake tuntunan moral minangka perangan saka pendidikan karakter ing babagan etika sosial, sabab minangka sawijining kuwajiban tumrap ing satengahing masarakat. Ing kene diajarke supaya wong aja nganti tumindak kang kurang sopan lan aja tumindak sakarepe dhewe. Sipate, yen guneman tanpa dipikir luwih dhisik, ora gelem dianggep bodho, lan seneng dialem. Wong kudu bisa empan papan (traping angganira) lan manut tatanan Negara (angger ugering keprabon). (PBJ, Wulangan 1, hlm 4, Wos kang kamot ing tembang Pangkur)

Mengajarkan tuntunan moral merupakan bagian dari pendidikan karakter ditinjau dari etika sosial, karena merupakan salah satu kewajiban di tengah-tengah masyarakat. **Di sini diajarkan supaya manusia tidak boleh bertindak kurang sopan dan jangan bertindak atas kemauan sendiri. Secara alami, ketika Anda berbicara tanpa dipikir terlebih dahulu, tidak ingin dianggap bodoh, dan senang dipuji. Manusia harus bisa menempatkan diri (traping angganira) dan mengikuti aturan Negara (angger ugering keprabon).**

Kutipan data di atas pada kalimat yang dicetak tebal menunjukkan aspek pengembangan kebiasaan positif berupa kesopanan. Sebagai makhluk sosial yang hidup berdampingan dengan masyarakat, manusia harus memiliki etika sosial dalam kehidupan bermasyarakat. *Tembang Pangkur* mengajarkan manusia agar berperilaku sopan dengan tidak bertindak sesuka diri sendiri. Peserta didik setelah membaca kutipan tersebut diharapkan dapat berperilaku sopan dan bisa menempatkan diri di mana pun ia berada.

c. Tanggung jawab

Teks bacaan, uraian materi, maupun soal latihan yang menunjukkan tanggung jawab ditemukan pada *wulangan 1*, *wulangan 2*, *wulangan 3*, *wulangan 4*, *wulangan 5*, *wulangan 6*, *wulangan 7*, *wulangan 8*, dan *wulangan 10*. Tanggung jawab yang pertama ditunjukkan oleh data nomor 71 dalam dalam uraian materi aksara Jawa pada *wulangan 5*. Kutipan data nomor 71 adalah sebagai berikut.

Data 71

12.?mLkuwai=fInK=bene/bk[IHnTukPepd=auripMu.nzi=nliksepisnW[aninFkK[kknisQnTu[nDo[ncb/p=gyuhmu.tege[sS[aorbklKel[konKekxpPnMu.

12. Mlayua ing dalan kang bener bakal entuk pepadhang uripmu. Nanging nalika sepisan wae nindakake kanisthan tundhone cabar panggayuhmu. Tegese ora bakal kelakon kekarepanmu.

12. Larilah ke jalan yang benar nantinya akan mendapat cahaya hidup. tetapi ketika sekali saja melakukan kenistaan tadanya menantang pencapaianmu. Artinya keinginanmu tidak akan terkabul.

Data nomor 71 di atas terdapat kalimat yang dicetak tebal menunjukkan aspek pengembangan kebiasaan positif berupa tanggung jawab. Manusia memiliki tanggung jawab pada diri sendiri untuk selalu berperilaku baik. Setelah membaca kutipan data di atas peserta didik diharapkan dapat terus berbuat baik dengan mengikuti jalan yang benar dan menjauhi kehinaan. Tanggung jawab terhadap diri sendiri yang diajarkan dalam kutipan di atas bertujuan agar seseorang tidak mengalami kegagalan yang merugikan diri sendiri dan orang lain.

SIMPULAN

Berdasarkan hasil analisis dimensi sosial emosional peserta didik pada buku teks *Prigel Basa Jawa* terbitan Erlangga dapat ditarik simpulan bahwa teks bacaan, uraian materi, maupun soal latihan yang disajikan sudah memenuhi aspek-aspek perkembangan sosial emosional peserta didik SMA/SMK/MA. Hasil penelitian menunjukkan bahwa teks bacaan, uraian materi, maupun soal latihan yang ada pada buku teks *Prigel Basa Jawa* mengandung aspek empati, mengandung aspek afiliasi mengandung aspek resolusi konflik, dan mengandung aspek pengembangan kebiasaan positif.

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THE DRAMATIC STRUCTURE ANALYSIS OF WAYANG KANCIL PLAY *SOMBONG KOBONG* AS A MEANS OF DEVELOPING PANCASILA VALUES

Djoko Sulaksono, Favorita Kurwidaria, Rizki Ratda Fitria

Javanese Language Education, Teacher Training and Education Faculty, Sebelas Maret University, Surakarta

Corresponding author's email : rizkiratdaf@student.uns.ac.id ciptaningmintangaraga@yahoo.com
favorita@staff.uns.ac.id

Abstract

Wayang kancil is a type of wayang in Indonesia where the main play is about animal. This kind of wayang as one of communication media is used to teach audiences, especially children, moral values. Recently, wayang kancil is rarely performed. It is no longer existent since it is only performed in special occasions such as Hari Wayang Dunia and Temu Dalang Bocah Nusantara. Hence, the researchers aim to analyze wayang kancil purposely on the play known as *Sombong Kobong*. This article intends to scrutinize the dramatic structure of *Sombong Kobong* as well as to study the comprised Pancasila values. This study was a descriptive qualitative study involving a structural approach. The data were collected from documents and interviews transcribed from the reliable informants. The findings show that wayang kancil the play *Sombong Kobong* has a complete and clear dramatic structure that ease the audiences to figure out the story and the moral value. Furthermore, it embodies the Pancasila values that are applicable in the social life. Thus, wayang kancil is an art that personifies moral values. Wayang kancil can be more frequently performed and used as a teaching material for schools so that it is well preserved. By preserving wayang kancil, we preserve a noble culture.

Keywords: *wayang kancil; dramatic structure; values of Pancasila*

INTRODUCTION

Wayang kancil is one of the types of wayang (puppetry) in Indonesia. Wayang kancil consists of characters that are all in the form of animals, although it's possible to have human characters as well. Nevertheless, the stories of wayang kancil primarily revolve around animals, and if there are humans involved, they are usually connected to the animal world and can even communicate with animals, but their roles are relatively minor. As mentioned by Nurwanti (2013), wayang kancil presents folk fables or animal stories with the main character being a *kancil* (mousedeer). This viewpoint is supported by Supanggih (2009), who explains that wayang kancil is targeted at children and features the clever yet cunning kancil as the main character. Trisna Santosa, a lecturer in the puppetry department at ISI Surakarta (2020, 47:05), explains that wayang kancil portrays the lives of animals, and in practice, it doesn't necessarily require the presence of a mousedeer. The name "wayang kancil" is used for identification purposes only. The character of the mousedeer represents all animals. Therefore, it can be concluded that wayang kancil is a form of puppetry centered around animals that can communicate like humans. It primarily targets children, and the inclusion of a mousedeer character in the performance is optional and can be tailored to the needs of the playwright.

Wayang kancil carries a wealth of moral values. In line with its primary audience of children, the themes presented in its performances should be adjusted to match the cognitive abilities of children. Wayang kancil is one of the local wisdom traditions that must be preserved. As stated by Alfaqi et al. (2019), local wisdom should be preserved as it can serve as a medium for upholding the moral values of the nation, particularly Indonesia. Moral values are the positive principles that should be followed by members of society to create a peaceful and harmonious way of life. The greatness of a nation can be seen in the character and moral values of its people. Moral values serve as the norms and guiding principles for individuals and groups in regulating their behavior (Yanto: 2016). Moral values are crucial to be taught, especially to the younger generation.

RESEARCH METHOD

This research, aimed to analyze the dramatic structure and moral values of Pancasila, used a qualitative descriptive method. As stated by Satori and Komariah (2013), qualitative research aims to describe and presents real and accurate social conditions, which are then documented by establishing connections between the data and the analysis. The data source used for the analysis was a transcribed video recording of a wayang kancil performance of the play *Sombong Kobong*. Additionally, the research involved informants who were trusted to provide information relevant to the analysis. The procedure for selecting research subjects was done through purposive sampling, tailored to the needs of the researcher in the study. Data collection was carried out by analyzing documents and conducting interviews with informants believed to assist in providing the necessary information. Once the data have been collected, its validity was tested using source triangulation and theory triangulation. This is done to ensure the accuracy of the data. As stated by Sutopo (2002), data validation is undertaken as an effort to reinforce the drawing of conclusions and interpretations of other meanings in the research. In analyzing the data, the researcher employed the theory proposed by Miles & Huberman (1992), which includes data reduction, data presentation, and drawing conclusions. The research process was divided into three stages: preparation, execution, and report writing. With this methodological approach, the researcher could facilitate the research process effectively.

FINDINGS AND DISCUSSION

Wayang kancil's performance of *Sombong Kobong* took place on December 5, 2020, at the Pendapa Padepokan Seni Sarotama in Ngringo, Karanganyar. The puppeteer (dalang) behind this wayang kancil performance is Rادیpta Husein Asrori, who is a student from Sanggar Sarotama. Due to the Covid-19 pandemic, the performance was held in a closed setting, and those interested in enjoying the show could access it through the Padepokan Sarotama YouTube channel or via TATV. The duration of the wayang kancil performance of *Sombong Kobong* was 47 minutes, divided into three acts. In wayang kancil, the narrative is structured with specific musical scales known as *pathet*, including *pathet nem*, *pathet sanga*, and *pathet manyura*. The visuals presented in the performance were highly captivating. The magnificent *pendapa* was transformed into a lush forest complete with animals and trees, which surely captured the attention of the audience, particularly children.

1. The Dramatic Structure of Wayang Kancil's *Sombong Kobong* Play

Wayang, as a form of drama, is an artistic creation crafted by puppeteers (Aryanto & Widiyono, 2023). Apart from the puppeteer, the dramatic structure of wayang is also built by other supporting components. Before delving into the elements that contribute to the atmosphere of the performance, let's first explore the dramatic structure of wayang kancil. According to Satoto (2012), the dramatic structure of a wayang play consists of four essential elements: theme and message, plot, characters, and setting.

The first element is the theme and message. The theme represents the central idea in literary works. The theme used in the story of wayang kancil's *Sombong Kobong* play is character education. This theme is considered highly suitable for the target audience, the children. The *Sombong Kobong* play tells the story of the group of tigers who boast about being the strongest animals in the forest. Their arrogance is fueled by their physical attributes, such as strong claws and sharp fangs. However, one of the tigers named Macan Kumbang is defeated by a bull named Banteng Wulung, who uses his sharp horns. Beyond the theme of arrogance, this story also contains a plethora of moral values. These moral values can be extracted from the scenes and the poetic verses sung during the performance. Therefore, the most fitting theme for this play is character education.

The message (*amanat*) is the intended communication from the author or puppeteer to the audience. The message can be conveyed directly or indirectly, often using metaphors or symbols. The message that can be derived from the story of wayang kancil's *Sombong Kobong* play can be divided into three main messages. First, arrogance leads to downfall. In line with its title, "Sombong Kobong," the message here is that those who boast or are overly proud of themselves will face consequences. This is illustrated by the character Macan Kumbang, who is defeated by Banteng Wulung due to his arrogance.

Second, patience leads to prosperity, and honesty leads to success. Those who prioritize patience and honesty in their lives will find happiness. These virtues are exemplified by the character named Banteng Wulung. Banteng Wulung consistently demonstrates patience when dealing with Macan Kumbang, who arrogantly claimed the spring as his territory and even threatened to harm him if he didn't leave. Additionally, honesty is portrayed by Banteng Wulung when he truthfully recounts what happened to Macan Kumbang.

The final message is not to easily believe in all the information which come across. News that may not necessarily be true can lead to new problems. This perspective is adopted by the group of monkeys (Kera) who receive information that Banteng has killed Macan. Since the information is still unclear, the monkey group doesn't immediately believe it; instead, they want to find Banteng's dwelling to verify the news. The second element is the plot. The plot can be seen as the direction of the story's progression. The story of wayang kancil's *Sombong Kobong* play follows a linear plot. This is evident through the cause-and-effect relationships between scenes. It begins with the introduction of the character Macan, who boasts about himself, and then a conflict arises, leading to the death of one of the arrogant Macan characters. The story then continues as the Macan leader hears about this and goes on a rampage, damaging the forest. All the scenes from the beginning to the end depict a sequence of events, confirming that a linear plot is used.

The third element is characterization. Characterization refers to the traits and personalities of the characters in the story. In wayang kancil's *Sombong Kobong* play, there are a total of 12 characters, divided into three groups of animals. The characters within each group share similar traits. Firstly, there are five characters of tiger. This group is characterized by arrogance and greed. They become arrogant because they possess strong claws and sharp fangs. Secondly, there are three characters of bulls. This group is depicted as being kind, friendly, patient, and having a high sense of humanity. Lastly, there are four characters of monkeys. This group is portrayed as neutral, not easily believing unverified information. The main characters in this story are Macan Kumbang and Banteng Wulung. Main characters play a crucial role in the development of the story. Macan Kumbang is portrayed as the antagonist, in conflict with the kind-hearted Banteng Wulung. Ultimately, the negative traits are overcome by the positive ones.

The last is setting. Setting is divided into three important aspects: spatial, temporal, and atmospheric aspects. The setting is a crucial element in literary works because it can provide imagery and stimulate the imagination of the audience. The spatial aspect pertains to the physical locations where events in the story take place. In the story of wayang kancil's *Sombong Kobong* play, the settings include the middle of the forest where tiger group resides, a spring nearby, where monkeys live, and various paths within

the forest. These settings help to create a vivid and immersive world for the audience to visualize and engage with as they follow the story.

Next is the aspect of time. In wayang performances, the aspect of time is divided into two categories: time within the story and time of narration. Time within the story refers to the time frame used within the narrative. In the wayang kancil's *Sombong Kobong* play, the concept of time within the story is not closely observed, as wayang kulit performances typically do not emphasize specific time frames within the narrative. However, in this story, there is a vague reference to time, such as *nalika midae-mider nasak-nusup alas* (when the animals roamed through the forest) and *sawetara wektu* (some time), which alludes to events happening over a period leading up to about one month later. On the other hand, the aspect of time in narration refers to the timing used in the storytelling itself. In wayang performances, the storytelling time is divided into three acts or segments, marked by *pathet*. *Pathet* is a term used in wayang performances related to the structure of the musical accompaniment, which governs the positioning and function of the notes. This information is based on the perspective of Wikandaru et al. (2018). In the wayang kancil's *Sombong Kobong* play, all three pathets are present: *pathet nem*, *pathet sanga*, and *pathet manyura*. The total duration of the performance is approximately 47 minutes, with a breakdown of around 25 minutes for *pathet nem*, 8 minutes for *pathet sanga*, and 14 minutes for *pathet manyura*.

Next is the aspect of atmosphere. Atmosphere in wayang performances encompasses everything that creates and enhances the ambiance during the performance. This aspect is shaped by elements known as *pasugatan* (theatricality). According to Guritno (1997: 33), these *pasugatan* elements are described as an eleven-eleven method, consisting of eleven performer and equipment elements and eleven *pasugatan* elements. The complete details are listed in the table below.

Table 1. Elements of Pasugatan Wayang

| Performer and Equipment Eleven Elements | Pasugatan Eleven Elements |
|--|--|
| Performer Elements: 1. <i>Dalang</i> 2. <i>Sinden</i> 3. <i>Niyaga</i> | 1. <i>Sabetan</i> 2. <i>Janturan</i> 3. <i>Cariyos</i> 4. <i>Pocapan</i> |
| Equipment Elements: 1. <i>Wayang</i> 2. <i>Kelir</i> 3. <i>Blencong</i> 4. <i>Debog</i> 5. <i>Kothak</i> 6. <i>Cempala</i> 7. <i>Keprak</i> | 5. <i>Suluk</i> 6. <i>Tembang</i> 7. <i>Dhodhogan</i> 8. <i>Keprakan</i> 9. <i>Gendhing</i> 10. <i>Gerong</i> 11. <i>Sindhenan</i> |

| | |
|-------------------|--|
| 8. <i>Gamelan</i> | |
|-------------------|--|

The elements mentioned above are fundamental components of wayang performances. All these elements in the story of wayang kancil's *Sombong Kobong* play align with existing theories. They are clearly portrayed during the performance. The equipment elements, when operated by the performing elements, contribute to the pasugatan elements. For example, the cempala played by the puppeteer becomes the dhodhogan, the gamelan played by musicians and singers becomes the gendhing, tembang, sindenan, and gerongan, and so on. These elements collectively bring the performance to life and create an atmosphere that aligns with the scenes in the story.



Figure 1. An Example of the Relationship of Pasugatan Elements

Sombong Kobong play boasts a well-structured and clearly defined dramatic framework. Furthermore, the captivating visuals presented during the performance are highly appealing to children. With its simple language, captivating visuals, and excellent musical accompaniment, it holds a unique charm for young audiences. The play transforms the majestic Pendapa into a wild forest teeming with flora and fauna. In its presentation, the musicians also use props that are in harmony with nature, such as deer antlers and flowers. All of these elements create a special allure for the viewers.

With the exposition of the existing dramatic structure, it becomes easier for the audience to comprehend the content and messages conveyed. Wayang kancil is a valuable cultural heritage. Apart from being an engaging entertainment for children, it also contains numerous positive moral values. Therefore, as Javanese society, we should actively participate in preserving wayang kancil to cultivate a generation that is morally upright and cultured.

2. The Values of Pancasila in Wayang Kancil's *Sombong Kobong* Play

The values of Pancasila are the moral principles contained within the principles of Pancasila. Values of Pancasila can serve as a suitable foundation and basis for Indonesian citizens. From the first to the fifth principle, they are interrelated and cannot be separated. Rachmah (2013) reveals that Pancasila values serve as a link and motivator for Indonesian citizens in their efforts to uphold independence in accordance with the character and aspirations of the Indonesian nation. A similar opinion is expressed by Darmadi (2012), stating that Pancasila values is a field used to develop and shape the character of all citizens by practicing the principles of Pancasila. Therefore, it is important for us to preserve the

meaning and essence of the Pancasila principles. The data obtained from the analysis of the wayang kancil's *Sombong Kobong* story is presented in the table below.

Table 2. Pancasila values in each *Pathet*

| | Pt. 6 | Pt. 9 | Pt. My |
|--------------------|--------------|--------------|---------------|
| Principle 1 | V | - | V |
| Principle 2 | V | - | V |
| Principle 3 | V | V | - |
| Principle 4 | V | V | - |
| Principle 5 | V | V | - |

From the table above, it can be concluded that the values of Pancasila are predominantly found in *pathet nem*. This is quite fitting because *pathet nem* has the longest duration in the performance, approximately 25 minutes. In *pathet sanga* and *manyura*, only some principles are represented. Nevertheless, in the story of wayang kancil's *Sombong Kobong*, it contains the complete set of Pancasila values from the first to the fifth principle, even though they are distributed unevenly among the pathets. Therefore, this story can serve as an example of good behavior that aligns with Pancasila.

The first principle encapsulates gratitude and honesty. Gratitude is one of the qualities of a good servant. All the blessings and pleasures bestowed upon us by God should be sincerely appreciated. By being grateful to God, we attain inner peace. Furthermore, honesty is a virtue taught by religions to their followers. Those who are honest will be rewarded, while those who lie will face consequences. Therefore, honesty is a part of the practice of the first principle of Pancasila.

The second principle teaches society to have proper manners and a high sense of humanity. In the story of wayang kancil's "Sombong Kobong," the values of Pancasila's second principle that can be extracted include having proper manners, seeking permission, patience, a sense of humanity, and bravery. Proper manners are qualities that should be possessed by everyone living within a community. Having good manners and courtesy can reduce the risk of conflicts among individuals. People have different feelings, which is why using polite language in communication is essential to leave a positive impression. Proper manners extend beyond language and also encompass our attitudes and behaviors. For Javanese people, using polite language is encouraged. Additionally, it's important to show respect and courtesy to others. For example, when passing in front of elders, one should bow, greet them, and so on.

Furthermore, moral values that can be derived from the second principle include seeking permission and patience. If something is acknowledged to belong to someone else, it is only proper to ask for permission if you wish to do something related to it. This attitude is clearly portrayed by the character named Banteng Wulung when dealing with Macan Kumbang, who claimed ownership of the spring. Banteng Wulung politely asked for permission to go to the spring. Despite being rejected by Macan Kumbang and even threatened with harm if he didn't comply, Banteng Wulung remained polite and patient in dealing with the situation. This is a positive trait that should be instilled in the younger generation to prevent them from easily getting emotional over things.

The sense of humanity is another representation of the values of Pancasila's second principle, "Just and Civilized Humanity." As implied by its wording, "Just and Civilized Humanity," a sense of humanity is of great importance. This is exemplified by the bull group's willingness to take care of Macan

Kumbang's body after he died due to his own arrogance. Even after learning that Macan Kumbang had died while attempting to harm Banteng Wulung, they still chose to attend to his remains. This is a positive example that can be used to promote the importance of having a sense of humanity.

The last one is courage. Courage is included in the values of Pancasila, specifically in the second principle, because it involves defending the truth. This aligns with the opinion expressed by Rianto (2016) that courage is part of the principle of Fair and Civilized Humanity because it involves boldly defending the truth and justice as a citizen. This attitude is depicted by Banteng Wulung, who courageously confronts the oppressive Macan Kumbang, relying on its sharp claws and fangs. With its courage, it manages to defeat Macan Kumbang with its sharp horns. Although it didn't intentionally kill Macan Kumbang, its courage triumphed over arrogance.

The third principle teaches about unity. Anything intended to unite and avoid division falls within the practice of the third principle. In "Sombong Kobong," there are four examples of third principle practices. First, it reminds people of goodness. This should be done by everyone as citizens. It is not good to use words that may cause division because it can lead to discord. By reminding others to do good, the risk of division among people is reduced. The second is being calm. Just like patience, calmness is also crucial to maintain a conducive and stable atmosphere. Then there's rejecting bad behavior and ensuring the accuracy of information. Rejecting negative behavior reflects one's good character. For instance, Macan Kumbang's greedy behavior, where he claimed that the pond was under his authority, was considered bad behavior. This was strongly rejected by the group of monkeys, and they agreed to find a new home for Banteng. They did this to verify what had happened because according to the rumors, Banteng intentionally killed Macan. The stance taken by the monkeys helped prevent false accusations and fake news. A society free from falsehoods makes life more comfortable.

The fourth principle prioritizes deliberation to achieve consensus. Through deliberation, outcomes are reached that align with the members of the meeting, reducing the impact of violations of rules. In this story, two discussions took place. The first discussion was between Banteng Wulung and Macan Kumbang at the edge of the pond. Banteng Wulung politely invited Macan Kumbang to discuss so as to avoid conflict between them. However, Macan Kumbang disregarded this, and a battle ensued between them. Due to his arrogance, Macan Kumbang was defeated by Banteng Wulung. The second discussion was conducted by the group of monkeys when they intend to find a new home for Banteng. They discuss the need to locate Banteng Wulung's dwelling to verify the rumors that have been circulating. The group of monkeys agrees, and they set out together to find Banteng's residence. Discussions are ideally held by two or more individuals before making decisions. Through discussion, decisions become collective decisions. All the risks and consequences of the discussion are the responsibility of the discussion participants. In discussions, there may be opinions that are received positively or negatively. Therefore, it is essential to respect others' opinions through these discussions to arrive at a good decision.

The fifth principle, which emphasizes the principle of justice, tells that justice is the right of all citizens. Being just does not necessarily mean being the same; it means being in accordance with one's rights. For example, in a queue, the person entitled to service first is the one at the front of the line. Others should not cut in line ahead of them because it would be unjust and go against their rights. The practice of the principle of justice in *Sombong Kobong* is demonstrated by Banteng Wulung when he learns that Macan Kumbang claims the pond as his territory. Banteng Wulung expresses that Macan Kumbang's attitude is not good because he wants to win everything for himself. Additionally, this sense of fairness is also exhibited by the group of monkeys, who state that the pond belongs to everyone since it is a necessity for all the animals in the forest. Sense of fairness should be possessed by all citizens, including government officials and authorities in the Indonesian government. This is done to ensure the establishment of Social Justice for All Indonesian People, as envisioned in Pancasila.

From the explanation of the dramatic structure and values of Pancasila in wayang kancil play "Sombong Kobong," it is indeed suitable as a means of conveying morals to the younger generation, especially

children. *Sombong Kobong* has a complete, clear, and beautiful dramatic structure. Its simple language can help the audience grasp the essence of the story and extract the moral lessons it contains. The Pancasila moral values extracted from it can serve as examples in leading a communal life, especially in Indonesia.

CONCLUSION

From the analysis, it can be concluded that wayang kancil, especially in the play "Sombong Kobong," is one of the Javanese arts that contains numerous moral values. In line with its target audience, wayang kancil is aimed at the younger generation, including children, so the content it conveys must be appropriate for their capacity. The *Sombong Kobong* play is suitable for all ages because arrogance is a trait that is commonly found in both children and adults. Furthermore, the values depicted in the scenes, interactions, and song lyrics can be well-received. All aspects of the performance can be presented effectively according to their respective proportions, including movements, expressions, dialogues, and more. Another advantage is that *Sombong Kobong* is performed by a young puppeteer who is in the 7th grade of junior high school, so the language used is simple, concise, compact, yet beautiful. With the exposition of Pancasila values, hopefully the younger generation can emulate the good and abandon the bad.

This analysis can be utilized by teachers in their classroom instruction. Videos of wayang kancil performances can serve as educational materials, replacing traditional folk tales. Consequently, wayang kancil can endure in its existence and continue spreading moral messages. Other researchers can also refer this analysis when studying dramatic structures, especially in the art of wayang. The analysis of dramatic structure in wayang differs from other literary works like novels, poems, short stories, and others. The dramatic structure in wayang is constrained by the division of acts or *pathet* and the atmospheric elements that are constructed during the performance.

For Indonesian citizens who have Pancasila as the foundation of their nation, ones should be able to extract the essence of Pancasila. All citizens should adhere to the applicable regulations in accordance with the fifth principle - Social Justice for All Indonesian People. Pancasila, as the foundation and life view of citizens, must remain relevant and not erode. Everything in our country is regulated by Pancasila and the 1945 Constitution. Therefore, we must continue to preserve the values of Pancasila from fading away.

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Keterjalinan *Jampé*, *Jangjawokan*, dan TOGA dalam Naskah Mantra Pengobatan: Peran dan Fungsinya di Masyarakat Adat

Elis Suryani Nani Sumarlina¹, Rangga Saptya Mohamad Permana², Undang Ahmad Darsa³

^{1,3}Departemen Sejarah dan Filologi Fakultas Ilmu Budaya, Universitas Padjadjaran, Indonesia

²Departemen Komunikasi Massa Fakultas Ilmu Komunikasi, Universitas Padjadjaran, Indonesia

Corresponding author's email : elis.suryani@unpad.ac.id

Abstrak

Naskah Sunda sebagai hasil kreativitas nenek moyang masa lampau, merupakan dokumen budaya yang berisi kearifan lokal. Salah satu di antaranya adalah Naskah Mantra Pengobatan yang mengungkap fakta beragam TOGA dan eksistensi mantra dalam upaya menanggulangi dan menyembuhkan berbagai penyakit di masyarakat. Secara umum jenis Mantra Sunda terbagi atas: *ajian*, *asihan*, *jampé*, *jangjawokan*, *pélét*, *rajah*, dan *singlar*. Namun dalam tulisan ini hanya menelisik keterjalinan teks Mantra *Jampé* dan *Jangjawokan* dengan TOGA yang masih diimplementasikan peran dan fungsinya di masyarakat adat di Jawa Barat dan masyarakat adat Baduy di Banten. Dikaji melalui metode penelitian deskriptif analisis. Melibatkan metode kajian filologis, baik secara kodikologis maupun tekstologis, kajian sastra, dan kajian budaya, sehingga hasilnya bermanfaat dan menjadi referensi literasi bagi ilmu lain secara multidisiplin. Keterjalinan *Jampé* dan *Jangjawokan* dengan TOGA dalam teks naskah Mantra Pengobatan tampak dalam penggunaan jenis tanaman, khasiat, dosis, cara pengolahan, serta tindak pengobatan dilakukan dengan diiringi pembacaan 'mantra'. Hasil kajian ini diharapkan berguna bukan untuk bidang sastra dan filologi semata, tetapi bagi ilmu lain, seperti kesehatan masyarakat, farmasi, keperawatan, kedokteran, ilmu komunikasi, sastra, antropologi, dan budaya secara umum.

Kata-kata Kunci: keterjalinan *jampé*, *jangjawokan* & TOGA; naskah mantra pengobatan; peran dan fungsinya di masyarakat adat

Abstract

A Sundanese manuscript, created by the ancestors' inventiveness, is a cultural document containing local wisdom. The Medical Mantra Manuscript is one of them. It reveals the truths of numerous TOGA as well as the presence of mantras in an effort to overcome and cure various diseases in society. Sundanese Mantra is classified into the following categories: ajian, asihan, jampé, jangjawokan, pélét, rajah, and singlar. This research, however, solely looks at the interweaving of the texts of the Mantra Jampé and Jangjawokan with TOGA, whose duties and functions are still practiced by indigenous peoples in West Java and indigenous Baduy people in Banten. The descriptive analysis research method was used. Involve philological study methods, both codicological and textological, literary studies, and cultural studies, so that the results are helpful and serve as a literacy reference for other disciplines. The utilization of plant species, functions, dosages, methods of processing, and treatments done accompanied by the recital of 'mantras' in the text of the Medicinal Manuscripts demonstrates the relationship between Jampé and Jangjawokan and TOGA. The findings of this study are expected to be

valuable not only for literature and philology, but also for public health, pharmacy, nursing, medicine, communication science, literature, anthropology, and culture in general.

Keywords: *jampé, jangjawokan & TOGA; medicine mantra manuscripts; role and function in indigenous peoples*

PENDAHULUAN

Manuskrip atau yang sering dikenal dengan istilah naskah, merupakan salah satu dokumen budaya, yang dapat menjadi sumber referensi dan literasi budaya, bagi ilmu lain secara multidisiplin, sesuai dengan isi/teks naskah yang dikaji. Seiring perkembangan zaman, penanganan naskah juga mengalami perubahan, baik secara kodikologis maupun tekstologis. Preservasi, digitalisasi, rekonstruksi, serta kajian isinya disesuaikan dengan kepentingan. Meskipun demikian, isi yang terkandung dalam naskah dimaksud tetap terjaga, dalam arti aman serta tidak berubah.

Manuskrip Sunda banyak yang sudah tersimpan aman di museum, perpustakaan, pasulukan, dan instansi pemerintah lainnya. Namun tidak sedikit manuskrip yang masih tersebar di masyarakat secara perseorangan, dan belum ditangani secara serius oleh pemerintah. Hal ini harus segera mendapat perhatian, yang bukan hanya dari pemerintah, tapi bagi generasi muda yang berkecimpung dalam bidang filologi. Kajian harus segera dilakukan, agar teks naskah yang terkandung di dalamnya dapat diungkap, serta kearifan lokal budaya Sunda dapat dimanfaatkan dan diimplementasikan di era millennial saat ini.

Salah satu teks naskah Sunda yang menarik untuk dikaji serta bermanfaat bagi ilmu farmasi, keperawatan, kedokteran, komunikasi, antropologi, sosiologi, kesehatan masyarakat, sastra, linguistik, pelaku budaya, dan pelaku kesehatan, serta bidang ilmu lainnya adalah teks yang berkaitan dengan pengobatan tradisional, khususnya Naskah Pengobatan yang terungkap dalam teks mantra Sunda *Jampé dan Jangjawokan*. Adanya keterjalinan antara *Jampé dan Jangjawokan* dengan Naskah Pengobatan tampak jelas dan saling terkait. Untuk mengobati suatu penyakit, jenis obat penawar, fungsi, dosis, tatacara pengobatan, dan tindak pengobatannya secara implisit terungkap dalam teks mantra yang diucapkan/dibacakan oleh orang pintar atau *dukun*, yang masih eksis dan digunakan di masyarakat adat, khususnya di masyarakat adat Baduy. Keterjalinan antara teks naskah mantra *Jampé dan Jangjawokan* serta Tanaman Obat Keluarga (TOGA) memiliki peran dan fungsi yang cukup penting dalam upaya meningkatkan kesehatan masyarakat, di samping meningkatkan kesejahteraan masyarakat, yang berkaitan dengan kewirausahaan dan pemberdayaan ekonomi kreatif. Pemberdayaan TOGA di masyarakat dapat menumbuhkembangkan kedua aspek dimaksud, tampaknya cukup menarik untuk dibahas dalam tulisan ini, meskipun tidak akan dikupas secara keseluruhan, namun keterkaalannya.

METODE

Keterjalinan antara teks mantra *Jampé dan Jangjawokan*, baik teks lisan maupun teks tulisan dan TOGA sebagai salah satu cara mengatasi berbagai keluhan dan gejala penyakit di masyarakat Sunda sudah terjadi sejak zaman nenek moyang zaman dahulu secara turun temurun termasuk strategi pemanfaatannya, yang dalam kajian ini tampak pada narasi mantra yang ada dalam teks yang diucapkan ketika melakukan pengobatan pasien, sesuai dengan penyakit yang dideritanya. Hal ini sejalan dengan pemanfaatan TOGA itu sendiri sebagai salah satu upaya untuk mengatasi berbagai keluhan dan gejala penyakit yang sudah digunakan sejak zaman nenek moyang zaman dahulu secara turun temurun serta dikembangkan berdasarkan pengalaman dan perkembangan zaman.

Penentuan metode penelitian menyangkut masalah cara kerja untuk mewujudkan sebuah bentuk hasil penelitian yang dilakukan, dan disesuaikan dengan tujuan serta objek yang diteliti. Metode terbagi atas metode penelitian dan metode kajian. Metode penelitian yang digunakan dalam tulisan ini adalah deskriptif analisis, sedangkan metode kajiannya adalah kajian filologi, yang meliputi kajian kodikologis dan tekstologis disertai kajian budaya secara multidisiplin, yang sangat bergantung pula pada kondisi data dan isi teks, baik teks lisan maupun teks tulisan. Hal ini juga bergantung kepada kondisi data dan teks Mantra *Jampé* dan *Jangjawokan*, baik teks lisan maupun teks tulisan. Di samping itu, digunakan pula pendekatan sosiologis sastra, karena penggunaan Mantra tidak terlepas dari masyarakat secara pragmatis, khususnya bagi pengamal/penghayat Mantra. Teknik pengumpulan sumber data, baik sumber data primer maupun sumber data sekunder ditempuh melalui studi pustaka dan kerja lapangan, dengan menggunakan teknik survey, wawancara, pendampingan & partisipasi aktif, dan tanya jawab, yang dilakukan di masyarakat adat berbasis Naskah Pengobatan.

HASIL DAN PEMBAHASAN

Sejarah Mantra

Berbicara kearifan lokal daninggalan budaya yang dimiliki karuhun orang Sunda di masa lalu, khususnya yang terpendam dalam tradisi tulis (manuskrip), dan tradisi lisan (folklor), sungguh melimpah. Salah satunya adalah Mantra, yang terkuak dalam keduanya, baik dalam naskah maupun tradisi lisan. Hal tersebut, setidaknya berguna dalam upaya menelusuri dan mengungkap tonggak budaya bagi suatu kehidupan masyarakat.

Manuskrip andai kita lihat dari konteks kebudayaan, merupakan warisan budaya kebendaan bersifat nyata, yang teksnya mengandung tujuh unsur kearifan lokal. Naskah termasuk ke dalam warisan budaya nonkebendaan dan bersifat abstrak. Keabstrakan teks dimaksud tentu saja harus dikaji, agar isinya terkuak dan dapat dimanfaatkan oleh generasi masa kini. Jika dibiarkan, dan tidak dikenalkan, lama kelamaan akan musnah ditelan masa.

Naskah Mantra, hasil penelusuran (Sumarlina, 2012), dalam Katalog Ekadjati, dkk (1988), diinventarisasi dan Dokumentasi sebanyak kurang lebih 76 buah naskah yang secara khusus bersipat Mantra. Dari jumlah tersebut setidaknya didapatkan 16 buah judul yang ada kaitannya dengan Mantra. Ternyata setelah ditelusuri keberadaannya, naskah-naskah itu sebagian sudah tidak dapat diketahui rimbanya lagi. Mungkin karena rusak, usang, atau sudah berpindah tangan.

Selama ini Mantra dikenal sebagai sastra lisan. Padahal keberadaannya mulai terkuak sejak abad ke-16 Masehi, sebagaimana terungkap dalam naskah Sunda kuno berbahan lontar, beraksara dan berbahasa Sunda kuno, yang berjudul *Sanghyang Siksakandang Karesian*, yang menjelaskan bahwa:

“Hayang nyaho di sakwéh ning aji mantra ma, jampa-jampa, geugeuing, susuratan, sasaranaan, kaséangan, pawayagahan, puspaan, susudaan, huriphuripan, tunduk iyem, pararasén, pasakwan; sing sawatek aji ma Sang Brahmana Tanya” (SSK, XVIII, 16; Danasasmita, Dkk., dalam Sumarlina, 2021).

Keberadaan mantra pun terlacak melalui Kropak 421, yang berisi teks naskah campuran (*gemengd*), meliputi empat buah teks naskah, terdiri atas *Silsilah Prabu Siliwangi*, *Mantera Aji Cakra*, berisi sebuah mantra penangkal *Aji Cakra*. *Mantera Darmapamulih*, mengungkap mantra ‘penyembuhan’, dan *Ajaran Islam*. Khusus untuk teks terakhir berisi ajaran Islam. Bahasa yang digunakan bahasa Sunda kuno, sebagian teks berbahasa Jawa dan Arab (Ekadjati, dkk., dalam Sumarlina, 2012). Data lain berkenaan dengan naskah Mantra, terungkap koleksi Perpustakaan Nasional Republik Indonesia (PNRI)

lainnya, yakni kropak 409, kropak 413, dan kropak 414. Kropak 409 tidak memiliki judul. Meskipun begitu, di akhir teks tertulis '*Soeloek Kidoengan Tetoelak Bilahi*', dalam huruf Latin. Sedangkan kropak 413 dan 414 diberi judul *Pakéling dan Mantra*. (Wartini, dkk., dalam Sumarlina, 2012)

Hakekat Mantra

Sejauh ini Mantra diketahui terdiri atas tujuh jenis, yakni: *ajian*, *asih*, *jampé*, *jangjawokan*, *pélét*, *raja*, dan *singlar* (Sumarlina, 2012 & 2023). Khusus untuk tulisan ini hanya membahas teks naskah Mantra *Jampé dan Jangjawokan* yang dilihat dari peran dan fungsinya di masyarakat adat serta bagaimana keterjalannya dengan TOGA yang ada dalam teks Naskah Pengobatan. Hal ini dilakukan karena kita tahu bahwa Naskah Mantra sebagai 'dokumen budaya' menjadi alat penyimpan kosakata dan pelestari bahasa Sunda yang bisa dijadikan sebagai referensi literasi bagi ilmu lain secara multidisiplin. Mantra itu sendiri termasuk ke dalam karya sastra berjenis dan berunsur puisi, memiliki unsur yang di dalamnya meliputi rima, irama, diksi, citraan, serta majas (Heriyanto, dkk., 2019 & 2020). Teks Mantra berupa jampi-jampi bermakna magis yang oleh para pengamalnya dianggap mengandung kekuatan gaib, misal dapat menyembuhkan, memikat, memengaruhi, menangkal, bahkan dianggap dapat mencelakakan orang lain, terutama mantra hitam yang dikenal dengan sebutan *teluh* 'santet'.

Teks Mantra bisa mengandung bujukan, tantangan, dan kutukan. Hal itu ditujukan kepada lawannya atau orang yang dapat dipengaruhinya, yang diguna-gunainya, atau dicelakainya, seperti *pélét* yang mengarah ke mantra hitam (*teluh*) serta *ajian*, demi mencapai tujuan tertentu melalui kekuatan, yang biasanya diucapkan oleh pawang atau dukun maupun dirinya sendiri. Mantra Bisa juga digunakan untuk menandingi dan menghindari kekuatan gaib dari yang lain, seperti mantra *singlar*, di samping yang digunakan untuk berbagai upacara adat dan tradisi seperti *ngaruat* 'upacara ruatan' yang dikenal dengan *Rajah* (Sumarlina, 2012).

Mantra, khususnya Mantra *Jangjawokan* dan *Jampe* dipercaya secara turun temurun oleh masyarakat Pengamal Mantra hingga kini (terutama di masyarakat adat), meski implementasinya saat ini disesuaikan dengan kecanggihan ilmu dan teknologi di setiap masa. Teks dan konteks Mantra yang dibacakan para Pengamal Mantra disesuaikan dengan konteksnya, yang meliputi: isi, tujuan, *nu dipuhit* 'yang diseru', serta *pameuli* 'syarat yang harus dipenuhi dan dilaksanakan'. Transformasi teks lisan hadir tatkala teks Mantra dibacakan oleh Pengamal Mantra, apakah itu *dukun*, *pawang*, *paraji*, atau dirinya sendiri, sebagaimana yang diimplementasikan untuk *ngajampe* 'mengobati', memelihara, dan merawat anak yang disunat, *dijampe* agar tidak merasakan sakit, yang melibatkan penggunaan TOGA, agar anak yang disunat cepat sehat dan kuat, bebas dari berbagai penyakit. Dengan demikian, terdapat keterjalinan satu sama lain antara Mantra *Jampé dan Jangjawokan* dengan TOGA.

Mantra Sunda, hadir dalam setiap zaman, baik dalam naskah Sunda kuno (*bihari*), Naskah Peralihan/Klasik (*Kamari*), maupun Naskah masa kini (*Kiwari*). yang mengungkap upaya-upaya *karuhun* 'nenek moyang' untuk mengobati penyakit, khususnya yang berkaitan dengan 'teks naskah mantra pengobatan'. Hal ini dikarenakan bahwa adanya keterkaitan antara penyakit yang diderita dengan obat (TOGA), antara teks yang dibacakan dengan jenis tanaman obat, fungsi, dosis, cara pengolahan, dan tindak pengobatan untuk mengobati ibu & bayi, yang dilakukan, baik oleh *paraji* 'dukun beranak' maupun *dukun* 'orang pintar' (Sunarlina, 2022).

Teks mantra *Jangjawokan* dan *Jampe* yang berkaitan dengan pengobatan terungkap dalam naskah berjudul: 1) *Mantra*, 2) *Mantra Jeung Jampe*, 3) *Kumpulan Jampe jeung Mantra Sejenna*, 4) *Mantra, Asihan, jeung Jampe*, dan 5) *Rajah jeung Mantra*. Kelima judul naskah tersebut diambil dari Disertasi Doktor Program Pascasarjana Universitas Padjadjaran yang berjudul *Mantra Sunda dalam Tradisi Naskah Lama: Antara Konvensi dan Inovasi*, karya *Elis Suryani Nani Sumarlina*, tahun 2012 (Sumarlina, 2023).

Teks-teks judul mantra pengobatan tersebut, di antaranya: *Jampé Orok Medal*, *Jampe Motong Tali Ari-Ari*, *Jampé Ngaran Orok*, *Ajian Ngawatek*, *Jampé Lamun Orok Ceurik baé*, *Jampé Meuseul Orok*, *Jampé Marasan*, *Jampé Lamun Orok Harééng*, *Jampé Teu Diganggu Lelembut*, *Jampé Nyébor Cacar*, *Jampé Cacingeun*, *Jampé Tampek*, *Jampé Nyeri Beuteung*, *Jampé Ticengklak*, *Jampé Nyunatan*, *Jampé Nyapih Nyusu*, *Jampé Hurip Waras*, *Jampé Tanginas tur Ludeungan*, *Ruatan*, *Nincak Bumi*, dll.

Peran dan Fungsi Mantra Jampe Dan Jangjawokan Di Masyarakat

Pemanfaatan Mantra *Jampe* terungkap, baik naskah Sunda zaman *bihari* ‘kuno’, Naskah zaman *Kamari* ‘Peralihan/Klasik’, maupun Naskah *Kiwari* ‘masa kini’ (*Kiwari*), berkaitan dengan ‘teks naskah mantra pengobatan’. Hal ini tentu saja karena adanya keterkaitan antara penggunaan mantra *jampe* dengan penyakit yang diderita serta dengan obat (TOGA). Keterjalinan teks mantra atau *jampe* yang dibacakan, baik oleh *Paraji*, *Dukun*, maupun orang pintar, dibarengi atau diiringi dengan jenis tanaman obat, fungsi, dosis, cara pengolahan, dan tindak pengobatan untuk mengobati bayi atau anak. Kegiatan ini masih berlaku dan digunakan di masyarakat Baduy.

Salah satu contoh pemanfaatan *Mantra Jampe* jika ada bayi yang karena posisi tidurnya kurang baik, atau ketika digendong kepalanyas terkilir, sehingga bayi tersebut terus-terusan menangis. Bisa jadi bayi tersebut mengalami *ticengklak* ‘kesalahan gerak/terkilir’, khususnya berkaitan dengan bagian kepala atau leher, atau lebih parahnya ada yang sampai terkilir karena jatuh sampai potong. Untuk mengatasi hal tersebut, biasanya bayi tersebut *dileles* ‘dipijat’ oleh *Paraji* untuk meluruskan urat-urat leher sang bayi agar sembuh dan kembali seperti sediakala. *Paraji* berusaha memijat sang bayi dengan menggunakan tangan yang sudah dilumuri minyak Pijatan dan usapan tangan menggunakan *minyak keletik* dicampur tumbukan daun kayu putih, atau kalau daun kayu putih sulit ditemukan, biasanya memanfaatkan bawang merah yang digeprek dicampur dengan minyak keletik lalu diusapkan ke bagian leher dan punggung bayi sambil membacakan *jampe* berikut ini.

Jampé Ticengklak

Raja aing raja pamunah,

pamunah ti qudratulloh,

pangmulangkeun asalna panyakit

ti kulon,

kudu balik ka kulon,

asalna panyakit ti kalér,

kudu balik ka kalér,

asalna panyakit ti kidul,

kudu balik deui ka kidul,

asalna panyakit ti wétan,

*kudu balik deui ka wétan,
asalna panyakit ti luhur,
kudu balik deui ka luhur,
asalna panyakit ti handap,
kudu balik deui ka handap,
la ilahailalloh pasti Rosululloh,
hurip hirup (ngaran nu diubaran)
sebutkeun!*

Bayi setelah dipijat, biasanya tertidur pulas, dan sembuh seperti sedia kala. Daun kayu putih memiliki unsur atsiri yang berkhasiat untuk menghangatkan badan, sedangkan *minyak keletik* ‘minyak kelapa yang dibuat sendiri untuk melemaskan otot-otot dan sebagai pelumas. Apabila bayi atau seorang anak jatuh hingga tangan atau kakinya patah, biasanya tulang-tulang yang bergeser atau potong tersebut dipijat sambil membacakan mantra. Jika ada luka, biasanya diobati dengan menggunakan *jukut ‘rumput’ palias*. Dengan cara ambil sejumput *jukut palias* dibersihkan dengan dicuci dengan air. Setelah kering lalu ditumbuk, jangan terlalu halus. Campurkan sedikit minyak ‘*keletik*’, kemudian disimpan di atas luka hasil pijatan. Biasanya ditutup dengan kain/perban. Setiap 2 hari sekali diganti. Lakukan sampai sembuh. Masalah tulang sangat penting untuk diperhatikan, karena ada hubungannya dengan *antistunting*. Dalam teks naskah mantra Sunda, kepedulian terhadap pertumbuhan anak sangat diperhatikan, agar anak tidak sampai gagal tumbuh.

Saat dilahirkan, *Paraji* memotong *tali ari-ari* ‘tali pusar’, dan membacakan *jampé*, agar ibu dan anak selamat dan panjang umur. Menurut adat dan tradisi, *bali* bayi dikubur di dekat rumah. Sementara tali pusar biasanya disimpan di dalam ‘*kanjut kundang*’ disatukan bersama barang lainnya, seperti: *koneng*, *panglay*, *jaringao*, serta gunting, pisan berukuran kecil.

Jampe Motong Tali Ari-Ari

*Ulah satincak-tincakna,
lamun lain tincakeunana,
ulah sok sacolok colokna,
lamun lain colokeunana,
ulah saangseu-angseuna,
kudu ngama’naan anu bener,
ulah colok-colokna
ulah sacokot-cokotna...
cep .. cep.. tiis...tiis...
jempling.*

Alat-alat seperti tali ari-ari, pisau untuk membelah, dan gunting untuk memotong, serta tanaman obat *batrawali*, untuk mempercepat keringnya luka dan jika ada yang memar. *Tali ari-ari* dibiarkan mengering. Jika sudah mengering biasanya disimpan bersama beberapa jenis TOGA lainnya yang disimpan dalam *kanjut kundang* ‘kantong berasal dari kain, biasanya warna putih dan diberi tali itu’,

seperti *panglay*, *jaringao*, *koneng*, bawang putih dan bawang merah, yang sangat berguna bagi bayi di saat masuk angin, karena TOGA tersebut memiliki khasiat ‘memberi rasa hangat’ terhadap badan bayi. (Sumarlina, dkk, 2023). Benda-benda tersebut bisa digunakan sewaktu-waktu ketika diperlukan untuk hal lainnya. Salah satunya ketika bayi sakit atau saat bayi atau anak diganggu oleh makhluk halus dan ketika *harééng* ‘sakit panas’. Biasanya orang tuanya yang membacakan *Jampé* agar bayinya tidak diganggu dan panasnya turun, karena diobati, dengan beberapa TOGA berupa *bawang beureum* ‘bawang merah’ dicampur dengan *asem* ‘asam’, dan minyak keletik yang diusapkan ke badan si bayi. Campuran TOGA bawang merah, bawang merah, dan asam. Bawang putih & bawang merah mampu menurunkan demam, dan radang tenggorokan, karena memiliki efek mendinginkan. Sementara itu, asam pun dapat mengobati mimisan atau sariawan, ketika anak menderita sakit panas dan batuk. Pemberian TOGA seraya membacakan mantra *Jampe* berikut ini,

Jampé Lamun Orok Harééng

Bismillah,

adat aing pertaya

tumit praksa perlan,

allohu akbar 2x,

raja bungsu yamami ya

Alloh ya Rosululloh,

cep tiis ... cep tiis...

rep sirep si jabang bayi

sirep ku pangéranna,

sahadat,

lebur hancur pecak byar,

cep tiis ... cep tiis...

rep sirep si jabang bayi

sirep ka Pangéranna,

sahadat.....

Masalah pemanfaatan TOGA yang menyertai pembacaan Mantra *Jampé* dan *Jangjawokan*, yang terkuak dalam naskah Sunda, memiliki andil besar dalam upaya penyembuhan pasien, khususnya di masyarakat adat adat Baduy dan masyarakat adat lainnya. Tanaman obat tradisional atau (TOGA) berperan penting setidaknya dapat meningkatkan daya tahan tubuh anak, agar sehat dan tidak terkena penyakit berbahasa seperti *stunting*.

Jampé Beunghak Beuteung/Murilit Beuteung

*Cakakak di leuweung,
injuk talina,
dihakan dibeuweung,
hitut jadina,
plong blos plong blong.*

Peran dan fungsi Mantra *Jampe*, dikhususkan untuk manusia. Lain halnya Mantra *Jangjawokan* yang secara khusus ditujukan untuk selain manusia, atau lebih ke benda lainnya, bisa untuk binatang, mahklus halus, atau benda lainnya. Berikut ini contoh *Jangjawokan* yang ditujukan kepada benda, seperti bumi/tempat, lahan, atau sawah, kebon, dan sejenisnya.

Jangjawokan Ruatan

*Allohumma Ruata-Ruata,
wani ngaruat bumi,
bumi ngaruat persambung
ti indung,
ngaruat persambung
ti bapa,
pituah Pangeran
Muhammad SAW,
neda sapaat piumureunana,
neda sapaat pibagjaeunana,
neda sapaat
pisalametaneunana,
allohumma sirotol,
muluk nur cahaya,
bagja nu ngahening,
nu herang nu ngalénggang,
nu nangtung di buana*

*panca tengah,
nu bagus tangkal rahayu,
nu éndah daluat,
nu hurung cahaya Alloh,
Ya Alloh ya Robbi,
cahaya moncorong ti wetan,
cahaya ti para wali,
surupna jadi cahaya manusa,
cahaya moncorong moréret
ti kalér,
cahaya malaikat surupna
jadi cahaya manusa,
cahaya ngagebur ti kidul,
cahaya déwa surupna
jadi cahaya manusa,
cahaya nu hurung
ti luhur cahaya ti pangéran,
turun ti awing awang
surupna kana.....paratna
kana lilinggeran beuheung,
jadi retuning saur,
jadi ruatan raga,
cahaya koneng surupna
kana getih,
paratna kana urat,
jadi pangeran di dunya,
cahaya héjo surupna kana
paru-paru, jadi pangéran raga,*

*turunna ka nu jadi jajantung,
nu bagus tuduhna wahyu,
nu putih tuduhna hurip,
nu mangku sajagat kabéh.*

Jangjawokan di atas ditujukan untuk *ngaruat bumi*, agar rumah atau tanah dan benda sekitarnya bermanfaat dan terhindar dari segala mara bahaya, dan semoga dilindungi oleh Allah SWT. Yang menguasai *nu mangku sajagat kabéh*. Dengan demikian, pemilik atau yang akan menggunakan tempat/lahan atau daerah tersebut senantiasa dijauhkan dari segala hal atay kejadian yang tidak baik, tapi mendapatkan berkah.

Jangjawokan Panyinglar Kunti

*Sang Ratu Buyut Kunti,
Sang Ratu Buyut Gorowong,
ulah rék deukeut ka dieu,
mangka sapanyaluk,
mangka mulang sapamulang,
satungtung soara bedil,
hurip ku Gusti,
waras ku kersaning Alloh.*

Keterjalinan Mantra Jampé dan Jangjawokan Dengan TOGA

Manuskrip berbahasa Sunda, baik Sunda Kuno, Klasik/Peralihan, dan Masa Kini, mengungkap bahwa tanaman obat tradisional atau TOGA memiliki peran penting dalam upaya mengatasi masalah kesehatan maupun berbagai keluhan lainnya di masyarakat. Mungkin masyarakat awam belum begitu tahu, bahwa TOGA mempunyai akibat atau efek samping andai dimakan, diminum atau dikonsumsi tidak sesuai dengan aturan atau tidak tepat sasaran. (Kumalasari, dalam Sumarlina, 2008). Tidak sesuai jenis tanamannya, khasiatnya, dosisnya, cara pengolahannya, atau tindak pengobatannya. Hal ini dimaklumi, karena tanaman yang sama bisa jadi memberikan efek yang berbeda, karena kandungan zat aktif dalam tanaman tersebut bisa berbeda tergantung tempat tumbuh dan iklim, umur tanaman, dan cara pengobatan (Kumala Sari, LOR. (2006).

Faktor manusia yang memanfaatkannya pun tentu saja bisa menyebabkan efek yang berbeda pula, seperti kebiasaan atau budaya setempat, dan faktor genetik/ras, yang bisa membedakan cara penggunaan di satu daerah dengan daerah yg lain, seperti makanan pokok/ makanan lain yang biasa dikonsumsi, bumbu atau rempah tertentu (Fakta inilah yang menjadi dasar diperlukannya penelitian,kajian, dan

standarisasi bahan alam sebelum menjadikannya sebagai herbal terstandar dan fitofarmaka (Susanti, dalam Sumarlina, dkk., 2021)

Berdasarkan hasil penelitian dan kajian (Sumarlina, dkk, 2019) didapatkan data bahwa terdapat lebih dari 250 jenis tanaman yang digunakan sebagai obat. Dalam naskah Mantra, diketahui bahwa tanaman obat tersebut digunakan untuk mengatasi berbagai keluhan dan masalah kesehatan, dengan penggunaan topikal (obat luar) maupun oral (diminum) seperti: Nyeri, demam dan pilek/ infeksi saluran pernafasan, Gangguan pencernaan, Gangguan kejiwaan, Gangguan anatomis dan trauma/kecelakaan, Gangguan THT, Gangguan saluran kemih/kencing batu, Gangguan nafsu makan (Sumarlina, dkk., 2022).

Tanaman Obat Keluarga yang digunakan dan disinggung dalam uraian sebelumnya, berikut ini sebagian akan dijelaskan nama tanaman beserta bahasa Latinnya, berokut khasiatnya, sebagaimana diungkap dalam teks naskah Mantra *jampe* dan *jangjawokan*.

Tabel 1. Jenis Tanaman, Khasiat, dan Fungsinya

| NO. | JENIS TANAMAN | LATIN | KHASIAT & FUNGSI |
|-----|---|------------------------------|--|
| 1. | Adas | <i>Foeniculum Vulgare</i> | perut mulas, perut kembung, batuk berdahak, sesak napas, asma, perih lambung mual, diare, ambeien, berdarah, bau mulut, dan biduran |
| 2. | Asem ‘Asam’ | <i>Tamarindus Indica</i> | Disentri, difteri/asma, sariawan, batuk, demam setelah nifas, eksim, panas, ginjal, mimisan, kencing darah, muntah darah, melancarkan dan memperbanyak ASI, BAB, eksim, dll. |
| 3. | <i>Bawang Bodas</i> ‘Bawang Putih’ | <i>Allium sativum</i> | Obat batuk, demam, sakit perut mencret, menurunkan koleste-rol, menstabilkan tekanan darah, risiko serangan jantung, mencegah kanker, sel kanker, inveksi virus, jamur & parasit tubuh, diabetes, radang tenggorokan, pembekuan darah. sakit gigi. |
| 4. | <i>Bawang Beureum</i> ‘Bawang Merah’ | <i>Allium cepa</i> | Pencahar, Sembelit, otak, tenggorokan, diabetes, jantung, kolestrol, sel kanker, detoksifikasi, tulang, meningkatkan imunitas, menyejukkan perut, menurunkan tekanan darah, kembung, batuk, demam. |
| 5. | <i>Bratawali</i> ‘Brotowali’ | <i>Tinospora Tuberculata</i> | Koreng, kudis, luka, demam, penambah nafsu makan, reumatik, memar, demam kuning, dan kencing manis. Luka, meningkatkan kerja saraf, mempercepat keringnya luka. |
| 6. | <i>Cabé Beureum</i> ‘cabai merah’ | <i>Capsicum Annuum</i> | Meningkatkan imunitas, menurunkan berat badan, mengatasi diabetes, menyehatkan pencernaan, meredakan rasa sakit, mengurangi rasa sakit kepala, |

| | | | |
|-----|---|-----------------------------|--|
| | | | mengurangi rasa pegal, dan melancarkan pernafasan. |
| 7. | <i>Cangkudu</i> 'Mengkudu' | <i>Morinda citrifolia</i> | Mengatasi sel kanker, daya tahan tubuh, antibakteri, antivirus. influenza, demam kuning/hepatitis A, hepatitis B, dan hepatitis C, serta mengobati infeksi cacangan, jantung, kardiivaskuler, ambeien, asam urat, diabetes, gondok, pencernaan, peredaran darah, infeksi, diare, disentri, tifus, demam, osteoporosis, kesehatan tulang, uban. |
| 8. | <i>Cécéndét</i> Ciplukan | atau <i>Physalis Minima</i> | antivirus, antibakteri, dan antitumor. |
| 9. | <i>Cikur</i> 'Kencur' | <i>Kaemferia Galanga</i> | Obat sakit kulit; batuk, Radang tenggorokan, batuk berdahak, rasa sakit, antikanker, stress, dan diare. |
| 10. | <i>Daun binahong</i> | <i>Anredera cordifolia</i> | Kencing manis, sesak napas, tekanan darah tinggi, batuk berdarah, paru-paru, artritis, dan stroke. |
| 11. | <i>Daun Camcauh/</i> <i>Daun Cingcau</i> | <i>Cyclea barbata</i> | maag, diare, penurunan panas, tekanan darah tinggi dan tifus. |
| 12. | <i>Daun Jambu batu/</i> kulutuk 'Biji' | <i>Psidium Guajava</i> | Hipertensi, jantung, mengatur kadar glukosa pada darah, tiroid, memperbaiki akomodasi penglihatan, sembelit, diare, demam, batuk. infeksi virus dan bakteri, influenza, menurunkan demam. mencret, sakit kulit. |
| 13. | <i>Daun Kahitutan</i> 'Daun Tembelean' | <i>Lantana camara</i> | Influenza, TBC, batuk berdahak, HIV/AIDS. |
| 14. | <i>Daun Katuk</i> | <i>Sauropus Androgynus</i> | Melancarkan ASI, bisul, demam, darah kotor, osteoporosis influenza, mata. imunitas dan ketahanan tubuh. |
| 15. | <i>Daun Kélor</i> 'Kelor' | <i>Moringa Oleifera</i> | Asma, encok, bengkak, racun ular, racun kalajengking, sakit gigi, sariawan, alergi, herpes, flek, tekanan kolestrol, diabetes, kurap, batu ginjal, reumatik, mabuk perjalanan, susah tidur, penyakit kuning, buang air kecil, rabun ayam, nyeri, pegal linu dan penyakit saraf. |
| 16. | <i>Daun Seureuh</i> 'Daun <i>Sirih</i> ' Hijau | <i>Piper betle</i> | Energi gaib, mimisan, gatal-gatal, bau badan, keringat berlebihan, iritasi, bengkak, mata gatal dan mata merah. sakit gigi, sariawan, obat kumur, obat batuk, asma, bisul, serta obat ambeien atau wasir, antiseptik, antioksidasi, fungisida, keputihan, asma, obat tenggorokan, obat luka bakar, obat demam berdarah, obat |

| | | | |
|-----|---|----------------------------------|---|
| | | | mata, demam, menstruasi, perdarahan pada luka, bau badan. |
| 17. | <i>Daun Sirsak / Nangka Walanda</i> | <i>Annona muricata</i> | Daya tahan tubuh, memperlambat proses penuaan, membentuk tulang kuat, menghambat osteoporosis, kanker payudara, sakit pinggang, bayi mencret, ambeien, bisul, kandung air seni, liver, eksim, dan reumatik. Sembelit, mengobati ambeien, asma, batuk, dan hipertensi, diare, dan sebagai antitumor. |
| 18. | <i>Daun Surawung 'Kemangi'</i> | <i>Ocimum basilicum</i> | Mata, antibody, anti-oksidan bagi tubuh. kolagen, luka, kelenturan kulit. Antioksidan karsi-nogenik, penyerapan zat gizi, kadar asam dan basa, gigi, membentuk otot, pembuluh darah, anti jamur, penghilang keputihan. |
| 19. | <i>Jahé 'Jahe'</i> | Zingiber Officinale | Batuk, masuk angin, Menambah nafsu makan, Batuk, salesama, antiradang, obat cacing, obat kanker, menghangatkan tubuh, melangsingkan tubuh, mengatasi mabuk perjalanan, mengobati migrain, mengobati alergi, meningkatkan daya tahan tubuh, mengatasi batuk rejan, reumatik. |
| 20. | <i>Jaringao</i> | <i>Acorus Calamus</i> | Masuk angin, penambah nafsu makan, obat demam, penyakit kulit, melancarkan sembelit, dan obat DBD. |
| 21. | <i>Koneng /Kunir</i> | <i>Curcuma domestica</i> | Meningkatkan daya tahan tubuh, demam, cacingan, diare, nafsu makan, rasa sakit, antikanker, kebotakan, dan scabies, nafsu makan. |
| 22. | <i>Konéng Konéng/ Temu Koneng/ Temulawak</i> | <i>Curcuma xanthorrhiza Roxb</i> | Sakit maag , bau haid, melancarkan BAB, ASI, limpa, cacar air , sariawan , bau badan, hepatitis, kantung empedu, dan atritis, <i>morning sickness</i> ibu hamil |
| 23. | <i>Kulit Batang/ Kulit Akar Dalima bodas'</i> | Puniba Granatum | Cacingan (terutama cacing pita) |
| 24. | <i>Kuncaí 'Umbi Kucai'</i> | Allium Odorum | Sukar kencing pada anak kecil, Sariawan mulut, Gondongan |
| 25. | <i>Laja 'Lengkuas'</i> | <i>Alinia officinarum</i> | Jamur kulit, scabies, menurunkan demam, mengobati asma, mencegah kanker, dan mengobati kolesterol. scabies, menurunkan demam, mengobati asma, mencegah kanker, dan mengobati kolesterol. |

| | | |
|---------------------------------|--------------------------------|--|
| 26. <i>Manggu</i> ‘Manggis’ | <i>(Garcinia mangostana)</i> | Menambah daya tahan tubuh, vitalitas. ploriferasi dari sel-sel imun, menaikkan sekresi antibodi Ig G influenza, memperbaiki kerusakan sel, obat luka, keloid, meningkatkan koordinasi antarsel, mencegah penyakit yang terkait tiroid, diabetes, melangsingkan tubuh, penurunan rasa sakit, kestabilan jantung, kolesterol, hipertensi, antikanker, menetralkan racun, sakit mata, penenang, mengurangi hiperaktivitas anak, kanker. analgetik, mencegah infeksi, mengurangi alergi, mengobati katarak, menurunkan depresi, mencegah penuaan dini, sakit pencernaan. |
| 27. <i>Panglay</i> ‘Banglé’ | <i>Zingiber Purpureum</i> | <u>Pelangsing badan & perut</u> pasca melahirkan, pasca melahirkan, sakit kuning, sakit kepala, demam, perut nyeri, sembelit dan menyembuhkan cacangan, Reumatik, gangguan saraf, daun untuk nafsu makan, demam, mencegah sel kanker, diare, disentri, Reumatik. |
| 28. <i>Samiloto</i> ‘Sambiloto’ | <i>Andrographis Paniculata</i> | Masuk angin, penurun panas, antiracun, analgesik, bakteriostatik, hepatoprotektor, pencegah infeksi, anti inflamasi, kadar glukosa darah, antioksidan, antidiare, antikanker, antimalarial, dan mengobati infeksi saluran pernapasan atas. pilek dan flu, jantung, diabetes, infeksi |

TOGA dikategorikan sebagai tanaman obat bila terbukti memiliki efek dalam mengobati atau mencegah penyakit pada manusia atau dapat memodifikasi fungsi tubuh, memengaruhi sistem imun atau metabolisme, serta dimanfaatkan sebagai sarana diagnosis. Tentu saja memerlukan uji klinis dan uji toksisitas/ keamanan dari TOGA tersebut. Efektivitas dan efisiensi TOGA akan berhasil kalau penggunaan jenis TOGA, fungsi TOGA, dosis, cara pengolahan, dan tindak pengobatannya benar dan tepat sasaran. Namun, jika kelima faktor tersebut diabaikan, kemungkinannya menjadi tidak efektif, malah mungkin menjadi kontradiktif. Kita perlu memperhatikan peraturan pemerintah tentang TOGA, sesuai dengan ada pada FROTI, sebagaimana dijelaskan WHO.

SIMPULAN

Keterjalinan (Mantra) *Jampé*, *Jangjawokan*, dan TOGA yang terungkap dalam Naskah Pengobatan, memiliki peran dan fungsi yang sangat penting penting bagi masyarakat adat, sebagai solusi penyehat tradisional, dalam upaya pencegahan dan meningkatkan imunitas atau sistem kekebalan dan daya tahan tubuh terhadap berbagai virus, bakteri, dan kuman.

TOGA (Tanaman Obat Keluarga) yang ditemukan dalam Naskah Pengobatan sejatinya diteliti, dan disesuaikan dengan pedoman FROTI, meliputi jenis, khasiat, dosis, cara pengolahan, dan tindak pengobatan yang benar dan tepat.

Penggunaan TOGA di masyarakat adat disertai pembacaan 'Mantra' *Jampé* untuk manusia, dan *Jangjawokan* untuk hewan dan benda lainnya.

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Balinese Language Contribution to The Spread of Hindu Educational Values

I Putu Suweka Oka Sugiharta¹

Kadek Dedy Herawan²

^{1,2} Dharma Acarya Faculty, UHN I Gusti Bagus Sugriwa Denpasar, Denpasar

Corresponding author's email: suwekaoka@gmail.com

Abstract

The educational process becomes more effective if it is disseminated in local ways so that it is easier to understand. In a community, the best way to carry out the educational process is to utilize a cultural approach. This also applies to religion-based education. The values of religious education must be disseminated by functioning local cultural elements. The most prominent thing about the use of the Balinese language to socialize Hindu teachings in Bali is its success in building a sense of familiarity. From time to time, the Balinese have accepted Hinduism as an integral part of their lives. This sense of closeness is an important point in the educational process. A sense of closeness will ensure the application of educational values. Various forms of oral and written works that appear later can integrate with the educational values of Hinduism. This study aims to describe the role of the Balinese language in the socialization of Hindu religious and educational values. It is clear that the mission alignment between Balinese and Hinduism is complementary and does not interfere with each other. This research method is qualitative, with a descriptive research concentration.

Keywords : Balinese Language, Contribution to the Spread, Hindu Educational Values

INTRODUCTION

Hinduism is a flexible religion. Hindu teachings can blend harmoniously with the local culture. As in Bali, Hindu teachings are disseminated using the Balinese language. Even though the dissemination of Hindu teachings uses the Balinese language, it does not reduce the fundamental points contained therein. Through the dissemination of Hindu teachings through elements of local culture, the impression of equality between cultures can be strengthened. The entry of Hinduism into Bali does not necessarily mean that Indian culture is higher than Balinese culture. The relationship that occurs between the two is a complementary effort. A mixture of selected cultural elements is then formed, known as mosaicism. This can happen when the incoming cultural elements have nobility and do not threaten the local culture. Meanwhile, a local culture that is open to excellence also shows high levels of achievement. Because a culture that is still underdeveloped will not have the wisdom and, at the same time, will not have the filtrative ability to accept outside elements.

The mosaicism that occurs between elements of Hindu culture from India and local elements in Balinese culture is in line with the nature of education. In essence, education is a method that combines valuable elements eclectically to create a perfect human being. Evaluation always occurs in the educational process to ensure that the elements that permeate it are only positive and useful. Even if elements that are not in accordance with the nature of education are found, they will be used as a warning so that similar ugliness does not recur. In the presence of Hindu elements in Balinese culture, it seems that everything is done with great care. Then, harmonious and beautiful formations appear in the socialization media for Hinduism in Balinese culture, including those in the form of language. People don't feel that studying religion is stiff and

tasteless, but they do it while having fun (*malajah sambil ngibur*). Of course, that kind of down-to-earth form of socialization cannot be done in a short time and with narrow minds. The process must have taken place through long stages and was carried out by people with established knowledge.

It is appropriate for Hindus in Bali to maintain patterns of conveying religious teachings that are carried out using elements of local culture, including those carried out through language. Besides being able to understand the teachings of their religion well, Hindus in Bali are also able to preserve the elements of their old-generation culture. It is clear that in this case, religion and culture appear to provide mutually beneficial support. Religion does not hinder the development of local culture. Likewise, local culture becomes an element that facilitates the cultivation of religious values. The purpose of this study was to examine the elements of the Balinese language, which is used as a medium for socializing Hindu religious and educational values. This study is then expected to have documentation and analytical functions, as well as to stimulate other researchers to conduct more in-depth studies.

LITERATURE REVIEW

Hindu religious education is part of the national education system. Suradarma (2019) says religious education has an important place in the national education system. It is a compulsory subject to be taught in every school. Religious education in principle provides learning that instills spiritual values in students so that they become human beings who have morals, ethics, and culture as part of the goals of national education. Meanwhile, locally, Hindu religious education must also be adapted to the character of the local culture. Dharmawan and Mandiasa (2021) state that it is very important to develop local content for students because it supports the implementation of Hindu religious teachings.

METHOD

It is classified as qualitative because it does not use difficult numerical tests. Sukardi (2021) states that descriptive research is carried out with the main objective of systematically describing the facts and characteristics of the object or subject being studied. Besides that, the form of descriptive research is simple and easy to understand without involving complex statistical techniques. This study has the main objective of systematically describing the position of Balinese language elements in the socialization of Hindu religious and educational values.

FINDINGS

The Balinese language contains the values of religious education, which make the wearer have a stronger belief in God. Furthermore, the Balinese language is also used to build ethical relationships with others, such as older people, religious leaders, community leaders, foreigners, close friends, younger people, and so on.

There are three roles of Balinese language in the socialization process of Hindu religious educational values, such as being the language of translators of Sanskrit and Old Javanese texts, a tool for socializing Hinduism with Balinese nuances, and facilitating pronunciation. Tools for Disseminating Balinese Hindu Religious Education Values include *Saa*, *traditional theater*, *dharma wacana*, *satua*, *geguritan*, *gending rare*, *novels*, *short stories*, *poetry*, and *paribasa*.

DISCUSSION

History of Balinese Language and Development of Hindu Religion in Bali

Tracing the history of the Balinese language certainly has to be done by tracing the genealogy of the population that inhabited the island of Bali from time to time. Several studies have shown that

the Balinese human ancestors did not come from a single genetic variant but came gradually and in waves. Dhanawati (2021: 84) states that the early Balinese human ancestors were composed of Austronesian and preneolithic immigrants. Furthermore, the most prominent trace shown by Dhanawati (2021:86–93) is the Austronesian influence in the Bali Aga Dialect. These traces include phoneme realization, phoneme distribution /h/, coda on penultimate syllables of bimonosyllabic words, and personal pronouns. The Bali Aga people are thought to have been the predecessors of the islanders of Bali who inhabited the plains. Widiastuti (2018:95) argues that the Bali Aga people are often referred to as native Balinese who have not been influenced by Hindu Majapahit elements. The main characteristic that can be observed in the Bali Aga population is the absence of social stratification as strict as that prevailing in the plains of Bali. The Balinese Aga language also tends not to have language levels (*sor singgih basa*), as is the case in the plains Balinese.

Yasa (2018: 166) states that, as an open ethnic group, it is very easy for the Balinese to build interactions with various ethnic groups. This causes cultural contact, one of which also influences the language aspect. It is this language contact that is also suspected of triggering a shift or change in the social culture of the speaking community. Because language is an aspect of culture that has the function of conveying various other cultural features, The language contact that has the most influence on Balinese grammar is that which occurs with Java. Dhanawati (2021: 84) found that during the Ancient Bali period (XI AD) Javanese influence began to enter Bali. This can be seen in the use of language in inscriptions from the early history of Bali. An especially significant influence occurred when Majapahit succeeded in expanding Bali. Significant developments occurred in the Balinese language when the entry of Javanese influence increased the popularity of language levels (*sor singgih basa*).

The pattern of language levels is presumed to have occurred in the Javanese language. Isfak and Setyawan (2022:104) state that in Javanese there are three most common levels, namely *ngoko*, *madya*, and *krama*. *Ngoko* language is used by people who are very familiar, parents to younger individuals, superiors to subordinates, to express anger, and in the context of daydreams. It has the image that the *ngoko* language is the rudest language and does not meet the politeness criteria, so it is only commonly used in informal situations. *Madya* language is generally used by a younger sibling when talking to an older sibling, between people who are just getting to know each other, with older friends to show respect, with younger people to show appreciation, and in conversations in the context of certain situations. Basically, *madya* language can be used both in formal and informal situations. While *krama* is the highest level of language that reflects respect, appreciation, politeness, and the like, *Krama* language is usually used by a child to respect his parents, students, and teachers; workers to their superiors; and inviters to those who are invited. The use of *krama* language is only in an official context. Javanese influence on the language aspect of Bali is also supported by the development of Hinduism, which spread through similar routes.

Epigraphic evidence of the spread of Hinduism to Indonesia is found in Kalimantan in the form of *yupa* (inscriptions carved on stone pillars). *Yupa* shows that Hindu influence has been well established in Kalimantan since the IV century AD, which is also a marker for the entry of the archipelago into a historical period. It was only in the fifth century AD that Hinduism entered Java, which was characterized by the information contained in the inscriptions from the Tarumanegara Era. After experiencing development and processing in such a way in Java, Hindu culture entered Bali in a form that was culturally different from India. The distinctive feature of Hinduism as a religion that prioritizes respect, especially for *catur guru* (four main teachers) consisting of *Guru Swadhyaya* (God), *Guru Wisesa* (government), *Guru Pangajian* (teachers who teach science), and *Guru Rupaka* (parents), is reflected in the use of good and correct language in association and religious activities. Similar to the levels in Javanese, *sor singgih basa* in Balinese is done with respect for the other person, not to humble himself but to strengthen the speaker's position as an

educated human being. Only educated humans are able to speak according to the rules. Suweta (2020:2) states that the levels of *basa alus* in Balinese language consist of *Basa Alus Sor* (Aso), *Basa Alus Madya* (Ama), *Basa Alus Singgih* (Asi), and the *Basa Alus Mider* (Ami). The *Basa Alus Sor* is used by a speaker to refer to someone in a higher position. The speaker shows his humility by using polite language. While *Basa Alus Singgih* is used to applaud the other person, *Basa Alus Madya* has a moderate sense of language but also shows a sense of respect. *Basa Alus Mider* is a language that has the value of respect and is used in all situations and with all interlocutors. Besides *basa alus*, in Balinese language there are also other lower levels of language, such as *basa andap* and *basa kasar*. *Basa andap* is used in casual communication between people who are familiar with each other and in situations that are not too formal. Meanwhile, *basa kasar* is used in uncontrolled situations to curse, drop, or bully the other person.

The Role of Balinese Language in the Dissemination of Hindu Religious Education Values

a. The Language of the Text Translator

Hindu texts originally came from India with Indian language and manner of transmission. The Archipelago, as one of the places where Hinduism was spread, received many influences in the form of the teachings contained in these texts. Purnomo (2006:14) states that this is because the archipelago is in a cross-roads position with world traffic flows. Some of the texts that entered Indonesia are Ramayana, Mahabharata, Brahmanda Purana, Nitisastra, Vrhaspati Tattva, Sarasamuscaya, etc. The translation process (*mangjawaken byasamata*), which is famous in the archipelago, was the big project of King Kediri Dharmawangsa Teguh in the IX century AD. Besides, there are also other translations that take place in Java. After experiencing translation into Javanese, these Indian texts were then also translated into Balinese, such as Geguritan Rama Purana, Geguritan Adi Parwa, Geguritan Bisma Parwa, Geguritan Begawan Bisma, Geguritan Bima Sakti, Geguritan Arjuna Wiwaha, Geguritan Begawan Dawala, etc. The conversion of Sanskrit texts allows Balinese Hindus to understand the teachings contained in Sanskrit texts without having to learn Sanskrit grammar or Old Javanese. This process, which took place gradually and took a long time, was the hard work of the wise men of the past who wanted the teachings contained in Sanskrit language texts to be circulated among exclusive circles. It has been proven that local traditions such as *mabebasan* make people with limited knowledge, even though illiterate, able to understand the teachings of Hinduism in an established manner. In this position, the Balinese language helps Hinduism become an egalitarian religion because it can penetrate all levels of society.

b. Tool for Socializing Hindu Teachings with Balinese Nuances

The differences between India and the Archipelago were well understood by the sages of the past. This is what encourages scholars to socialize Hindu teachings with a local approach. Hindu adherents in the archipelago then do not feel that they are carrying out religious teachings in a distant and foreign place, but in their own homeland. There are three main dimensions that are socialized, namely *tattwa* (essence), *susila* (ethics), and *acara* (religious practices). One aspect of *tattwa* is described in Geguritan Atma Tatwa. This Balinese literary work explains the main causes of life that permeate all living things. The characteristics of the *Atma* are the same as those of God (*Hyang Widhi*). Plants, animals and humans are both nourished by the *Atma*, but humans are the main creatures because they have the power of thought (*idep*). That is what causes humans to be able to keep their lives from all temptations of evil.

Including later, when he dies, so he can reunite with God (*Hyang Parama Atma*). One of *Susila's* teachings is found in Geguritan Aji Sesana, which contains the ethics of being human. In order to be able to become a human being who behaves well, everyone must realize the purpose of their birth. If you understand the purpose of birth, you will try hard to follow the teachings of *Trikeya*

Parisudha. Starting with good thinking (*manacika*), which is then followed by *wacika* (ethical words) and *kayika* (ethical actions), It was also stated that the determinant of the primacy of human life is not only the luxury of his life but also his ethics. In this *geguritan*, it is told that I Pandawa, who lived simply but always followed the rules of truth, was much more honorable than I Korawa, who, although he lived a wealthy life, always committed disgraceful deeds. One of the program's teachings is implied in *Geguritan Indik Yajna*. It is explained that *yajna* is the culmination of faith and obedience (*srada bhakti*) to God. *Yajna* must be performed using a means called *upakara*, which means symbols of God. That is what causes people who want to perform *yajna* to follow the guidelines (*Tatwa Mpulutuk*). If a *yajna* is carried out without a clear basis, then apart from being directionless (*ngulah laku*), it can also cause a curse (*ala janten temahannya*) and only cause harm (*nénten pacang mapikolih*).

c. Makes Pronunciation Easier

When forced to learn grammar and pronounce Sanskrit vocabulary, the Balinese will find it very difficult. The existence of the Balinese language in this case is to maintain local dialects and vocabulary that are suitable for Balinese people. For example, some Balinese find it difficult to pronounce the words *Arjuna*, *Rahvana*, *Uccaihsrava*, *Loka Sarana*, *Hanuman*, *Garuda*, *prayascitta*, and others, so that in Balinese they are often pronounced as *Rejuna*, *Rowana*, *Oncérsrawa*, *Luk Srana*, *Anoman*, *Geruda*, *prasista*, and so on. The Balinese language provides a flexible way of pronunciation so that the Balinese don't feel forced to pronounce foreign vocabulary.

Socialization Media for Balinese Hindu Religious Education Values

a. Saa

Saa is a prayer addressed to God using Balinese alus or language skills that are considered the best for the performer. The use of *saa* is generally practiced by Balinese Hindus who do not really understand or have the ability to memorize prayers in Old Javanese or Sanskrit. The existence of *saa* shows the egalitarianism of Hinduism, which is not only reserved for the upper classes who understand the scriptures ethically but also provides the same protection to the common people who do not really understand religious theory. The key to pronouncing *saa* lies in the silence of the heart. It is believed that *saa*, spoken in simple language and full of honesty, can also produce God's blessings. *Saa* in Bali is not only recited by the people as individuals but also by religious figures such as *Balian*, *Tapakan*, *Sadeg*, *Pamangku*, and the like who are tasked with conveying the prayers of the people collectively to God. Religious figures who use the *saa* usually get their position not because of personal desires but more because of an occult order, so they don't prepare themselves properly to memorize prayers in Sanskrit and Old Javanese.

Saa structure generally consists of at least three parts. *First*, an announcement or apology to God for the impudence or mistakes in worship. *Second*, the purpose or essence of the request submitted to God along with the means of offering if it is accompanied by offerings. *Third*, reaffirmation that God grants the request submitted. Besides being easy for the performer to pronounce, *Saa* is also easily understood by other people who hear it. In the past, parents taught their children to pray by using the *Saa*. The child then imitates it and develops the sentence structure according to his needs. Both *Saa*, which is carried out individually or through intermediaries, has several benefits in the socialization of the teachings of Hinduism. *First*, teach the names of God's manifestations (*dewa-dewi*, *Bhatara-Bhatari*) who reside in a temple or *palinggih*. *Second*, provide information about the names of the means of offering (*banten*) that are offered according to their needs. The names of the means of offering will usually be disclosed in *saa*. *Third*, teach ethics and the correct way of worship. In this third function, the rules for language levels (*sor singgih basa*) are enforced.

b. Traditional Theatre

There are various kinds of traditional theater using the Balinese language. Bawa and Jendra (1981:7) state that there are arts that use Balinese as their medium, such as *wayang*, *topeng*, *prembon*, *arja*, *sanghyang*, *janger*, and *drama gong*. In their development, Balinese shadow puppets are divided into two categories: those related to the implementation of religious rituals and those that function as entertainment. Both use a mixture of two languages, namely Old Javanese/Kawi and Balinese. Viewers who do not understand Old Javanese or Kawi can still understand the story by using Balinese, which is generally identical to the translator character (*parekan/ punakawan*). The stories told in the dominant *wayang* come from the Ramayana and Mahabharata epics, with various stories of their carriers (*carangan*). The audience learns about Hinduism by observing the battle between good and evil in the show.

Topeng is a performance that uses masks and distinctive clothing to mark certain roles. The characters shown in masks generally come from ancient stories (*babad*), highlighting the struggle to uphold the truth. Various kinds of scenes can be displayed in masks, such as happy, sad, angry, funny, and so on. The audience can learn the values of Hinduism by observing the conversations between the characters in the mask show. *Arja* is similar to a mask but does not use one. The character of each figure is marked by distinctive clothing and facial ornaments. The *Arja* play, which takes the narrative of the *Panji* story, describes the battle between figures who violate the teachings of Hinduism and those who try to straighten them out. The use of the Balinese language can be seen in the songs or conversations between characters. *Prembon* also tells the story of the fight between good and evil in *Babad*, which is presented by combining elements of other Balinese arts. Just like other theaters, *Prembon* uses Balinese to provide religious guidance as well as entertainment for the audience. *Sanghyang* is an art that still has a strong magical impression. There are various types of *sanghyang*, such as *Sanghyang Dedari*, *Sanghyang Bojog*, *Sanghyang Jaran*, *Sanghyang Panyalin*, and so on. Hindu religious education in Balinese is mainly contained in the songs of each *sanghyang*. *Janger* is suspected of getting the influence of *sanghyang*, especially in his singing. The staging of *janger*, which combines elements of movement, make-up, clothing, and singing using Balinese language, seeks to socialize the values of Hinduism. The *drama gong* is also similar to the older theaters, it's just that it has a more modern appearance. In the *drama gong*, the theme of the story is about the competition between characters who always try to obey the teachings of Hinduism and characters who commit crimes. There are still other types of traditional theater that use Balinese to socialize the teachings of Hinduism.

c. Dharma Wacana

Dharma wacana in Balinese language has the effectiveness to touch the older generation or rural residents who are more familiar with Balinese. Sometimes, for certain circles, *dharma wacana* conducted in Balinese language is considered more enjoyable to listen to than using Indonesian. Similar to the *dharma wacana* in Indonesian language, the *dharma wacana* in Balinese language in general consists of opening, content, and closing. The *dharma wacana* conveys serious things through jokes to relax listeners. *Dharma wacana* can be carried out in a planned or spontaneous manner. The situation can be formal or relaxed. Likewise, the method of delivery can be done directly through intermediaries such as gadgets or television. Fans of *dharma wacana* in Balinese language have several well-liked figures, such as Ida Pedanda Gede Made Gunung, Ida Pandita Mpu Jaya Acyaryananda, Ida Dukuh Samiaga, and others.

d. Satua

Satua is a fairy tale that is generally told by older people to children at bedtime or in other situations. Stories in *satua* can be adopted from religious stories as well as local stories that are passed down from generation to generation. In Hinduism, values such as honesty, humility, love,

loyalty, respect for elders, discipline, and other noble values are packaged according to children's intellect. One example of a unit that teaches people to avoid pride is Mén Sugih and Mén Tiwas. It is said that two people with very different economic conditions live next door to each other. Mén Sugih is a rich woman, and Mén Tiwas is a poor woman. The characters of the two are very different. Mén Sugih is very cunning and stingy, while Mén Tiwas is very honest and patient. Mén Tiwas was repeatedly tricked by Mén Sugih. Initially, on the pretext of paying Mén Sugih, he offered Mén Tiwas a job. Unfortunately, if Mén Tiwas were to fall into the trap, Mén Sugih would take his possessions. One day, Mén Tiwas had good luck because he got a golden gift from a magical deer. Mén Sugih was greedy when he heard this and also wanted to get gold from the magic deer. Unfortunately, the magic deer, who knew Mén Sugih's bad character, dragged the greedy man away until his body was covered in many wounds.

e. *Geguritan*

Geguritan is a Balinese poem that can be sung and written using rhythm rules, the number of syllables per line, and the number of lines in one stanza (*pada lingsa*). This writing rule causes ten types of common *pupuh*, such as Mijil, Sinom, Pucung, Ginada, Ginanti, Semarandana, Pangkur, Durma, Dandanggula, and Maskumambang. These stanzas can be sung in official situations, such as during religious ceremonies, or in casual situations, such as working in a field, putting children to sleep, and so on. One example of *geguritan*, which is full of educational values for Hinduism, is *Geguritan Bhima Swarga*. Broadly speaking, this *geguritan* teaches the obligation of filial piety to parents who are still alive or have died.

Geguritan Bhima Swarga was initiated by Kunti's order to Bhima to look for his father and stepmother, who had died. Bhima, who is known to be tough, has the ability to transport his mother and siblings to the spirit realm. His mother is placed on the crown, Dharmawangsa on the eyes, Arjuna on the heart, and Nakula and Sahadeva on the right and left feet. The uniqueness that shows Balinese identity in this *geguritan* is the appearance of *pukanawan* figures named Delem and Mredah, who are hanging from Bhima's foot. After all the members who will take part in the journey to the spiritual world are ready, Bhima begins his journey from hell. When he arrived at a place called *Tegal Penangsaran*, Bhima became sorry to hear the suffering of the spirits who were undergoing punishment. At that time, Bhima also met Sang Jogor Manik, who asked him the purpose of his visit to Hell. Bhima explained that his arrival in Hell was to find the spirits of his parents, Pandu and Madri. Sang Jogor Manik, who is very wary of Bhima's arrival, only gives permission to save a pair of spirits.

In fact, the cries of the suffering souls along the way caused Bhima's mind to be filled with compassion. Finally, he decided to violate the conditions given by Sang Jogor Manik. With his great strength, Bhima overturned the cauldron, which was the place for the torment of the spirit. Spirits that are male and female are freed from torture, except for effeminate spirits. Jogor Manik, who knows that Bhima has violated the conditions set, becomes angry. With the help of Sang Suratma and Para Cikrabala, Jogor Manik gangs up on Bima. It turned out that none of them could match Bhima's strength. Jogor Manik, Sang Suratma, and the Cikrabala died in the battle. The defeat of the rulers of hell and their troops made Bhatara Yama furious. By exerting all his strength, Bhatara Yama attacked Bhima. Even though he had been fully attacked, Bhima did not show the slightest sign of serious injury. In fact, Bhatara Yama could easily be conquered by Bhima. When he was about to be killed, Bhatara Yama asked for forgiveness from Bhima and promised to help find the spirits of his parents. It turned out that Bhatara Yama's promise was just a ruse to avoid death. Because when it arrived at the crater, Bhatara Yama even stirred it and made it boil. Bhima, who was angry with Bhatara Yama's lie, was about to receive punishment. Luckily, Bhatara Yama was able to escape and immediately reported it to Bhatara Guru.

When things were safe, Bhima removed his mother and siblings from his body. Bhima then continued to search for the spirits of his parents. Unfortunately, all he found were the bones of his parents. The bones were then arranged and handed over to Dewi Kunti. Dewi Kunti and all the people who went to Hell worshiped the bones of the Pandu and Dewi Madri, but Bhima did not want to join in the worship. Finally, with the intellect of Nakula and Sahadeva, Bhima was able to worship Pandu and Madri. After Bhima worshiped, his parents got a form, but it had not been declared holy. Seeing the state of Pandu and Madri, who could not be purified, Dewi Kunti's heart became very sad. Then Bhima was sent to look for *Tirta Amertha*, which would later be used as a means of purifying the spirits of his parents. When he arrived in heaven, Bhima was attacked by the army of heaven. The heavenly troops, who are no match for Bhima, can be defeated easily. Bhatara Guru then asked for help from Bhatara Bayu to fight Bhima because it was for his role that Bhima was born into the world. Bhatara Bayu immediately fought against the very tough Bima. Finally, Bhima was killed but revived by Sang Hyang Acintya. Bima, who had just been revived, apparently still harbored anger and went on a rampage again. Bhatara Bayu, who knew that Bhima was alive again, killed him again. Nevertheless, Sang Hyang Acintya revived Bhima. Bhatara Bayu, who felt disappointed, finally withdrew the power that was in Bima. Unfortunately, all creatures and gods also lost their energy when Bhatara Bayu withdrew all his strength. Bhatara Guru became very worried about all the chaos and asked Bhatara Bayu to revive Bima. After returning to life, Bima explained the purpose of his coming to heaven. Hearing Bima's devotion to his parents, Bhatara Guru then bestowed *Tirta Amertha*. After *Tirta Amertha* is sprinkled on the spirits of Sang Pandu and Dewi Madri, both of them can achieve purification. After the spirit changed its status to become a god, it was placed in the *Palinggih Kamulan*.

f. Gending Raré

Gending Raré is a song intended for children. *Gending raré* lyrics usually uses simple words that are easy for children to say and remember. One example of a *gending raré* is entitled Putri Cening Ayu, which describes a child who is obedient to her parents. The mother asked her child to stay at home when she went to the market to make a living and buy groceries. The child responds to his mother's request by expressing his willingness to stay at home while his mother goes to the market while maintaining harmony with his siblings. The child also asks for souvenirs of useful items from his mother, such as a stationery box (*kotak wadah gerip*), toys (*plalianan*), various cakes (*jaja magenepan*), and beautiful and fragrant flowers as a means of praying (*bunga melah-melah, ambunnyané sarwa miik*).

g. Novel

The value of Hindu religious education in the form of deeds (*karma phala*) and soul mate (*patemu karma*) has been very strongly seen since the first Balinese novel entitled *Nemoe Karma*. This novel was written by Wayan Gobiah in 1931. *Nemoe Karma* It tells about a widower named Pan Soedana who is addicted to gambling and is in debt. Debt also caused Pan Soedana's household to fall apart, so that his wife died because of feelings of depression. In his first marriage, Pan Soedana married Madé Purni, who gave birth to I Soedana. After Madé Purni died, Pan Soedana remarried a widow with one child. Pan Soedana's second wife was then called Mén Tirta because his daughter was named Tirta. Pan Soedana and Mén Tirta's wedding ceremony was held on a spree. However, Pan Soedana's marriage journey with his second wife was not smooth. The reason is that Pan Soedana has not abandoned his old habits of gambling and debt. The increasing debt burden made Pan Soedana confused, so he decided to leave his family.

After Pan Soedana disappeared, his son was taken by the debtor. The person is named Pan Soekreni, who is a rich man from Ubud. Furthermore, Soedana's life must be lived by working hard to bear his father's debt. After being at Pan Soekreni's house for a long time, Soedana decided to go and be picked up by Mén Soekarsi's family. Mén Soekarsi was very kind-hearted in caring for and

sending I Soedana to school like his own child. Soedana's presence at Mén Soekarsi's house made the host's daughter, named Soekarsi, fall in love. Mén Soekarsi even refused Pan Sangga's request to match up his son with Soekarsi. Mén Soekarsi did not want to hurt his son, who was showing signs of falling in love with Soedana. After remembering the great services Mén Soekarsi's family gave him, Soedana finally agreed to marry Soekarsi. Meanwhile, Sangga, who was not matched with Soekarsi, married his distant cousin, Wiri. It's a shame that Sangga and Wiri's household, which is not based on love, is always marred by strife. Sangga often acts violently toward Wiri. Sangga's parents had tried to buy witchcraft at a high price to reconcile the Sangga and Wiri households. It turned out that the efforts made were only in vain. After the attempt failed, Sangga's parents regretfully apologized to Wiri because they felt they were the initial cause of all the chaos.

When they saw the destruction of their son's household, Sangga's parents realized that love cannot be forced. Sangga eventually divorced Wiri. In fact, Sangga had loved a girl named Loeh Ratna before he married Wiri. At that time, Sangga was heartbroken because he failed to marry Soekarsi and decided to go to Batoeriti. At that time, Sangga accidentally helped Loeh Ratna in the forest. Loeh Ratna then felt indebted to Sangga. When Sangga asked his father for permission to marry Loeh Ratna, his request was refused. The reason is because Loeh Ratna's origins are considered unclear. Meanwhile, Loeh Ratna is actually Soedana's half-sister, who was formerly named Loeh Tirta. Mén Tirta deliberately changed his son's name to erase his bad memories, named Pan Soedana. After divorcing Wiri, Sangga went to the forest to find Loeh Ratna. At the same time, Soedana was also trying to find his mother and half-sister, armed with a photograph. When he saw the photo that Soedana had brought, Sangga felt that the person in the photo was Loeh Ratna. After a long search, Soedana finally met his half-sister, who was already married to Soedarsa. At first, Soedarsa had a misunderstanding with Soedana because he did not know the real relationship between Soedana and his wife. A very touching moment occurred when Soedana, Loeh Ratna, and Mén Ratna missed each other because they had been separated for so long.

h. Short Story

Early Balinese short stories written around the 1910s had the theme of Hindu religious teachings such as the obligation to study well (*paguru susrusan*), the prohibition of getting drunk and using illegal drugs, advice to control greed, and so on. One example of the short story was written by I Made Pasek entitled I Kelioed, signed I Teragia, which tells the story of two students who have opposite characters. I Kelioed was too lazy to study, too lazy to bathe, too lazy to work, and likes to play truant. In the morning, I Kelioed leave his house as if he were going to school, carrying equipment like a student. Unfortunately, I Kelioed even went to a friend's house who likes to look for crickets and has bad habits. Kelioed's parents have repeatedly advised their children to leave this bad habit. Finally, because Kelioed was still naughty, his parents became desperate.

Meanwhile, I Teragia, who is the same age and goes to the same school as I Kelioed, is very diligent at school, obeys all the advice of her teachers and parents, and likes to do household chores. That is why Teragia was loved by his teachers and parents. Teragia then found a job as a mail handling officer after graduating from school. Meanwhile, I Kelioed, who dropped out of school, only became a mail keeper at the place where I Teragia worked. One day, I Kelioed was assigned by I Teragia to deliver a letter to the civil service (*manteri polisi*), accompanied by seven ringgit. Arriving at their destination, what I Kelioed had handed over was only his letter. After reading the letter, the civil service asked for the seven ringgit of money mentioned in the letter. Kelioed, who was illiterate, initially did not admit to embezzling money because he thought it was not written in the letter. After being pressed, I Kelioed finally admitted to embezzling money. That is what caused me to be arrested by the civil service and brought to court. In the trial, it was decided that I Kelioed would be sentenced to three months.

i. Poetry

The first modern Balinese poetry written by Suntari Pr. in the 1950s had elements of Hinduism. In his poetry, Suntari Pr explores the teachings of *pawongan* (good relations with fellow human beings). The application of the teachings of *pawongan* in social life is to maintain good relations with friends (*masemetonang sareng sawitra*), to be devoted to parents (*bakti ring rerama néntendja kirang*), and to love children and young people (*kasih-kinasih sareng alit-alité*). One example of much later poetry from the Suntari Pr. period is written by Ketut Ayawan Kenceng with the title *Nyanggra Galungan* (preparing for *Galungan* Day). The preparation for *Galungan* in this poem consists of *mapatung* (buying meat jointly), *matempung* (helping each other), *ngelawar* (making dishes for offerings and eating them with the family), *masang pénjor* (putting up decorated bamboo as a symbol of victory), and *matoésan majejahitan canang magenepan* (carving out offerings from coconut leaves). Everything is done with great care to welcome the holy day (*sadia tragia, bagia nyanggra, rainan jagat*) so that perfect enlightenment is achieved (*galangé membat*).

j. Paribasa Bali

Paribasa is a parable that likens something in figurative language. In the perspective of Hinduism, *paribasa* is used to provide advice indirectly. Some examples of these *paribasa* are *sesawangan*, *sesonggan*, *sesenggakan*, *papindan*, *sesemon*, *sloka*, *sesimbing*, *wewangsalan*, and *peparikan*. *Sesawangan* usually compares a form, nature, characteristics, and so on with other things that have similarities. For example, *demitné buka paya di abinge* (its stinginess is like a bitter gourd tree that grows on the edge of a cliff). This expression is used to describe a person who is very stingy. Like a parlor tree that grows on the edge of a cliff. Even though it bears fruit, it is very difficult to find it. When obtained, the fruit tastes bitter. *Sesonggan* provides a more hidden and enigmatic parable, not as obvious as *sesawangan*. For example, *Nasikin Segara* (salt the sea). This phrase teaches one to be humble and aware of the abilities of others who are higher. *Sesenggakan* mentions the figure of speech first, followed by the meaning. An example *buka batun buluané mamesik* (such as only one rambutan seed). This phrase teaches someone to have loyalty, especially to a partner. *Papindan* compares one thing to another directly, without words of comparison. For example, *gegaéne mamukal* (works like a night bird). This expression can mean positive or negative. The positive is when someone stays up all night to make a living. While the negatives of someone staying up late are not clear, wasting time and even harming others.

Sesemon is a parable that is expressed by a harmonious arrangement of words so as to melt feelings. For example, in *Pupuh Ginada*, "*tiang mriki ngrereh bunga, kocap wénten campaka putih, iriki genahnya reko, kocap luih warnanipun, Nawang Tranggana ngandika, "Inggih wiakti, nanging déreng masannya alap"* ("I came here to look for flowers. It is said that white chrysolite grows, that this is the place, and that the color is amazing". Nawang Tranggana said, "Yes, it is true, but it is not yet time to pick it"). This *sesemon* implies that lovemaking should be done at the right time. If it is done too early, it is feared that it will not be able to create a harmonious family. *Sloka* is a parable that begins with the statement '*buka slokané*'. For example, *buka slokané apa ané pula kéto ané mupu* (as in the parable, what is planted is what will be harvested). This parable implies how the law of *karma phala*. *Sesimbing* is a satire that, when expressed and interpreted correctly, can embody wisdom. For example, *bas tegeh baan manegak, dilabuhé baongé elung* (taking a sitting position too high, when you fall, your neck has the potential to break). This *Sesimbing* is an allegory for a person who is arrogant when he is experiencing his heyday. When the time comes for fall, it will be very painful.

Wewangsalan is a parable that looks for similarities in sound between the statement that serves as a comparison and the original meaning. For example, *gamongan kladi jaé, omongan dadi gaé* (lempuyang taro ginger, talk can be made up). This authority teaches everyone to be careful when speaking. *Peparikan* is similar to *Wewangsalan*, except that the comparison sentence and its true

meaning consist of two lines. For example, *meli gabus duang kranjang, lamén bodag sing ngenyakin, yadin bagus mata kranjang, enyén kodag mangenyakin* (buying two baskets of cork, as big as a large bamboo container, no one wants it, even though it is handsome with basket eyes, who will accept its love). This passage teaches that everyone has the ability to control the senses, especially the eyes, so that they can become quality individuals.

CONCLUSION

The Balinese language as it is known today has undergone a long process since prehistoric times, when the arrival of Hinduism, until after the arrival of Hinduism. The Balinese language has developed in line with the stages of arrival of the islanders who did not come from a single source. These languages then undergo processing, which causes Balinese to become a high-quality language. *Sor singgih basa* in Balinese language is one of the amazing findings because it has very noble religious and moral values.

The Balinese language makes Hinduism appear as a flexible religion. Avoid rigid religious socialization, which complicates and makes people feel alien to their religious teachings. On the other hand, Hinduism allows people to be religious according to their respective levels of ability. The purpose of religion is not just to stop at the outer skin but to try to reach a deeper dimension. If this is the case, the practice of religious teachings, from the simplest to the most complex, can be maintained.

The media for socializing the teachings of Hinduism were formulated by Hindu scholars in Bali to facilitate the inculcation of Hindu religious educational values. Often, in this way, Hindus in Bali are not overly burdened with complicated textual language or philosophical statements that require established analytical skills. The media for the socialization of Hindu religious education by utilizing the dominant Balinese language have a recreational meaning. The audience can entertain themselves while contemplating the teachings of their religion at the most basic level. In this way, Hindu teachings can become part of the daily lives of the people and, at the same time, be able to provide guidance.

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THE PATTERNS OF STRENGTHENING CHARACTER EDUCATION IN KAKAWIN IRAWĀNTAKAYANA

I Putu Suyasa Ariputra¹, Gek Diah Desi Sentana²

UHN I Gusti Bagus Sugriwa Denpasar^{1,2}

Corresponding author's email suyasa@uhnsugriwa.ac.id

Abstract

The largest archipelago in the world, Indonesia, has a fascinating tapestry of varied cultures and traditions. With an emphasis on the Kakawin Irawāntakayana, this study explores the complex realm of character instruction patterns seen in early Indonesian texts. It aims to make clear the nuanced techniques and understandings previously used to foster moral virtues and ethical behavior. In a time of difficult moral quandaries, quick technological progress, and cross-cultural exchanges, the study acknowledges the present applicability of the character education patterns revealed in these ancient manuscripts, providing helpful direction for contemporary character education programs. Data were collected for this study through a combination of listening, reading, and taking notes, with Kakawin Irawāntakayana serving as the main information source. Due to the study's qualitative nature, descriptive analysis of the data is used. The analysis is guided by the hermeneutic theory, which emphasizes the significance of interpreting the text in light of the interpreter's and reader's presuppositions and worldviews. Overall, this study seeks to illuminate the profound knowledge present in Indonesian manuscripts, providing a possible road map for current character education initiatives and enhancing the ethical environments of our contemporary world. The work highlights a number of educational patterns, including the contemplative pattern, assignment pattern, discussion pattern, exemplary pattern, reward and punishment pattern, and motivational pattern, each of which has a specific meaning in character education.

Key words: Pattern, Kakawin Irawāntakayana, Character Education

INTRODUCTION

Indonesia, the world's largest archipelago, is a captivating tapestry of diverse cultures, traditions, and heritage. Situated at the crossroads of Southeast Asia and the Pacific, this nation of over 17,000 islands is renowned for its rich and multifaceted cultural tapestry. Indonesian culture is a treasure trove that reflects the convergence of history, geography, and the indomitable spirit of its people. Indonesian culture is a captivating fusion of indigenous traditions, animist beliefs, Hindu-Buddhist influences, Islamic heritage, and remnants of Dutch colonial rule. This complex interplay has resulted in a unique cultural landscape where the old and the new coexist harmoniously.

One of the most distinctive features of Indonesian culture is its hospitality and communal spirit. The concept of "gotong royong," or mutual cooperation, underscores many aspects of daily life, fostering strong bonds among communities. Moreover, Indonesia's cultural diversity is exemplified by its languages, with hundreds of different languages spoken across the archipelago. The national motto, "*Bhinneka Tunggal Ika*" (Unity in Diversity), encapsulates the essence of Indonesia's cultural identity. It celebrates the harmonious coexistence of various ethnicities, languages, and religions, making Indonesia a vibrant mosaic of traditions.

Indonesian culture also thrives in its arts and crafts. Each region has its unique artistic expressions, rooted in its history and environment. These artistic forms not only serve as visual delights but also carry deep cultural significance, often narrating stories of mythology, spirituality, or local life. In this exploration of Indonesian culture, it becomes clear that it is not merely a historical relic but a living, breathing entity that continues to evolve while preserving its roots.

This research journey into Indonesian culture promises to uncover the intricate threads that have woven this nation's rich tapestry, revealing the stories, traditions, and values.

Indonesia, with its diverse cultural tapestry and rich historical legacy, boasts an extensive collection of manuscripts that serve as invaluable windows into its past. Indonesian manuscripts are a testament to the intellectual traditions that have flourished across the islands for centuries. They are not only repositories of knowledge but also works of art, adorned with intricate calligraphy, vivid illustrations, and exquisite bindings. These manuscripts are not confined to a single era or theme; instead, they span a wide spectrum of topics, including literature, religion, philosophy, history, medicine, astrology, and folklore.

The roots of Indonesian manuscripts trace back to the influence of Hindu-Buddhist culture, which began to shape the archipelago as early as the 4th century CE. Over time, this influence gave rise to various indigenous scripts and writing systems, such as Kawi, Old Javanese, and Balinese. These scripts were employed in the creation of a remarkable array of literary and religious texts. One of the most celebrated collections of Indonesian manuscripts is the palm-leaf manuscripts known as "lontar." These delicate leaves, inscribed with ancient scripts, house narratives from epics like the Ramayana and Mahabharata, as well as religious texts like the Bhagavad Gita. These manuscripts offer insights into the profound influence of Indonesia's literary and religious landscape.

In the ever-evolving landscape of education, character development has emerged as a paramount objective. The cultivation of virtues, moral values, and ethical principles within individuals is not only an essential component of personal growth but also a fundamental building block for a just and harmonious society.

The pursuit of character education, a vital component of human development, has been an enduring concern across diverse cultures and historical epochs. In this era of rapidly evolving societies and ethical complexities, understanding the nuanced patterns that underpin character education in historical manuscripts takes on profound significance. As a researcher delving into the intricate world of character education patterns within manuscripts, we embark on a journey to unearth the timeless wisdom, values, and pedagogical strategies embedded within these ancient texts.

Character education, broadly defined as the deliberate cultivation of virtues, ethics, and moral principles in individuals, has been a central tenet of educational philosophies across civilizations. Manuscripts, revered as custodians of human knowledge and cultural heritage, offer an insightful vantage point from which to explore the systematic patterns that were employed to impart character education in bygone eras.

Manuscripts, characterized by their handwritten wisdom and the enduring legacy of past civilizations, offer an intriguing avenue for investigating the intricacies of character development. These carefully crafted texts, preserved through the ages, provide unique insights into how societies have sought to strengthen character, instill moral values, and shape the ethical foundations of individuals.

This exploration delves into a fascinating dimension of character education, one that is often overlooked but deeply rooted in our cultural heritage: the patterns of character education found within ancient manuscripts. Kakawin Irawāntakayana is a tapestry of teachings that delve into the essence of human existence. This sprawling epic encompasses the entire spectrum of human experience, from moral dilemmas, and it is replete with characters who grapple with complex moral choices. Embedded within its verses are profound insights into character development, ethical conduct, and the enduring quest for righteousness.

Our research aims to unearth, dissect, and analyze these character education patterns embedded within manuscripts. We seek to identify recurring themes, instructional methodologies, and the role of narratives, parables, and religious teachings in molding character. Through careful examination, we aspire to reveal the subtle strategies and insights that have been employed in the past to nurture moral virtues and ethical conduct.

Moreover, we recognize that the study of character education patterns within manuscripts is not an exercise in historical retrospection alone. Rather, it holds the potential to illuminate a path forward in contemporary character education endeavors. By drawing upon the profound insights gleaned from the patterns of the past, we can inform and enrich modern character education programs, enabling them to resonate with the complex ethical landscapes of our present world.

Furthermore, this research recognizes the contemporary relevance of character education patterns found in ancient manuscripts. In a world marked by complex moral dilemmas, rapid technological advancements, and intercultural interactions, the insights gleaned from these historical texts offer valuable guidance for the design and implementation of character education programs in modern educational contexts.

By deciphering and applying these patterns in character education, we aspire to foster individuals who embody moral strength, ethical discernment, and a deep commitment to the betterment of society.

Literature Review

Sentana (2007) has previously reviewed the topic of this study. According to Sentana's research from 2007, Kakawin Irawāntakayana's structure and values were examined. This article focuses more on literary analysis of kakawin's structure. Even while the research touched on values, particularly the importance of education, it was unable to adequately explain why character education is being strengthened. While you wait, we'll discuss how this literary work might serve as inspiration for using strategies for character education that are more effective in the following study. Sentana's study, which also serves as a literature review, is very helpful in understanding the Kakawin Irawāntakayana text as a whole.

Method

Through listening, examining, and taking notes, information that will enable analysis is gathered. The Kakawin Irawāntakayana Text is the primary source of information. Data analysis is the process of examining all study data collected through observation, documentation, and other means (Moleong, 1990: 199). Data analysis will utilize descriptive analysis because this study is qualitative; in other words, analysis starts with data and concludes with the findings, which are presented as a description. The study's qualitative data, which included verbal narratives, will be presented in an informal manner because of this. As a condition for presentation, the informal technique entails summarizing research findings in a succession of words or sentences (Sudaryanto, 1992: 64).

Analysis of the "Kakawin Irawāntakayana" involves a close reading of the epic to identify passages, dialogues, and narratives that pertain to character development, moral dilemmas, and ethical teachings. The topic is examined using hermeneutic theory. The fundamental focus of hermeneutics is on the nature of the text, the tools used to interpret it, and how the reader's and interpreter's presuppositions and worldviews affect how the text is understood and interpreted.

Finding and Discussion

The Bratayudha war between the Pandawas and Korawa is described in Kekawin Irawāntakayana. In a nutshell, this piece chronicles the horrible combat that took place in the Kurusetra field. Both sides of the conflict suffered heavy losses in the conflict. When Korawa's arrows began to pressure Arjuna, his able son Irawa, son of Ulupuy, arrived. He simply descended and began to perform. The supernatural abilities of Sang Irawan incensed the Korawa much. To combat Arjuna's son, Duryodhana dispatched the enormous Srenggi. Kurusetra was astonished at the conflict. In space, the Irawa and the enormous Srenggi clashed. Srenggi initially lost the conflict as a result of Sang Irawan's transformation into a dragon. The enormous Srenggi then transformed into a fearsome Garuda and vanquished Sang Irawan. The Irawan was killed on the field of battle,

and the entire Pandawa army wept. Because of this episode, Arjuna attacked the Korawa and was successful in wiping out their army. Irawntakaya Kakawin focuses on the Pandawa-Korawa battle most of the time. However, this conflict with Adharma really promotes moral principles that the general populace can adopt. In addition, the story's portrayal of these ideals reveals a number of patterns for enhancing character education that are now intriguing to explore and put into practice.

Contemplative Pattern

Contemplative education is a pedagogical approach that has gained increasing attention and recognition for its potential to foster holistic development, emotional intelligence, and well-being among students. This method goes beyond traditional forms of learning and incorporates mindfulness practices, introspection, and reflective thinking into the educational process.

In the field of education, the pattern of contemplation is generally known but not often used. Contemplation is no longer an alien concept in modern life. It is not unusual to practice in real life. Meditation, deep listening, mindfulness, yoga, calligraphy, singing, guided meditation, nature observation, self-inquiry, and other activities might help to achieve the educational pattern of contemplation (Center for Contemplative Mind in Society, 2013). Contemplation is essentially an endeavor to increase consciousness inside the individual. The application of the contemplation approach is carried out in numerous educational institutions through the practice of Yoga.

This is consistent with Ariputra's (2021: 191) explanation that through regular Yoga practice, discipline will be formed, and by practicing difficult Yoga movements, students will further develop the value of hard work and patience, while the *Sawasana* stage is an opportunity for self-affirmation. Suyasa's statement was confirmed by Davidson et al (2013), who stated that the contemplative pattern in education, particularly character education, is an effort to train the mind in developing knowledge and love in each individual so that a self-awareness emerges, which can become a self-alarm. Because pupils are already aware, enhancing character education can be simply incorporated.

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In today's fast-paced and digitally driven world, contemplative education offers a valuable counterbalance. It equips students with essential life skills, including stress management, emotional regulation, and self-reflection, which are increasingly relevant in the face of societal challenges. In an increasingly fast-paced and stress-inducing world, contemplative education provides students with tools to manage stress and maintain overall well-being. Mindfulness practices, such as deep breathing and meditation, have been shown to reduce stress levels and promote a sense of calm and balance. As a result, students are better equipped to handle the pressures of academia and life.

Contemplative education emphasizes the importance of self-awareness. Students are encouraged to explore their thoughts, emotions, and reactions. This self-reflection fosters a deeper understanding of oneself, enabling personal growth and emotional intelligence.

Contemplative education recognizes the significance of emotional regulation. Through contemplative practices, students learn to manage their emotions, reduce anxiety, and develop

resilience. This emotional intelligence is valuable not only in education but also in life. Contemplative education aligns with the principles of holistic education, which recognizes the importance of nurturing not only intellectual development but also emotional, social, and spiritual dimensions. By addressing the whole person, this method acknowledges that students' well-being and character development are integral to their educational journey.

The patterns of contemplative education on strengthening character education promote lifelong learning. The skills and practices learned in contemplative education are not limited to the classroom; they are skills that can be applied throughout one's life, fostering continued personal growth and development. This argument is based on Wirama Jagaddhita's couplet 1.

*Sěmbah ningwang I jěng kawindra paramārtha sakala guru weda pāraga,
Manggěh manggala sang parartha kawi lot gamuṇagaṇa carita sang wiku,
Manngké ngwang tuha nirguṇa sinuruhan ring apawěnaga yan mangun rěšěp,
Nghing mālār siha sang Narėswara sirang anumatha ri kapingging inghulun.*

Meaning:

Worship me before the great Poet, the expert and perfect teacher of the Veda,
Deliberately praising the supreme poet who blessed the priest's story,
This old and useless servant, now commanded to arouse pleasure,
hope for the love of Him the king, he is the one who approves of my stupidity (Kakawin Irawāntakayana, I.1).

The quote above shows that even a Pengawi expert in literature feels himself foolish and useless. Aside from that, he still asked God for permission as the ruler of wisdom before proceedings with the Kakawin he planned to make. This suggests that the pattern of awareness used in establishing educational character can cause a person to remain humble and eager to learn. As a result, the contemplation pattern contained in Kakawin can be used to develop character education in order to balance spiritual and academic components.

The conclusion is patterns education is a method that promotes holistic development, emotional intelligence, and well-being among students. By integrating mindfulness practices, self-awareness exercises, and empathy cultivation into the educational process, it equips students with valuable life skills that extend beyond academic success. In an era marked by increasing stress and digital distractions, contemplative education stands as a promising approach to nurturing balanced, resilient, and empathetic individuals who are well-prepared for the challenges of the modern world.

Assignment Pattern

The assignment or recitation pattern, according to Syaiful Sagala (2003: 219), is "a way of presenting learning material in which the teacher gives certain tasks so that students carry out learning activities, then they must be held accountable". Assignments are a fundamental component of education, serving as a bridge between instruction and assessment. In the pursuit of effective teaching and learning, educators employ various assignment patterns, each carefully designed to achieve specific educational goals and foster the development of critical skills and competencies in students.

Teachers employ this assignment or recitation pattern by assigning specific tasks to pupils based on an agreement reached between the teacher and the students regarding the circumstances and completion time. After assigning the task, the teacher serves as a coach for students who are having problems completing it. At first sight, the assignment pattern appears to be similar to other traditional schooling patterns, however the distinguishing features become more apparent when you enter the core activities portion. The assignment itself is the primary activity of this design, therefore students are more engaged since they are involved and become

the key component of the learning process. This is consistent with the Department of Education and Culture's (1993, p. 154) explanation that teachers should apply the principles of active learning when implementing learning activities, namely learning that involves students physically, mentally (thoughts and feelings), and socially, and is appropriate to the student's level of development. Learning is the intersection of two unidirectional activity. Learning activities are focussed on the learner, whereas teaching activities are oriented on the teacher. This pattern cannot be used directly in character education, but it can be incorporated into other topics. The assignment pattern utilized in the topic will encourage students to become accustomed to responsibility, critical thinking, discipline, and so on. This is a critical component of the assignment pattern for enhancing character education. This corresponds to the description in Wirama Aswalalita verse 5.

*Irika ta Dharmaputra mangutus ri sang Drupadaputra māskwa gĕlara,
Prakaśita śrénggataka ya wĕnang tumambakana sāgara n pratihta,
Tumuli dine Sang Arya ri pucak lawan suku ri Madhya Dharmatanaya,
Pawanasutāgra Satyaki Dhanañjayé kadi tak parwatādbhuta halĕp,*

Meaning:

That is where Yudhistira assigned the Dhrstadyumna to coordinate the strategy, Srenggataka who can block Samudra's retreat.

Then Arya was assigned the responsibility between the top and the foot, Yudhistira was assigned the midway position between the peak and the foot, and Bhimasena, Satyaki, and Arjuna were like gorgeous, terrible mountains (Kakawin Irawāntakayan, II. 5).

The remark above shows Yudhistira giving the responsibility as a demonstration of trust in Dhrstadyumna. He then divided the jobs with full accountability and assigned them to his coworkers based on their abilities. Reflecting on the Kakawin poetry above, it is clear that assignment patterns can have an indirect influence on the development of students' character. Students are supposed to be able to strengthen the principles of cooperation, responsibility, discipline, democracy, hard effort, and discipline by following this pattern. According to Werkanis and Marlius (2005: 60), the goal of the assignment pattern is to develop a sense of responsibility, independence by finding the necessary information yourself, increase the ability to work together and respect each other's work, and stimulate students to become more active and critical.

To summarize, educational assignment patterns are not arbitrary, but are deliberately structured to correspond with scientific principles of learning and pedagogy. Each design serves a specific educational goal, such as improving critical thinking or promoting teamwork and communication skills. Understanding the scientific foundations for these assignment patterns can help educators make better judgments and design more effective teaching and learning practices. Thus, the Assignment or Recitation Pattern associated with character education will broaden and enrich students' knowledge while also instilling a sense of responsibility in pupils towards the duties that have been assigned to them.

Discussion Pattern

A discussion pattern is an educational pattern that prioritizes the interaction process in the form of dialogues intended at producing ideas, exchanging viewpoints, and testing several opinions in a forum to find consensus or findings that are deemed the truth. The simple conversation pattern is a type of learning that stresses the activity of exchanging information, opinions, and concepts based on parts of each individual involved's experience in order to reach agreement. A debate produces a deeper, clearer, and more detailed shared knowledge of something. Aside from that, the pattern of discussion will result in a shared decision that can be

accepted by all participants. As a result, the conversation style promotes offering ideas concurrently rather than competing ideas.

The conversation learning pattern is a method of learning that involves presenting a case, topic, problem, or other item that is strongly relevant to people's life (Hamdayama, 2015: 131). This is provided to pupils in order to inspire critical thinking about a difficult issue. The discussion ends with an agreement or in-depth grasp of the topic at hand. This allows for the formation of a harmonious unity of mind. This is consistent with Wirama Jagaddhita verse 4's Kakawin Irawāntakayana.

Ngkā tā sang nrēpa Pandhaweswara nahöm para ratu masamūha ring kulēm,
Tan len rakwa hinēm niran karaan ning jaya-wijaya rikang raṅanggana,
Ndah mojar sira sang Dhanañjaya manohara hanukani bhuddhi sang prabu,
Sanghyang Brahma siréng husana juga ling nira ring amara lén watěk rēši.

Meaning:

At the time, King Yudhistira gathered the kings for deliberation that night,
and nothing else could be the reason for war victory,
He, Arjuna, said gently to make the king's heart happy,
and Sang Hyang Brahma also spoke from the sky with the sages (Kakawin Irawāntakayana, XIII. 4).

Based on the paragraph from Kakawin above, it is possible to assume that a proper conversation or deliberation will result in an agreement. Agreement leads to oneness of knowledge and thought, and the end outcome is harmony. This is consistent with the phrase above, which states that the outcome of deliberation is consensus, which contributes to the forum's success. Aside from harmony, discussion patterns in education refer to structured formats and approaches used to facilitate meaningful and interactive conversations among students, educators, or both. These discussions serve as a vital component of the learning process and can occur in various educational settings, including classrooms, online environments, and informal learning spaces. Discussion patterns are designed to promote active engagement, critical thinking, knowledge construction, and collaborative learning.

One of the foundations that can be used to stimulate students' critical thinking processes in issue solving is the discussion pattern. Aside from that, this pattern indirectly encourages pupils to solve problems sensibly and objectively. Thus, it is intended that this pattern can indirectly enhance student character, one of which is student independence in problem-solving thinking and action. It is also intended that this debate pattern will help students grasp the necessity of approaching a subject from multiple perspectives and appreciating the ideas of others. This was stressed by Hery in his book *Educational Psychology in the Classroom* (1960), which said that, as we mentioned in the previous chapter, the discussion approach is very beneficial for creating attitudes and thereby modifying behavior.

Discussion patterns in character education are more than just pedagogical tools; they serve as catalysts for transformative learning experiences. Educators may construct dynamic and inclusive classrooms that empower learners to think critically, work successfully, communicate persuasively, and adapt to changing learning environments by adopting these patterns and aligning them with known learning theories. As we progress in education, we see the importance of dialogue in creating the next generation of thinkers, problem solvers, and communicators.

Exemplary Pattern

Exemplary is a key instructional pattern in the educational process. Students will essentially become imitators of persons in their surroundings who are thought to reflect themselves. Parents and teachers are role models that pupils can emulate. As a result, instructors

and parents must pay close attention to all acts done so that kids do not make mistakes while mimicking something in the figure who serves as their role model.

Inability of the instructor to become a central figure in front of his students would result in difficulties in discovering potential and building students' character. This occurs because there is no one remaining to serve as a role model, impeding educational attempts to explore student potential and enhance student character as the foundation of human resources. Reflecting on this, it appears that instructors play a strategic role in determining a nation's existence. The effectiveness of building students' character education is dependent on instructors, therefore a country's success or failure is dependent on teachers as generations of producers. This indicates that after going through the education process, persons' potential will be significant and able to be exploited optimally. The teacher is the topic who has the most direct involvement in the educational process (Rusn, 2009: 71).

The example pattern in character development is a way that has been shown to be the most effective in preparing and molding students' moral, spiritual, and social ethos components (Nurfadhillah, 2018: 58). According to this viewpoint, the most effective way to successfully enhance character education for kids is by example, with teachers setting an example with their daily attitudes and behavior. This means that in this exemplary pattern, the instructor can serve as a role model in the midst of life's complex flow, which is full of dynamic changes, challenges, and often perplexing choices. One initial milestone is the necessity for teachers to educate themselves in order to be excellent role models. The following remark from Kakawin Irawāntakayana exemplifies this exceptional pattern.

Saksat candra ta sang pinandhita alīngakĕn tĕkap ira wra buddhi Nirmala,
Manggĕh parthawijāya rakwa pangaranya pangutulus ira sang narĕswara,
Moghān langgĕng ireng sara thana ri kārḁha nagara siwining parājana,
Yogya ngutus Amarna parwa sira dibya saphala sira dewa mangsaja.

Meaning:

He is the priest, like a beautiful moon, bringing joy to the heart.

Forgive those who contributed to the song's composition because of his wisdom and magnificence.

Resigned to making blunders and unafraid of being chastised by poets of beauty,

Those who hear this narrative will hopefully live a long time, and it will be a refreshing drink for their minds (Kakawin Irawāntakayana, XIII.8).

According to the Kakawin statement above, Sang Kawi imitates the Mahabharata's wisdom characters. Pangawi saw these men as role models, and they inspired him to learn how to make a Kakawin. Pangawi's literary skills, particularly as a composer of Kakawin, cannot be questioned, because to produce a Kakawin, you need to know not only the rules of Kakawin and Stories, but also a broad lexicon of language. Pangawi, despite his exceptional ability, stays modest and hopes that every reader may get wisdom from his essay. This reflects a humble attitude in which he hopes readers will replicate the virtues embodied in his literary work. Thus, one of the emphasises in Kakawin on internalizing the qualities inherent in literary works, especially character values, into everyday life is the use of model patterns.

Based on the description above, it is possible to conclude that exemplary patterns in character education are critical. This pattern is a tactic that teachers or parents can use to help kids build their character by providing concrete examples for students to imitate. As a result, it is clear that this pattern can be followed by a teacher in developing or educating children through the application of positive character values, whether taught directly by instructors or through the teachers' everyday actions in the school environment. Exemplification is accomplished by changing the attitudes and mentalities of teachers who always conduct correctly, speak gently and politely, and have educational expertise that is applied to the learning process.

Reward and Punishment Pattern

The reward and punishment pattern is a method of teaching that involves delivering gifts, awards, or pay to students who meet their learning objectives and imposing sanctions on those who don't or can't. This pattern works well to increase students' enthusiasm because it makes them feel as though their efforts are valued when they succeed in reaching their objectives, and vice versa. Students are also motivated because they do not feel punished when they fall short of their objectives. In this study, educators are encouraged to employ rewards and penalties as teaching methods to support students' conduct and character development. For good deeds, rewards are awarded, and for evil deeds, penalties are meted out.

According to Elizabeth Prima's research findings (2015: 185), the use of rewards and penalties can affect how learners' attitudes, behaviors, and learning outcomes change. According to Rusdiana Hamid (2006: 65), rewards and penalties are instructional responses to students' behavior. They recognize and penalize excellent behavior. The following quotation from Kakawin Irawāntakayana Wirama Rajani demonstrates this point very well.

Gagana mirah kuwung-kuwung aganti kētug gumuruh,
Prabhawani sang prawīra mulih ing Suraloka sabha,
Surawara dewatā mulu saharṣa manādhukara,
Angudanakēn sugaṇḍha kanaka drawa māra raras

Meaning:

The Korawa at that point yelled loudly in happiness,
and Arjuna's heart was flaming
with rage as he fiercely attacked after witnessing his son fall.
by pelting King Kala with arrows (Kakwin Irawntakayan, VII.2)

The quotation above summarizes the circumstances surrounding Sang Irawa, Arjuna's son, dying in the battlefield at the hands of the Korawa gang. Arjuna was about to punish the Korawa soldiers by firing on them. This serves as motivation for an educational model that builds character and imposes severe penalties for bad behavior. This is done to make sure that the kids see their error and don't do it again. In this approach, rewards serve as a motivating factor to keep pupils engaging in beneficial conduct. However, penalties or punishment are meant to stop or get rid of specific behaviors or reactions from kids that are deemed abnormal. This leads us to the conclusion that in order to promote character education, this pattern must stress a student action. This means that it is intended that the prizes offered by this pattern will be able to encourage students to continuously carry out good deeds, and vice versa, that the deterrent effect of sanctions will help students reduce bad behavior.

Motivational Pattern

Motivation is what propels people to act in certain ways. Goal-oriented behaviors are started, guided, and maintained by this process. The inspiration or driving force that propels someone to action might come from within or from without (Dalyono, 2009: 57). Extrinsic and intrinsic motivation are the two main categories. Extrinsic drive comes from sources other than the individual and frequently entails material benefits like medals, cash, accolades, or social recognition. An example of intrinsic motivation is when someone is motivated solely by the satisfaction of solving a task, such as when they complete a challenging crossword puzzle.

Human behavior is influenced by biological, emotional, social, and cognitive variables together known as motivation. It also includes elements that control and uphold goal-directed behavior. Although we can rarely directly observe such motives, we can frequently deduce them from observable behaviors.

Different facets of human behavior can be explained by a variety of motivational theories. Theories from behavioral psychology are among the more important ones. Maslow's Hierarchy of demands, for instance, outlines how motivation rises from fundamental survival demands to higher, self-actualizing ones. Kahn's three types of motivation, which include internalized motivation, external reward, and rule enforcement, are another idea.

For a number of reasons, it is crucial to understand motivation. It can boost your productivity as you work toward your objectives, motivate you to take action, inspire you to adopt good habits, assist you in avoiding unhealthy or unhelpful habits, and enhance your general wellbeing and happiness. Accordingly, the next paragraph has Kakawin Irawāntakayana Wirama Wasantatilaka.

Kombak tikang sabala Pāṇdhawa denya cūrna,
Krodhang Ghaṭotkaca masinghanadā gumūruh,
Mangsö manunggangi rikang gaja māyarūpa,
Airāwanā juga katon atibhīṣaṇeng prang.

Meaning:

He stated that, and he meant it sincerely.

It is not advisable for an officer to leave the field of combat, Sri Krishna remarked cautiously to Prabhu Yudhistira (Kakawin Irawāntakayana IX. 4).

The aforementioned phrase clarifies how Sri Krishna inspired Yudhistira to battle against Adharma. He emphasized that a good officer never gives up in the face of evil. This quotation suggests that in order to build good character in a learner, motivation is required. Giving pupils inspiration in the form of encouraging words is an effective strategy for developing their character since motivation is the force that pushes students to take action. In Sardiman A.M. (2009: 73), Mc. Donald states that motivation is a shift in a person's energy that is characterized by the formation of "feelings" and is followed by a response to a goal.

This leads us to the conclusion that learning motivation is a psychological force that motivates individuals to engage in learning activities and advance their knowledge and experience. A person develops this condition as a result of the interplay between their intentions and the events they witness, which leads to actual behavior.

CONCLUSION

The text highlights several educational patterns, each with its unique significance in character education. The Bratayudha war from the Kakawin Irawāntakayana serves as a backdrop, illustrating the importance of character development and moral principles.

1. **Contemplative Pattern:** Contemplative education promotes holistic development, emotional intelligence, and well-being among students. It equips them with essential life skills, such as stress management and self-reflection, which are increasingly relevant in today's fast-paced world.
2. **Assignment Pattern:** The assignment pattern emphasizes active learning, responsibility, critical thinking, and discipline. While not directly related to character education, it can be incorporated to foster these qualities in students.
3. **Discussion Pattern:** Discussion patterns encourage interactive dialogues, critical thinking, and knowledge construction. They help students develop the ability to approach subjects from multiple perspectives, promoting character traits such as cooperation, responsibility, and empathy.
4. **Exemplary Pattern:** The exemplary pattern underscores the importance of teachers and role models in character education. Teachers who exhibit positive character values in their actions and behaviors serve as powerful examples for students to emulate.

5. Reward and Punishment Pattern: The reward and punishment pattern can motivate students to engage in positive behaviors and deter negative ones. It can be an effective tool for promoting character development by reinforcing desirable conduct and discouraging undesirable behavior.
6. Motivational Pattern: Motivation plays a crucial role in driving students to take action and achieve their goals. Motivational factors, whether intrinsic or extrinsic, are essential for character development as they inspire individuals to cultivate positive qualities and behaviors.

In conclusion, these educational patterns provide valuable tools and strategies for fostering character education. They address various aspects of student development, from mindfulness and self-awareness to responsibility and empathy, all of which are crucial for preparing individuals to thrive in today's complex world. By incorporating these patterns into educational practices, educators can help students become well-rounded, resilient, and morally grounded individuals.

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Aspek Kodikologi Dalam Naskah Salinan Pesanan Pemerintah Kolonial Belanda Di Riau Pada Abad XIX (Studi Kasus Pada Naskah Salinan Encik Ismail Bin Datuk Kerkun, Encik Said, Dan Haji Ibrahim)

Iik Idayanti¹, JeFrizal², Adrian Aery Lovian³

¹²³⁴Program Studi Sastra Melayu, Universitas Lancang Kuning, Indonesia

Corresponding author's email: iik.idayanti@unilak.ac.id

Abstract

Tulisan ini membahas aspek kodikologi naskah salinan pesanan Pemerintah Kolonial Belanda di Riau pada abad XIX dengan studi kasus pada naskah salinan tiga juru tulis Kolonial Belanda. Tujuan dari penelitian ini untuk mengungkapkan gambaran (ciri khas) naskah salinan pesanan Pemerintah Kolonial Belanda yang dilihat dari aspek kodikologi. Korpus penelitian ini berjumlah dua belas naskah hasil salinan ketiga juru tulis tersebut. Naskah salinan Encik Ismail berjumlah tujuh naskah, naskah salinan Encik Said berjumlah dua naskah, dan naskah salinan Haji Ibrahim berjumlah tiga naskah. Saat ini keberadaan naskah-naskah tersebut menjadi koleksi Perpustakaan Universitas Leiden dan Perpustakaan Nasional Republik Indonesia. Untuk mencapai tujuan penelitian, sudut pandang yang digunakan adalah aspek fisik naskah. Penelitian ini menggunakan pendekatan kodikologi. Aspek naskah yang akan dikaji di antaranya judul naskah, jenis kertas, *watermark*, ukuran kertas, eksordium, cap, kolofon, dan sejarah koleksi naskah. Hasil penelitian menunjukkan bahwa tema naskah yang disalin kebanyakan mengenai ilmu pengetahuan sosial, kertas yang digunakan jenis Eropa dengan *watermark pro patria*, ukuran naskah A4 atau yang mendekati, naskah memiliki eksordium dan kolofon mengenai identitas kepengarangan, waktu yang dipilih untuk menulis naskah adalah Rabu dan bulan Rabiul Awal. Sedangkan mengenai sejarah koleksi naskah, hampir seluruh naskah disalin untuk tujuan ilmu pengetahuan (pendidikan dan penelitian).

Keywords: Juru tulis; naskah salinan Belanda; kodikologi; naskah Riau.

INTRODUCTION

Bangsa Melayu memiliki banyak peninggalan tertulis, salah satunya berbentuk naskah kuno. Naskah merupakan sumber tertulis yang merekam beragam pengetahuan nenek moyang pada masa lalu. Pengetahuan lokal Melayu yang tertulis pada naskah ini banyak diminati oleh orang Barat sejak zaman dulu. Salah satu pengetahuan lokal Melayu yang dimaksud berbentuk karya sastra.

Abad XVII merupakan awal mula orang Eropa mengenal sastra Melayu. Seiring dengan berkembangnya waktu, orang Eropa mulai berhasrat untuk mengkaji sastra Melayu secara ilmiah. Hal ini sejalan dengan semakin meluasnya ekspansi negeri-negeri penjajah ke wilayah Asia dan Afrika. Pada periode tersebut banyak orang Eropa yang berminat mempelajari pemikiran dan kearifan lokal rakyat-rakyat negeri jajahannya (Braginsky, 1998). Usaha yang dilakukan mereka ini telah menghasilkan sumbangan penelitian, kumpulan naskah, dan publikasi ilmiah.

Tidak hanya hasrat individu, namun negara dalam hal ini Pemerintah Belanda sangat mendukung keinginan para cendekiawan dengan mencanangkan gerakan *beschaving missie* (misi pemberdayaan) untuk diterapkan pada wilayah koloninya, salah satunya wilayah Hindia-Belanda (Groeneboer, 1993;

2002). Di Batavia, pada tahun 1820 Pemerintah Kolonial Belanda melalui Algemeene Secretarie juga membentuk Departemen Urusan Pribumi guna untuk mempelajari bahasa dan budaya pribumi. Untuk melaksanakan tugas ini, mereka mempekerjakan juru tulis untuk menyalin naskah Melayu dan menugaskan para pejabatnya ke luar daerah, di antaranya Riau dan Lingga (Rukmi, 1997).

Riau dan Lingga merupakan wilayah berdirinya Kerajaan Riau-Lingga (1828-1911) yang cukup aktif menghasilkan naskah. Banyaknya naskah Melayu di Riau karena tradisi tulis sudah ada sejak lama yang Putten dan Azhar (1995) sebut sebagai 'tradisi istana Melayu'. Dalam tradisi istana karya-karya asli dibuat dan disalin penulis istana atas prakarsa raja atau kerabat raja. Karya yang dibuat oleh para penulis istana ini berupa syair dan hikayat yang berisi topik hiburan, edukasi bagi masyarakat, teks keagamaan, kronik-kronik kerajaan, dan sejarah kerajaan. Tidak mengherankan apabila Pemerintah Kolonial Belanda memberi perhatian khusus pada wilayah ini. Bahkan para residen di Riau, seperti Von Ranzou (1822-1826) dan Elout (1826-1830) juga mendapat tugas mencari, mengumpulkan, hingga mengupah beberapa juru tulis Melayu untuk menyalin naskah. Puncaknya pada pertengahan abad XIX ketika Von de Wall dan Klinkert mengumpulkan ratusan naskah Riau yang berasal dari tulisan juru tulis pribumi, hasil membeli, maupun pemberian/hadiah (Putten & Azhar, 1995; Mu'jizah dan Rukmi, 1998).

Keberadaan juru tulis yang menyalin naskah ini sangat menguntungkan misi Pemerintah Kolonial dalam usaha mempelajari bahasa dan budaya Melayu. Biasanya para juru tulis ini bekerja menangani administrasi kantor residen dan menyalin naskah Melayu. Keberadaan para juru tulis ini telah didata oleh Mu'jizah dan Rukmi (1998), dalam tulisannya disebutkan bahwa juru tulis di Riau yang sekaligus bekerja sebagai penyalin naskah berjumlah tiga orang, antara lain Encik Ismail ibn Datuk Kerkun yang bekerja sebagai juru tulis Residen Elout, Encik Said yang merupakan juru tulis Walbeehm, dan Haji Ibrahim sebagai juru tulis Von de Wall.

Ketiga juru tulis di atas menghasilkan naskah salinan antara lain Encik Ismail ibn Datuk Kerkun menyalin tujuh naskah, Encik Said menyalin dua naskah, dan Haji Ibrahim menyalin tiga naskah. Seluruh naskah yang dihasilkan saat ini berada di Perpustakaan Universitas Leiden dan Perpustakaan Nasional RI. Seluruh naskah ini nantinya akan dijadikan objek kajian dalam penelitian ini. Hal ini perlu dilakukan untuk melihat kekhasan naskah salinan atas prakarsa Pemerintah Kolonial Belanda yang dilihat dari aspek kodikologi.

Rumusan masalah dari penelitian ini adalah bagaimana aspek kodikologi dalam naskah salinan pesanan Pemerintah Kolonial Belanda di Riau pada Abad XIX (Studi Kasus Pada Naskah Salinan Encik Ismail Bin Datuk Kerkun, Encik Said, dan Haji Ibrahim)?

LITERATURE REVIEW

Kodikologi

Kajian kodikologi tidak lepas dari penelitian yang berkaitan dengan naskah. Dalam kajian kodikologi banyak informasi yang dapat diungkap secara luas, mulai dari deskripsi naskah hingga seluk beluk naskah. Penelitian ini menggunakan pendekatan kodikologi untuk mengungkapkan unsur naskah yang berkaitan dengan motif hegemoni yang ditinggalkan dalam naskah, seperti pada kolofon, eksordium, dan cap.

Seorang pakar kodikologi bernama Alponse Dain (dalam Mulyadi, 1994) berpendapat bahwa kodikologi merupakan kajian naskah berkaitan dengan sejarah naskah, sejarah koleksi naskah, penelitian mengenai tempat naskah-naskah yang sebenarnya, masalah menyusun katalog, perdagangan naskah, dan penggunaan naskah-naskah itu. Selain Dain, terdapat beberapa pakar pernaskahan yang membahas aspek kodikologi dalam tulisannya, antara lain Mulyadi (1994) dan Baroroh-Baried, dkk (1985). Pendapat para ahli ini mengenai objek kajian kodikologi akan digunakan untuk menganalisis naskah-naskah salinan Encik Ismail dan naskah salinan juru tulis lain di Riau.

Pendekatan kodikologi digunakan dalam penelitian ini dalam dua tahap. Tahap pertama dengan mengidentifikasi beberapa aspek naskah. Tahap kedua dengan menganalisis aspek naskah berdasarkan perspektif konteksnya.

Aspek-aspek naskah yang dapat diuraikan dalam deskripsi naskah dalam penelitian ini meliputi identitas naskah, kondisi naskah, karakter tulisan, bahasa, eksordium, cap, dan kolofon. Hal ini dilakukan untuk mengungkapkan unsur kekhasan naskah salinan para juru tulis yang bekerja dengan Pemerintah Kolonial Belanda.

Penelitian Relevan

Penelitian mengenai aspek kodikologi naskah dalam skriptorium pernah dilakukan oleh Rukmi (1997) dan Mu'jizah & Rukmi (1998). Penelitian Rukmi (1997) membahas mengenai aktivitas penyalinan naskah di *Algemeene Secretarie*. Penelitian tersebut bertujuan untuk menghasilkan informasi skriptorium, ciri-ciri naskah yang dihasilkan, identitas penyalin naskah, dan deskripsi naskah. Sebagian besar naskah menjadi koleksi Perpustakaan Nasional Republik Indonesia, sebagian lagi pernah menjadi koleksi *Akademie Delft* dan keberadaannya saat ini tersimpan di Perpustakaan Universitas Leiden.

Mu'jizah dan Rukmi (1998) memaparkan dengan lengkap penelusuran penyalinan naskah di Riau pada abad XIX. Dalam penelitiannya terdapat gambaran mengenai naskah-naskah disalin di Riau yang tersimpan di Perpustakaan Nasional, Yayasan Indra Sakti, dan sedikit mengenai koleksi Perpustakaan di Leiden. Dalam tulisannya digambarkan mengenai deskripsi naskah, identitas penyalin, pengarang, pengumpul naskah, pemilik naskah, tempat penyalinan, waktu penyalinan, jenis naskah, dan ciri-ciri naskah. Mu'jizah (2013) melanjutkan penelitiannya khusus membahas naskah-naskah Riau yang menjadi koleksi Perpustakaan Universitas Leiden. Kedua tulisan membahas identitas ketiga juru tulis dan naskah-naskah salinannya. Namun penelitian khusus membahas secara detail mengenai aspek naskah dari ketiga juru tulis tersebut belum dilakukannya.

Informasi naskah-naskah salinan Encik Ismail bin Datuk Kerkun yang menjadi koleksi Perpustakaan Universitas Leiden tercatat dalam beberapa katalog yang disusun oleh Juynboll (1899), Ronkel (1921), Iskandar (1999), dan Wieringa (2007). Unsur kodikologi yang dicantumkan dalam katalog meliputi aspek fisik naskah di antaranya kode koleksi, jumlah halaman, ukuran halaman, jenis kertas, *watermark*, jumlah baris tiap halaman, ringkasan isi, kolofon, kondisi naskah, dan ringkasan isi. Segala informasi mengenai naskah salinan Encik Ismail yang ada dalam naskah akan dijadikan bahan rujukan dalam penelitian ini.

Unsur kodikologi pada naskah Riau juga pernah dibahas oleh Hamidy, at al. (1985) dalam katalog yang telah disusun bersama peneliti lain dengan judul *Naskah Melayu Kuno Daerah Riau*. Penelitian ini merupakan lanjutan dari penelitian sebelumnya pada tahun 1982 dengan judul *Naskah Kuno Daerah Riau*. Hasil kedua penelitian membahas mengenai inventarisasi dan deskripsi naskah kuno yang merupakan milik masyarakat yang berada di wilayah Riau, di antaranya Pekanbaru, Tanjung Pinang, Pulau Penyengat, Tanjung Batu, Rokan Hulu, Kuantan Singingi, dan Indragiri Hulu. Dalam tulisannya dibahas mengenai bahasa dalam naskah, pengarang, tempat penerbitan, tema isi naskah, bahasa naskah, pengarang, bentuk salinan, kondisi naskah, jumlah naskah, dan pemilik naskah. Dalam penelitiannya, Hamidy tidak menulis mengenai penyalin, tempat penyalinan, serta keberadaan naskah Riau di luar negeri.

Penelitian yang menyangkut aspek naskah meliputi eksordium, kolofon, kata berhias, penebalan garis aksara, dan karakter tulisan dibahas oleh Suharjo (2014, 2018). Pembahasan pertama Suharjo (2014) membahas mengenai pernyataan kalam pada epilog maupun prolog dalam naskah. Suharjo tidak menggunakan istilah eksordium untuk pengertian pernyataan awal, doa, dan harapan penulis tersebut, ia

lebih menyebutnya dengan istilah kalam. Fokus penelitian Suharjo pada pernyataan-pernyataan yang menyerupai hadits, seperti pengampunan dosa, doa masuk surga, dan mendapatkan sawab seperti membaca Al Qur'an. Objek kajian Suharjo (2018) kedua mengenai aktivitas penyalinan naskah pada abad XIX di Batavia. Tujuan penelitiannya untuk mengungkapkan strategi penyalin naskah dalam menghadapi modernisasi tradisi cetak yang tertuang pada aspek naskah dan teks. Teknik dalam menganalisis aspek naskah dijadikan rujukan dalam penelitian ini.

Pembahasan mengenai *watermark* pada naskah Melayu telah dilakukan oleh Yahya (2021) berdasarkan sumber dari tulisan Russell Jones. Dalam artikelnya disebutkan untuk menggambarkan sejarah naskah, produksi naskah, dan kondisi masyarakat tempat dibuatnya naskah perlu dilakukan penyelidikan unsur naskah secara menyeluruh, tidak hanya dari sisi isi, namun juga unsur-unsur fisik naskah (kodikologi), salah satunya *watermark*. Dalam tulisannya digambarkan mengenai persebaran kertas Eropa dan ciri-ciri *watermark* yang digunakan pada naskah Melayu abad 19.

FINDINGS

Berdasarkan hasil pendataan aspek kodikologi terdapat sembilan aspek naskah yang akan dibahas, antara lain kode naskah, judul naskah, jenis kertas, watermark, ukuran kertas, eksordium, cap, kolofon, dan sejarah koleksi naskah. Ringkasan aspek kodikologi akan disajikan dalam bentuk tabel, berikut paparannya:

Tabel 1. Aspek kodikologi dalam naskah salinan juru tulis Belanda

| Nama Juru Tulis | Kode Naskah | Judul Naskah | Jenis Kertas | Watermark | Ukuran Kertas | Eksordium | Cap | Kolofon | Sejarah Koleksi Naskah |
|-----------------|---------------|---|--------------|---|---------------|--|-----------------|---|------------------------|
| Encik Ismail | Cod. Or. 1722 | Kitab Fiqh, Undang-Undang Melayu, dan Syair Tengku Selangor | Kertas eropa | Horn with I & C Honig | 23x17.5cm | Bacaan doa dan alasan penyalin menulis teks. | Akademi e Delft | Rabu, 26 Ramadhan 1244, pukul 9 pagi Pemilik naskah juru tulis Kantor Residen di Riau, Letnan Kolonel Elout. | Delft Collection |
| | Cod. Or. 1723 | Hikayat Ghulam | Kertas eropa | Beehive (on a coat of Arms) dan Pro Patria with J. Kool and Com | 19.5x16cm | Bacaan doa dan pesan untuk pendengar cerita | Akademi e Delft | Isnain 20 Syawal 1243, pukul 11, di negeri Riau di tanjung Pinang ketika | Delft Collection |

| | | | | | | | | | |
|---------------|---|--------------|--|--------------|---|-----------------|--|-----------------------------|--|
| | | | | | | | | Mayor Elout menjadi Residen | |
| Cod. Or. 1724 | Hikayat Mareskalek dan Aturan Setia Bugis dengan Melayu | Kertas eropa | Beehive (on a coat of Arms) with J. Kool | 22x17.5 cm | Pembacaan doa dan pesan-pesan buat pendengar cerita. Selain itu terdapat silsilah penguasa di Pontianak. Terdapat kutipan alasan teks ditulis | Akademi e Delft | Sabtu 13 Rabiulakhir 1243, pukul 10, di kantor Residen Riau Tanjung Pinang, yang menyurat Encik Ismail ibn Datuk Kerkun juru tulis Tengku Said | Delft Collection | |
| Cod. Or. 1725 | Undang-Undang Melaka | Kertas eropa | C.I Honig | 22.5x17.5 cm | Pesan kepada orang yang sedang menuntut ilmu | Akademi e Delft | Arba'a 24 Syawal 1244 di negeri Riau | Delft Collection | |
| Cod. Or. 1726 | Undang-Undang Laut dan Undang-Undang daripada Paduka Sultan Mahmud Syah | Kertas eropa | C.I Honig | 22,5x18 cm | Berisi penjelasan mengenai tujuan penulisan teks. | Akademi e Delft | tanggal 18 tahun 1245 di tulis oleh Encik Ismail bin Datuk Kerkun di Riau | Delft Collection | |

| | | | | | | | | | |
|--|---------------|---|--------------|------------------|----------|--|-----------------|---|-----------------------------------|
| | Cod. Or. 1736 | Sejarah Melayu | Kertas eropa | Propatria and GR | 30x19 cm | Berisi penjelasan permintaan untuk menulis teks. | Akademi e Delft | Rabu, 14 Rabiulawa l 1244 disalin di Tanjung Pinang yang punya naskah Sri Paduka Yang Dipertuan Muda Ja'ffar ditulis oleh Encik Ismail Ibn Datuk Kerkun | Delft Collectio n |
| | Cod. Or. 3376 | Adat Turun Tumurun daripada Zaman Duli Sultan Iskandar Syah | Woven paper | | 21x17 cm | Berisi penjelasan isi teks. | - | Akhad, 4 Rabiulakhi r 1263 dan 21 Mar 1847 ditulis oleh Encik Ismail bin Datuk Kerkun | van der Tuuk collectio n |

| | | | | | | | | | |
|------------|---------------|--------------------------------------|--------------|-----------|------------|--|-----------------|---|-------------------|
| Encik Said | Cod. Or. 1718 | Hikayat Gulam / Hikayat Raja Khandak | Kertas eropa | Propatria | 31x18.5 cm | Doa kepada Allah dan tujuan teks dibuat untuk masyarakat pendengar | Akademi e Delft | Kamis, 25 Rabiulawa 1 1253 jam 2. Pemilik naskah asli Tuan Tabib Syech bin Alawi Saqaf dari bahasa Arab dijawikan oleh Haji Abdul Wahab Sutan di tanah Riau. Ia meninggal di Pulau Penyengat. Naskah disalin lagi oleh Encik Kecut, tukang tembaga itu pun telah mati juga di Pulau Penyengat. Kemudian disalin Engku Zain Qudsi dan meningga di Lingga. Kemudian disalin pula oleh Tuan Walbim kepada Engku Said dan yang menulis Encik Muhamma | Delft Collectio n |
|------------|---------------|--------------------------------------|--------------|-----------|------------|--|-----------------|---|-------------------|

| | | | | | | | | | |
|---------------|--|--------------|-----------|------------|--|---|--|--|--|
| | | | | | | | | d Taha. Dan disurat ditulis oleh Encik Said orang Riau Peranakan Bugis atas perintah Tuan Welbehm. Naskah ini tujuannya diberikan kepada anak Tuan Welbehm agar dapat membaca naskah Melayu. | |
| Cod. Or. 2160 | Undang-Undang Melayu.. Undang-Undang Negeri Pelayaran dan Kitab Tarasul | Kertas eropa | Propatria | 32x18.5 cm | Harapan agar dengan adanya teks ini ditulis dapat diteladani oleh masyarakat | - | Sabtu, 20 Zulkaidah 1253 pukul 12. Pemilik naskah adalah Tuan Welbehm di Tanjung Pinang. Naskah ditulis oleh | Taco Roorda collection | |

| | | | | | | | | | |
|--------------|----------------|--|--------------|--------------------------------------|------------|---|-----------------|---|-------------------|
| | | | | | | | | Engku Said peranakan Bugis di Riau. | |
| Haji Ibrahim | Ml. 617/W. 212 | Pak Belalang | Kertas eropa | - | 19.8x16 cm | Informasi jenis karangan dan pemrakarsa tulisan | - | Khamis, 2 Rabiul Awal 1287 atau 2 Juni 1870, pada pukul 7 pagi. Ditulis oleh Haji Ibrahim di Pulau Penyengat Riau. | von de Wall |
| | Ml. 737/W. 260 | Syair Raja Damsyik | Kertas eropa | De ervend Blauw, Propatria | 31.8x20 cm | Berisi mengenai informasi isi cerita dan orang yang memprakarsai teks | - | 4 Rajab 1280 atau Selasa 1824 ditulis oleh Haji Ibrahim datuk orang kaya | von de Wall |
| | Cod. Or. 1761 | Syair Perang Johor dan Syair Engku Putri berangkat ke Lingga | Kertas eropa | Britannia with Lloyd James with 1840 | 32.5x20 cm | berisi mengenai informasi isi cerita dan orang yang memprakarsai teks | Akademi e Delft | Isnain, 7 Rajab 1260, pukul 7. Ditulis oleh Haji Ibrahim di Riau Pulau Penyengat atas suruhan Welbehm dengan tujuan untuk dikirimkan ke anaknya | Delft Collectio n |

| | | | | | | | | | |
|--|-----------|--------------------------|-----------------|--|----------|---|---|---|-------------------------------|
| | | | | | | | | di Eropa. | |
| | KL 146 | Syair Sifat Dua Puluh | Kertas eropa | Eendracht dengan VDL (Voorn 102) | 21x17 cm | pesan2 kepada pembaca dan anak-anak agar rajin beribadah | - | Kamis Desember pukul setengah 3 n petang di Kampung Bakar Batu Tengah Tanjung Pinang. Yang mempunya i naskah adalah Ibrahim | H.C. Klinkert Collectio |

Kesembilan aspek kodikologi di atas akan dijelaskan dalam sub bab berikut:

1. Kode Naskah

Sebagian besar naskah salinan ketiga juru tulis tersimpan di Perpustakaan Universitas Leiden (disingkat PUL), Belanda. Kode naskah (nomor panggil) yang biasa digunakan adalah 'Cod. Or.' yang kepanjangan dari *Codex Orientalis* atau *Oriental Manuscript*. Dari jumlah 13 naskah yang dibahas, sepuluh naskah memiliki kode 'Cod. Or.' Kesepuluh naskah ini memiliki nomor panggil Cod. Or. 1722, Cod. Or. 1723, Cod. Or. 1724, Cod. Or. 1725, Cod. Or. 1726, Cod. Or. 1736, Cod. Or. 1761, Cod. Or. 1721, dan Cod. Or. 3376. Dari jumlah tersebut terdapat delapan naskah yang sebelumnya termasuk dalam kelompok naskah koleksi *Academie Delft*, hal ini tertulis pada katalog Wieringa (2007).

Selain kode naskah 'Cod. Or.', nomor panggil naskah lain yang disimpan di PUL berkode 'KL' merupakan singkatan dari Klinkert yang artinya naskah koleksi Klinkert. Terdapat 191 naskah dengan kode KL tersimpan di PUL dan salah satu naskah berkode ditulis oleh Haji Ibrahim dengan kode KL 146.

Dua naskah salinan lainnya berkode 'ML' atau *Malay* dan 'W' kependekan dari 'Wall' yang merupakan nama dari pemilik/kolektor naskah bernama van der Wall. MI atau W merupakan kode naskah koleksi Perpustakaan Nasional Republik Indonesia (PNRI). Kedua naskah salinan ini memiliki kode MI. 617/ W. 212 dan MI. 737/ W. 260.

Tabel 2. Kode naskah dan tempat penyimpanan naskah

| Nama Juru Tulis | Kode Naskah | Tempat penyimpanan |
|-----------------|-----------------|---------------------------------|
| Encik Ismail | Cod. Or. 1722 | Perpustakaan Universitas Leiden |
| | Cod. Or. 1723 | Perpustakaan Universitas Leiden |
| | Cod. Or. 1724 | Perpustakaan Universitas Leiden |
| | Cod. Or. 1725 | Perpustakaan Universitas Leiden |
| | Cod. Or. 1726 | Perpustakaan Universitas Leiden |
| | Cod. Or. 1736 | Perpustakaan Universitas Leiden |
| | Cod. Or. 3376 | Perpustakaan Universitas Leiden |
| Encik Said | Cod. Or. 1718 | Perpustakaan Universitas Leiden |
| | Cod. Or. 2160 | Perpustakaan Universitas Leiden |
| Haji Ibrahim | MI. 617/ W. 212 | Perpustakaan Nasional RI |
| | MI. 737/ W. 260 | Perpustakaan Nasional RI |
| | Cod. Or. 1761 | Perpustakaan Universitas Leiden |
| | KL 146 | Perpustakaan Universitas Leiden |

2. Judul Naskah

Bagian ini akan dibahas mengenai judul naskah dan tema yang terkandung dalam teks. Lebih detailnya akan penulis paparkan dalam tabel, berikut penjelasannya:

Tabel 3. Judul dan tema naskah

| Tema | Judul | Penyalin |
|---------------------------------|---|--------------|
| Genre sastra | Hikayat Raja Khandak | Encik Ismail |
| | Hikayat Ghulam | Encik Said |
| | Pak Bilalang dan Lebai Malang | Haji Ibrahim |
| | Hikayat Raja Dhamsyik | Haji Ibrahim |
| Genre sastra sejarah | Syair Tengku Selangor | Encik Ismail |
| | Hikayat Mareskalek | |
| | Syair Perang Johor | Haji Ibrahim |
| | Kisah Engku Putri | Haji Ibrahim |
| Undang-undang peraturan atau | Undang-Undang Malaka | Encik Ismail |
| | Aturan Setia Bugis dengan Melayu | |
| | Surat Undang-Undang/Undang-Undang Melaka | |
| | pragmen Undang-Undang Malaka | |
| | Undang-Undang Laut | |
| | Kitab Terasul | |
| | Adat terun menurun daripada zaman duli Sultan Iskandar Syah | |
| | Sejarah Melayu | |
| Undang Undang Negeri Pelayaran | Encik Said | |

| | | |
|-----------|----------------------|--------------|
| | Kitab Terasul | |
| Keagamaan | Kitab Fikih | Encik Ismail |
| | Kitab Fikih | |
| | Syair Sifat Duapuluh | Haji Ibrahim |

Berdasarkan tabel di atas, naskah yang disalin oleh para juru tulis bertemakan sastra, sastra sejarah, undang-undang atau peraturan, dan keagamaan. Teks yang banyak dipesan oleh Pemerintah Kolonial Belanda bertemakan undang-undang dan peraturan. Juru tulis yang banyak mendapat pesanan naskah bertemakan tersebut adalah Encik Ismail yang bekerja untuk Residen Elout dengan jumlah delapan judul. Haji Ibrahim banyak mendapat pesanan naskah bertemakan sastra, sastra sejarah, dan keagamaan. Sedangkan Encik Said mendapat pesanan naskah bertemakan keagamaan, sastra, dan undang-undang atau peraturan.

Teeuw (1952) berpendapat bahwa jenis naskah-naskah yang digunakan untuk rujukan para cendekiawan Belanda yang menempuh pendidikan di *Academie Delft*, antara lain bahasa Melayu, pengetahuan budaya, dan agama Islam. Lanjut Teeuw, ia mengambil contoh untuk naskah bertema sejarah berjudul *Sejarah Melayu* dapat diperoleh gambaran mengenai hubungan masyarakat, susunan lembaga-lembaga agama, dan pola pikir masyarakat.

3. Jenis Kertas dan Ukuran Naskah

Unsur kodikologi yang akan dibahas saat ini adalah jenis kertas dan ukuran naskah. Terdapat dua jenis kertas yang digunakan oleh para juru tulis, yaitu kertas Eropa (*laid paper*) dan *woven paper*. Terdapat 12 naskah salinan para juru tulis ini beralas tulis kertas Eropa (*laid paper*), satu naskah lain terbuat dari *woven paper*.

Ukuran kertas yang digunakan untuk menyalin naskah beragam, namun kalau dilihat dari wujudnya, rata-rata naskah berukuran A4 (29.7 x 21 cm) dan A5 (21 x 14.8 cm) atau yang mendekati. Detail jenis kertas dan ukuran naskah dapat dilihat pada tabel berikut:

Tabel 4. Jenis kertas dan watermark

| Penyalin | Kode Naskah | Jenis Kertas | Watermark | Ukuran naskah |
|--------------|-------------|------------------|---|---------------|
| Encik Ismail | Cod. 1722 | Or. Kertas eropa | Horn with I & C Honig | 23x17,5cm |
| | Cod. 1723 | Or. Kertas eropa | Beehive (on a coat of Arms) dan Pro Patria with J. Kool and Com | 19,5x16 cm |
| | Cod. 1724 | Or. Kertas eropa | Beehive (on a coat of Arms) with J. Kool | 22x17,5 cm |

| | | | | | |
|--------------|--------------|-----|--------------|--------------------------------------|--------------|
| | Cod. 1725 | Or. | Kertas eropa | C.I Honig | 22,5x17,5 cm |
| | Cod. 1726 | Or. | Kertas eropa | C.I Honig | 22,5x18 cm |
| | Cod. 1736 | Or. | Kertas eropa | Propatria and GR | 30x19 cm |
| | Cod. 3376 | Or. | Woven paper | | 21x17 cm |
| Encik Said | Cod. 1718 | Or. | Kertas eropa | Propatria | 31x18,5 cm |
| | Cod. 2160 | Or. | Kertas eropa | Propatria | 32x18,5 cm |
| Haji Ibrahim | Ms. 617/ 212 | W. | Kertas eropa | - | 19,8x16 cm |
| | Ms. 737/ 260 | W. | Kertas eropa | De Erven de Blauw, Propatria | 31,8x20 cm |
| | Cod. 1761 | Or. | Kertas eropa | Britannia with Lloyd James with 1840 | 32,5x20 cm |
| | KL 146 | | Kertas eropa | Eendracht dengan VDL (Voorn 102) | 21x17 cm |

Kertas Eropa merupakan kertas yang berasal dari Eropa, seperti Inggris, Belanda, Jerman, dan Italia (Pudjiastuti et al., 2018). Bahan kertas terbuat dari kain. Kertas jenis ini memiliki *watermark* dan tekstur permukaan berbentuk horizontal yang khas. Bahan kertas terbuat dari kain.

Pada tabel di atas terdapat keterangan watermark yang biasanya terdapat pada jenis kertas Eropa. *Watermark* menunjukkan logo pabrik pembuatan kertas Eropa. Berdasarkan tabel di atas, jenis kertas ber-*watermark* ‘Pro Patria’ banyak digunakan untuk penyalinan naskah. Hal ini seiring dengan kebijakan yang dikeluarkan oleh Pemerintah Belanda pada abad 19 yang mewajibkan lembaga-lembaga pemerintah menggunakan kertas jenis Pro Patria buatan pabrik yang berasal dari Belanda. Dengan adanya peraturan itu sangat menopang keberlanjutan hidup pabrik-pabrik kertas di Belanda (Voorn dalam Wardah, 2022).

Woven paper adalah jenis kertas yang pertama kali dibuat di wilayah benua Asia bagian timur berabad-abad lalu dan kemudian diperkenalkan ke wilayah Eropa dan Amerika pada pertengahan abad 18. Bahan kertas terbuat dari paku dan bambu. Dalam kamus Filologi (Pudjiastuti et al., 2018) kertas ini disebut dengan kertas acuan tenun. Kertas acuan tenun memiliki tekstur tebal, lembut, dan licin. Permukaan kertas tenun ini tidak memiliki garis tebal, garis tipis, dan *watermark* seperti kertas Eropa.

4. Eksordium

Unsur kodikologi yang akan dibahas selanjutnya adalah eksordium. Dalam kamus Filologi (Pudjiastuti et al., 2018), 'eksordium' merupakan bagian awal teks yang memuat asal mula penulisan teks termasuk puji-pujian kepada Tuhan, raja, dan asal usul pengarang; pengantar atau pendahuluan suatu teks (*exordium*).

Kesusasteraan Melayu klasik banyak ditemukan penyebutan kata pengantar yang mengandung unsur religius. Istilah yang digunakan oleh Braginsky (1998) adalah kata pengantar yang merupakan mata rantai penghubung antara karangan dengan alam semesta. Selain itu, pernyataan-pernyataan ini mengandung cukup banyak bahan untuk merekonstruksi 'kesadaran diri' sastra dalam periode klasik (pada periode akhir abad 16 sampai awal abad 19). Pengantar teks biasanya berisi sebutan kepada Allah dan Nabi Muhammad yang dimintai tolong oleh pengarang, dilanjutkan dengan pemaparan mengenai keindahan karangan ini, tentang sifat-sifat dan manfaatnya, serta hikmah yang akan didapat bagi pembaca atau pendengarnya (Braginsky, 1998).

Berdasarkan tabel 5., ketigabelas naskah memiliki eksordium yang isinya berupa doa dan pesan kepada pembaca, informasi mengenai isi teks, tujuan penulisan naskah, dan identitas pemrakarsa penulisan. Namun demikian, tidak semua naskah memiliki unsur lengkap eksordium tersebut.

Tabel 5. Eksordium

| Nama Juru Tulis | Kode Naskah | Eksordium |
|-----------------|---------------|--|
| Encik Ismail | Cod. Or. 1722 | Bacaan doa dan alasan penyalin menulis teks. |
| | Cod. Or. 1723 | Bacaan doa dan pesan untuk pendengar cerita |
| | Cod. Or. 1724 | Pembacaan doa dan pesan-pesan buat pendengar cerita. Selain itu terdapat silsilah penguasa di Pontianak. Terdapat kutipan alasan teks ditulis, berikut kutipannya: "Maka adalah al-hakir menjatuhkan midad kepada kertas ini dengan tiga sebab. Pertama-tama yang menunjukkan wujud wahda itu dengan segala wujud katra ini dan kedua menyatakan bijaksana orang kulit putih memerintah negeri itu dan ketiga daripada tiada tertahani rindu akan sekalian yang dirindukan di dalam Pontianak itu." |
| | Cod. Or. 1725 | Pesan kepada orang yang sedang menuntut ilmu |
| | Cod. Or. 1726 | Berisi penjelasan mengenai tujuan penulisan teks, berikut penjelasannya: "... dan jikalau tiada disebutkan semuanya di dalam kertas ini niscaya ia (10) binasalah adat daripada purbakala yang dikerjakan daripada nenek datuk kita (11) yang tua2 karena terbit hukum ini semuanya pada segala zaman negeri Melaka lagi..." |
| | Cod. Or. | Berisi penjelasan permintaan untuk menulis teks. Berikut kutipannya: |

| | | |
|--------------|--------------------|--|
| | 1736 | "ada seorang orang besar terlebih mulianya dan terbesar martabatnya daripada yang lain berkata ia kepada fakir hamba dengar ada hikayat Melayu dibawa oleh orang dari Goa barang kita perbaiki kiranya dengan istiadatnya supaya diketahui oleh segala anak cucu kita yang kemudian daripada kita dan didatangkan oleh segala mereka itu." |
| | Cod. Or. 3376 | Berisi penjelasan isi teks. |
| Encik Said | Cod. Or. 1718 | Doa kepada Allah dan tujuan teks dibuat untuk masyarakat pendengar |
| | Cod. Or. 2160 | harapan agar dengan adanya teks ini ditulis dapat diteladani oleh masyarakat |
| Haji Ibrahim | MI. 617/ W. 212 | Informasi jenis karangan dan pemrakarsa tulisan |
| | MI. 737/ W. 260 | Berisi mengenai informasi isi cerita dan orang yang memprakarsai teks |
| | Cod. Or. 1761 | berisi mengenai informasi isi cerita dan orang yang memprakarsai teks |
| | KL 146 | pesan2 kepada pembaca dan anak-anak agar rajin beribadah |

5. Kolofon

Salah satu unsur kodikologi yang berkaitan dengan identitas waktu penulisan adalah kolofon. Kolofon adalah paragraf dalam naskah yang biasanya berisi keterangan tentang tarikh serta tempat penulisan, umumnya ditulis pada awal atau akhir teks (Pudjiastuti et al., 2018).

Zaman dulu (sebelum dapat pengaruh dari orang Eropa) identitas kepengarangan sangat jarang ditemukan dalam naskah. Sudjiman (1995) berpendapat, penulis zaman dulu tidak begitu mementingkan identitas individu dalam karya yang ditulisnya, lagipula karya yang ditulisnya merupakan milik masyarakat. Zaman dulu para pengarang dan penulis Riau memiliki kecenderungan yang mengakar kuat bahwa tulisan yang dihasilkan merupakan bentuk pengabdian mereka kepada Tuhan. Individualisme kepengarangan mulai diperkenalkan setelah kedatangan orang Barat. Transisi dari penulis anonim ke pengakuan identitas penulisan mulai muncul pada periode abad XVII-XVIII.

Berdasarkan tabel, seluruh naskah memiliki kolofon yang berkaitan dengan identitas kepengarangan naskah. Dan hampir seluruh naskah terdapat waktu penulisan, tempat penulisan, dan identitas penulis.

Tabel 6. Kolofon

| Nama Juru Tulis | Kode Naskah | Kolofon |
|-----------------|-------------|---------|
| | | |

| | | |
|--------------|--------------------|---|
| Encik Ismail | Cod. Or. 1722 | <i>Rabu, 26 Ramadhan 1244, pukul 9 pagi</i> <i>Pemilik naskah juru tulis Kantor Residen di Riau, Letnan Kolonel Elout.</i> |
| | Cod. Or. 1723 | <i>Isnain 20 Syawal 1243, pukul 11, di negeri Riau di Tanjung Pinang ketika Mayor Elout menjadi Residen</i> |
| | Cod. Or. 1724 | <i>Sabtu 13 Rabiulakhir 1243, pukul 10, di kantor Residen Riau Tanjung Pinang, yang menyurat Encik Ismail ibn Datuk Kerkun juru tulis Tengku Said</i> |
| | Cod. Or. 1725 | <i>Arba'a 24 Syawal 1244 di negeri Riau</i> |
| | Cod. Or. 1726 | <i>tanggal 18 tahun 1245 di tulis oleh Encik Ismail bin Datuk Kerkun di Riau</i> |
| | Cod. Or. 1736 | <i>Rabu, 14 Rabiulawal 1244 disalin di Tanjung Pinang yang punya naskah Sri Paduka Yang Dipertuan Muda Ja'ffar ditulis oleh Encik Ismail Ibn Datuk Kerkun</i> |
| | Cod. Or. 3376 | <i>Akhad, 4 Rabiulakhir 1263 dan 21 Mar 1847 ditulis oleh Encik Ismail bin Datuk Kerkun</i> |
| Encik Said | Cod. Or. 1718 | <i>Kamis, 25 Rabiulawal 1253 jam 2. Pemilik naskah asli Tuan Tabib Syech bin Alawi Saqaf dari bahasa Awab dijawikan oleh Haji Abdul Wahab Sutan di tanah Riau. Ia meninggal di Pulau Penyengat. Naskah sisalin lagi oleh Encik Kecut, tukang tembaga itu pun telah mati juga di Pulau Penyengat. Kemudian disalin Engku Zain Qudsi dan meninggal di Lingga. Kemudian disalin pula oleh Tuan Walbim kepada Engku Said dan yang menulis Encik Muhammad Taha. Dan disurat ditulis oleh Encik Said orang Riau Peranakan Bugis atas perintah Tuan Welbehm. Naskah ini tujuannya diberikan kepada anak Tuan Welbehm agar dapat membaca naskah Melayu.</i> |
| | Cod. Or. 2160 | <i>Sabtu, 20 Zulkaidah 1253 pukul 12. Pemilik naskah adalah Tuan Welbehm di Tanjung Pinang. Naskah ditulis oleh Engku Said peranakan Bugis di Riau.</i> |
| Haji Ibrahim | MI. 617/ W. 212 | <i>Khamis, 2 Rabiul Awal 1287 atau 2 Juni 1870, pada pukul 7 pagi. Ditulis oleh Haji Ibrahim di Pulau Penyengat Riau.</i> |
| | MI. 737/ W. 260 | <i>4 Rajab 1280 atau Selasa 1824 ditulis oleh Haji Ibrahim datuk orang kaya</i> |
| | Cod. Or. 1761 | <i>Isnain, 7 Rajab 1260, pukul 7. Ditulis oleh Haji Ibrahim di Riau Pulau Penyengat atas suruhan Welbehm dengan tujuan untuk dikirimkan ke anaknya di Eropa.</i> |
| | KL 146 | <i>Kamis Desember pukul setengah 3 petang di Kampung Bakar Batu Tengah Tanjung Pinang. Yang mempunyai naskah adalah Ibrahim</i> |

Untuk menjelaskan detail kolofon, penulis akan membagi keterangannya dalam beberapa bagian, berikut keterangannya:

Tabel 7. Keterangan waktu

| Nama Penyalin | Nama Naskah | Hari | Waktu | Tanggal |
|---------------|--|---------|-----------------|---------------------|
| Encik Ismail | <i>Kitab Fiqh, Undang-Undang Melayu, dan Syair Tengku Selangor</i> | Raba | 9 pagi | 26 Ramadhan 1244 |
| | <i>Hikayat Ghulam</i> | Isnaini | 11 siang | 20 Syawal 1243 |
| | <i>Hikayat Mareskalek dan Aturan Setia Bugis dengan Melayu</i> | SAbtu | 10 pagi | 13 Rabiulakhir 1243 |
| | <i>Undang-Undang Melaka</i> | Arba'a | - | 24 Syawal 1244 |
| | <i>Undang-Undang Laut dan Undang-Undang daripada Paduka Sultan Mahmud Syah</i> | Rabu | - | 18 Syafar 1245 |
| | <i>Sejarah Melayu</i> | Rabu | - | 14 Rabiulawal 1244 |
| | <i>Adat Turun Tumurun daripada Zaman Duli Sultan Iskandar Syah</i> | Akhad | - | 4 Rabiulakhir 1263 |
| encik Said | <i>Hikayat Gulam / Hikayat Raja Khandak</i> | Kamis | 2 siang | 25 Rabiulawal 1253 |
| | <i>Undang-Undang Melayu..</i> <i>Undang-Undang Negeri Pelayaran dan Kitab Tarasul</i> | Sabtu | 12 malam | 20 Zulkaidah 1253 |
| Haji Ibrahim | <i>Pak Belalang</i> | Kamis | 7 pagi | 2 Rabiulawal 1287 |
| | <i>Syair Raja Damsyik</i> | Selasa | - | 4 Rajab 1280 |
| | <i>Syair Perang Johor dan Syair Engku Putri berangkat ke Lingga</i> | Isnaini | 9 pagi | 7 Rajab 1260 |
| | <i>Syair Sifat Dua Puluh</i> | Kamis | setengah petang | 3 Desember |

Dari tabel di atas hari yang sering dilakukan penulisan naskah adalah Rabu, Kamis, dan Senin. Seperti yang kita ketahui, budaya Melayu sangat kental dengan budaya Islam. Maka segala aktivitas memiliki kaitan dengan nilai-nilai Islam. Dalam Islam, Rabu adalah hari terciptanya cahaya dan waktu yang mustajab untuk memanjatkan doa. Tidak mengherankan banyak ulama memanfaatkan hari Rabu untuk memulai sesuatu yang baik. Sedangkan hari yang tidak digunakan untuk menulis adalah Jumat. Sebenarnya di antara semua hari, hari Jum'at adalah hari yang paling istimewa. Penulis tidak

mendapatkan sumber yang tepat terkait alasan para juru tulis tidak memilih hari tersebut. Namun penulis menduga hari Jumat digunakan untuk melakukan rangkaian ibadah lain yang sangat banyak, seperti disunnahkan untuk memperbanyak berdzikir, berdoa, bershalawat Nabi, dan lain sebagainya (Noor, 2019).

Tabel 8. Jumlah hari

| Hari | Jumlah |
|--------|--------|
| Senin | 2 |
| Selasa | 1 |
| Rabu | 4 |
| Kamis | 3 |
| Jumat | 0 |
| Sabtu | 2 |
| Minggu | 1 |

Berdasarkan tabel 9, bulan yang banyak dipilih untuk menulis naskah adalah Rabiul Awal, Rajab, dan Syawal. Rabiul Awal merupakan bulan yang mulia bagi umat Islam, karena bulan itu adalah bulan lahir Rasulullah. Bulan yang tidak digunakan untuk menulis naskah adalah Muharram, Jumadil Awal, dan Syakban.

Tabel 9. Jumlah bulan

| Bulan | Jumlah |
|---------------|--------|
| Muharam | 0 |
| Safar | 1 |
| Rabiul Awal | 3 |
| Rabiul Akhir | 1 |
| Jumadil Awal | 0 |
| Jumadil Akhir | 0 |
| Rajab | 2 |

| | |
|-----------|---|
| Syakban | 0 |
| Ramadhan | 1 |
| Syawal | 2 |
| Zulkaidah | 1 |
| Zulhijah | 1 |

6. Cap dan Sejarah Koleksi Naskah

Dalam sub bab ini akan dibahas unsur kodikologi yang berkaitan dengan cap dan sejarah koleksi naskah. Penulis sengaja menggabungkan dua unsur ini dalam satu pembahasan karena keduanya saling berkaitan sehingga mudah untuk memaparkan penjelasan.

cap merupakan salah satu aspek kodikologi yang terdapat dalam naskah. Cap biasanya terletak pada awal atau akhir naskah. Tulisan pada cap mengenai nama pemilik naskah atau kolektor naskah atau juga tempat dimana naskah dikoleksi. Selain cap, dalam sub bab ini akan dibahas juga sticker yang terempel pada belakang sampul.

Apabila melihat tabel, delapan naskah memiliki cap dengan tulisan *Academie Delft*, satu naskah terdapat stiker bertuliskan ‘*EX LEGATO, VIRI DOCTISSIMI, H. NEUBRONNER VAN DER TUUK, 1894*’. Kesembilan naskah tersebut memiliki cap bertuliskan “ACAD. LUGD. BAT. BIBL.” yang merupakan singkatan dari *Academia Lugduno Batava Bibliothek*. *Academia Lugduno Batava Bibliothek* merupakan bahasa Latin dari Perpustakaan Universitas Leiden.

Tabel 6. Cap dan sejarah koleksi naskah

| Nama Penyalin | Encik Ismail | Cap/sticker | Sejarah Koleksi Naskah |
|---------------|---------------|-----------------------|----------------------------------|
| Encik Ismail | Cod. Or. 1722 | <i>Academie Delft</i> | <i>Academie Delft Collection</i> |
| | Cod. Or. 1723 | <i>Academie Delft</i> | <i>Academie Delft Collection</i> |
| | Cod. Or. 1724 | <i>Academie Delft</i> | <i>Academie Delft Collection</i> |
| | Cod. Or. 1725 | <i>Academie Delft</i> | <i>Academie Delft Collection</i> |

| | | | |
|--------------|-----------------|-----------------------|----------------------------------|
| | Cod. Or. 1726 | <i>Academie Delft</i> | <i>Academie Delft Collection</i> |
| | Cod. Or. 1736 | <i>Academie Delft</i> | <i>Academie Delft Collection</i> |
| | Cod. Or. 3376 | <i>van der Tuuk</i> | <i>van der Tuuk collection</i> |
| Encik Said | Cod. Or. 1718 | <i>Academie Delft</i> | <i>Academie Delft Collection</i> |
| | Cod. Or. 2160 | - | <i>Taco Roorda collection</i> |
| Haji Ibrahim | MI. 617/ W. 212 | - | <i>von de Wall</i> |
| | MI. 737/ W. 260 | - | <i>von de Wall</i> |
| | Cod. Or. 1761 | <i>Academie Delft</i> | <i>Academie Delft Collection</i> |
| | KL 146 | - | <i>H.C. Klinkert Collection</i> |

Informasi sejarah koleksi naskah dapat diketahui dari informasi katalog dan cap serta sticker yang tertera pada akhir naskah. Sejarah koleksi naskah *Akademie Delft*, van der Tuuk, Taco Roorda, dan H.C. Klinkert dapat diketahui dari katalog naskah koleksi Perpustakaan Universitas Leiden. Berdasarkan informasi dalam katalog Iskandar (1999), Universitas Leiden telah mengoleksi naskah sejak 1655. Awal mulanya, jenis naskah yang dikoleksi berbahasa Arab, Persia, dan Turki. Dalam perkembangannya, jumlah naskah oriental semakin banyak, termasuk di dalamnya naskah Melayu. Setelah *Koninklijke Akademie Delft* dihapuskan pada 1864, seluruh koleksi naskahnya dipindahkan ke Universitas Leiden. Dan pada 1894, setelah kematian H.N. van der Tuuk seluruh koleksinya diakuisisi ke PUL. Berlanjut pada masa tahun berikutnya, sepeninggalan para orientalis Belanda antara lain C. Snouck Hurgronje (1935), Ch. A. van Ophuysen (1917), dan sumbangan dari H. C. Klinkert (1915) jumlah koleksi naskah Nusantara di PUL semakin meningkat.

Bicara mengenai *Akademie Delft*, tempat ini merupakan sebuah institusi pendidikan yang didirikan oleh Pemerintah Belanda untuk mendidik para pegawai sipil dan pelatihan komersial yang didirikan di kota Delft pada tahun 1842. Kehadiran Akademi ini berawal dari kesadaran pentingnya tersedianya sebuah lembaga pendidikan yang dapat mempersiapkan para administrator terdidik dan terlatih untuk dikirimkan ke Hindia Belanda. Terdapat dua tokoh berpengaruh yang melatarbelakangi lahirnya akademi ini, yaitu A. Lipkens (1782-1847) dan J.C. Baud (1789-1859). Tokoh-tokoh tersebut banyak memberikan sumbangan ide dan pengaruh untuk mewujudkan kebutuhan tenaga profesional. Salah satu idenya adalah pengumpulan naskah-naskah oriental dari Jawa, Madura, dan Sumatera untuk tujuan bahan pendidikan. Informasi yang didapat, bahwa asal koleksi naskah *Akademie Delft* merupakan hasil salinan dari Sekretaris Jenderal di Batavia dengan mengatasnamakan *Akademie Delft*, selain itu perolehan naskah juga berasal dari para pegawai yang pulang ke Belanda untuk cuti atau sedang. Seluruh koleksi naskah Perpustakaan *Akademie Delft* dipindahkan ke Perpustakaan Universitas Leiden pada 1864 (Scalliet, 2015).

Keberadaan naskah-naskah oriental koleksi Perpustakaan *Academie Delft* juga merupakan campuran dan dorongan Prof. Taco Roorda atas dukungan penuh dari Menteri Baud. Taco Roorda (1801-1874) adalah ahli Javanologi terkemuka. Ia pernah menjabat sebagai ketua bahasa Oriental di *Athenaeum Illustre* di Amsterdam sejak tahun 1828. Ia dianugerahi jabatan profesor dalam bahasa, sejarah, geografi, dan antropologi budaya oleh Kerajaan pada 18 Juni 1842 (Scalliet, 2015).

Nama Herman Neubronner van der Tuuk tertulis pada stiker pada belakang sampul naskah kode Cod. Or. 3376. Van der Tuuk adalah seorang ahli bahasa dan Indolog yang sangat berbakat. Ia dianggap sebagai ahli bahasa Melayu dan bahasa Indonesia paling terkemuka pada abad 19. Koleksi van der Tuuk menggambarkan risetnya yang luas mengenai penelitian filologi, leksikografi, dan dialektologi. Koleksinya terdiri atas manuskrip asli (otograf) dan salinan yang ditulis pada alas tulis kertas, daun lontar, kulit pohon dan bambu; catatan ilmiah; gambar; foto; wayang (kulit); dan publikasi ilmiah. Inti koleksi van der Tuuk adalah naskah berbahasa Batak, Jawa Kuna, bahasa Jawa, Jawa-Bali, Bali, Lampung, dan Melayu (termasuk di dalamnya Minangkabau). Pada 14 Februari 1885, seluruh koleksi van der Tuuk dihibahkan ke Perpustakaan Universitas Leiden (Scalliet, 2011).

Kode naskah kode KL untuk naskah KL 146 merupakan bagian dari koleksi Hillebrandus Cornelius Klinkert (1829-1913). Ia merupakan seorang misionaris yang sudah aktif di Hindia Belanda sejak 1863. Ia mengoleksi naskah ketika ditugaskan oleh NBG (*Nederlandsch Bijbel Genootschap* atau Masyarakat Alkitab Belanda) di Riau, tepatnya di wilayah Tanjung Pinang. Pada 1915 seluruh koleksinya dihibahkan kepada Perpustakaan Universitas Leiden (Iskandar, 1999).

Kode naskah MI atau W merupakan kode naskah koleksi Perpustakaan Nasional Republik Indonesia (PNRI). Koleksi ini merupakan bagian dari pemberian sebuah lembaga yang dibuat oleh Pemerintah Belanda bernama *Bataviaasch Genootschap van Kunsten en Wetenschappen* (disingkat dengan KBG). KBG sendiri mendapatkan koleksinya dari membeli, mengupah juru tulis untuk menyalin, dan pemberian/hibah yang salah satunya adalah pemberian dari von de Wall. Setelah kemerdekaan Indonesia, seluruh koleksi KBG menjadi milik Museum Nasional. Pada 1989, Museum Nasional menyerahkan seluruh koleksi naskahnya kepada Perpustakaan Nasional Republik Indonesia.

DISCUSSION

Berdasarkan temuan aspek kodikologi di atas dapat ditarik simpulan mengenai kekhasan naskah-naskah yang disalin oleh juru tulis Belanda, namun demikian terdapat unsur penulisan yang masih dipertahankan oleh penyalin, terdapat hal yang ditambahkan menyesuaikan tradisi tulis pemesan (Belanda). Berikut penjelasannya:

1. Seluruh naskah salinan juru tulis merupakan milik lembaga pendidikan Belanda dan orientalis Belanda yang sepeninggalan mereka seluruh koleksinya dihibahkan ke perpustakaan yang juga berkaitan dengan aktivitas kolonialisme pada masa lalu, yaitu Perpustakaan Nasional Republik Indonesia (PNRI) dan Perpustakaan Universitas Leiden (PUL). Naskah PNRI banyak berasal dari para orientalis dan lembaga bentukan Belanda, yaitu KBG (*Bataviaasch Genootschap van Kunsten en Wetenschappen*). Selain itu, Perpustakaan Universitas Leiden juga banyak menerima hibah naskah dari para orientalis dan lembaga pendidikan seperti KITLV dan Akademie Delft.
2. Tema naskah yang disalin kebanyakan mengenai ilmu pengetahuan sosial (undang-undang, adat kebiasaan, dan peraturan-peraturan). Hal ini sesuai dengan misi pemberdayaan yang dicanangkan oleh Kerajaan. Tidak semua jenis naskah dikumpulkan untuk dipelajari dan diteliti oleh orang Barat. Teeuw (1952) berpendapat bahwa jenis naskah-naskah yang digunakan untuk bahan ajar di *Akademie Delft*, antara lain bahasa Melayu, pengetahuan budaya, dan agama Islam. Teeuw mengambil contoh untuk naskah bertema sejarah berjudul *Sejarah Melayu* dapat diperoleh gambaran mengenai hubungan masyarakat, susunan lembaga-lembaga agama, dan pola pikir masyarakat.
3. Sebagian besar naskah menggunakan kertas eropa dan watermark terbanyak adalah propatria. Jenis kertas impor ini sangat lazim ditemukan pada naskah-naskah di Nusantara. Hal ini sesuai perintah dari Pemerintah Belanda sendiri yang mewajibkan menerapkan penggunaan untuk

keperluan administrasi. Meskipun di Nusantara sendiri telah memiliki kertas lokal, seperti lontar maupun daluang, namun dengan kedatangan kertas Eropa penggunaan kertas lokal dianggap sudah tidak layak, baik secara praktis maupun ekonomis (Permadi, 2005). Di sisi lain, dengan banyaknya penggunaan kertas Eropa di Nusantara akan sangat menguntungkan bagi kelangsungan hidup pabrik kertas di Belanda.

4. Sebagian besar naskah berukuran A4 atau yang mendekatinya. Peneliti belum mendapatkan penjelasan kaitan ukuran kertas A4 (dan ukuran yang mendekati) dengan jenis isi naskah dan pemrakarsanya. Namun terdapat kemungkinan, standar ukuran naskah jenis ini digunakan dalam penulisan.
5. Sebagian besar naskah memiliki eksordium dan kolofon yang mencantumkan identitas kepengarangan. Identitas kepengarangan sangat ditekankan dalam penulisan naskah semenjak kehadiran bangsa Barat, terutama jenis naskah salinan yang dibeli, dihibahkan, ataupun dipesan. Bentuk eksordium yang berisi doa dan harapan bagi pembaca/pendengar merupakan bentuk sadar diri masyarakat Melayu pada periode klasik (lihat Braginsky, 1998).
6. Mengenai identitas kepengarangan dalam kolofon, waktu yang dipilih penulis adalah hari Rabu dan bulan Rabiul Awal. Sedangkan bulan yang paling banyak diterapkan dalam penulisan adalah Rabiul Awal. Penerapan waktu dan bulan ini berkaitan dengan latar waktu baik dalam Islam. Meskipun naskah merupakan pesanan pemerintahan Belanda, namun penulisan waktu sebagian besar masih mempertahankan tradisi lama yang menggunakan penanggalan Islam.
7. Mengenai sejarah koleksi naskah, seluruh naskah salinan dijadikan bahan pengajaran dan sumber penelitian oleh pihak Belanda.

CONCLUSION

Penelitian ini dapat ditarik simpulan sebagai berikut:

- a. Terdapat 8 unsur kodikologi yang dibahas dari penelitian ini, yaitu kode naskah, judul naskah, jenis dan ukuran kertas, eksordium, kolofon, dan cap serta sejarah naskah.
- b. Hasil analisis unsur kodikologi yang disajikan dapat disimpulkan bahwa kekhasan penulisan naskah yang ditulis oleh juru tulis lokal atas prakarsa Belanda tidak sepenuhnya formatnya mengikuti gaya Barat, namun terdapat unsur tradisi lama/lokal yang masih dipertahankan, misalnya mengenai eksordium dan sistem penanggalan dalam kolofon.

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Gambaran Sosial Ekonomi Etnis Tionghoa dalam Arsip Peninggalan Sultan Syarif Kasim II (1915-1945)

Iik Idayanti¹, Deni Afriadi², Ridwan³, Hermansyah⁴

^{1 2 3 4} Program Studi Sastra Melayu, Universitas Lancang Kuning, Indonesia

Corresponding author's email: iik.idayanti@unilak.ac.id

Abstract

Penelitian ini membahas mengenai gambaran sosial ekonomi etnis Tionghoa yang tertuang dalam arsip peninggalan Sultan Syarif Kasim II (1915-1945). Etnis Tionghoa sudah bermukim di wilayah Siak sejak akhir abad ke-19, hal ini terbukti dengan keberadaan klenteng Hock Siu Kiong yang berlokasi tidak jauh dari istana Siak. Untuk sumber tulisan mengenai aktivitas orang Tionghoa dapat diketahui salah satunya berbentuk catatan arsip. Arsip yang digunakan merupakan peninggalan Sultan Syarif Kasim II. Dari enam puluh ribu arsip, terdapat 11423 arsip berbentuk digital yang peneliti dapatkan dan diolah, sehingga didapatkan 57 arsip mengenai etnis Tionghoa. Metode yang digunakan dalam penelitian ini adalah sejarah. Tujuan penelitian ini untuk memaparkan gambaran sosial ekonomi etnis Tionghoa dalam arsip peninggalan Sultan Syarif Kasim II. Hasil penelitian menyebutkan bahwa dari delapan faktor penentu tinggi rendahnya keadaan sosial ekonomi seseorang dalam masyarakat, terdapat tiga faktor yang terdapat dalam arsip, antara lain jenis pekerjaan, jabatan dalam organisasi, dan aktivitas ekonomi.

Keywords: Arsip; Sultan Syarif Kasim II; sosial ekonomi; Etnis Tionghoa

INTRODUCTION

Provinsi Riau merupakan sebuah wilayah yang memiliki masyarakat dengan beragam etnis. Selain penduduk pribumi termasuk di dalamnya kelompok dari suku asli, terdapat juga masyarakat keturunan yang berdiam di wilayah Riau, seperti etnis Cina, Arab dan India. Masyarakat keturunan Cina merupakan etnis terbesar yang bermukim di Riau. Terdapat perdebatan dalam penyebutan istilah Cina dan Tionghoa. Hal ini diprakarsai oleh Pemerintah Orde Lama yang mengganti sebutan Tionghoa dengan Cina. Pada pelaksanaannya sebagian dari orang etnis Tionghoa ada yang mempermasalahkan sebutan Cina karena dianggap menghina dan ada yang tidak mempermasalahkan mengenai hal tersebut (Susanti, 2015). Dalam penelitian ini penulis menggunakan sebutan Tionghoa.

Apabila ditarik ke belakang, kehadiran orang Tionghoa di bumi Riau ini sudah ada sejak dulu. Seiring dengan ramainya perairan Melaka sebagai jalur perdagangan internasional. Keahlian berdagang orang Tionghoa sudah diakui oleh orang Melayu di Riau (lihat ed. Wilaela, 2016; Arman, 2018). Salah satu wilayah di Riau yang memiliki interaksi dengan orang Tionghoa adalah Siak. Di Siak, orang Tionghoa juga dikenal atas keahliannya dalam berdagang, bahkan Sultan Syarif Kasim II sengaja mengundang orang Tionghoa bermukim di Siak untuk mengajarkan orang Siak berdagang (Arman, 2018). Artinya, etnis Tionghoa telah memainkan peranan penting dalam bidang ekonomi di Siak Sri Indrapura pada kala itu. Terlebih lagi karena adanya hubungan baik antara masyarakat Tionghoa dengan Kerajaan Siak. Hal ini mengakibatkan interaksi dan komunikasi antara masyarakat lokal di Siak dan etnis Tionghoa terjalin dengan baik tanpa adanya diskriminasi.

Sebelumnya, pada masa SSK I, orang Tionghoa pun sudah ada yang menetap dan beraktivitas di wilayah Siak, hal ini ditandai dengan keberadaan Kelenteng Hock Sing Kiong yang berdiri sekitar tahun 1871. Selain bukti bangunan kelenteng, terdapat sumber lainnya yang menyebutkan keragaman etnis di Kesultanan Siak, terutama pada masa pemerintahan Sultan Syarif Kasim II, yaitu berupa peninggalan tertulis berbentuk arsip.

Sultan Syarif Kasim II memiliki peninggalan tertulis berbentuk arsip. Saat ini keberadaan arsip tersebut disimpan di istana Siak. Seluruh arsip berjumlah kurang lebih enam puluh ribu arsip yang sudah didigitalkan oleh Dinas Perpustakaan Arsip Kabupaten Siak. Dari jumlah tersebut, 11423 arsip digital telah peneliti dapatkan dan akan dijadikan sumber penelitian.

Melihat gambaran di atas, perlu dilakukan penelitian untuk memperkuat simpulan mengenai gambaran sosial budaya etnis Tionghoa dalam arsip. Harapan peneliti, hasil kajian ini dapat dibaca, dijadikan sumber informasi mengenai sejarah Siak, dan diambil manfaat lainnya oleh masyarakat luas.

Masalah yang terdapat dalam penelitian ini adalah bagaimanakah gambaran sosial ekonomi etnis Tionghoa yang tergambar dalam arsip peninggalan Sultan Syarif Kasim II (1915-1945)?

LITERATURE REVIEW

Dalam literatur review akan membahas mengenai penelitian relevan dan landasan teori. Berikut penjelasannya:

Penelitian Relevan

Penelitian mengenai arsip Siak sudah pernah dilakukan oleh Junaidi et al (2018), Sudiar, et al (2020) dan Idayanti & Latiar (2020), dan Idayanti, et al (2023). Dalam penelitian Junaidi et al dipaparkan mengenai pendataan beranotasi naskah Siak berupa surat dan dokumen bertuliskan tangan berjumlah 200 naskah. Naskah yang digunakan berupa arsip digital. Bahan penelitian yang sama juga dilakukan oleh Sudiar et al, 3000 file arsip digital diolah untuk dibuatkan repository-nya. Perancangan aplikasi ini sangat berguna untuk masyarakat yang ingin mengakses arsip koleksi istana Siak secara *offline* di gedung perpustakaan maupun via *online* di website perpustakaan Siak. Penelitian ini akan lengkap apabila arsip-arsip digital ini sudah didata dan dikelompokkan, sehingga input data di aplikasi repository mudah dikerjakan. Penelitian ketiga, Idayanti dan Latiar yang membahas mengenai arsip gaji kepegawaian di Siak. Hasil tulisan menyimpulkan bahwa pengaruh Kolonial Belanda cukup kuat dalam pemerintahan istana Siak yang tergambar dalam dokumen kepegawaian berbentuk arsip gaji. Artikel terakhir masih berkaitan dengan arsip digital koleksi Sultan Syarif Kasim II mengenai percetakan yang tertera dalam dokumen arsip. Dari penelitian ini dapat diungkapkan kaitan sejarah percetakan pada abad 20 dan kaitannya dengan pemerintahan Belanda serta Siak Sri Inderapura.

Penelitian mengenai etnis Tionghoa di Siak juga pernah dilakukan oleh Manungkalit dkk (2023) yang membahas aktivitas ekonomi masyarakat etnis Tionghoa pada masa Orde Baru (1966-1998). Dilihat dari durasi waktu, penelitian Manungkalit merupakan temuan lanjutan dari penelitian yang saat ini penulis kerjakan yang terfokus sebelum masa kemerdekaan (1915-1945).

Landasan Teori

Sosial Ekonomi

Kata sosial berasal dari kata Latin, yaitu *socius* yang berarti bersama-sama, bersatu, terikat, sekutu, berteman. Atau kata *socio* yang memiliki makna menjadikan teman. Maka sosial dapat dimengerti sebagai pertemanan atau masyarakat. Menurut Robert M. Z. Lawang pengertian kata sosial adalah arti subjektif yang memperhitungkan perilaku orang lain yang terlibat dalam suatu tindakan. Arti subjektif

menunjuk pada arti yang diberikan oleh orang yang bertindak untuk tindakannya sendiri (Damsar & Indrayani, 2016).

Kata ekonomi berasal dari kata Yunani, yaitu *oikos* dan *nomos*. Kata *oikos* memiliki arti rumah tangga, sedangkan kata *nomos* berarti mengatur. Maka ekonomi dapat diartikan sebagai aturan rumah tangga atau manajemen rumah tangga. Namun, rumah tangga pada ekonomi tidak hanya dalam lingkup keluarga akan tetapi bisa berarti ekonomi desa, kota, hingga negara (Fauziah, 2014).

Sosial ekonomi adalah suatu kedudukan yang diatur secara sosial dan menempatkan seseorang pada posisi tertentu dalam masyarakat, pemberian posisi itu disertai pula dengan seperangkat hak dan kewajiban yang harus dimainkan oleh si pembawa status. Sosial ekonomi menurut M. Sastropradja adalah keadaan atau kedudukan seseorang dalam masyarakat sekelilingnya. Menurut Manaso Malo juga memberikan batasan tentang kondisi sosial ekonomi yaitu, Merupakan suatu kedudukan yang diatur secara sosial dan menempatkan seseorang pada posisi tertentu dalam sosial masyarakat. Pemberian posisi disertai pula dengan seperangkat hak dan kewajiban yang harus dimainkan oleh si pembawa status (Basrowi & Juariyah, 2010). Sosial ekonomi menurut Soekanto (2007) adalah posisi seseorang dalam masyarakat berkaitan dengan orang lain dalam arti lingkungan pergaulan, prestasinya, dan hak-hak serta kewajibannya dalam berhubungan dengan sumber daya. Lanjut Soekanto (2001: 237) komponen pokok dalam kedudukan sosial ekonomi meliputi ukuran kekayaan, ukuran kekuasaan, ukuran kehormatan, dan ukuran ilmu pengetahuan.

Sedangkan menurut Wirutomo (2015) bahwa faktor yang dapat menentukan tinggi rendahnya keadaan sosial ekonomi seseorang dalam masyarakat di antaranya: (1) tingkat pendidikan, (2) jenis pekerjaan, (3) tingkat pendapatan, (4) Keadaan rumah tangga, (5) tempat tinggal, (6) kepemilikan kekayaan, (7) jabatan dalam organisasi, dan (8) aktivitas ekonomi.

Pendapat Wirutomo di atas digunakan untuk memaparkan unsur sosial ekonomi etnis Tionghoa yang tergambar dalam arsip peninggalan Sultan Syarif Kasim II. Dari delapan faktor, tiga faktor di antaranya akan dibahas dalam penelitian ini, yaitu jenis pekerjaan, jabatan dalam organisasi, dan aktivitas ekonomi.

Arsip

Menurut etimologi kata ‘arsip’ berasal dari bahasa Yunani ‘*arche*’ kemudian berubah menjadi ‘*archaea*’. Selanjutnya terjadi perubahan kembali menjadi kata ‘*archeon*’ yang berarti dokumen atau catatan mengenai permasalahan (Sugiarto & Wahyono, 2015).

Pengertian arsip menurut UU no. 43 tahun 2009 mengenai kearsipan, yaitu rekaman kegiatan atau peristiwa dalam berbagai bentuk dan media sesuai dengan perkembangan teknologi informasi dan komunikasi yang dibuat dan diterima oleh lembaga negara, pemerintah daerah, lembaga pendidikan, perusahaan, organisasi politik, organisasi kemasyarakatan, dan perseorangan dalam pelaksanaan kehidupan bermasyarakat, berbangsa, dan bernegara.

Pengertian ‘arsip’ menurut KBBI adalah dokumen tertulis (surat, akta, dan sebagainya), lisan (pidato, ceramah, dan sebagainya), atau bergambar (foto, film, dan sebagainya) dari waktu yang lampau, disimpan dalam media tulis (kertas), elektronik (pita kaset, pita video, disket komputer, dan sebagainya), biasanya dikeluarkan oleh instansi resmi, disimpan dan dipelihara di tempat khusus untuk referensi.

Penjelasan ‘arsip’ menurut Barthos (2009), adalah catatan tertulis berupa gambar ataupun bagan yang berisi keterangan-keterangan mengenai suatu subjek (pokok permasalahan) maupun peristiwa-peristiwa yang dibuat orang untuk membantu daya ingat orang (itu) pula. Benda yang termasuk arsip misalnya: surat-surat, kwitansi, faktur, pembukuan, daftar gaji, daftar harga, kartu penduduk, bagan organisasi, foto-foto, dan sebagainya.

Jenis Arsip

Berdasarkan fungsinya, arsip dibagi menjadi dua, yaitu arsip dinamis dan arsip statis. Penjelasan mengenai pengertian jenis arsip tersebut disebutkan dalam UU no. 43 tahun 2009, berikut penjelasannya:

a. Arsip dinamis

Arsip dinamis adalah arsip yang digunakan secara langsung dalam kegiatan pencipta arsip dan disimpan selama jangka waktu tertentu.

b. Arsip statis

Arsip statis adalah arsip yang dihasilkan oleh pencipta arsip karena memiliki nilai guna kesejarahan, telah habis retensinya, dan berketerangan dipermanenkan yang telah diverifikasi baik secara langsung maupun tidak langsung oleh Arsip Nasional Republik Indonesia dan/atau lembaga kearsipan.

METHOD

Metode penelitian ini menggunakan tahapan penelitian sejarah, antara lain heuristik, kritik, interpretasi, dan historiografi. Metode historis ini bertujuan sebagai usaha untuk merekonstruksi data data menjadi fakta kisah masa lampau untuk ditarik menjadi suatu kisah yang bermakna atau merupakan penelitian untuk mengungkap peristiwa-peristiwa masa lalu secara sistematis dan objektif, melalui pengumpulan, evaluasi yang diperoleh dari berbagai sumber, sehingga dapat diterapkan menjadi fakta fakta untuk membuat suatu kesimpulan yang sifatnya masih tetap hipotesis (Sujarweni, 2014).

Langkah-langkah penelitian sejarah harus dilalui sesuai prosedur yang baik dan benar untuk menghasilkan karya tulis yang otentik dan kredibel sehingga layak dijadikan khazanah ilmu pengetahuan baru bagi pembaca maupun penulis itu sendiri serta dapat dijadikan sumber rujukan atau acuan bagi peneliti selanjutnya sesuai yang termaktub dalam kegunaan penelitian.

Arsip yang diteliti merupakan koleksi Istana Siak. Sedangkan material yang digunakan dalam penelitian adalah arsip digitalnya yang keberadaannya menjadi koleksi Dinas Perpustakaan dan Arsip Kabupaten Siak.

Penelitian ini berjenis deskriptif kuantitatif dengan pendekatan penelitian historis. Penelitian deskriptif merupakan penelitian yang dilakukan untuk mengetahui nilai variabel mandiri, baik satu atau lebih (independen) tanpa membuat perbandingan atau menghubungkan dengan variabel yang lain. Dalam pengambilan data, penelitian ini menggunakan teknik *purposive sampling*, yaitu teknik penentuan sampel dengan pertimbangan tertentu (Sugiyono, 2016). *Purposive sampling* merupakan sampel populasi yang dipilih secara tidak acak dan biasanya lebih kecil yang dimaksudkan untuk mewakilinya secara logis.

FINDINGS

Peneliti memiliki 11.423 arsip digital peninggalan Sultan Syarif Kasim II. Dari jumlah arsip tersebut peneliti menggunakan 57 arsip yang terdapat interaksi orang etnis Tionghoa. Berikut keterangannya dalam bentuk tabel:

Tabel 1. Data Arsip

| Box | Kode Arsip | Ringkasan isi Arsip |
|-----------|-----------------------|--|
| Box 12 | 95 | Wee Kai Seng meminta tanah kosong kepada sultan untuk dibangun sebuah rumah terletak di dekat laut Kampoeng Koedap |
| | 96 | Balasan dari Het Districtshoofd van Selat Pandjang kepada Sultan surat yang tidak mengizinkan Oei Kai Seng mendirikan rumah di sana |
| | 99 | Sultan menulis surat kepada Temenggoeng Sri Deradja Districthoofd van Selat Pandjang untuk memeriksa tanah yang diminta Wee Kai Seng supaya tidak termasuk dalam hak orang dan tanah keperluan rakyat |
| | IMG_20170131_0336 | Het Districtschoofd van Selat Pandjang menulis surat kepada Sultan dengan memberikan rangkap surat sewa tanah sementara atas nama Lim Tioe |
| | IMG_20170201_0006 | Surat kepada sultan mengenai pengajuan gugatan Oei Tok Tat kepada Tengkoek Djang (Bupati Selatpandjang) yang menunggak pembayaran cicilan uang pajak. |
| | IMG_20170201_0007 | Surat kepada Lela Indera Districthoofd Selat Pandjang agar segera menindaklanjuti pengajuan gugatan Oei Tok Tat kepada Tengkoek Djang |
| Box 15 | IMG_20170201_0137_001 | Surat versi tulisan tangan dari Kie Tjeng Teng kepada Sultan mengenai surat izin pengolahan tanah dialihnamakan kepada anaknya |
| | IMG_20170201_0138_001 | Surat dari Kie Tjeng Teng seorang pedagang dari Kadoek Onderdistrict Doemai kepada Sultan mengenai permintaan agar dibuatkan surat izin pengolahan tanah yang sudah ditanami getah para lebih kurang 10 jalur menggunakan atas nama anaknya bernama Tjai Lai. |
| Box 19 | d053 | De Assistent Resident van Bengkalis memberikan izin hak melakukan usaha pertanian rakyat di area dalam Benteng Alam kepada Liau Sik Moi |
| | d054 | Surat dari N.V. Borneo Sumatra Handel Maatschappij Kantor Pekanbaru untuk Sultan mengenai ucapan terima kasih karena telah diperlihatkan surat perjanjian dan berserta peta tanah milik Tan Tjoei Lang seorang pedagang dari Siak untuk kepentingan perusahaannya. |
| | d056 | Surat balasan dari Sultan kepada den Controleur van en te Siak Sri Indrapoera mengenai pengembalian surat perjanjian asli antara Bersumy dengan Tan Tjoei Leng beserta kartu tanah. |
| | d057 | Surat balasan diperuntukan kepada sultan surat perjanjian original antara Tan Tjoei Leng dan satu kartu tanah |

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| | d058 | Surat dari Patik Maharadja Sri Indramoeda Districtschoofd van Siak kepada Sultan mengenai pegembalian surat perjanjian antara Borsumy dengan Tan Tjoei Ling dan satu kartu tanah. |
| | d059 | Surat dari Toea Tjing Tjong, Liem Eng Lam, dan Liem Hap Ling yang merupakan pedagang dari Singapura berkeinginan memajukan pembukaan mesin getah di Siak, mereka meminta sebidang tanah yang akan digunakan untuk perumahan bagi kuli dan rumah kedai. Lokasi tanah di sebelah Hilir Kampung Pasar Cina Siak |
| | d061 | Surat dari Toea Tjing Tjong kepada sultan mengenai permintaannya untuk dimemegang pajak getah di Siak. |
| | d073 | Surat dari Soe Hoeat dari Selat Pandjang kepada Sultan mengenai permintaan hak persewaan tanah |
| | d074 | Surat dari Patik Tijd.wd. Districtshoofd van Selat Pandjang kepada sultan menindaklanjuti surat Oei Tiau Teng agar Sultan segera menandatangani surat sewa tanah. |
| | d076 | Surat dari Oei Tiau Ting kepada Sultan agar diberikan hak atas sepotong tanah perkebunan |
| | d078 | Surat dari Lie Kie Jong dari Kp. Alai Selat Pandjang kepada sultan karena ia manang lelang atas sebidang tanah kebun di Kp. Alai, ia menhaarpkan dibuatkannya surat kontrak prasewa. |
| Box 20 | d001 | Tjan Toen Njie seorang pedagang dari Pasar Tjina Siak kepada Sultan mengenai permintaan sebidang tanah yang berada di djalan baroe untuk dibangun rumah yang akan digunakan untuk berniaga. |
| | d002 | Tjan Toen Njie seorang pedagang dari Pasar Tjina Siak kepada Sultan mengenai percepatan agar permintaannya atas sebidang tanah untuk membangun rumah sebagai tempat usaha untuk segera diloloskan, sebab pedagang lain yang sudah dapat izin sudah melakukan pembangunan kedainya. |
| | d003 | Surat dari Sultan agar segera mengabulkan permintaan Kim Hap Poeng |
| | d004 | Surat kepada Landschapsopnemer Siak mengenai surat dari Sin Kiat yang tinggal di Siak dan permintaan untuk mengubah rencana desain jendela dengan menyesuaikan gambar sketsa pensil. |
| | d005 | Surat dari Sultan kepada Controleur van en Siak yang menyebutkan bahwa Sultan telah setuju mengenai permintaan Tan Hik Lim dan Than Tian Tho |

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| d006 | Surat dari het Districtschoofd van Siak kepada Sultan mengenai permintaan Tan Hik Lim dan Toean The atas tanah kosong dekat rumah Go Siong. Tanah kosong itu dapat digunakan untuk membuat 2 pintu kedai. |
| d007 | Surat kepada Maharadja Sri Indramoeda Districtshoofd Siak mengenai dikabulkannya permohonan Than Hok Lim dan Than Tian The mengenai pendirian kedai di samping kedai Go Sioeng dan lebarnya 10 meter. |
| d009 | Surat dari Le Tan Hok Lim dan Tan Thian The kepada Sultan mengenai permintaan sebidang tanah untuk mendirikan dua buah kedai di Pasar Tionghoa Siak. |
| d019 | Surat dari Lie Sin Tjo seorang kepala daerah Cina (Wijkmeesetr der Chineezen) di Siak memohon sebidang tanah yang terletak di Pangkalan Tambang Kampoeng Tjina yang bersebelah dengan Djembatan Tambang dan Si Botak (timur), Lie Tjan Soe (Barat), Tjan Gek Nio (Utara), Soengai Siak (Selatan). Tanah itu saat ini sudah didirikan rumah dan ditunggu oleh Joe Hong Tjoen. Pertimbangannya 30 tahun lalu kakeknya bernama Lie Seng memabat hutan dan mendirikan 4 pintu rumah yang disewakan kepada orang2. Pekarangan juga dijaga dengan baik hingga sekarang. |
| d020 | ... lanjutan d019 Lie Sin Tjo mengharapkan rumah-rumah yang telah dibangun kakeknya (saat ini sudah menjadi 1 pintu) dapat berdiri selamanya dan mendapatkan hak Recht van Opstal. Intinya Lie Sin Tjo sudah tiga generasi menjaga tanah dengan baik. |
| d022 | Surat dari Tjan Gek Sio seorang janda dari Lie Boen Kheng anak dari wijkmeester der Chineezen bernama Loe Seng kepada sultan mengenai permintaan agar diluluskan permintaan mendirikan rumah 4 pintu di atas tanah yang terletak di Pangkalan Tambang |
| d023 | .. lanjutan dari d022 yang isinya tanda tangan Tjan Gek Sio |
| d024 | Surat dari Joe Hong Tjoen yang bekerja sebagai berdjadja yang tinggal di Kampung China Siak yang mempertanyakan mengenai keberadaan Boemipoetra Siak yang memiliki tanah yang sudah ditempatinya satu atau dua keturunan. Karena orang tuanya bernama Tjing San yang sudah beberapa tahun tinggal di Siak dan membuat pondok yang saat ini ditempatinya. Selain itu tanah disekitarnya ditanami tanaman namun masa itu belum diadakan grant oleh kerajaan. Tanah ini panjangnya 22 depa dan lebarnya 25 depa dari tepi air. Pada tanggal 15 November 1926 ada petugas ukur tanah yang memerintahkan orang Cina lain yang telah memiliki rumah untuk menandai tanahnya untuk diukur, namun Joe Hong Tjoen tidak diminta hal ini dan mempertanyakannya kepada sultan dan meminta pertimbangan. |

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| d025 | .. lanjutan surat dari Joe Hong Tjoen yang meminta pertimbangan sultan mengenai hal tsb. |
| d026 | Surat dari Joe Hong Tjoen yang memberitahukan bahwa pada tanggal 20 Juli 1927 menteri ukur telah datang kepadanya dan mempertanyakan lokasi tanah miliknya yang mau diukur dengan menadanainya dengan batu. Namun demikian tiba2 datang Sie Lin Tjo mengatakan bahwa tanah yang ditandai batu itu tanah pusaka miliknya. Iapun memberitahukan bahwa tanah tersebut milik kerajaan dan bukan miliknya. Lalu Joe Hong Tjoen meminta Sie Lin Tjo mempertanyakan mengenai ada tidaknya grant dari Kerajaan. Kalau tidak punya tentu tanah itu milik Joe Hong Tjoen. Sie Lin Tjo pun tidak dapat membuktikannya. Melihat hal tsb, menteri tanah tidak berani mengukur tanah, sehingga hingga saat ini tanah tsb belum berukur. Tanggal 22 Juni 1927 datang perempuan bernama Tan Gek Nioe dengan beberapa kawan2nya mencabut batu yang ditandai oleh Joe Hong Tjoen atas suruhan Sie lin Tjoe. Merespon hal tersebut Joe Hong Tjoen melaporkan kejadian ini kepada sultan untuk meminta pertimbangan. |
| d027 | ... lanjutan dari 026... |
| d028 | ... lanjutan d027 Joe Hong Tjoen meminta Sultan agar membuat aturan karena ia telah memasang batu tersebut. |
| d029 | Surat dari sultan kepada Joe Hong Tjoen merespon suratnya tertanggal 29 Juni 1927 bahwa hal yang tersebut tidak termasuk pada kehakiman Zelfbestuur, melainkan terserah kepada kehakiman Gouvernement. |
| d030 | Surat dari Joe Hong Tjoen kepada Sultan mengenai usahanya yang sudah melaporkan kasusnya kepada Hakim Sri Paduka Gouvernement. Hal itu dilakukan untuk dapat mengadu kepada Djaksa Landraad di Bengkalis. Djaksa bilang bahwa tanah yang dipermasalahkan itu bukan milik siapa2 dan milik Sultan karena belum ada grand. Joe Hong Tjoen juga mempermasalahkan kalau seperti keadaannya maka ia menyayangkan tanaman yang ada harus dirusakkan. Djaksa juga menyarakannya untuk melaporkannya ke sultan. Ia memohon agar tidak diberikan kepada orang lain. |
| d031 | ..lanjutan d030 Joe Hong Tjoen memohon agar tanah yang dipermasalahkan dapat menjadi miliknya |
| d032 | Surat balasan dari 'juru tulis' sultan merespon Joe Hong Tjoen bahwa surat yang sudah dikirimkan akan dibicarakan dengan Wijkmeester Siak dan belum dapat menetapkan harinya. |
| d033 | Surat dari Pembantu Wijkmeester kepada Sobat Sam Ken Seng mengenai undangan menghadap kepada sultan pukul ii membicarakan hal tanah Joe Jong Tjoen. |

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| d034 | Surat Joe Hong Tjoen kepada sultan mengenai perkembangan kasus tanahnya. Pada 22 Agustus 1928 datang Pembantoe WIJkmeester Siak datang rumahnya menyampaikan perintah Tuan Controleur Siak supaya ia membongkar rumahnya segera. Joe Hong Tjoen menanyakan alasan perintah itu, tapi pembantoe tersebut tidak tahu alasannya. Pada tanggal 23 Agustus 1928, ia menghadap Tuan Controleur Siak ingin menyampaikan ketidakterimaan untuk membongkar rumahnya. Respon Tuan Controleur Siak tetap memerintahkan agar rumah Joe Hong Thoen segera dibongkar dan memindahkan barang-barangnya. Kalau tidak dibongkar, maka rumah itu akan dibakar agar Joe Hong Thoen tinggal di tempat beratapkan langit. Intinya Joe Hong Tjoen meminta pertimbangan dan bantuan sultan untuk menyelesaikan masalah ini sesegera mungkin. |
| d035 | Lanjutan d034 |
| d036 | Lanjutan d035 penutup |
| d037 | Surat dari De Secretaris kepada Tan Kem Seng pembantoe WIJkmeester Siak untuk membicarakan hal tanah Joe Hong Tjoen. Ia diminta menghadap sultan di istana pada 6 Agustus 1928 jam 11. |
| d038 | Surat untuk sultan melalui sekretarisnya mengenai bahwa penulis sudah menghadap Tuan Controleur tentang perihal tanah Joe Hong Tjoen. Tuan Controleur telah mengecek sendiri tanah tersebut per 18 Juni 1930 beserta penulis yang kondisi tanah itu sedang didirikan rumah oleh Hong Tjoen. Lalu penulis menegur kalau tindakan mendirikan rumah itu tidak benar, karena kasus tanahnya masih berjalan. Jadi apa yang dilakukan oleh Hong Tjoen merupakan kesalahan. Setelah itu Hong Tjoen dipanggil oleh Tuan Controleur dipanggil mengenai pembangunan di tanah sengketa tersebut, tapi ia tidak pernah datang. Sehingga penulis melaporkan kasus ini kepada sultan. |
| d039 | ... lanjutan d039 penutup surat |
| d041 | Surat dari wakil kuasa dari Joe Hong Choen dan Joe Cheng Chan bernama Aboebakar bin Intji' Lebar bercerita bahwa pada 19 Juni 1930 WIJkmester siangharinya berhalan kep pekarangan tanah yang akan dibuat rumah oleh toke Adjin, kemudian setelah itu petangnya WIJkmester memberi perintah secara lisan kepada Joe Hong Choen yang memerintahkan untuk tidak mendirikan rumah tersebut karena nanti dapat dikenai hukuman. Perintah tsb disampaikan kepada penulis, penulis tidak percaya dengan hal tsb. Pada 23 Juni 1930 patik menjumpai WIJkmester der Chinees di kantor Controleur sendiri untuk menanyakan perintah tersebut memang benar perintah tuan controleur. Namun WIJkmester menjawab tidak jelas. Sehingga penulis menyimpulkan perintah WIJkmester tidak benar dan menganggap perintah ini merupakan perintah seenaknya sendiri. Penulis membandingkan dengan apa yang dilakukan WIJkmester pada rumah milik Tioe Ong |

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| | Tam yang berada di tepi laut, seleret kedai rumah si Botak yang telah berdiri namun tidak memiliki izin keterangan hanya berdasarkan pernyataan Wijkmester saja. Penulis meminta pertimbangan sultan. |
| d042 | ... lanjutan dari d041 |
| d043 | Surat tertanggal 17 Juni 1930 dari Aboebakar bin Intji Lebar Siak Seri Inderapoera wakil kuasa dari Joe Hong Choen dan Joe Cheng Chan, pertanggal 24 Mei 1930 padoeka datoek, Wijkmester, toekang oekoer, penulis, dan Joe Cheng Chan mengadakan pertemuan dan melihat kondisi tanah yang dipermasalahkan. Setelah pertemuan itu, penulis dan Joe Cheng Chan menanyakan kepada paduka datuk apa sudah boleh dimulai membangun rumah pada tanah tsb sesuai lampiran gambar rumah (desain), jawab paduka datuk bahwa tidak ada halangan didirikannya rumah tsb. Rumah yang akan didirikan menghadap laut sejajar dengan rumah si Botak. |
| d044 | ... lanjutan dari d043 berdasarkan situasi tersebut Joe Hong Choen mulai mengangsur membangun rumah sesuai gambar yang lampirkan dengan memberi tanda. Tidak ada ucapan larangan dari padoeka datoek dan Wijkmester. Namun setelah diangsur2 mendirikan rumah, pada tanggal 8 Juni 1930 datang Tengkoek Boesoe Opnemer membawa surat datoek yang isinya Joe Hong Choen tidak boleh membangun rumah dan harus menunggu izin dari sultan. Menanggapi hal tersebut penulis prihatin dengan kondisinya ibaratnya Joe Hong Choen sedang dipermainkan oleh wijkmester dan paduka datuk. Padahal paduka datuk tidak begitu tahu sejarah asal usul tanah yang disengketakan itu. PADahal tanah itu sudah ditanami tanaman dan sudah menghidupi anak cucu orang tua Joe Hong Choen selama 20 tahun. Dan sangat aneh kalau Lin Sin Cho mengklaim tanah itu miliknya. |
| d045 | ... lanjutan dari d044 merespon hal tersebut Hoof Djaksa dan Kerapatan tinggi Siak disuruh memeriksa beberapa orang tua-tua mengenai sejarah tanah yang disengketakan, seluruh orang-orang tua yang ditunjuk memberikan saksi yang kalau orang tua Joe Hong Choen sudah berada di daerah situ selama 20 tahun. Pernyataan ini akan dijadikan pertimbangan di pengadilan Residentiegerecht. Penulis merasa sakit hati dengan perkataan ngawur dari Wijkmester yang menurutnya asal orangtuanya dari negeri Tjina tulen, sedangkan Lie Sin Cho yang merupakan awal peranakan Cina Siak dan masih dianggap anak baru namun sudah berani mengklaim tanah pusaka. |
| d046 | ... lanjutan dari d045 penulis merunut asal usul orang tua Joe Hong Choen yang apabila ditelusuri merupakan orang yang memiliki jabatan. Namun Wijkmester der Chinese berani mengatakan dihadapan Controleur Makkers bahwa bapak Joe Hong Choen adalah orang miskin dan kuli dari bapaknya dulu. |
| d047 | ... lanjutan dari d046 penulis mengharap pertimbangan dan keadilan karena orang cina-cina lainnya tidak mengalami masalah seperti yang |

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| | dialami Joe Hong Choen, mereka memiliki tanah dan mendirikan rumah di tepi Sungai Siak tanpa dipersengketakan. |
| d055 | Surat dari Landschapsopnemer kepada sultan mengenai izin kepemilikan tanah dapat meneruskan pekerjaannya (Joe Hong Choen). |
| d056 | Surat tertanggal 16 Maret 1930 dari Kem Tek Seng yang berniaga di pasar siak kepada sultan mengenai permintaan tanah untuk dibangun rumah 3 pintu. |
| d058 | Surat dari Districtshoofd kepada Kem Tek Seng bahwa ia diizinkan membangun rumah di tempat itu dengan catatan harus mengikuti aturan ² |

DISCUSSION

1. Sejarah Kedatangan Etnis Tionghoa di Siak

Latar belakang kedatangan etnis Tionghoa di Siak dapat diketahui dari berbagai sumber tulisan. Namun sumber informasi yang didapat dapat ditarik kesimpulan yang sama bahwa etnis Tionghoa datang ke Siak untuk tujuan berdagang dan mengadu nasib. Awal mula etnis Tionghoa datang ke Siak diperkirakan pada akhir abad 19 yang ditandai dengan berdirinya kelenteng Hock Siu Kiong pada tahun 1898, namun terdapat sumber lain yang menyebutkan tahun 1871. Dengan adanya tempat ibadah etnis Tionghoa tentunya interaksi Sultan dengan mereka sudah terjalin harmonis sebelum klenteng tersebut berdiri. Berdasarkan sebuah sumber tulisan (T.P, 2010) pintu masuk awal kedatangan etnis Tionghoa ke Siak melalui Bagan Siapi-api. Manungkalit, et al. (2023) berpendapat bahwa etnis Tionghoa yang masuk Siak melalui Bagan Siapi-api bukanlah penduduk langsung dari Tiongkok, melainkan perantau yang berasal dari Songkhla, Thailand. Para perantau ini mayoritas merupakan suku Hainan, Hakka, Tio Ciu, dan Hokkian.

Persebaran mereka ke wilayah Siak diperkirakan melalui jalur laut dan sungai. Dari jalur inilah interaksi antara orang Tionghoa dengan masyarakat Siak terjadi secara intens.

Bagi masyarakat Siak sendiri, sungai merupakan sumber vital aktivitas sehari-hari. Menurut Manungkalit, et al (2023) segala hasil bumi Siak didistribusikan melalui Sungai Siak, salah satu sungai besar yang berada di wilayah Siak. Pada masa Sultan Syarif Kasim I, penduduk Siak dianjurkan menanam hasil bumi seperti karet, sawit, sagu, dan durian. Kala itu, Sultan merasa kemampuan masyarakat Siak perlu ditingkatkan tidak hanya dari kemampuan berladang, namun perlu adanya keterampilan berdagang. Dengan adanya kehadiran orang Tionghoa yang terkenal dengan kemampuan berdagangnya, Sultan merasa perlu memberdayakan mereka agar dapat membagikan keterampilannya kepada masyarakat Siak. Dari sini, hubungan saling menguntungkan antara Sultan Syarif I dan masyarakat Siak (mayoritas Suku Melayu) dengan etnis Tionghoa sudah mulai terjalin secara harmonis. Selanjutnya, masyarakat etnis Tionghoa mampu beradaptasi dan berintegrasi dengan baik tanpa adanya diskriminasi. Sultan Syarif Kasim I juga memberikan nama suku kepada mereka dengan sebutan “Anak Hamba Raja” hal ini dilakukan supaya tidak ada lagi perbedaan yang sangat mencolok di antara masyarakat etnis Tionghoa dengan masyarakat Melayu di Siak. Hubungan harmonis ini berlanjut hingga masa kepemimpinan Sultan Syarif Kasim II. Dalam arsip juga terdapat catatan mengenai keberadaan orang Tionghoa menempati tanah di Siak sejak bapak dan kakeknya hidup yang arti sudah tiga generasi menempati tanah di Siak. Hal ini tergambar pada arsip box 20 dengan nomor arsip d009 hingga d010 yang membahas mengenai surat dari Lie Sin Tjo kepada sultan yang memohon sebidang tanah yang

terletak di Panggalan Tambang Kampoeng Tjina, karena tanah itu sudah dijaga dan dibuat rumah oleh kakeknya 30 tahun sebelumnya.

2. Sosial Ekonomi Etnis Tionghoa di Siak

Untuk membahas unsur sosial ekonomi etnis Tionghoa yang tergambar dalam arsip, peneliti menggunakan teori dari Wirutomo (2015). Dari delapan faktor penentu tinggi rendahnya keadaan sosial ekonomi seseorang dalam masyarakat, terdapat tiga faktor yang terdapat dalam arsip, antara lain jenis pekerjaan, jabatan dalam organisasi, dan aktivitas ekonomi. Berikut penjelasannya:

a. Jenis Pekerjaan

Gambaran pekerjaan orang Tionghoa tergambar dalam arsip. Jenis pekerjaan yang mereka lakukan adalah berdagang, berladang, petugas pajak, dan petugas pemerintahan. Berikut penjelasannya:

Orang Tionghoa sangat dikenal dengan keterampilannya dalam berdagang. Sultan Syarif Kasim I hingga II sangat menyambut baik kehadiran orang Tionghoa ini karena keahliannya berdagang. Dalam arsip banyak tulisan mengenai orang Tionghoa yang meminta tanah kepada Sultan untuk mendirikan kedai. Berikut salah satu kutipannya:

“... maka berharaplah perhamba akan limpah rahim kebawah doeli Sp. J. M. M. Toeankoe pada mengoerniai perhamba keidzinaan pada mendirikan seboeah roemah kedai barang dimana sahadja watas pasar Tjina Siak, ...” (Box 20, d002)

Selain berdagang, dalam arsip disebutkan bahwa mereka meminta lahan tanah kepada sultan untuk dijadikan lahan garapan ladang. Artinya orang etnis Tionghoa selain berdagang mereka juga berprofesi sebagai peladang. Mereka berladang dengan menanam tanaman yang menghasilkan keuntungan, seperti karet (getah para). Berikut kutipannya:

*“... Patik ada mempoenjai tanah jang sodah bertanam **getah para** lebih koerang 10 djaloer ini tanah patik pohonkan dengan limpah koernia seri Padoeka Jang Maha Moelia...”* (Box 15, IMG_20170201_0138_001)

Profesi lain orang Tionghoa yaitu sebagai pegawai pemerintahan. Dalam arsip box 19 nomor d061 yang disebutkan bahwa Toea Tjing Tjong yang juga berprofesi sebagai pedagang bermaksud mengajukan diri menjadi pemegang pajak getah di Siak.

“... hamba terseboet bermohon kiranja ada limpah koernia rahim doeli Sri Padoeka Jang Mahamoelia Toeankoe perhamba bermoehoen memegang padjak getah2 hoetan getah Tjelotoeng, getah damar mata koetjing, getah mangkoe, getah balam dan lain2nja...” (box 19, d061)

Selain itu, terdapat jenis pekerjaan sebagai kepala daerah Cina di Siak atau disebut dengan istilah *Wijkmeester der Chineezen*.

“Dengan segala hormat dan ta'zimnja, adalah patik seorang bangsa Tiong Hoa bernama Lie Sin Tjo, pekerdjaan Wijkmeesetr der Chineezen di Siak Sri Indrapoera...” (box 20, d037)

b. Jabatan dalam organisasi

Jabatan dalam organisasi dalam penelitian ini lebih berkaitan dengan organisasi pemerintahan. Organisasi pemerintahan yang dimaksud berbentuk interaksi antara Sultan sebagai kepala pemerintahan dengan warga pendatang, yaitu orang Etnis Tionghoa. Seperti yang telah diketahui sebelumnya, Sultan dan orang etnis Tionghoa memiliki hubungan yang harmonis.

Kedekatan kepala pemerintahan (sultan) dengan dengan orang etnis Tionghoa tergambar dari surat-surat yang ditulis mereka mengenai beragam permintaan dan permohonan kepada sultan yang keseluruhannya berkaitan dengan keberlangsungan kehidupan mereka di tanah Siak. Bentuk permintaan dan permohonan di antaranya mengenai permintaan sebidang tanah untuk dibuat rumah, kedai, dan lahan perladangan. Bahkan ada juga permintaan tanah dari orang etnis Tionghoa yang berasal dari luar Siak, yaitu Singapura. Berikut kutipannya:

“Dengan segala hormat perhamba seorang bangsa Tiong Hoea nama Toea Tjing Tjong, Liem Eng Lam dan Liem Hap Ling, pekerdjaan berniaga tinggal di Singapoera, bermoehoen atas limpah koernia doeli Sri Padoeka Jang Mahamoelia Toeankoe, diatas diri perhambaan terseboet diatas ini.

Berhoeboengan dengan pekerdjaan perhamba, perhamba akan memadjoekan pemboekaan machine getah didalam negeri Siak, ialah perhamba bermoehoen sepotong tanah akan perhamba boeat tempat peroemahan itoe machine dan mendirikan djoega roemah kedai disitoelah karena perhamba nanti akan mengadakan beberapa banjak koeli.” (box 19, d059)

Selain itu sultan juga menerima keluhan sengketa tanah. Kasus sengketa tanah ini terjadi antara orang Tionghoa yang sebelumnya sudah menempati tanah tersebut sejak kakeknya ada hingga sekarang dengan orang Tionghoa lain yang kabarnya pendatang (belum lama tinggal di Siak). Dilihat dari isinya, sengketa tanah ini memakan waktu tiga tahun, dan pada akhirnya diputuskan kalau pihak yang terkena sengketa tanah inilah yang memenangkan kasusnya. Dari kasus sengketa ini pun tergambar bahwa orang etnis Tionghoa diperlakukan sama seperti warga Siak lainnya.

c. **Aktivitas Ekonomi**

Sub bab ini tidak hanya membahas mengenai aktivitas ekonomi saja, melainkan aktivitas sosial yang juga merupakan bagian dari aktivitas ekonomi masyarakat Tionghoa di Siak. Dalam aktivitas ekonomi dibahas mengenai lokasi dalam melaksanakan kegiatan ekonomi. Sedangkan aktivitas sosial membahas mengenai penyebutan orang etnis Tionghoa oleh masyarakat Siak.

- **Lokasi beraktivitas ekonomi**

Seperti yang sudah disampaikan sebelumnya, orang etnis Tionghoa terkenal keterampilannya dalam bidang ekonomi, yaitu berdagang. Atas keahliannya itu, Sultan sangat menyambut baik kehadiran orang etnis Tionghoa dengan tujuan agar keterampilan tersebut dapat dibagikan kepada masyarakat Siak sendiri. Selain berdagang aktivitas bisnis perladangan juga dilakukan oleh mereka.

Aktivitas ekonomi yang tergambar dalam arsip berkaitan dengan tempat dan lokasi melangsungkan kegiatan tersebut. Dalam arsip, biasanya orang Tionghoa meminta sebidang tanah kepada sultan yang akan digunakan untuk membangun rumah ataupun kedai. Lokasi tempat pembangunannya pun biasanya terletak di tepi jalan atau sungai dan sekitar jalan pasar. Tanah yang mereka mohonkan digunakan untuk mendirikan kedai dan bisnis penunjang di lokasi yang hingga saat ini masih dapat dijumpai keberadaannya, yaitu pasar Cina. Berikut kutipannya:

“Menoeroet kabar jang patik dapati, bahasa di Pasar Tjina pada djalan baroe jang akan diboeat itoe, akan didirikan roemah2 pada tepi djalan itoe.

Dari karena itoe, perhamba pohonkan diatas kemoerahan Sri Padoeka Toeankoe boeat mengoerniakan kepada perhamba barang setempat tanah pada djalan baroe itoe, akan soepaja dapat perhamba mendirikan satoe pintoe roemah pekerdjaan, dengan djalan begitoe dapatlah perhamba menempah penghidoepan perhamba sehari2 dengan djalan berniaga.. ” (Box 20, d001).

Pasar Cina atau juga disebut dengan kampung Pecinan berlokasi di Jalan Sultan Ismail Kelurahan Kampung Dalam Kecamatan Siak. Bentuk bangunan kampung ini berupa ruko-ruko yang memiliki

ornamen arsitektur khas Melayu-Tionghoa. Namun disayangkan, saat ini sebagian besar bangunan yang sejak dulu telah ada di Pasar Cina hangus akibat kebakaran (epi, 2018).

Selain Pasar Cina, disebutkan juga nama daerah lain bernama Panggalan Tambang berlokasi di Kampung Cina. Dalam arsip box 20 nomor d019 disebutkan bahwa lokasi ini berbatasan dengan selatan Sungai Siak dan sebelah timurnya bersebelahan dengan Djembatan Tambang.

- **Sebutan nama orang Tionghoa oleh masyarakat Siak**

Dalam surat tergambar bagaimana masyarakat Siak (termasuk Sultan dan pegawai-pegawai di sekitarnya) dan orang Tionghoa itu sendiri menyebut diri mereka. Sebutan nama ‘Cina’ atau ‘Tjina’ dalam surat sering disebutkan oleh masyarakat Siak dan pejabat-pejabat yang ada di sekitar sultan. Selain itu mereka juga adakalanya disebutkan nama yang bersangkutan, berikut salah satu kutipan surat dari *de secretarie* kepada Tan Kem Seng:

“... hendak membitjarakan hal tanah Joe Hong Tjoen dimintak Tan Kem Seng datang menghadap...”
(box 20, no. d37)

Sedangkan dalam surat sultan terdapat sebutan yang menyertai nama orang Tionghoa tersebut dengan ‘orang Cina’, nama orang Tionghoa yang bersangkutan, dan ‘orang Tionghoa’. Sebutan nama ‘Cina’ atau ‘Tjina’ terdapat pada teks arsip box 20 no arsip d061 dengan kutipan:

“Maka dari permohonan Tjina itoe dengan disetoejoei oleh Bojak...”

Untuk sebutan Tionghoa oleh Sultan terdapat pada teks arsip box 20 no arsip d007 dengan menyebutkan:

“... doea orang Tionghoea 1. nama Than Hok Lim dan 2 nama Than Tian The...”

Untuk orang Tionghoa sendiri, di surat pasti terdapat sebutan ‘orang Tionghoa’ menyertai namanya. Berikut salah satu kutipan surat dari le Tan Hok Lim dan Tan Thian The kepada sultan berbunyi:

“... adalah berdoea bangsa Tiong Hoa bernama le Tan Hok Lim dan Tan Thian The..” (Box 20, no d009).

kutipan lainnya terdapat pada arsip:

“... seorang bangsa Tiaong Hoea nama Toea Tjing Tjong, Liem Eng Lam dan Liem Hap Ling...” (Box 19, d059)

Sebutan nama Tionghoa pada sebuah pasar di Siak juga disebutkan dalam surat yang dikirimkan oleh orang Tionghoa kepada Sultan, padahal pasar di Siak sendiri menggunakan nama ‘Pasar Cina’ atau ‘Pasar Tjina. Berikut kutipannya:

“... doea boeah roemah kedai boeat oentoek patik berniaga dan diam dipassar Tionghoa Siak” (Box 20, d009).

Berdasarkan penjelasan di atas, orang Tionghoa lebih memilih penggunaan istilah Tionghoa untuk penyebutan Cina. Sedangkan selain etnis Tionghoa (masyarakat Siak) mereka lebih biasa menggunakan sebutan Cina atau sesekali mengikuti bahasa surat yang diterima dengan menggunakan istilah ‘Tionghoa’ untuk menyertai sebutan nama orang yang dimaksud dalam surat.

Sebutan Cina atau China sebenarnya berasal dari bahasa Sanskerta “china” yang berarti “daerah yang sangat jauh” sehingga istilah ini lebih dikenal oleh orang pribumi Nusantara ketika ingin menyebut

bangsa ‘Cina’ yang datang dan berdagang. Akibat kedatangan Belanda yang berusaha memecah belah situasi orang Tionghoa di Nusantara, sebutan ‘Cina’ kala itu mengandung konotasi negatif untuk disebutkan. Sehingga dapat dipahami apabila orang-orang Tionghoa sendiri tidak biasa menggunakan istilah Cina untuk sebutan dirinya, dan lebih memilih menggunakan istilah Tionghoa yang merupakan istilah dari bahasa Hokkian untuk penyebutan mereka (Nabil, 2021).

CONCLUSION

Sejarah kedatangan etnis Tionghoa dapat diperkirakan sejak masa kepemimpinan Sultan Syarif Kasim I, atau sekitar akhir abad 19. Dan arus kedatangan etnis Tionghoa ini berlanjut hingga masa kepemimpinan Sultan Syarif Kasim II. Dengan rentang durasi ini, kehadiran etnis Tionghoa disambut baik oleh Sultan dan diperlakukan sama seperti masyarakat Siak pada umumnya tanpa ada perlakuan diskriminasi.

Gambaran sosial ekonomi etnis Tionghoa yang tergambar dalam arsip peninggalan Sultan Syarif Kasim II ini dibagi dalam tiga pembahasan, yaitu jenis pekerjaan, jabatan dalam organisasi, dan aktivitas ekonomi. Dalam jenis pekerjaan tergambar pekerjaan orang etnis Tionghoa di Siak adalah berdagang, petugas pajak, petugas pemerintahan, dan berladang. Bagian jabatan dalam organisasi ditemukan mengenai interaksi antara kepala pemerintahan Siak (dalam hal ini Sultan Siak) dengan pendatang (warga etnis Tionghoa). Sedangkan bagian terakhir membahas mengenai aktivitas ekonomi masyarakat Tionghoa di Siak mengenai lokasi pelaksanaan kegiatan ekonomi dan aktivitas sosial mengenai panggilan yang disebutkan orang Siak terhadap orang etnis Tionghoa.

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The Role of Physical Activity for Early Childhood

Ilga Maria^{1*}, Zia Zalzilah Mazfufah

¹Departemen of Early Childhood Education, Univeritas Riau, Indonesia

²Departement of Non Formal Education, Yogyakarta States University, Indonesia

Corresponding author's email: ilga.maria@lecturer.unri.ac.id

Abstract

In industrial revolution, social skills is an important thing that can sustain our life. Education is one of the ways that can take early as an investment in social skills in order to achieve cognitive and a better life in the future. Such social skills can be developed even enhanced through physical activity. But in developing countries one of them is Indonesia, shows data that physical activity is not an urgency in early childhood education. Parents or educators more focus on the children's cognitive abilities for formal school preparation. The study aims to describe the importance of physical activity in developing the social skills of young children. The study are used qualitative methods with a literary review technique. The results of this study found that physical activity is highly influential and is important in developing, as well as in improving children's social skills. Through physical activity, children become more able to explore a variety of things, actualize more broadly, express their emotions, and gain new knowledge through grit study. It can affect both cognitive ability and a child's life over a longer period of time in the future.

Keywords: Social Skills, Early Childhood Education, Physical Activity.

INTRODUCTION

Early childhood is a period of rapid development for children. Children tend to develop more and want to explore their environment, and be active when they are at the age of 3-6 years. Therefore, parents, teachers, and everyone in the child's environment must facilitate the child's desire to be able to do physical activities freely. So that the active energy possessed by children can be channeled properly and does not make children behave negatively. Often, some schools schedule physical activity for children through physical education. Because some of them consider that physical activity in children can stimulate other aspects of development in children.

Education policy makers agree that the purpose of physical education is to stimulate and enhance children's behavioural development in daily life activities. Children learn through the interactions that occur between motor, cognitive, social and emotional. In fact, several countries and the World Health Organisation (WHO) have published guidelines on 24-hour physical activity movement for children aged 5 years that include specific recommendations on active and creative play (Tremblay et al., 2017; WHO, 2019; Cliff et al., 2017).

However, the reality is that most preschoolers are still not active enough, with only 11% meeting or exceeding the most recent international movement guidelines (Tapia-Serrano et al., 2022). For example,

some schools in Riau province often only schedule children to do gymnastic activities one day a week without a clear and structured physical activity plan according to child's development. In addition, children are only directed to sit, fill out worksheets, or listen to the teacher speak. These problems are also corroborated by Putra et al. (2020) who mentioned that in the practice of physical education, early childhood faces various problems ranging from learning activities, facilities, social conditions and government policies that pay less attention to early childhood physical education. Whereas in the school environment, Physical Education includes an organisational framework in which physical activity and sport are taught by a professional teacher within the scope and objectives of the curriculum (Johnson & Turner, 2016).

The National Standard for Physical Education states that the purpose of physical education is to develop physically literate individuals to stimulate and improve knowledge, skills, and confidence in performing physical activity over the life span (Mura et al., 2015). Haag (2011) also revealed that the development of sports science consists of seven sub-disciplines that can be a dimension of development in early childhood, which include sports medicine, sports biomechanics, sports psychology, sports sociology, sports pedagogy, sports history and sports philosophy. The seven sub-disciplines make sports science experts think about how to maintain and improve mental, cognitive and social emotional health through a method of physical activity. Because still the problem of physical activity in children is often not a special concern that is discussed and implemented by early childhood education actors including parents.

Physical activity can be broadly defined and includes a variety of different movements that can be done with others or oneself (Piggin, 2020). Furthermore, physical activity is very important for children because it can help improve physical condition, social skills, and self-esteem (Strauss et al., 2001). Improvements in children's concept of physical activity across multiple domains, having more positive feelings about appearance, strength, flexibility and cardiovascular fitness at the end of the 14-week programme (McNamee et al., 2017).

In addition, there are other studies that mention that physical activity is very important to maintain physical, and mental health and maintain the quality of life to stay healthy and fit. Lack of physical activity will increase the risk of obesity and also be a factor in reducing VO₂max (Çakir, 2019). The high prevalence of obesity in all age groups is a major public health problem. Recently, over the last 10 years, obesity in school children has increased by 30%, as much as 24.2% in children starting primary school (Board of School Aid and Scholarships of Chile & (JUNAEB), 2015). Alarmingly, recent worldwide data suggests that approximately 39 million children under the age of 5 years were classified as obese in 2020 and this number is expected to increase to 40 million by 2030 (WHO, 2021). Reinforced by obesity data in the United States from year to year for ages 2-19 years (Skinner et al., 2018). This is in line with previous literature studies. The initial study was conducted by conducting interviews and direct observations with teachers. From the results of interviews and observations conducted, it was revealed that the curriculum designed was more dominant towards the development of academic achievement (O'Neill & Kremer, 2016). The latest data from the Ministry of Education, more than 90% of primary school children have poor physical condition (Ministry of Education, 2014), while preschool children spend 60% of their time exercising with passive activities (Vásquez F, 2005).

This can certainly have an impact on the physical, and social development aspects of children. If the child is physically unhealthy and the child suffers from obesity, it will cause the child's self-confidence to decrease. Children will experience bullying by their peers and make children less confident and will then reduce children's social skills. If children's social skills decrease and become poor, it will have an impact on other children's abilities such as the development of children's academic achievement, intellectual and behavioural development, and children's adaptation at school (Wentzel et al., 2021; Hukkelberg et al., 2019; McIntyre et al., 2006).

Therefore, it is felt that the role of physical activity in children has urgency and a sustainable domino effect. This article will discuss and analyse using the literature review technique by collecting some relevant literature that can be used as a basis for developing physical activity for children and how the important role of physical activity for early childhood.

LITERATURE REVIEW

- This literature review will discuss what articles and theories are used as material for analysis or study of this research. In order, the references used are as follows:
- List of References:
- Cognitive social theory: 1 author (Bandura, 1971).
- Urgency of physical activity: 3 authors (Timej Povšič, Kaja Kastelic, and Nejc Šarabon, 2022).
- Urgency of physical activity: 6 Authors (Thekra Alotaibi , Rifan Almuhanha , Johara Alhassan , Ethar Alqadhib , Eman Mortada and Reem Alwhaibi, 2020)
- The urgency of physical activity: (WHO, 2015; Board of School Aid and Scholarships of Chile & (JUNAEB), 2015)
- The urgency of early childhood physical activity: 1 Author (Vásquez F, 2005)
- Impact of Physical Activity in Early Childhood: 4 Authors (Myrto-Foteini Mavilidi, Anthony D. Okely, Paul Chandler, and Fred Paas, 2006)
- The Impact of Physical Activity in Early Childhood: 1 Authors (Laura Monsalve Lorente, 2017)
- Impact of Physical Activity in Early Childhood: 6 Authors (Cámara-Martínez, Alba, Ruiz-Ariza, Alberto, Suárez-Manzano, Sara, Cruz-Cantero, Rosa M, Martínez-López, Emilio J., 2023)
- Impact of Physical Activity in Early Childhood: 3 Authors (Carson, V., Lee, E.Y., Hesketh, K.D. et al., 2019)
- The Impact of Physical Activity in Early Childhood: 4 Authors (Romance, Ramón; Nielsen-Rodríguez, Adriana; Mendes, Rui Sousa; Dobado-Castañeda, Juan Carlos; Dias, Gonçalo., 2023).
- The Impact of Physical Activity in Early Childhood: (Crewdson, Margaret, Skinner, Christopher H., Wilson, Chelsea, Fowler, Kristen, Richardson, Robert, Wilhoit, Brian., 2023).
- The Impact of Physical Activity in Early Childhood: 1 Author (Alper, Meryl., 2021).
- The Impact of Physical Activity in Early Childhood: 5 Author (Maharani, Leila, Shaleh, Muh, Aliwar, Mulyati, Mumun, Septuri, Untari, Dhian Tyas, 2021).
- The Impact of Physical Activity in Early Childhood: 6 Authors (Iivonen, S., Sääkslahti, A.K., Mehtälä, A., Villberg, J.J., Soini, A., Poskiparta, M., 2016).
- Impact of Physical Activity in Early Childhood: 2 Authors (Kanjana Pongsupa ; Prasong Saihong., 2018).

- The Impact of Physical Activity in Early Childhood: (Undy, Anita C; Naughton, Geraldine; Tranter, Paul; et al., 2011).
- Impact of Physical Activity in Early Childhood: 1 Authors (Zurc, Joca., 2012).
- Impact of Physical Activity in Early Childhood: (Wanlu, Liu, Jin, Chen., 2021).

Theoretical Review Based on References:

The role of physical activity for early childhood includes several things, including cognitive, communication, social, and motor skills. Several relevant studies that have been conducted previously suggest that physical activity has a very important role. Mavilidi, Okely, Chandler, and Paas (2006) in their research suggested that the use of physical activity in the classroom can help improve understanding of geography concepts in preschool children. Lorente (2017) conducted research showing that the implementation of the SPARK physical activity curriculum in California's Central Valley had a positive impact on children's participation in physical activities and the development of their motor skills. Complementing what Mevilidi et al (2006) and Lorente (2017) stated, Alba et al (2023) also suggested that physical activity has an important role. Through the application of mathematics learning in the classroom using integrated active learning through games can improve children's self-concept, self-esteem, and social skills. This is evidenced by the increase in improvisation experienced by the experimental class against the control class after and before being given active learning integrated with fun. Introducing playful learning in mathematics is recommended to support the improvement of children's self-concept, self-esteem and social skills. This is the opposite of research conducted by Carson, Lee, Hesketh (2019) which suggests that screen viewing in children can damage children's social skills because it minimises physical activity in children. Therefore, it is important for parents to invite children to do physical activities outside to be able to foster good social skills in children. Physical activity according to Ramón et al (2023) can also affect children's ability to create or more simply physical activity can affect children's creativity.

Of all the aspects that can be influenced by physical activity, social skills are the most dominant aspect that can be influenced by physical activity. Crewdson (2023) suggested in his research that cooperative activity games dominate children's social skills in giving praise. This proves that cooperative game activities in children can improve children's social skills. Supporting this research in the previous year, Meryl (2021) conducted a study which obtained the results that Game-based learning through the interactive Zoom application can significantly affect children's social skills and emotional skills.

Not only interactive digital games, games in an environment that involves a lot of physical activity can also improve social skills in children. In Indonesia, the use of traditional games Nyumpur Sarong and Ngakuk Wai, which are implemented for 2 weeks with a frequency of 3 times a week with a duration of 2 hours, can improve children's social skills. This is evident from the statistical data which shows that the number of children with low social skills has decreased from 60 children to 25 children, children with moderate social skills increased from 15 children to 25, and the number of children who have high social skills has increased from 0 children to 5 children (Maharani et al., 2021). Meanwhile, in Thailand, learning with the topic of Thai Dessert showed an increase in children's social skills with the following results There was a change in the child's assessment pretest score from 83.43% to 98.47% after the action of making Thai Dessert. While the assessment from teachers and parents on children's social skills has increased from 74.28% before the implementation of the action to 94.85% after the implementation of the action (Pongsupa, 2018).

Physical activity in children that is carried out with sufficient time both in the home and school environment can also improve communication skills, cooperation, persistence, responsibility, empathy,

child involvement, child self-control (Joca, 2012; Undy, Anita C; Naughton, Geraldine; Tranter, Paul; et al., 2011). To support physical activity, parents, teachers, and other parties need to invite children to do physical activities outside the home or in a greener environment so that it can have a positive impact on children in the form of children's positive attitudes towards the environment becoming more developed, and children's relationships with their environment become better (Wanlu, Liu, Jin, Chen., 2021).

METHOD

This research is a qualitative research with a literature review study. In a conceptual review, researchers aim to provide an overview of the literature in a particular field, including main ideas, models and debates (Popay et al., 2006). Such a review will be made easier if key theories applicable to the topic of interest are identified (Galvan & Galvan, 2017). This research aims to conduct a literature review that examines educator professional development related studies in terms of trends, research and practice. Literature was selected from online sources including books and journal articles. Research articles were determined by searching Scopus, DOAJ, and ERIC (Educational Resources Information Centre) databases.

The studies eligible for the review process were examined in detail and summarised in the specified categories. Findings included sections referring to the categories. Sources were evaluated for eligibility and relevance based on predefined categories such as professional development, educators, early childhood education, trends, research and practice. Related references in the sources checked were also analysed and relevant ones were included in the collection. Some studies were selected for the review process and summarised by category. More details about this manuscript will be described in the findings.

FINDINGS

The results of the analysis of relevant sources derived from previous articles or research consisting of 4 articles that discuss the urgency of physical activity in early childhood, and 13 articles that discuss the impact or role of physical activity for early childhood.

The first 4 articles found that there are several things that become the urgency of physical activity in early childhood including:

1. In the digital era, the proliferation of social media and digital games that make children rarely do physical activity. Children tend to do monotonous activities in front of the screen. This causes children's creativity to decrease, and causes children's cognitive and motoric abilities to also decrease.
2. Parents as the party that interacts more often with children need to be made aware of the important role of physical activity in children. Because they tend to let them play with gadgets too often.
3. The lack of physical activity carried out by children also causes children's physical health to decline. Many of the early childhood are obese due to the lack of physical activity. This can certainly affect children's cognitive, motoric, and social abilities.

Then after finding the urgency, the researchers analysed the findings in 13 articles. From 13 articles, researchers found several important roles of physical activity in early childhood. The role of physical activity in early childhood according to the 13 articles can be categorised into several aspects as follows:

1. Physical activity can affect cognitive abilities in children by increasing children's understanding of the material taught by the teacher through physical activity.
2. Physical activity can improve the development of children's motor skills.
3. Physical activity can improve children's emotional abilities and skills by the way children can regulate their emotions with peers or with their environment.
4. Physical activity can improve children's social skills in the aspects of: communication, cooperation, persistence, responsibility, empathy, child involvement, child self-control.
5. Physical activity in children can train children to interact with people around them and with their environment.

Of the six roles of physical activity in children listed in 13 relevant research articles. After the researchers analysed, each of these roles has its own dominance. Physical activity in children that affects cognitive abilities in children was found in one study, physical activity that can improve motor development in children was found in one research article, physical activity that can improve children's emotional abilities was found in one research article, physical activity that can affect self-concept in children was found in one research article, physical activity that can train children's interactions with their environment was found in one research article, while the largest number was children's physical activity that affects children's social skills found in eight research articles.

It is concluded that physical activity in early childhood tends to influence and play an important role in the development of social skills in children with aspects: communication, cooperation, persistence, responsibility, empathy, child involvement, child self-control which indirectly without us realising it is a skill needed in the digital era or in the industrial revolution 4.0 era.

DISCUSSION

In the analysis and discussion, it will be discussed one by one about the findings according to previous research with existing theories. The first finding shows that physical activity in children can affect cognitive development in children (Mavilidi, 2006). When analysed, these findings are in accordance with the theory of physical activity proposed by Bandura (1971) which states that effective learning is not just from learning by experience or feeling, but learning by seeing, and observing the activities of others. When analysed according to this theory, when a child does physical activity as part of a lesson, for example learning geography or getting to know the environment contained in the lesson plan prepared by the teacher. Then the child can directly see the real form of the learning material presented. This will facilitate children's cognitive stimuli to understand the concept of material because early childhood learns things from concrete to abstract not from abstract to concrete. In addition, the concept of learning that takes place by observation (vicarious learning) is a way of how an individual learns by observing others rather than by reinforcement. When an individual can learn through observation, they can automatically focus attention, construct images, remember, analyse and make decisions that affect learning outcomes. Thus individuals can think about the consequences of what they imitate from others so that it can affect cognitive output.

Furthermore, findings show that physical activity can improve children's motor skills or development (Lorente, 2017). Alluding to the previous theory, a child learns through a process from specialised or concrete to abstract. We can take an example in learning, often loaded how to make a cake or how to make a drink (Pongsupa, 2018). A child cannot simply imagine how to make a cake, what the ingredients are, and what kind of tools are needed. Children need hands-on practice making cakes or

drinks so that physical activities outside of formal learning can support these activities to occur. Through these physical activities, children's creativity and motor skills will be stimulated. How children cut, hold a spoon, then arrange plates and so on will more directly train children's motoric so that it can improve their development and motor skills.

Physical activity can also affect children's emotional development and how children interact with their environment and peers (Wanlu, Liu, Jin, Chen., 2021; Alba, 2023). When analysed using Bandura's (1971) social cognitive theory, these findings are appropriate, because Bandura mentions in the Reciprocal Determinism theory that there are three important components in learning, namely behaviour, personality, and environment. The essence of each interconnected component in this concept is that humans process the information they get from modelling, then develop it into a series of adapted behaviours. From these theories and findings, it can be analysed that the more often a child does physical activity outdoors with other people, it will hone his emotional abilities and his interactions with other people and with the environment.

The last discussion is a discussion of the role of physical activity that is most commonly found in articles or previous research, namely physical activity is very influential on children's social abilities with specific aspects, namely: communication, cooperation, persistence, responsibility, empathy, child involvement, child self-control. If we relate it back to Bandura's theory (1971), these findings are still relevant and appropriate. That children's learning is more effective when done through observation activities which in this study is interpreted as physical activity then from physical activity will affect social skills in children which is the development of Reciprocal Determinism theory which states that social skills will affect the ability of self-efficacy. The more often children do physical activities both at home and at school, the more often children will find problems, group with others, solve problems, and interact with others. So that it will improve social skills in children.

CONCLUSION

From the findings and analyses conducted in this literature research, it was found that physical activity plays an important role in the development of cognitive, motoric, self-concept, children's relationship with the environment, especially the more dominant is physical activity significantly affects the development of children's social skills. This becomes a reference and input for parents, teachers, and other parties who actively interact with children to be able to provide more time and space for children both at school and at home to freely allow children to do supervised physical activities safely.

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Sayembara *Misuhi Pandemi*: Wujud Katarsis dalam Kreativitas Kebahasaan di Tengah Gelombang Pandemi Covid-19

Imam Prakoso¹

¹Program Studi Bahasa, Sastra, dan Budaya Jawa, Universitas Gadjah Mada, Indonesia

Corresponding author's email: imamprakoso@ugm.ac.id

Abstrak

Penelitian ini melihat variasi bentuk-bentuk umpatan berbahasa Jawa yang dikreasikan dalam sebuah kompetisi berjudul “Sayembara *Misuhi Pandemi*” dengan pemrakarsa Komunitas Jawastra. Selain itu, penelitian ini bertujuan untuk melihat makna serta faktor-faktor yang melatarbelakangi kemunculan *pisuhan* tersebut. Data-data dalam penelitian ini diambil dari unggahan video dalam media sosial *Instagram* dengan menggunakan pencarian tagar *#misuhipandemi* sebagaimana hal itu digunakan untuk penanda para peserta yang mengikuti kompetisi “*Misuhi Pandemi*”. Berikutnya, data-data tersebut diklasifikasikan berdasarkan bentuk penanda kebahasaannya. Adapun analisis data dilakukan dengan deskripsi semantis pada penanda lingual berupa kata serta menjabarkan konteks kalimat dalam *pisuhan* untuk mengetahui makna dan faktor-faktor yang melatarbelakangi munculnya *pisuhan*. Hasil dari analisis menunjukkan bahwa keunikan sayembara ini diperlihatkan dari variasi bentuk-bentuk *pisuhan* yang ditujukan kepada situasi pandemi covid-19. Kata-kata kasar yang muncul sebagai bentuk *pisuhan* terhadap pandemi covid-19 berasosiasi pada kata benda, kata kerja, dan kata sifat atau keadaan. Apabila ditinjau dari faktornya, *pisuhan* terhadap pandemi covid-19 ini disebabkan oleh rasa bosan ketika di rumah dalam waktu jangka panjang, ungkapan rasa marah karena keterbatasan berinteraksi dengan orang lain, ungkapan rasa marah karena faktor ekonomi, dan ungkapan kemarahan terhadap sikap abai masyarakat ketika pandemi covid-19.

Kata kunci: *pisuhan*; pandemi covid-19; bentuk; makna; faktor

PENDAHULUAN

Sebagaimana pandemi covid telah membuat masyarakat yang merasakan depresi, maka aspek psikologi menjadi salah satu hal yang menjadi fokus penanganan kesehatan. Di sisi lain, kehimpitan kondisi karena pandemi covid-19 menimbulkan wujud kreativitas sekelompok pemuda di Yogyakarta. Mereka menyelenggarakan sayembara mengumpat yang ditujukan kepada akar permasalahan yaitu pandemi covid-19. Sayembara tersebut berjudul “*Misuhi Pandemi*”, kompetisi yang menekankan kreativitas bahasa dengan gaya seunik mungkin untuk mengekspresikan kemarahan terhadap pandemi covid-19. Jika dilihat sepintas, tentu kompetisi ini dianggap bertentangan dengan ajaran kebaikan dari agama dan budaya manapun, khususnya budaya Jawa yang memiliki sistem tingkat tutur maupun cara berbicara yang santun (Poedjosoedarmo, 1968; 2017). Meskipun demikian, sayembara umpatan yang diselenggarakan tersebut tidak sepenuhnya bebas dilakukan sebagaimana ketika seseorang marah dan mengeluarkan kata-kata kasar. Adapun umpatan yang dapat dilakukan yaitu selama tidak menyinggung keadaan fisik seseorang, ras, agama, dan suku tertentu. Hal ini dilakukan agar umpatan tersebut tidak

merusak atau melebar dari tujuan utama, yaitu mengeluarkan kemarahan sekreatif mungkin terhadap permasalahan utama berupa pandemi covid-19.

Apabila kita melihat pada fenomena umpatan, maka hal tersebut memiliki asosiasi negatif pada masyarakat. Kenyataan tersebut merujuk pada wujud umpatan yang cenderung mengarah pada ucapan-ucapan tabu. Sebagaimana kata tabu sendiri merupakan segala hal yang dilarang diucapkan di masyarakat karena sifatnya yang mengarah pada kesakralan maupun suatu hal yang berbahaya, menjijikkan, serta hina (Freud, 2004:21-22; Jay:2009). Meskipun demikian, kehadiran umpatan dalam perkataan sering kali tidak bisa terlepas dari konteks tertentu. Hal ini dikarenakan umpatan merupakan respon secara emosional dari seseorang ketika melihat peristiwa tertentu pula yang dapat membuat kaget, kagum, marah, kecewa, dan sebagainya. Di sisi lain, terdapat fungsi sosial lain dari wujud *pisuhan* yaitu sebagai bentuk solidaritas maupun keakraban dalam komunitas tertentu. Tentu saja komunitas yang dimaksud telah memiliki ikatan sosial yang kuat, sehingga ungkapan *pisuhan* dapat ditransformasikan menjadi suatu hal yang tidak memunculkan potensi konflik, bahkan bisa menjadi satu bentuk gurauan (Culpeper, 2011:207-209; Finn, 2017; Daly, 2018). Kenyataan itu dapat dikaitkan puloa dengan adanya faktor sosio-kultural dan pragmatik yang terdiri atas topik pembicaraan, hubungan antara penutur dan mitra tutur, gender, pekerjaan, status sosial, setting komunikasi (di wilayah privat atau publik), relasi kuasa, serta tingkat formalitas interaksi (Jay & Jannschewitz, 2008). Berkaitan dengan aspek sosio-kultural pada masyarakat Jawa, kehadiran *pisuhan* juga dapat mempengaruhi fungsinya. Solihatin (2013) mendeskripsikan kehadiran *pisuhan* pada masyarakat di wilayah *Mataraman* (Yogyakarta, Solo, dan sekitarnya) dengan wilayah *arekan* (Jawa Timur) memiliki perbedaan fungsi. Secara garis besar, *pisuhan* pada masyarakat Mataraman masih dianggap sebagai ungkapan yang kasar. Hal ini dipengaruhi oleh wilayah tersebut yang masih menjaga corak kebudayaan pada kraton. Lain halnya dengan masyarakat *arekan* di wilayah Jawa Timur yang cenderung egaliter, mereka menganggap *pisuhan* merupakan bentuk ekspresi yang bisa digunakan untuk bentuk keakraban atau solidaritas antar-penuturnya.

KAJIAN PUSTAKA

Penelitian tentang *pisuhan* di dalam bahasa Jawa telah beberapa kali dilakukan. Wijana (2008) mendeskripsikan tentang kata-kata kasar yang hadir dalam bahasa Jawa. Kata-kata tersebut diklasifikasikan berdasarkan kata kerja, kata benda, maupun kata sifat. Pembeda antara kata kasar dengan kata yang lebih halus juga diindikasikan pada ragam tingkat tutur serta perbandingan terhadap konteks penggunaannya pada binatang. Masih dalam kerangka garis besar yang sama, Wijayanti (2014) mendeskripsikan beberapa wujud penanda lingual *pisuhan* dalam bahasa Jawa beserta daya tindak tutur maupun fungsinya penyimpangan prinsip kesantunan. Adapun bentuk yang dimaksud yaitu juga berada pada ranah bagian tubuh manusia dan binatang. Selain itu, *pisuhan* dalam bahasa Jawa memiliki daya tindak tutur untuk mengekspresikan kejengkelan, keakraban, dan keeksistensian seseorang. Apabila ditinjau dari perspektif pragmatik, bentuk *pisuhan* dapat merusak prinsip kesantunan. Hal ini dikarenakan *pisuhan* yang dikeluarkan seseorang cenderung melanggar maksim simpati maupun penghargaan atas sebuah peristiwa tertentu. Di sisi lain, terkadang seseorang juga menyiasati bentuk *pisuhan* yang dianggap kasar dan tabu dengan cara yang kreatif, yaitu bentuk plesetan. Cara demikian dilakukan untuk mengurangi tingkat kekasaran, sehingga ucapan *pisuhan* tidak menyakitkan atau merendahkan orang yang diajak berbicara (Sudarmaningtyas, 2020).

Beberapa penelitian di atas merupakan penjelasan secara general tentang eksistensi *pisuhan* sebagai bagian dari fenomena kultural di masyarakat Jawa. Dari tinjauan Pustaka tersebut, agaknya penelitian yang dibahas pada tulisan ini akan melengkapi konteks *pisuhan* yang ditampilkan atas respon hadirnya pandemi covid-19 melalui bentuk sayembara. Maka dari itu, bentuk dan faktor-faktor yang melatarbelakangi kemunculan *pisuhan* dalam penelitian ini juga akan dibatasi pada lingkup beberapa bentuk ekspresi kemarahan, kekecewaan, kegagalan, dan lain sebagainya terhadap hadirnya pandemi covid-19.

METODE

Penelitian ini memiliki tiga tahapan dalam mengumpulkan, menganalisis, hingga menyampaikan hasil analisis. Pertama, data dikumpulkan melalui tayangan video di media sosial Instagram yang mengunggah hasil kreativitas para peserta. Untuk mempermudah pencarian data, peneliti menggunakan tagar berupa #misuhipandemi sebagaimana hal tersebut dijadikan penanda video peserta sayembara yang akan dinilai. Adapun metode simak dengan teknik lanjutan catat dan sadap. Hal ini dilakukan dengan menyimak video yang memuat pisuhan dari para peserta yang mengikuti sayembara, lalu dilanjutkan dengan mencatat tuturan verbal melalui transkripsi ortografis. Setelah data terkumpul, lalu tahap selanjutnya yaitu analisis. Metode analisis yang dilakukan yaitu dengan mendeskripsikan bentuknya melalui pilihan kata yang dianggap kasar dan digunakan sebagai pisuhan. Setiap kata dianalisis maknanya secara harfiah serta konteks penggunaannya sebagai ekspresi kemarahan, kekecewaan, maupun kecondongan karena situasi pandemi covid-19. Selanjutnya setelah dianalisis, dilakukan tahap penyampaian analisis data. Pada tahap terakhir ini, data-data disajikan dengan dua sub-bab pada bagian hasil dan pembahasan. Pembagian tersebut antara lain terdiri atas bentuk dan makna yang terklasifikasi ke dalam kata benda, kata kerja, dan kata sifat. Selain itu, bentuk-bentuk pisuhan tersebut disajikan ke dalam sub-bab yang membahas tentang faktor-faktor kemunculannya.

HASIL & PEMBAHASAN

Apabila dilihat dari bentuknya, *pisuhan* yang ditemukan dalam *sayembara misuhi pandemi* secara garis besar dapat dideskripsikan melalui dua sub-bab. Sub-bab pertama menjelaskan tentang bentuk atau penanda lingualnya berupa kata. Pada bagian ini, kata diklasifikasikan lagi melalui tiga jenis bentuk kata yaitu kata benda, kata kerja, dan kata sifat atau keadaan. Selanjutnya, deskripsi pada sub-bab kedua menjelaskan tentang faktor-faktor yang melatarbelakangi munculnya *pisuhan* dalam *sayembara misuhi pandemi*. Adapun berikut ini penjelasan tentang bentuk dan faktor munculnya *pisuhan* dalam *sayembara misuhi pandemi*.

***Pisuhan* dalam Bentuk kata Benda**

Pisuhan berkategori kata benda di dalam *sayembara misuhi pandemi* ditemukan menjadi tiga jenis. Adapun jenis-jenis tersebut yaitu kata benda yang berasosiasi pada bagian tubuh manusia, hewan, serta profesi. Berikut masing-masing contoh beserta penjelasan penggunaan *pisuhan* yang dimaksud.

Bagian Tubuh

Kategori ini dianggap sebagai salah satu bentuk yang sering dihindari dalam penggunaan komunikasi sehari-hari karena terdapat bagian-bagian dari tubuh manusia yang dianggap kotor, menjijikkan, bahkan berkaitan dengan privasi. Oleh karena itu, ragam yang dipilih untuk berbicara pun sangat terbatas dan hati-hati supaya tidak menimbulkan kesan tabu, kasar, hingga dapat menyinggung perasaan orang lain karena berkaitan dengan fisik. Di sisi lain, sering kali seseorang juga mengekspresikan kekesalannya atau guna menunjukkan keakraban dengan gurauan melalui *pisuhan* yang berasosiasi dengan anggota tubuh manusia. Begitu pula *pisuhan* yang terdapat dalam *sayembara misuhi pandemi*, seseorang menggunakan sebutan anggota tubuh manusia untuk mengekspresikan kemarahan maupun kekesalannya seperti berikut ini.

Dobol

Kata ini memiliki padanan makna yang berafiliasi dengan bagian tubuh manusia yaitu dubur. Lebih tepatnya, ketika seseorang memiliki penyakit wasir atau keluarnya benjolan pada dubur karena masalah

sistem defekasi (Poerwadarminta, 1939: 73). Selain itu, kata *dobol* juga memiliki makna lain yaitu ‘suka berbohong’ di dalam bahasa Jawa. Lebih tepatnya, makna tersebut tergolong dalam ragam tutur yang sering digunakan orang Jawa ketika mengetahui bahwa suatu hal dirasa penuh dengan kemustahilan atau kebohongan. Berikut contoh penggunaan kata *dobol* sebagai umpatan dalam *sayembara misuhi pandemi*.

“**Dobol dobol!** Dodol panganan gak payu! Wis pirang-pirang dina gak payu, gak entuk dhuwit blas! Yok apa ngene ya carane ya golek dhuwit ya? Wis corona ki mateni wong akeh kok pokoke!” (@dwi.mifanti)

“Ha nek covid, kowe arep cawik karo nyabun, kuwi rai lang-ilang, **dobol!**” (@denwintourleaderjogja)”

“Corona, sing caring awake, sing garing dompete, **dobol!**” (@moca_chicho)

Dari ketiga contoh di atas dapat dilihat jika kata *dobol* digunakan sebagai penegas jika seseorang sedang marah karena pandemi covid-19. Dengan kata lain, kata *dobol* pada contoh di atas berfungsi sebagai penanda lingual *pisuhan* dalam bahasa Jawa. Hal ini juga berkaitan dengan anggapan masyarakat tentang kata tersebut sebagai salah satu ragam kasar dalam budaya Jawa karena bermakna sebagai bagian dari tubuh manusia yang menjijikkan, yaitu bagian dubur.

Gathel

Kata ini sering muncul ketika seseorang mengekspresikan umpatan dalam bahasa Jawa. Istilah *gathel* sendiri memiliki afiliasi dengan alat kelamin manusia, lebih tepatnya ‘*endhasing palanangan*’ atau ‘penis’ (Poerwadarminta, 1939: 134). Oleh karena itu, kata ini dianggap tabu atau kasar dalam budaya Jawa secara general. Berikut merupakan contoh penggunaan kata *gathel* pada *sayembara misuhi pandemi*.

“Corona **gathel**, warungku tutup, goblok! Dhuwit kadhung dikulakna, gawe nempur thel **gathel!**” (@gioo.alvaroo)

“Cuk, dancuk, pancen corona **gathel!** Metu athik nggo masker barang!” (@rank_club)

“Cuk, ancuk, gara-gara kenek pandemi **gathel** asu bedhes munyuk! Kene ki wis telung sasi nganggur akhire mulung!” (@ngawur69tv_entertainment)

Dari beberapa contoh di atas, kata *gathel* menjadi penanda lingual sebagai *pisuhan* ketika seseorang marah atas kondisi pandemi covid-19. Hal ini berkaitan juga dengan kata *gathel* yang termasuk ke dalam jenis kata kasar karena bermakna sebagai penyebutan lain dari alat kelamin manusia. Pun dengan adanya anggapan di masyarakat Jawa bahwa alat kelamin manusia merupakan ranah privat yang tidak dapat diucapkan sembarangan. Begitu pula di dalam ragam tutur masyarakat Jawa, kata ini juga dapat digunakan sebagai penyebutan jika seseorang dirasa menjengkelkan. Kata *gathel* dapat berubah menjadi *nggatheli* yang terdiri atas *gathel* dan tambahan konfiks *N-* + *-i* serta berubah makna menjadi ‘menjengkelkan’ atau ‘menyebalkan’.

Endhas

Kepala merupakan bagian tubuh yang paling dianggap terhormat bagi masyarakat Jawa. Bahkan penggunaan atau penyebutan kata *kepala* dalam bahasa Jawa cukup diperhatikan bagi masyarakat Jawa. Di dalam tingkat tutur yang terendah (*ngoko*), masyarakat Jawa menyebutkan kepala dengan kata *sirah*. Di dalam tingkat tutur yang lebih tinggi sekaligus untuk menambah nuansa kesantunan, istilah *kepala* disebut dengan ‘*mustaka*’. Jika dilihat dari bentuk lain, terdapat padanan istilah ini yang dianggap kasar yaitu ‘*endhas*’. Hal ini dikarenakan istilah tersebut kerap kali diafiliasikan dengan penggunaannya terhadap hewan. Selain itu, kata *endhas* juga kerap kali digunakan untuk mengumpat. Berikut ini contoh penggunaan kata *endhas* pada *sayembara misuhi pandemi*.

“Aja nganti garai aku...takbacok **endhasmu!**” (@gioo.alvaroo)

Dari ungkapan di atas, dapat dilihat jika kata *endhasmu* adalah ragam kasar dari seseorang ketika memilih diksi untuk kata ‘kepala’ dalam bahasa Jawa. Kata *endhasmu* dalam kalimat di atas merupakan ekspresi kejengkelan seseorang terhadap pandemi covid-19 hingga kehadirannya diibaratkan sebagai sosok yang jahat. Dengan kata lain, kata *endhasmu* dalam tuturan: “Aja nganti garai aku...takbacok *endhasmu!*” berfungsi sebagai penegas sekaligus penanda lingual *pisuhan* yang ditujukan terhadap pandemi covid-19.

Tai

Kata ini merupakan bagian dari proses akhir sebuah pencernaan pada makhluk hidup. Sebagaimana wujudnya yang menjijikkan dan penuh bakteri, maka *tai* atau kotoran (feses) dianggap sebagai suatu hal yang tidak pantas diucapkan. Di sisi lain, masyarakat Indonesia pada umumnya, termasuk orang Jawa, sering menggunakan kata ini sebagai wujud umpatan karena perasaan marah, kecewa, atau terkadang sebagai bentuk keakraban (ejekan atau gurauan). Berikut ini merupakan contoh penggunaan kata *tai* pada *sayembara misuhi pandemi*.

“Gara-gara covid kabeh dadi ribet cuk, asu, **tai** asu! Nganggo masker, ribet!” (@dewintourleaderjogja)

“Ra tv ra youtube ra Instagram ra twitter, isine kok mung corona terus, prek **tai** asu!” (@crevvpuk_)

“Ancen **taek** covid iku, neng Wuhan mesthi ga duwe kanca, ancen taek kon iku, mrene mek pengin golek bala” (@clandestiene)

Ketiga contoh di atas merupakan penggunaan kata *tai* sebagai salah satu penanda lingual *pisuhan* dalam bahasa Jawa. Selain itu, terdapat pula variasi dari kata *tai* yang mencirikan dialek di Jawa Timur, yaitu *taek*. Keduanya memiliki makna yang sama yaitu ‘feses’ atau ‘kotoran makhluk hidup’. Agaknya kata *tai* ataupun *taek* ditujukan kepada pandemi covid-19 yang dianggap telah merugikan masyarakat, sehingga secara tidak langsung terdapat pengibaratan pandemi covid-19 sebagai sesuatu yang tidak berguna, kotor, menjijikkan, sebagaimana hasil buangan dari makhluk hidup (feses) dengan penuh bakteri.

Kopet

Kata ini memiliki afiliasi dengan *tai*, lebih tepatnya bermakna sebagai ‘feses yang masih tertinggal di area dubur’ (Poerwadarminta, 1939: 245). Biasanya makna tersebut merujuk pada seseorang yang belum benar-benar membersihkan dirinya setelah buang air besar, sehingga masih tertinggal di bagian dubur. Kata *kopet* juga dianggap tabu karena memuat pengertian yang menjijikkan atau berkaitan dengan kotoran manusia. Terkadang kata tersebut juga digunakan oleh seseorang untuk mengumpat karena suatu hal. Berikut ini merupakan contoh penggunaan kata *kopet* pada *sayembara misuhi pandemi*.

“Covid covid **kopet** asu! **Kopet** asu, tai asu! **Kopet** kan neng silit, nek **kopet** kowe cawik nganggo sabun, kan ilang mambu! Ha nek covid, kowe arep cawik karo nyabun, kuwi rai lang-ilang, dobol!” (@dewintourleaderjogja)

Contoh di atas merupakan bentuk penyimpangan atau *plesetan* dari kata *covid*. Hal ini dibuktikan dengan adanya penggunaan kata *kopet*. Di dalam bahasa Jawa, *kopet* merupakan sebuah kotoran manusia yang dianggap tidak pantas untuk diucapkan sembarangan, terlebih ketika sedang berkumpul untuk makan bersama. Terdapat pula dari penggunaan kata *kopet* di atas sebagai pembandingan dengan covid dari sisi cara membersihkannya. Bahwa covid dianggap lebih merugikan karena tidak langsung hilang jika dibilas dengan sabun, tidak seperti kotoran manusia (*kopet*) yang langsung hilang ketika dibersihkan dengan sabun melalui cara bercebok setelah buang air besar.

Silit

Di dalam bahasa Jawa, kata ini merupakan bagian dari anggota tubuh manusia yang dianggap tidak pantas untuk diucapkan karena merujuk pada fungsinya sebagai jalur pembuangan kotoran (feses) (Poerwadarminta, 1939: 563). Dikarenakan sifat kata *silit* yang penuh dengan asosiasi negatif, maka orang Jawa juga terkadang menggunakan kata tersebut sebagai bentuk umpatan. Berikut ini merupakan contoh penggunaan kata *silit* pada *sayembara misuhi pandemi*.

“Kopet kan neng silit, nek kopet kowe cawik nganggo sabun, kan ilang mambu! Ha nek covid, kowe arep cawik karo nyabun, kuwi rai lang-ilang, dobol!” (@denwintourleaderjogja)

Sebagaimana pada contoh di atas, salah satu penanda lingual *pisuhan* yaitu bagian tubuh manusia yang disebut *silit*. Hal ini berkaitan dengan contoh sebelumnya yaitu *kopet*, ketika seseorang mengumpat dengan memberikan penjelasan bahwa *silit* atau ‘dubur’ dalam bahasa Indonesia merupakan bagian tubuh seseorang yang berfungsi sebagai jalur pembuangan kotoran. Dengan demikian, bagian tubuh ini dianggap kasar karena bentuk dan fungsinya yang menjijikkan.

Bacot

Kata *bacot* merupakan bentuk yang lebih kasar dari istilah ‘mulut’ dalam bahasa Indonesia. Kata ini setara dengan bentuk kasar *cocot*, *congor*, atau *cangkem* (Poerwadarminta, 1939: 34). Kata-kata kasar atau bentuk disfemisme dari *mulut* tersebut sering diucapkan seseorang ketika mendapati orang lain dirasa banyak berbicara tanpa memperhatikan situasi tutur (cerewet). Ketika seseorang mendapati kondisi demikian, tidak pernah menggunakan ungkapan *banyak mulut* atau *kakehan mulut*, melainkan *kakehan cangkem*, *kakehan cocot*. Berikut merupakan contoh penggunaan kata *bacot* dalam *sayembara misuhi pandemi*.

“Buka warung ya ra enek wong tuku, ora buka apa bojoku meh takpakani watu, meh percaya ro sapa ya ra eneng sing isa digugu, meh mbacot ya gur digeguyu.” (@fastfilm_)

Melalui contoh di atas, penggunaan kata *bacot* merupakan salah satu penanda lingual *pisuhan* yang bermakna ‘mulut’ namun dalam ragam kasar. Adapun penutur di atas mengekspresikan rasa sinisme akibat situasi pandemi covid-19. Untuk mempertegas bentuk *pisuhan*, penutur menggunakan kata *mbacot* atau ‘berbicara’. Dalam hal ini, terdapat pesan secara implisit bahwa penutur mengeluhkan di masa pandemi covid-19 tidak banyak orang yang dapat diajak berbicara tentang kewaspadaan terkait penyebaran virusnya. Agaknya, hal ini berkaitan dengan terus melonjaknya penularan virus karena masih banyak masyarakat yang abai terhadap bahayanya virus tersebut.

Profesi

Pada *sayembara misuhi pandemi*, ditemukan sebuah bentuk *pisuhan* berupa kata benda yang berkaitan dengan profesi atau pekerjaan. Meskipun demikian, kategori ini merupakan temuan yang paling sedikit, yaitu hanya berjumlah satu data saja. Berikut ini contoh penggunaan kata benda yang berafiliasi dengan profesi atau seseorang yang memiliki pekerjaan.

Bajingan

Jenis umpatan ini agaknya sudah sangat dikenal masyarakat Indonesia. Awal mulanya, kata ini bermakna sebagai ‘seseorang yang berprofesi sebagai pengendara gerobak sapi’. Profesi inipun masih dipertahankan sampai sekarang di beberapa wilayah di Jawa, salah satunya komunitas gerobak sapi di Bantuk, Yogyakarta. Seiring berjalannya waktu, kata *bajingan* mengalami sebuah peyorasi yaitu menjadi sebuah ungkapan cemoohan yang bermakna ‘jahat’ dan ‘nakal’ (Firmansyah, 2018). Dengan kata lain, penggunaan kata *bajingan* saat ini sering kali dilontarkan ketika seseorang mengumpat karena

perasaan kecewa, marah, kaget, hingga bentuk kelakar sebagai tanda keakraban antar-penutur. Berikut ini merupakan contoh penggunaan kata *bajingan* pada *sayembara misuhi pandemi*.

“*Jancuk corona, metuwa, bajingan! Merga kowe aku ra isa adang!*” (@yudhatrisna92)

“*Wis terus meh piye meneh, ra isa apa-apa ta? Wis gagal budhal, gagal silaturahmi, kontakku diblokir kabeh, corona hajirut, hajirut!*” (@ar369rasyad)

Pada kedua contoh di atas, terlihat dari adanya penggunaan kata *bajingan* yang termasuk kata benda berafiliasi dengan sebuah profesi. Hal ini dikarenakan pada awalnya kata *bajingan* merupakan seseorang yang bekerja sebagai pengemudi gerobak sapi. Agaknya, profesi tersebut dianggap rendah sehingga semakin lama digunakan masyarakat Indonesia secara umum untuk menghardik orang lain atau mengekspresikan kemarahan ketika menemui peristiwa yang tidak menyenangkan hati. Kini, kata ini pun menjadi salah satu bentuk ungkapan yang sifatnya ofensif ketika diucapkan di depan orang lain.

Hewan

Bentuk *pisuhan* yang juga sering kali ditemui dalam masyarakat Jawa adalah penggunaan sebutan hewan. Di dalam masyarakat Jawa, agaknya hewan masih menjadi makhluk hidup yang dianggap lebih rendah dari manusia. Oleh karena itu, tidak jarang ketika seseorang marah, kecewa, atau kaget, mereka akan menggunakan *pisuhan* berupa sebutan hewan. Meskipun demikian, tidak semua jenis hewan digunakan sebagai bentuk *pisuhan*. Hanya beberapa hewan saja yang biasanya mendapati stereotipe negatif dari sbentuk maupun sifatnya seperti mengerikan, rakus, najis, merusak tanaman, dan lain sebagainya. Berikut ini merupakan bentuk *pisuhan* berupa penyebutan hewan pada *sayembara misuhi pandemi*.

Asu

Hewan anjing merupakan salah satu jenis peliharaan di masyarakat. Sifatnya yang lucu, penurut, dan tegas sering kali dimanfaatkan sebagai pendamping manusia, baik sekadar menemani kebosanan hingga keamanan. Di sisi lain, hewan ini juga masih memiliki stereotipe negatif bagi sebagian masyarakat Indonesia. Indikasi tersebut tampak dari seringnya masyarakat Indonesia menggunakan kata *anjing* sebagai bentuk umpatan. Begitu pula di masyarakat Jawa, kata *asu* juga menjadi salah satu *pisuhan* yang sering kali terdengar di hampir seluruh wilayah Jawa Tengah, Jawa Timur, maupun Yogyakarta. Berikut ini merupakan penggunaan kata *asu* pada *sayembara misuhi pandemi*.

“*Heh corona, asu kowe ya! Kowe iku lho ya, mateni dalane pangane kanca-kancaku sing duwe gantangan manuk, juri manuk, ora isa anu, mbutgawe, ngerti ra! Asu ik! Corona asu!*” (@junoelua)

“*Gara-gara corona iki Jon! Ngojek wis 4 wulan ora tau narik-narik, pancen asu corona!*” (@kdc_channel)

Tampak dari kedua contoh data di atas bahwa seseorang mengekspresikan kemarahannya terhadap pandemi corona-19 dengan sebutan *asu*. Bentuk *pisuhan* tersebut ditandai dengan adanya ucapan: “*Corona asu!*” dan “*...pancen asu corona!*”. Tidak hanya di dalam bahasa Jawa, seseorang pun sering kali mengucapkan kata *anjing* untuk mengumpat. Hal ini dapat mengimplikasikan bahwa pada dasarnya hewan anjing sendiri masih dianggap sebagai suatu hal yang tabu karena najis, mengingat sebagian besar masyarakat Indonesia memeluk agama islam. Di sisi lain, kata *asu* ini juga biasa diucapkan di kalangan masyarakat Jawa sebagai bentuk penanda keakraban dalam sebuah percakapan. Selain itu, perlu diketahui juga meskipun jarang digunakan, seseorang dapat memilih ragam yang lebih halus dari kata *asu*, yaitu *segawon* (Poerwadarminta, 1939: 553).

Celeng

Bagi masyarakat Indonesia, hewan ini dikenal sebagai babi hutan. *Celeng* juga merupakan hewan liar yang sering dianggap hama bagi pertanian karena cenderung merusak lahan perkebunan. Agaknya sifatnya yang suka merusak dan menyeruduk kesana kemari menjadikan *celeng* sebagai salah satu hewan yang mendapatkan stereotipe negatif. Bahkan kehadiran kata *celeng* juga terdapat pada salah satu pepatah Madura yaitu *Mapoteya dhangdhang pote, macellengnga dalko' celeng*. Pepatah tersebut bermakna 'seseorang yang memiliki kekuasaan sangat besar sehingga bisa bertindak sewenang-wenang, suka menyeruduk layaknya hewan tersebut'. Dengan demikian, kata ini juga hadir sebagai salah satu bentuk umpatan pada masyarakat Jawa. Berikut merupakan contoh penggunaan kata *celeng* sebagai umpatan pada *sayembara misuhi pandemi*.

"Apa iki, maskeran barang, gara-gara corona celeng!" (@kangsanwani_)

Dari data di atas dapat dilihat bahwa terdapat penggunaan kata *celeng* sebagai penanda lingual *pisuhan*. Adapun hal tersebut dapat dilihat dari cuplikan: "...gara-gara corona celeng!". Selain anjing, celeng atau babi hutan juga hewan yang memiliki anggapan negatif dari masyarakat Jawa pada umumnya. Selain sifatnya yang liar dan merusak tanaman, bentuk hewan ini pun dianggap mengerikan karena memiliki dua taring di dekat hidungnya. Agaknya, penyebutan *pisuhan* seperti contoh di atas memiliki pesan tersirat bahwa sifat virus corona yang menyebar cepat dan sifatnya cenderung merusak kehidupan manusia disamakan dengan sifat *celeng* yang invasif dan suka merusak tanaman atau lahan perkebunan.

Munyak atau Bedhes

Kedua kata tersebut merupakan bentuk sinonimi dari istilah *kera* dalam bahasa Indonesia. Meskipun demikian, kata *munyak* atau *bedhes* memiliki muatan gaya bahasa disfemisme pada bahasa Jawa. Hal ini dikarenakan fungsi penggunaannya sebagai bentuk umpatan ketika seseorang mengekspresikan rasa kecewa, marah, kaget, maupun hinaan terhadap orang lain. Berikut merupakan contoh penggunaan kata *munyak* atau *bedhes* pada *sayembara misuhi pandemi*.

"Cuk, ancuk, gara-gara kenek pandemi gathel asu bedhes munyak! Kene ki wis telung sasi nganggur akhire mulung!" (@ngawur69tv_entertainment)

"Heh corona bajingan iki marai aku dadi pengangguran iki asu! Perusahaan dha bangkrut, pegawe dha di-phk, munyak tenan kowe ki kok nenen!" (@plnaga)

Dari kedua contoh di atas, dapat dilihat jika penggunaan kata *munyak* atau *bedhes* juga menjadi penanda lingual *pisuhan* seseorang atas hadirnya pandemi covid-19. Kedua kata tersebut menjadi salah satu pelengkap *pisuhan* untuk memperkuat ekspresi kemarahan seseorang karena kehilangan pekerjaan di masa pandemi covid-19. Variasi *pisuhan* berupa penyebutan hewan jenis monyet atau kera ini sering ditemui dalam bahasa Jawa. Selain itu, kata yang merujuk pada makna 'monyet' atau 'kera' tersebut juga sering digunakan untuk menghina atau sekedar berkelakar terhadap orang lain. Bahkan, tidak jarang juga ketika sesama kawan yang telah dekat secara personal, kata *munyak* pun bisa menjadi bentuk panggilan akrab ketika berkomunikasi sehari-hari.

Pisuhan dalam Bentuk kata Sifat atau Keadaan

Kata sifat atau keadaan yang dikenal sebagai ajektif juga biasa digunakan seseorang untuk mengumpat. Dalam hal ini, masyarakat Jawa menggunakan *pisuhan* dengan kata sifat atau keadaan yang dianggap tabu karena sifatnya kasar, buruk, serta penuh dengan anggapan negatif. Berikut ini merupakan beberapa contoh kata sifat atau keadaan yang muncul pada *sayembara misuhi pandemi*.

Goblog

Kata sifat ini merujuk pada perilaku seseorang yang dianggap bodoh sekali (Poerwadarminta, 1939: 158). Apabila melihat pada pengertian lebih luas, kata *goblog* ini ditujukan kepada seseorang yang tidak paham atau tidak dapat mengerjakan sesuatu. Selain itu, kata *goblog* juga merujuk pada seseorang yang tidak memiliki pengetahuan atau pendidikan (bukan karena terkena gangguan kesehatan mental, namun lebih kepada seseorang yang malas). Oleh karena itu, sering kali kata ini digunakan untuk mengumpat ketika seseorang melihat peristiwa yang membuatnya marah, kecewa, kaget, maupun kondisi ketika seseorang melihat orang lain tidak bersedia untuk memanfaatkan kemampuannya. Berikut ini merupakan contoh penggunaan kata *goblog* pada *sayembara misuhi pandemi*.

“Corona gathel, warungku tutup, goblog!” (@gioo.alvaroo)

Tampak dari contoh di atas, seseorang meluapkan ekspresi kejengkelannya terhadap pandemi covid-19 yang membuat warungnya tutup. Hal ini dikarenakan adanya kebijakan untuk selalu di rumah dan mengurangi aktivitas di luar rumah. Kata *goblog* pada tuturan di atas menunjukkan bahwa penutur mengumpat terhadap pandemi covid-19 yang dianggapnya sangat merugikan, sehingga diberi predikat sebagai suatu hal yang bodoh sekali maupun tidak punya akal.

Mrongos

Kata ini merujuk pada keadaan seseorang yang memiliki gigi menonjol ke depan (Poerwadarminta, 1939: 334). Di dalam bahasa Indonesia, kata *mrongos* memiliki padanan kata lain yaitu *tonggos*. Kata yang menunjukkan keadaan fisik seseorang ini dianggap tidak sopan atau aksar karena memuat makna kecacatan pada bagian mulut. Oleh karena itu, kata *mrongos* pun juga dapat digunakan untuk *pisuhan* atau hinaan terhadap orang lain yang memiliki keadaan mulut dengan posisi gigi yang agak maju ke depan. Berikut contoh penggunaan kata *mrongos* pada *sayembara misuhi pandemi*.

“Kowe penak untumu mrongos, marai nggantheng! Lha aku lho nggo masker, saya tai asu! Asu jancuk, corona jancuk!” (@denwintourleaderjogja)

Tuturan di atas merupakan ekspresi kekesalan seseorang karena hadirnya pandemi covid-19. Lebih tepatnya, ekspresi kekesalan tersebut diungkapkan karena penutur harus memakai masker untuk menghindari penyebaran virus covid-19. Penutur menganggap bahwa dirinya merasa jika wajahnya semakin jelek dan tidak nyaman ketika memakai masker. Penutur juga membandingkan dirinya dengan orang lain yang justru dengan menggunakan masker, maka dapat menutupi giginya yang *tonggos* dengan sebutan (*mrongos*). Dalam hal ini, penutur melontarkan kata *mrongos* tersebut terhadap orang lain (orang yang melihat video tersebut). Meskipun demikian, dapat dikatakan bahwa rangkaian *pisuhan* yang ada dalam tuturan di atas bersumber dari hadirnya pandemi covid-19 yang merugikan masyarakat.

Dlogok

Kata ini merupakan sebuah ekspresi yang diucapkan ketika seseorang kesal atas sebuah peristiwa yang dianggap merugikan, mengagetkan, atau mengecewakan. Agaknya, kata ini merupakan salah satu bentuk ragam slang pada beberapa wilayah di Jawa, khususnya di Solo dan sekitarnya. *Pisuhan* ini juga sering kali digunakan seseorang untuk menandakan bentuk keakraban sesama penuturnya. Berikut ini merupakan salah satu contoh penggunaan kata *dlogok* pada *sayembara misuhi pandemi*.

“Dlogok kok Plo! Lha biyen kon di rumah saja ra entuk bergerombol, saiki kon metu rondha bergerombol nganti lali corona, sing digoleki maling. Ngene ki jenenge apa Plo? Dlogok kabeh!” (@yahwerreborn)

Tuturan di atas merupakan bentuk *pisuhan* yang diwujudkan dengan ekspresi keheranan atas situasi pandemi covid-19. Seseorang menggunakan kata *dlogok* sebagai penanda lingual *pisuhan* ketika merasa

bingung sekaligus kesal. Ekspresi kekesalan tersebut diungkapkan dengan ragam tutur berupa kata *dlogok*.

***Pisuhan* dalam Bentuk Kata Kerja**

Selain kata benda dan kata sifat atau keadaan, kata kerja juga dapat dijadikan sebagai bentuk *pisuhan*. Tentu saja kata kerja yang dimaksud yaitu aktivitas seseorang yang dianggap tabu atau kasar untuk diucapkan kepada orang lain. Hal ini juga merujuk pada latar belakang budaya Jawa yang memiliki tata krama dengan tingkat tutur untuk membicarakan aktivitas secara halus terhadap lawan bicara. Berikut merupakan contoh beberapa kata kerja yang menjadi bentuk *pisuhan* karena termasuk ragam bahasa kasar.

Jancuk

Di wilayah Jawa Timur, kata ini tidak asing untuk diucapkan. Kata ini diasosiasikan dengan bentuk kasar karena bermakna sebagai aktivitas bersenggama (Poerwadarminta, 1939, 13). Di sisi lain, kata bermakna sebagai bentuk sapaan laki-laki seperti *le* atau *thole* (Poerwadarminta, 1939: 641). Lebih tepatnya, agaknya bentuk sapaan tersebut digunakan sebagai wujud keakraban dalam sebuah interaksi, yaitu ketika sesama penuturnya sudah memiliki ikatan sosial yang kuat pada sebuah komunitas masyarakat. Dengan kata lain, kata *jancuk* memiliki dua fungsi yaitu tidak hanya sebagai bentuk umpatan saja, namun juga bentuk keakraban sesama penuturnya. Meskipun demikian, tidak jarang juga masyarakat Jawa menggunakan kata ini sebagai umpatan ketika terdapat suatu hal yang membuat seseorang kaget ataupun marah. Berikut contoh penggunaan kata *jancuk* pada *sayembara misuhi pandemi*.

“*Kabeh iki corona kabeh ket mau. Ha nek musuhe corona kabeh arep neng tv arep delok apa corona kabeh, asu corona, jancuk kowe!*” (@tommi_adeska)

“*Corona, sing caring awake, sing garing dompete, dobol! Bojoku Zumba aku ngarit golek kulup, jancuk! Hmm golek kulup!*” (@moca_chicho)

“*Wis rong taun aku nang Jawa, wayahe wis pengen mulih, ndadak ditutup, jancuk ancen pandemi!*” (@emhaishomj)

Seperti yang bisa dilihat dari beberapa data tuturan di atas, penggunaan kata *jancuk* bisa disematkan terhadap suatu hal yang dianggap membuat marah atau mengecewakan. Dalam hal ini, pandemi covid-19 merupakan penyebab utama dari munculnya *pisuhan* dengan kata *jancuk*. Ekspresi kekesalan, kemarahan, maupun mengagetkan bisa menjadi pemicu seseorang untuk melontarkan kata tersebut. Masyarakat kecewa karena datangnya pandemi covid-19, mereka tidak bisa melakukan aktivitas secara normal, seperti kehilangan pekerjaan, tidak bisa bepergian untuk bertemu keluarga, hingga rasa bosan melihat berita yang selalu memunculkan tentang persebaran virus covid-19 di media massa.

Takpateni

Kata ini memiliki kata dasar *pati* yang mendapatkan konfiks *tak-* + *-i*. Awalan *tak-* merupakan bentuk pronomina orang pertama tunggal yang menandai makna kata kerja aktif. Selain itu, kata kerja ini merupakan salah satu bentuk yang dianggap kasar jika ditujukan pada seseorang secara langsung. Hal ini dikarenakan kata *takpateni* memiliki makna ‘kubunuh’ serta cenderung digunakan untuk ungkapan ancaman. Dengan kata lain, terdapat muatan tindak tutur komisif atau ungkapan yang mengikat penutur terhadap perilaku yang akan dilakukan pada ucapannya (Wijana, 2015: 98). Berikut ini merupakan contoh penggunaan kata *takpateni* sebagai bentuk ekspresi kejengkelan terhadap covid-19.

“*Heh corona bajingan iki marai aku dadi pengangguran iki asu! Perusahaan dha bangkrut, pegawe dha di-phk, munyuk tenan kowe ki kok nenen! Kowe gondrong ha aku luwih gondrong! Jancuk tenan kowe ki kok nenen! Takpateni* kene kowe asu, asu tenan kowe ki kok nenen!” (@plnaga)

“*Ha ya ana corona pas ga weruh, nek weruh takpateni!*” (@gioo.alvaroo)

Dapat dilihat dari kedua contoh di atas bahwa seseorang sangat merasa marah karena datangnya pandemi covid-19. Ekspresi yang memuncak tersebut disampaikan dengan perkataan bahwa covid-19 ingin dibunuh seperti layaknya membunuh seseorang. Adapun penanda lingual *pisuhan* tersebut dibuktikan dengan penggunaan kata *takpateni*. Di dalam kedua kalimat di atas, kata *takpateni* termasuk ke dalam bentuk aktivitas yang dikenai makna kasar karena secara semantis memiliki maksud untuk mencelakai orang lain. Selain itu, bentuk tuturan di atas merupakan tindak tutur komisif berupa ancaman yang dapat menambah representasi kekasaran dari penggunaan kata *takpateni*.

Takbacok

Kata ini memiliki kata dasar *bacok* yang mendapatkan awalan berupa pronomina orang pertama tunggal *tak-*. Kata kerja ini juga memiliki muatan semantis yang kasar karena berkaitan dengan pengertiannya sebagai ‘melukai dengan alat yang tajam seperti celurit, parang, dan sejenisnya’ (Poerwadarminta, 1939: 33). Pengertian yang demikian tentu mengimplikasikan penggunaannya yang cenderung memuat ungkapan untuk bermaksud melukai orang lain melalui sebuah ancaman. Dengan kata lain, ada komitmen penutur untuk melakukan apa yang diucapkan, sama seperti definisi pada tindak tutur komisif (Wijana, 2015: 98). Berikut ini merupakan contoh penggunaan kata *takbacok* pada *sayembara misuhi pandemi*.

“*Corona jancuk! Dodol ra payu ngene iki, corona jancuk, gathel! Aja nganti garai aku... takbacok ndhasmu!*” (@gio.alvaroo)

Pada tuturan di atas, terlihat bentuk *pisuhan* yang terdapat kata *takbacok* di dalamnya. Secara garis besar, tuturan di atas bermakna ancaman terhadap pandemi covid-19 yang menyebabkan penutur tidak bisa mendapatkan penghasilan karena dagangannya tidak laku. Oleh karena itu, ekspresi kekesalan penutur di atas diwujudkan dengan pandemi covid-19 yang diibaratkan sebagai sosok menjengkelkan hingga penutur berjanji untuk membacok jika dapat ditemuinya secara fisik. Dengan kata lain, ekspresi *pisuhan* di atas yang menggunakan kata *takbacok* diucapkan dalam bentuk tindak tutur komisif.

Ngantemi

Ketika seseorang merasa jengkel, terkadang ada emosi yang meningkat hingga muncul rasa ingin menghantam orang lain. Di dalam bahasa Jawa, kata *ngantemi* merupakan salah satu representasi dari pengertian dari rasa ingin menghantam seseorang tersebut. Adapun kata dasar dari *ngantemi* yaitu *antem* yang bermakna ‘pukul’ atau ‘berkelahi’ (Poerwadarminta, 1939: 13). Kata tersebut mendapatkan konfiks *N-* + *-i*, sehingga menjadi *ngantemi* yang bermakna ‘memukuli’ atau ‘menghabisi’. Tidak jarang, seseorang menggunakan kata ini untuk mengumpat sembari mengancam ingin memukuli atau menghabisi orang lain karena perasaan jengkel ataupun marah. Berikut merupakan contoh penggunaan kata *ngantemi* dalam *sayembara misuhi pandemi*.

Jancuk suwi-suwi covid kok ngalem ih

Dijar-jarna tambah ngelamak

Aku wis ga isa kalem ih

Lek kon wong wis takenteni

Kabeh arek ya pengen ngantemi

(@clandestiene)

Bentuk *pisuhan* di atas merupakan sebuah ungkapan yang dikreasikan dalam wujud puisi berima. Salah satu penanda lingual *pisuhan* di atas yaitu kata *ngantemi* yang bermakna ‘memukuli’ atau ‘menghabisi’ dalam bahasa Indonesia. Hal ini diperlihatkan dari adanya ekspresi kejengkelan penutur terhadap pandemi covid-19 yang semakin menyebar, sehingga penutur juga berandai-andai jika pandemi covid-19 adalah seseorang, maka sudah pasti akan dihabisi ramai-ramai. Adapun terdapat muatan tindak tutur komisif juga pada rangkaian ucapan di atas karena terdapat bentuk komitmen penutur terhadap apa yang dijanjikannya, yaitu melalui kata *ngantemi*.

Ndupaki* atau *Mancali

Kedua kata ini memiliki kata yang merujuk pada pengertian ‘menjejak’ atau menyepak’. Di dalam bahasa Jawa, kata kerja ini memiliki anggapan negatif karena berkaitan dengan perilaku yang cenderung menyakiti orang lain. Adapun bentuk kedua kata tersebut juga muncul dalam luapan kekesalan seseorang melalui *pisuhan* karena kondisi pandemi covid-19. Berikut ini merupakan contoh penggunaan kata *ndupaki* atau *mancali* dalam *sayembara misuhi pandemi*.

“Corona cuk, jancuk! Wis isane ya mung arep emosi, arep mancali, arep ndupaki, ya ora eneng bentuke, kudu piye meneh wis corona, corona, cuk tenan! Wis ati-ati ya kowe corona ya, pethuk neng pertelon takdupak dhapuranmu, tenan!” (@ar369rasyad)

Dari tuturan di atas, dapat dilihat jika bentuk *ndupaki* dan *mancali* merupakan dua kata yang mempertegas bentuk *pisuhan* terhadap pandemi covid-19. Selain itu, terdapat pula bentuk pengibaratan secara implisit terhadap pandemi covid-19 sebagai seseorang yang menjengkelkan. Hal ini terlihat dari adanya ungkapan berupa ancaman atau tindak tutur komisif yang menegaskan jika penutur bertemu covid-19 di jalan, maka akan dia tendang. Penutur juga mengekspresikan kemarahannya karena objek yang akan ditendang tidak memiliki fisik seperti manusia.

Faktor-faktor Penyebab Munculnya *Pisuhan*

Kemunculan *pisuhan* pada seseorang tidak bisa dilepaskan dari konteks penyebabnya. Hal ini dikarenakan *pisuhan* merupakan luapan emosi yang muncul sebagai bentuk respon atas kejadian yang dianggap memicu rasa marah, kecewa, kaget, sedih, dan sebagainya. Seperti halnya pandemi covid-19 yang telah banyak merugikan baik material maupun non-material, maka seseorang cenderung meresponnya dengan emosi negatif yang salah satunya disalurkan dengan cara katarsis atau mengumpat. Berikut ini merupakan beberapa faktor-faktor yang melatarbelakangi kemunculan *pisuhan* dalam *sayembara misuhi pandemi*.

Ungkapan Rasa Bosan

Hadirnya pandemi covid-19 menyebabkan aktivitas seseorang harus berkurang drastis di luar rumah. Hal ini disebabkan penularan virus covid-19 yang dapat disalurkan melalui udara maupun *droplet* atau cairan yang dikeluarkan manusia seperti ludah ketika berbicara. Implikasi yang dihadirkan dari kebijakan bahwa seseorang sebisa mungkin harus di rumah terus yaitu rasa kebosanan. Rasa ini pukla yang membawa seseorang pada sebuah kemarahan maupun kekecewaan, bahkan rentan terhadap depresi. Berikut ini merupakan contoh *pisuhan* yang muncul karena rasa bosan di rumah akibat pandemi covid-19.

“Wis pirang-pirang dina iki lho, lagi isa metu! Ngonu kuwi neng omah terus-terus njublek ngene iki lho!” (@alma.disini)

“Kabeh iki corona kabeh ket mau. Ha nek musuhe corona kabeh arep neng tv arep delok apa corona kabeh, asu corona, jancuk kowe!” (@tommi_adeska)

Ra tv ra youtube ra Instagram ra twitter, isine kok mung corona terus, prek tai asu! Pa ra enek hiburan liyane ngono lho! Ben melek mata isine corona terus, asu og! (@crevvpuk_)

Dari ketiga contoh di atas, dapat dilihat jika masyarakat merasa bosan dengan pemberitaan tentang pandemi covid-19 yang selalu muncul di berbagai media massa. Bentuk respon yang muncul pada akhirnya adalah *pisuhan* terhadap pandemi covid-19 yang membuat masyarakat merasa bosan dengan pemberitaan di tv maupun berbagai media sosial. Pada dasarnya, pemberitaan covid-19 di masa pandemi dapat menjadi pegangan bagi masyarakat untuk terus selalu waspada terkait perkembangannya. Di sisi lain, pemberitaan yang terus-menerus disiarkan di berbagai media dapat berpengaruh pada psikis seseorang. Hal ini disebabkan oleh pemberitaan covid-19 yang selalu memuat konten sensitif seperti perkembangan jumlah korban, perluasan wilayah yang terdampak, hingga nasib masyarakat yang terdampak dari aspek kesehatan, ekonomi, pendidikan, maupun sosial. Dari sinilah muncul respon negatif juga yang dapat membahayakan psikis seseorang ketika mengonsumsi berita covid-19 secara terus-menerus.

Ungkapan Rasa Marah karena Keterbatasan Berinteraksi dengan Orang Lain

Kebijakan untuk selalu di rumah ketika pandemi covid-19 juga berpengaruh pada keadaan psikis seseorang. Hal ini dikarenakan pada dasarnya manusia merupakan makhluk sosial yang tidak bisa terlepas dari interaksi sosial sehari-hari secara langsung. Di sisi lain, kebijakan tersebut tidak dapat dihindari karena untuk menghindari penyebaran virus pandemi covid-19. Dapat dikatakan bahwa munculnya pandemi ini berdampak pada kekecewaan secara kultural pada manusia karena interaksi sosial sangat menurun drastis dan hanya bisa dilakukan melalui bantuan teknologi komunikasi. Tidak jarang, keadaan tersebut juga membuat manusia merasa marah, kecewa, bahkan depresi karena tidak bisa bertemu orang lain secara normal. Berikut ini merupakan contoh *pisuhan* pada *sayembara misuhi pandemi* yang muncul karena faktor tidak menjalankan interaksi sosial sebagaimana mestinya.

“Arep yang-yangan, physical distancing, arep dolan nggone kanca, lawange dha dikancing, saiki wong isa gelut gur perkara wahing, jan kahanane marai pusing.” (@fastfilm_)

“Nek isih isa meneh dilanjut kontakane ngono kuwi sih enak Rek. Bayangna, mari ngono mau ki kontakku diblokir kabeh! Wis terus meh piye meneh, ra isa apa-apa ta? Wis gagal budhal, gagal silaturahmi, kontakku diblokir kabeh, corona hajirut, hajirut!” (@ar369rasyad)

Kedua contoh tuturan di atas merupakan ekspresi kemarahan seseorang yang disalurkan dengan cara mengumpat terhadap pandemi covid-19. Adapun wujud umpatan atau *pisuhan* tersebut dilatarbelakangi oleh keadaan pandemi covid-19 yang membatasi interaksi sosial secara langsung. Seseorang tidak bisa bertemu secara langsung dengan kekasih, sahabat, maupun orang-orang terdekat karena hambatan yang ditimbulkan oleh pandemi covid-19. Pun jika bertemu dengan orang lain, harus menjaga jarak dan meminimalisir kontak fisik, sehingga interaksi yang terjadi tidak bisa maksimal. Hal ini merupakan dampak dari hadirnya pandemi yang dapat disalurkan melalui udara serta media *droplet* cairan ludah ketika manusia berbicara atau bersin. Dengan demikian masyarakat hanya bisa mengoptimalkan interaksi sosial secara daring melalui penggunaan media komunikasi digital seperti telepon genggam maupun aplikasi sejenisnya.

Ungkapan Rasa Marah karena Faktor Ekonomi

Dampak yang paling dirasakan masyarakat ketika pandemi covid-19 datang yaitu terhambatnya roda perputaran ekonomi. Hal ini diakibatkan kebijakan yang mewajibkan masyarakat untuk bekerja dari rumah. Bagi sebagian masyarakat, keadaan ini disambut baik dengan cara bekerja dari rumah melalui bantuan media komunikasi secara daring, namun banyak juga kalangan masyarakat yang terdampak dengan adanya kebijakan pengurangan upah hingga PHK. Berikut ini merupakan contoh ungkapan *pisuhan* yang dilatarbelakangi oleh himpitan ekonomi akibat kondisi pandemi covid-19.

“Dobol dobol! Dodol panganan gak payu! Wis pirang-pirang dina gak payu, gak entuk dhuwit blas! Yok apa ngene ya carane ya golek dhuwit ya? Wis corona ki mateni wong akeh kok pokoke!” (@dwi.mifanti)

“Cuuk, berita kok isine corona thok ngene! Nggarai wong ngelu, ga isa kerja, ga oleh dhuwit!” (@jelajahnusantaraofficial)

“Corona gathel, warungku tutup, goblok! Dhuwit kadhung dikulakna, gawe nempur thel gathel! Corona jancuk! Dodol ra payu ngene iki, corona jancuk, gathel! Aja nganti garai aku, takbacok ndhasmu! Ha ya ana corona pas ga weruh, nek weruh takpateni!” (@gioo.alvaroo)

“Heh corona, asu kowe ya! Kowe iku lho ya, mateni dalane pangane kanca-kancaku sing duwe gantangan manuk, juri manuk, ora isa anu, mbutgawe, ngerti ra! Asu ik! Corona asu!” (@junoelua)

“Heh corona bajingan iki marai aku dadi pengangguran iki asu! Perusahaan dha bangkrut, pegawe dha di-phk, munyuk tenan kowe ki kok ncanan!” (@plnaga)

Faktor ekonomi sebagai bagian dari dampak yang ditimbulkan dari pandemi covid-19 merupakan penyebab terbesar dalam temuan data penelitian ini. Hal tersebut dapat dilihat dari adanya beberapa contoh di atas yang secara garis besar mengekspresikan kemarahan, kekecewaan, maupun kesedihan akibat terhambatnya matapencaharian masyarakat. Dengan adanya kebijakan pemerintah yang menekankan untuk beraktivitas dari rumah, maka membuat masyarakat menjadi semakin bingung dengan cara mencari alternatif supaya penghasilan terus berjalan. Di sisi lain, tidak adanya jaminan secara sosial-ekonomi pada masyarakat di kalangan yang rentan, menghadirkan banyaknya kerugian yang dialami. Seperti halnya tuturan di atas merupakan representasi dari kemarahan masyarakat yang bingung ketika berdagang, jenis pekerjaan yang tidak bisa dilakukan dari rumah, hingga kebangkrutan perusahaan serta PHK. Pada akhirnya, banyak warga yang kehilangan pekerjaan maupun mengalami penurunan pendapatan.

Ungkapan Kemarahan terhadap Sikap Abai Masyarakat ketika Pandemi Covid-19

Hampir di seluruh belahan dunia merespon pandemi covid-19 sebagai sebuah musibah yang serius. Hal ini berpengaruh juga terhadap kebijakan negara yang mulai memprioritaskan kesehatan masyarakat demi mencegahnya sebaran virus pandemi covid-19. Di sisi lain, masih banyak masyarakat yang bersikap abai terhadap kebijakan tersebut dan melanggar peraturan seperti tetap beraktivitas di luar rumah tanpa menggunakan masker dan berkumpul dengan orang lain tanpa menjaga jarak. Akibatnya, penyebaran virus corona-19 pun tetap terjadi hingga menjangkiti orang-orang di sekitarnya. Berikut ini merupakan contoh *pisuhan* sebagai bentuk keheranan terhadap sikap masyarakat yang masih abai terhadap bahayanya persebaran virus corona-19.

“Ndlogok kok Plo! Lha biyen kon di rumah saja ra entuk bergerombol, saiki kon metu rondha bergerombol nganti lali corona, sing digoleki maling. Ngene ki jenenge apa Plo? Ndlogok kabeh!” (@yahwerreborn)

Tuturan di atas merupakan ekspresi *pisuhan* yang merepresentasikan rasa heran sekaligus marah terhadap masyarakat yang masih abai tentang bahayanya penyebaran virus corona-19. Dalam hal ini, penutur mengucapkan jika pada awalnya masyarakat harus berada di rumah untuk menghindari covid-19, namun kini masyarakat harus keluar dan bergerombol untuk mencari maling hingga lupa akan penularan virus covid-19. Dari tuturan itu pula dapat ditarik sebuah pesan tersirat bahwa kebijakan di tengah pandemi covid-19 masih belum merata dan tidak jarang disebabkan oleh ketidakwaspadaan seseorang. Meskipun demikian, pada kenyataannya masih banyak masyarakat di Indonesia yang merasa tertekan dengan kebijakan untuk terus selalu di rumah, sehingga masih terdapat kalangan masyarakat yang terpaksa melanggar peraturan tersebut demi mempertimbangkan aspek lain selain kesehatan, seperti keamanan lingkungan sekitar, ekonomi, hingga faktor sosial lainnya.

SIMPULAN

Sayembara misuhi pandemi merupakan wadah untuk meluapkan emosi seseorang di tengah kondisi pandemi covid-19. Berbagai bentuk *pisuhan* tersebut juga mencirikan bahwa masyarakat Jawa pada dasarnya memiliki cara tersendiri untuk marah dalam berbagai situasi, khususnya ketika pandemi covid-19 menerjang. Meskipun kegiatan ini penuh dengan anggapan tabu, namun pada kenyataannya dapat dilihat berbagai macam rasa marah, sedih, kecewa, heran, dan lain sebagainya yang muncul dan dapat mewakili bentuk respon terhadap pandemi covid-19 yang dianggap sangat merugikan baik secara moral maupun material. Masyarakat yang terdampak pun menganggap pandemi covid-19 sebagai musuh besar dengan berbagai cara mereka mengekspresikan emosi negatif melalui umpatan berupa kata benda, kata kata sifat, maupun kata kerja. Sama seperti kategori maupun jenis *pisuhan* yang telah dianggap tabu dalam masyarakat Jawa, terdapat bentuk *pisuhan* dalam bentuk sebutan bagian tubuh, hewan, profesi. Sama halnya ketika seseorang marah terhadap orang lain, *pisuhan* yang hadir dalam *sayembara misuhi pandemi* berupa tuturan ancaman terhadap virus covid-19. Hal ini dapat dimaklumi karena banyak sekali faktor yang melatarbelakangi kemunculan *pisuhan*, yaitu karena berubahnya kehidupan sosial masyarakat secara drastis. Perubahan yang demikian mengakibatkan adanya keterbatasan berinteraksi sosial karena kebijakan beraktivitas dari rumah, himpitan ekonomi akibat keterbatasan gerak dalam mencari penghasilan, hingga keheranan terhadap masyarakat yang masih abai terhadap bahayanya penyebaran virus pandemi covid-19.

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THE INNER STRUCTURE OF LAMPUNG SONG LYRICS

Iqbal Hilal¹, Muharsyam Dwi Anantama², Yinda Dwi Gustira³

^{1,2,3} Universitas Lampung, Lampung

Corresponding author's email: iqbal.hilal@fkip.unila.ac.id

Abstract

The lyrics of a song can be a reflection of society's life because lyrics often contain stories or narratives that are drawn from everyday life. Furthermore, song lyrics can also influence and shape the perceptions and behaviors of society. In this research, the inner structure found in the lyrics of the songs "Lampung Mulang Tiyuh," "Tanoh Lado," and "Pung Kelapo Kupung" is analyzed. The method used is content analysis with a qualitative approach. The data in this study consist of words and phrases from the lyrics of the song "Lampung Mulang Tiyuh," popularized by Bustami Zainudin, as well as "Tanoh Lado" and "Pung Kelapo Kupung," popularized by Andi Achmad. The analysis is conducted by deeply discussing the information written or printed in the lyrics. The results of the study show the presence of inner structures such as themes, emotions, tones, and messages in the lyrics of "Lampung Mulang Tiyuh," "Tanoh Lado," and "Pung Kelapo Kupung."

Keywords: *inner structure, Lampung, song*

INTRODUCTION

One important element of music is song lyrics. Song lyrics often serve as a reflection of society's life (Achsani & Laila, 2020). Song lyrics become a medium for expressing human emotions, hopes, and life experiences. As a universal form of art, song lyrics have the ability to influence human perceptions and behavior.

Song lyrics can be a mirror of society's life because they often convey stories or narratives drawn from everyday life. In song lyrics, there are sometimes social critiques of the existing situations and conditions in society. For example, there are song lyrics that express issues of social injustice, corruption, or violence (Susanti & Nurmayani, 2020).

Furthermore, song lyrics also have the ability to influence and shape the perceptions and behavior of society. Lyrics that contain positive values such as love, brotherhood, or togetherness can strengthen these values in the community's life (Maharani et al., 2022). Conversely, lyrics containing negative values like violence, drugs, or promiscuity can shape unhealthy behaviors.

In this regard, it is important for society to pay attention to the lyrics of songs they consume and produce. High-quality lyrics can serve as a means of positive education and entertainment for the community. Conversely, low-quality lyrics can become a source of social problems and unhealthy behaviors. As a culture-conscious society, efforts are needed to preserve and protect song lyrics as reflections of life and culture within the community.

Song lyrics are one form of poetry that is often associated with music (Rahmawati & Zakiyah, 2021). Lyrics in the form of poetry are a literary expression that uses language to artistically convey human emotions and experiences. Like poetry, song lyrics have complex forms and meanings.

Song lyrics can be categorized as poetry because they share similar characteristics with poetry, such as the use of beautiful language, the use of rhyme, and rhythmic structure. Both poetry and song lyrics share the goal of conveying deep messages or feelings to the listener or reader (Nurachmana & Ilsin, 2020).

Lampung Province is one of the provinces in Indonesia that boasts a diverse heritage of traditional culture, including the craft of weaving tapis cloth, regional songs, musical instruments, and traditional dances. The arts in Lampung are a crucial aspect that has become an identity of the Lampung community (Ramadhan, 2020). One form of art found in Lampung is music. However, research on the structure of Lampung song lyrics is still limited and has not been systematically studied. Yet, understanding the structure of Lampung song lyrics is essential for preserving Lampung's culture and enhancing appreciation for Lampungese music.

Research related to the structure of song lyrics has been conducted by other researchers. One such study on song lyrics' structure was conducted by Ismawati & Saptarini (2020). This research examined the structure and meaning of songs with flower themes that emerged in Indonesia during the 1960s and 1970s. The study explained that the songs with flower themes, which served as the research data source, mostly adopted the structure of old poetry. In terms of the aspect of meaning, the songs with flower themes from the 1960s to 1970s contained more connotative meanings compared to denotative meanings.

Another study is the research on the lyrics structure of the band Ungu in the album "Penguasa Hati" conducted by Setiawati (2023). This research yielded findings that the lyrics of the songs by the band Ungu in the album "Penguasa Hati" exhibit a poetic structure, encompassing both physical and inner structures. The physical structure discovered includes diction, imagery, concrete words, figurative language, rhyme, and typography. The inner structure found comprises themes, emotions, tone and mood, as well as messages.

In addition to the two studies mentioned above, another research on the structure of song lyrics has been conducted by Nurkhayatun et al. (2022) and also by Syumaisi et al. (2021). Both researchers examined Javanese songs, namely songs from the album "Cidro Asmoro" and a song titled "Tombo Ati."

Research focused on Lampung songs as a data source has been conducted by Irawan et al. (2021). This research examined the local wisdom values present in songs such as "Tanah Lado," "Cangget Agung," "Tepui-Tepui," "Punyandangan," "Mulei Menghanai," "Mulang Tiyuh," "Jama-Jama," "Ito-Ito Menganai," "Manjau Dimulei," and "Mak Lopo." The results of the research show that the Lampung songs used as data sources contain the value of "piil pesenggiri," consisting of: a) nemui nyimah (mutual help), b) nengah nyappur (unity), c) sakai sambaian (helping each other), and d) juluk adek (respectful titles).

This research on the inner structure of Lampung songs is conducted to complement existing research. It is expected that this research can provide a deeper understanding of the structure of Lampung song lyrics and can serve as a basis for the development and preservation of Lampung culture. Additionally, research on Lampung song lyrics can have broader benefits, such as contributing to the development of cultural education programs in Lampung. The results of this research can be used as a reference for curriculum development that integrates Lampung song lyrics as part of regional language and culture learning.

LITERATURE REVIEW

Song lyrics as poetry

The Indonesian Language Dictionary (KBBI) states that song lyrics have the meaning of being one of the literary works (poetry) that pour out personal feelings through a song. In other words, song lyrics are a form of literary work in the form of poetry presented through singing.

Riffaterre (1978) asserts that poetry is always changing according to the tastes and the concept of art and beauty within the broader society's knowledge and understanding. Therefore, in its development, poetry has expanded in terms of meaning, writing form, and presentation, one of which is in the form of song lyrics. Poetry can be equated with song lyrics because song lyrics are an evolution of the literary form of poetry.

Many poems are written with the intention of being set to music, as seen in examples like Elizabethan opera arias. It's difficult to prove that lyrics and music were created simultaneously. In fact, many songs were composed before their lyrics were written.

"The relationship between music and good poetry can be considered somewhat weak. In fact, if we look at the reality that poetry combined with music becomes famous, it's not necessarily good poetry. Poetry with a well-structured form is less suitable to be turned into a song, whereas lower-quality poetry may be suitable for creating beautiful song lyrics. The structural integrity of highly literary poetry can be compromised and blurred when set to music, even with very good music. However, the best poetry doesn't necessarily lead to music, and the most beautiful music doesn't require words" (Wellek & Warren, 1995).

Poetry Structure

Pradopo (2010) states that poetry can be analyzed based on its elements and functions, and the deconstruction reveals that each element carries meaning only in relation to other elements, even based on its place within the structure. Wellek & Warren (1995) propose that the processing of elements in literary works to achieve aesthetic effects is called "structure." This structure consists of content and form as long as it serves an aesthetic function. Therefore, literary works can be viewed as a coherent system of signs with specific aesthetic functions and purposes. Literary works generally constitute a totality where each element is interconnected. A literary work, when read, possesses unity, wholeness of meaning, and intrinsic relationships that emphasize the structure of the literary work itself.

Teeuw (2013) states that every significant literary work possesses a significant structure, which, according to Goldmann, is autonomous and resides in the mind and must be unearthed by researchers through careful analysis. To analyze the inner structure of poetry, this research employs the structural approach proposed by Rene Wellek and Austin Warren as follows.

"There are two approaches to structural analysis, the first one begins with a systematic analysis of the linguistics of literary works and is followed by an interpretation of its characteristics based on the aesthetic purpose of the work as its 'total meaning.' Here, the elements of linguistic structure will emerge as a distinctive linguistic system of the work or a group of works. The second approach, which is not in conflict with the first, studies a number of distinguishing characteristics that set one system apart from other systems. The method used here is contrastive analysis" (Wellek & Warren, 1995).

Inner Structure

The inner structure of poetry relates to what is intended to be expressed as the content of the poem. Waluyo (1987) explains that there are four elements included in the inner structure of poetry, namely the theme, emotions, tone and mood, and message.

Satoto (1996) states that the theme is a central idea or concept that can be expressed in literary works, either directly or indirectly, whether explicitly or implicitly, whether existing within the text or within its context. Waluyo (1987) mentions that a reader or poetry enthusiast with the same background knowledge can discern the theme of a poem created by a poet because poetry has interpretations that are straightforward, objective, and specific.

Tarigan (2011) reveals that the feeling or emotion represents the poet's attitude towards the core issues contained in their poetry. The emotions expressed by the poet must be complete and not half-hearted. A poet's emotions in their poetry can be recognized through the use of various expressions within their work. This is because when creating poetry, the poet's emotional state is also expressed and should be able to be appreciated by the reader.

Tone represents the poet's attitude toward the reader. Mood is the emotional state of the reader after reading the poem or the psychological effect that the poem has on the reader. Satoto (1996) states that the message (amanat) is the author's message to the reader or the public. The message usually has a positive nature that can be compared to the conclusions regarding the value and usefulness of the poem for the reader. In many poems, poets do not explicitly and intentionally include the message in their work. The message is implied behind the words and also behind the themes expressed by the poet.

METHOD

This research employs the content analysis method with a qualitative approach. The data in this study consist of words, phrases, and sentences from the data source, which are the lyrics of the songs "Lampung Mulang Tiyuh" popularized by Bustami Zainudin, as well as "Tanoh Lado" and "Pung Kelapo Kupung" popularized by Andi Achmad. The collected data is analyzed by delving deeply into the written or printed information. Using this technique, an objective and systematic description of the content contained in the data source is produced.

The first step in data analysis is to determine specific categories. Subsequently, the research findings are classified based on certain criteria or categories. During the data classification stage, there is a process of reducing data that is not relevant or does not fit into the categories. Finally, data interpretation is conducted, accompanied by verification and drawing conclusions.

DISCUSSION

This research focuses on the inner structure contained in the lyrics of the songs Lampung "Mulang Tiyuh" which were popularized by Bustami Zainudin and "Tanoh Lado" and "Pung Kelapo Kupung" which were popularized by Andi Achmad. Things analyzed include themes, feelings, tone and atmosphere, as well as messages. The research results are described in the following discussion.

Theme

The main theme in the song "Mulang Tiyuh" is the hometown. In Lampung language, "Mulang Tiyuh" means returning to one's hometown. Through this song, a reminder and advice are given to migrants not to forget to return to their hometown. The songwriter's invitation to return to the hometown is marked by the repetition of the word "Mulang" in the song lyrics.

Mulang pai kuti ingok tiyuhmu

(Go home first, remember your hometown)

Mulang puwari ingok tiyuhmu

(Go home, my friend, remember your hometown)

Mulang pai kuti ingok tiyuhmu

(Go home first, remember your hometown)

Mulang puwari ingok tiyuhmu

(Go home, my friend, remember your hometown)

In the verses of the lyrics above, the words "mulang" and "tiyuh" are repeated continuously. The use of repetition for these words indicates that they hold significant emphasis in the songwriter's message. This aligns with the perspective of Khoirunnisa et al. (2021), which explains that words repeated in poetry are those with important meanings that need to be expressed.

In the lyrics of "Tanoh Lado," the primary theme revolves around the wealth of Lampung's land. Overall, the song narrates the richness possessed by the land of Lampung. This wealth encompasses both culture and natural resources, which are conveyed in nearly every verse of "Tanoh Lado." This can be observed in the following excerpt from the song lyrics.

Tani tukun sangun jak jebi

(Diligent farmer from the beginning)

Tanoh Lampungku tanoh lado

(My Lampung land is the land of pepper)

The lyrics above narrate the lives of farmers in Lampung who enjoy prosperity. This prosperity is the result of the rich natural resources found in Lampung's soil, which can be utilized by the community, particularly in the cultivation of pepper. Pepper has been a flagship commodity in the Lampung Province since the time of the Banten Sultanate and through the colonial era. In fact, Lampung was once one of the largest producers of pepper in the archipelago (Rizkillah et al., 2020). Another form of wealth in Lampung is associated with its cultural heritage. This is evident in the following excerpt from the lyrics.

Merega buai rik bahasa

(Hereditary clan (village) and language)

Nayah sina tanda ram kaya

(A lot is a sign that we are rich)

Adat rik budaya suratni kaganga

(Customs and Culture, the characters are Ka-ga-nga)

Jadi warisan jama-jama

(So the inheritance is shared)

This stanza narrates the ethnic diversity and cultural traditions held by the Lampung community. The lyrics describe the richness of Lampung's cultural heritage, including the Lampung language and script known as Ka-ga-nga. The cultural traditions of the Lampung people have been present since ancient times and have been passed down through generations, which is why they still exist today. The richness of Lampung's cultural heritage is emphasized in the following lyrics.

Tabikpun jama sai tuha raja

(Sorry to the (very) elders)

Penyimbang sebatin semerga

((Traditional) Figure, Traditional Head of the clan)

The lyrics above further clarify the richness of the cultural heritage held by the Lampung community by explaining that its diversity is also reflected in the social structure of Lampung society. Through these lyrics, listeners/readers can learn that in the Lampung region, there are titles such as Raja (King), Penyimbang, and Sebatin, which are used to address the elders of the Lampung Pepadun and Lampung Saibatin customary communities. According to Melalatoa (1995), the Lampung Pepadun and Saibatin communities are groups of people in the Lampung region. The existence of the Pepadun and Saibatin communities reinforces the richness of the customs and culture in Lampung.

The song "Pung Kelapo Kupung" tells the story of the plight of the young girls and boys who cannot unite in marriage. The song portrays the confusion and resignation of these young individuals because they cannot do anything to prevent this situation. This can be seen in the following lyrics.

Mulei nayah sai buhung

(Girls lie a lot)

Bejanjei ago bebai

(Promise to get married)

The lyrics above represent the beginning of the issue raised in the song "Pung Kelapo Kupung." The problem addressed in this song arises because many girls break their promises to get married. The story of these broken promises by the girls is depicted in the following lyrics.

Lak ilung kula ilung

(Lak ilung confusion)

Lak ilung badan asang

(Lak ilung difficult)

Mulei nayah sai bingung

(Many girls are confused)

Dipikken menganai wawai

(Left by a handsome man)

The lyrics above tell from the perspective of the girls who feel confused and restless because many good men have left them.

Feeling

In the lyrics of the song "Mulang Tiyuh," the songwriter expresses a feeling of hope. Through this song, hope is conveyed for the migrants from Way Kanan Regency to return to their hometowns so that they can together advance Way Kanan Regency. In a very straightforward manner, the songwriter invites relatives who are abroad to not forget their hometown, as reflected in the following lyrics.

Kuti sai di rantuan

(Those of you who are overseas)

Dang lupa geluk mulang

(Don't forget to go home immediately)

Ingok kon di tiyuhmu

(Remind your village)

Harop sikam diniku

(Our hopes for you)

Jak rani limban bulan

(From day to month)

Jak tahun limban jaman

(From year to era)

Lika jama gawian

(Taste and work)

Lupa jama jenganan

(Forgot the place (of origin))

Mulang pai kuti ingok tiyuhmu

(When you go home, remember your village)

Mulang puwari ingok tiuhmu

(When you go home, you remember your village)

Mulang pai kuti ingok tiuhmu

(When you go home, remember your village)

Mulang puwari ingok tiuhmu

(When you go home, you remember your village)

In the song's verses, the poet encourages the Way Kanan Regency community to unite and actively contribute to the development of their region. The song emphasizes that the future of Way Kanan Regency ultimately rests in the hands of its own people. This sentiment is conveyed through the lyrics *Amon mak ram sapa lagi / Mak ganta kameda lagi*.

In the song "Tanoh Lado," the lyrics vividly express the songwriter's deep sense of joy and pride in their homeland, Lampung. This feeling of pride and happiness is rooted in the songwriter's recognition of the abundant natural resources and rich cultural heritage that Lampung possesses.

The portrayal of Lampung's land as described in the lyrics *Bumiku Tanoh Lampungku lawi / Panjak wah-wah di Nusantara / Tani tukun sangun jak jebi / Tanoh Lampungku tanoh lado* serves to further underscore these emotions. Notably, the entirety of the "Tanoh Lado" lyrics does not convey any sadness.

In the song "Pung Kelapo Kupung," the songwriter depicts their inner turmoil upon learning that numerous young women are facing delays in finding a life partner due to their own misdeeds. The song reveals the songwriter's concern for these women who have lost good potential partners, whether due to rejection following deceptive marriage intentions or other circumstances. The songwriter advocates that these young women should surrender their concerns and trust in God to guide their destinies, as reflected in the lyrics *Mulei nayah sai buhung / Bejanjei ago bebai / Lamun kak takdir / Makko sai dapok cawo / Segalo jodoh / Dipegung sai kuaso*.

Tone and Nuance

The song "Mulang Tiyuh" conveys a melancholic mood, stemming from the people of Way Kanan Regency choosing to migrate and leave their hometowns. The core message of "Mulang Tiyuh" revolves around an invitation for these migrants to return to Way Kanan Regency and actively participate in its development, as reflected in the lyrics *Way Kanan sai kaya raya / Jak unggak tigoh liba / Abdi juga wat dija / Jama jama upaya*.

In contrast, "Tanoh Lado" exudes an atmosphere brimming with pride and delight. This song celebrates the land of Lampung and urges the entire Lampung community to safeguard their traditions, culture, and the abundant riches of Lampung's soil, encapsulated in the lyrics *Meregai buai rik bahasa / nayah sina tanda ram kaya / Adat rik budaya / Suratni Ka-ga-nga / Jadi warisan jama-jama*.

"Pung Kelapo Kupung" radiates a joyful ambiance, despite recounting a failed love story. This sense of happiness becomes apparent towards the end of the song, with lyrics that suggest releasing sadness by placing trust in divine destiny, as in *Lamun kak takdir / Makko sai dapok cawo / Segalo jodoh / Dipegung sai kuaso*.

Message

The song "Mulang Tiyuh" conveys a message specifically aimed at migrants from Way Kanan Regency. The songwriter reminds the migrants from Way Kanan Regency to return to their hometowns and contribute to the development of Way Kanan Regency. The natural wealth of Way Kanan Regency should be managed and utilized by the people of Way Kanan themselves.

The song "Tanoh Lado" delivers a message to the people of Lampung that all the richness of Lampung's traditions and culture must be preserved and should never be lost. Every person from Lampung should take pride in their land, as the wealth it possesses encompasses not only their traditions and culture, but also the fertile land that yields abundant natural resources, which can be utilized by the community to create prosperous lives.

The message conveyed by the creator of "Pung Kelapo Kupung" emphasizes the importance of keeping promises, especially when these promises are related to serious matters. The song depicts that there are consequences for those who dare to break their promises, particularly those related to marriage. Furthermore, from a religious perspective, the song imparts the message that when faced with confusion and problems, it is good to surrender and seek help from God.

CONCLUSION

Based on the research conducted, the lyrics of the Lampung songs "Mulang Tiyuh," "Tanoh Lado," and "Pung Kelapo Kupung" have an inner structure comprising themes, emotions, tone and mood, and messages. The theme in the song "Mulang Tiyuh" is the hometown. In the lyrics of "Mulang Tiyuh," the songwriter expresses a feeling of hope. The mood present in "Mulang Tiyuh" is a somber one. The song "Mulang Tiyuh" serves as a reminder to migrants from Way Kanan Regency to return to their hometowns and contribute to the development of Way Kanan Regency.

In the song "Tanoh Lado," the theme found is the natural wealth of Lampung. The emotion conveyed in the song "Tanoh Lado" is pride. "Tanoh Lado" depicts an atmosphere filled with pride and joy. The song "Tanoh Lado" conveys a message to the people of Lampung that all the traditional wealth and culture of Lampung must be preserved and should never be lost.

The song "Pung Kelapo Kupung" carries the theme of sadness. The emotion expressed in the song "Pung Kelapo Kupung" is sadness. "Pung Kelapo Kupung" contains tones and an atmosphere of happiness. The message conveyed by the creator of "Pung Kelapo Kupung" emphasizes the importance of keeping promises.

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KONSISTENSI PERUBAHAN BUNYI MORFEM DALAM BAHASA JAWA

Kenfitria Diah Wijayanti¹, Astiana Ajeng Rahadini², Prima Veronika³

Prodi Pendidikan Bahasa Jawa, Universitas Sebelas Maret

Corresponding author's email : kenfitria_dw@staff.uns.ac.id¹, ajengrahadini_pbj@staff.uns.ac.id², primaveronika1993@staff.uns.ac.id³

Abstrak

Artikel ini bertujuan untuk mendeskripsikan bentuk dan latar belakang perubahan bunyi morfem pada bahasa Jawa. Penelitian ini merupakan penelitian deskriptif kualitatif. Data dalam artikel ini berupa leksikon atau kosakata yang terdapat dalam tuturan keseharian masyarakat Jawa. Sumber data penelitian ini berasal dari masyarakat Jawa di kota Surakarta. Teknik pengambilan subjek yaitu secara purposive sampling. Pengumpulan data dilakukan menggunakan metode simak dengan teknik sadap dan catat. Uji validitas data menggunakan triangulasi teori dan triangulasi sumber. Sementara itu, teknik analisis data yang digunakan yakni teknik analisis data model Spradley. Teknik analisis data model Spradley terdiri dari empat tahap kegiatan, yaitu analisis domain, analisis taksonomi, analisis komponensial, dan analisis tema budaya. Berdasarkan analisis data yang telah dilakukan, maka dapat disimpulkan sebagai berikut. Perubahan bunyi morfem pada bahasa Jawa terdapat enam bentuk yang dilatarbelakangi oleh tuntutan (1) krama; (2) guru lagu; (3) guru wilangan; (4) literer; (5) jenis kelamin; (6) informalisasi ragam.

Kata kunci: perubahan bunyi; morfem; bahasa Jawa

Pendahuluan

Perubahan bunyi dalam bahasa Jawa memiliki pola yang konsisten. Hal ini terjadi karena beberapa kebutuhan. Perubahan bunyi morfem tersebut disebut proses morfofonemik. Proses morfofonemik merupakan salah satu bentuk perubahan bentuk fonemis sebuah morfem yang disebabkan oleh syarat-syarat sintaksis yang lainnya (Mulyana, 2011). Syarat tersebut misalnya dialek, tingkat tutur, dan ragam bahasa. Artinya, karena berbeda dialek, tingkat tutur, atau ragam bahasanya maka alomorf sebuah morfem juga berbeda wujudnya. Perubahan yang konsisten ini memiliki pola-pola unik yang dilatarbelakangi beberapa faktor penyebab. Oleh karena itu, pendalaman deskripsi mengenai perubahan bentuk morfem dalam bahasa Jawa perlu untuk dilakukan untuk menggali faktor-faktor penyebabnya.

Kajian Pustaka

Morfem Bahasa Jawa

Pada tataran definisi (Napps, 1989) memaparkan pengertian "*morphemes are the smallest individually meaningful elements in the utterances of a language*" morfem adalah unsur-unsur terkecil yang masing-masing mempunyai makna dalam tutur sebuah bahasa. Sementara itu, pada ruang aplikatif cara menemukan morfem, Hockett, memberikan langkah awal dengan mengajukan pertanyaan sebagai berikut: Apakah bentuk-bentuk dalam tutur bahasa dapat dipisah-pisah atas bentuk-bentuk yang lebih kecil dan bentuk itu dapat dikemukakan kembali dalam tutur lain dengan makna lebih kurang sama atau mirip sama? Jika jawabannya "ya" maka itulah morfem-morfem.

Dalam bahasa Jawa morfem yang dapat berdiri sendiri seperti kata “aku”, “mangan”, dan “sega” seperti contoh disebut sebagai morfem bebas, sedangkan morfem yang melekat pada bentuk morfem lain seperti “dak” dalam kata “dakpangan” disebut sebagai morfem terikat. Terdapat juga satu morfem yang disebut sebagai “morfem unik”, yaitu suatu morfem yang hanya dapat berkombinasi dengan satu-satuan morfem tertentu.

Sebagaimana disebutkan sebelumnya, morfem dapat berupa kata, tetapi sebuah kata dapat berwujud satu morfem atau lebih. Morfem yang sekaligus juga kata adalah morfem bebas (monomorfemis), sedangkan kata yang terdiri atas dua morfem atau lebih merupakan gabungan morfem-morfem bebas dan morfem terikat –mungkin juga gabungan morfem bebas dan morfem bebas– (polimorfemis).

Perubahan Bunyi Morfem Bahasa Jawa

Proses morf fonemik adalah suatu proses perubahan bentuk fonemis sebuah morfem yang disebabkan oleh fonem yang ada di- sekitarnya atau oleh syarat-syarat sintaksis yang lainnya (Josiah & Udoudom, 2012). Morf fonemik sebagai proses berubahnya suatu fonem menjadi fonem lain sesuai dengan fonem awal kata yang bersangkutan (Hadi et al., n.d.). Jadi perubahan fonem tersebut disebabkan karena adanya kondisi pertemuan antarfonem dalam proses morfoLogis. Proses morfologis yaitu proses pembentukan kata. Menurut Chaer (2007:43) morf fonemik disebut juga morfonologi atau morf fonologi merupakan kajian tentang terjadinya perubahan bunyi atau perubahan fonem akibat proses morfologi. Ramlan (2001:83) menyatakan bahwa morf fonemik mempelajari perubahan-perubahan fonem yang timbul sebagai akibat pertemuan morfem dengan morfem lain. Kridalaksana (2011) mendefinisikan bahwa proses morf fonemik adalah peristiwa fonologis yang terjadi karena pertemuan morfem dengan morfem. Kusmana, dkk (2022) menjelaskan bahwa morf fonemik adalah studi tentang perubahan- perubahan pada fonem-fonem yang disebabkan oleh hubungan dua morfem atau lebih serta pemberian tanda-tandanya. Ramlan (2001:83) membagi perubahan fonem dalam proses morf fonemik ini dalam tiga wujud, yaitu proses perubahan fonem, proses penambahan fonem, dan proses hilangnya fonem. Sementara itu, Mulyana (2011) mengklasifikasikan perubahan fonem menjadi 6 jenis, yakni:

| No | Kategori | Faktor |
|----|-----------------|-------------------------|
| 1. | Perubahan Bunyi | Tuntutan Krama |
| 2. | Perubahan Bunyi | Tuntutan Guru Lagu |
| 3. | Perubahan Bunyi | Tuntutan Guru Wilangan |
| 4. | Perubahan Bunyi | Tuntutan Literer |
| 5. | Perubahan Bunyi | Tuntutan Jenis Kelamin |
| 6. | Perubahan Bunyi | Tuntutan Ragam Informal |

Metode Penelitian

Penelitian ini merupakan penelitian deskriptif kuantitatif. Data dalam artikel ini berupa leksikon atau kosakata yang terdapat dalam tuturan keseharian masyarakat Jawa. Sumber data penelitian ini berasal dari masyarakat Jawa di kota Surakarta. Teknik pengambilan subjek yaitu secara purposive sampling. Pengumpulan data dilakukan menggunakan observasi, analisis dokumen, dan wawancara. Observasi dokumen bahasa tulis dilakukan pada kamus bahasa Jawa Baoesastra Djawa, majalah Panjebar Semangat tahun 2023, dan sumber bahasa lisan penggunaan bahasa Jawa sehari-hari digunakan untuk mengumpulkan data yang terkait tentang perubahan bunyi morfem pada bahasa Jawa. Uji validitas data

menggunakan triangulasi teori dan triangulasi sumber. Sementara itu, teknik analisis data yang digunakan yakni teknik analisis data model Spradley. Metode analisis data yang digunakan adalah model analisis interaktif yang meliputi pengumpulan data, penyajian data, konsolidasi data, dan penarikan kesimpulan/verifikasi.

Hasil dan Pembahasan

Morfem-morfem dalam bahasa Jawa dapat mengalami perubahan bunyi, berikut bentuk perubahan dan faktor yang memengaruhinya.

Bentuk Perubahan Morfem Bahasa Jawa

- a. {N-} berubah menjadi {nge-} apabila bertemu dengan kata dasar bersuku kata satu, misalnya:
 - {N-}+lap *ngelap* ‘mengelap’
 - {N-}+bor *ngebor* ‘mengebor’
 - {N-}+tik *ngetik* ‘mengetik’
- b. {N-} berubah menjadi {m-} apabila bertemu dengan kata dasar yang dimulai dengan fonem /p,w,b/, misalnya:
 - {N-}+pangan *mangan* ‘makan’
 - {N-}+weneh+/-i/ *menehi* ‘memberi’
 - {N-}+bubut+/-i/ *mbubuti* ‘mencabuti’
- c. {N-} berubah menjadi {n-} bila bertemu dengan fonem /t,d,th,dh/, misalnya:
 - {N-}+ tali *nali* ‘menali’
 - {N-}+ dadar *ndadar* ‘menggoreng (telur)’
 - {N-}+ dherek *ndherek* ‘ikut’
 - {N-}+ thithik *nithik* ‘membuat api’
- d. {N-} berubah menjadi {ng-} apabila bertemu dengan fonem /k,g,r,l,w/, contohnya:
 - {N-}+katrol *ngatrol* ‘mengatrol’
 - {N-}+guyu *ngguyu* ‘tertawa’
 - {N-}+rumat *ngrumat* ‘merawat’
 - {N-}+lamar *nglamar* ‘melamar’
- e. {N-} berubah menjadi {ny-} apabila bertemu dengan fonem /s,c,j,ny/, misalnya:
 - {N-}+sabet *nyabet* ‘menyabet’
 - {N-}+cantrik *nyantrik* ‘mengabdikan’
 - {N-}+junjung *njunjung* ‘mengangkat’
 - {N-}+nyata+/-ake/ → *nyatakake* ‘membuktikan’

Faktor Perubahan Bunyi Pada Leksikon Bahasa Jawa

1. Perubahan Bunyi karena Tuntutan Krama

Untuk membentuk kata krama diperlukan perubahan bunyi pada bentuk asalnya, misalnya dari bunyi /u/ → /i/ /o/ /e/ atau sebaliknya:

| Kata Asal | Perubahan | Arti |
|-----------|-----------|-----------|
| Amarga | Amargi | ‘karena’ |
| Kuru | Kera | ‘kurus’ |
| Owah | Ewah | ‘berubah’ |
| Ngelmu | Ngelmi | ‘ilmu’ |
| Dadi | Dados | ‘jadi’ |

Perubahan bunyi yang terjadi pada leksikon bahasa Jawa karena tuntutan krama terjadi karena peningkatan level kehalusan. Perubahan vokal /a/ /i/ /u/ /o/ /e/ saling berganti mengisi leksikon ngoko dan krama.

2. Perubahan Bunyi karena Tuntutan Guru Lagu

Pola ini biasanya terjadi pada karya tembang yang membutuhkan kesesuaian bunyi di akhir kata. Misalnya:

| Kata Asal | Perubahan | Arti |
|-----------|-----------|-----------------|
| Padma | Padmi | 'bunga teratai' |
| Janma | Janmi | 'manusia' |
| Nagara | Nigari | 'negara' |

Perubahan bunyi yang terjadi pada leksikon bahasa Jawa karena tuntutan guru lagu biasanya digunakan untuk menyesuaikan vokal akhiran pada pembuatan tembang macapat maupun geguritan (puisi Jawa). Perubahan akhiran vokal menambah keindahan pada setiap barisnya, sehingga terkesan lebih puitis.

3. Perubahan Bunyi karena Tuntutan Guru Wilangan

Pola ini biasanya juga terjadi pada karya tembang yang membutuhkan kesesuaian jumlah suku kata dalam satu gatra (baris). Polanya bisa berupa pengurangan atau penambahan suku kata.

Misalnya:

| Kata Asal | Perubahan | Arti |
|-----------|-----------|--------------|
| Perang | Prang | 'perang' |
| Away | Ywa | 'jangan' |
| Abot | Bot | 'berat' |
| Amrih | Mrih | 'supaya' |
| Weruh | Wruh | 'mengetahui' |

Perubahan bunyi yang terjadi pada leksikon bahasa Jawa karena tuntutan guru wilangan biasanya digunakan untuk menyesuaikan jumlah kata pada pembuatan tembang macapat. Perubahan jumlah kata menyesuaikan aturan pembuatan tembang yang menjadi penciri setiap jenis lagu.

4. Perubahan Bunyi karena Tuntutan Literer

agar sebuah kata terkesan indah, puitis, dan literer, dapat diubah menjadi bentuk lain dengan penambahan fonem tertentu (misalnya fonem /ha/ di depan bentuk asal).

Misalnya:

| Kata Asal | Perubahan | Arti |
|-----------|--------------|----------------|
| Angrasa | Hangrasa | 'merasa' |
| Ngabehi | hangabehi | 'kesemuanya' |
| Andayani | handayani | 'meyebabkan' |
| Rungkebi | hangrungkebi | 'menghormati' |
| Jenengi | hanjenengi | 'memberi nama' |

Perubahan bunyi yang terjadi pada leksikon bahasa Jawa karena tuntutan literer biasanya digunakan untuk menambah estetis sebuah kata. Penambahan awalan ha menambah keindahan pada setiap kata sehingga terkesan lebih estetis.

5. Perubahan Bunyi karena Tuntutan Jenis Kelamin

Dalam bahasa Jawa dikenal adanya perbedaan bunyi di akhir kata yang menunjukkan perbedaan jenis kelamin. Umumnya fonem /a/ untuk laki-laki dan /i/ untuk perempuan.

Misalnya:

| Laki-Laki | Perempuan | Arti |
|-----------|-----------|------------|
| Widadara | Widadari | 'bidadari' |

| | | |
|----------|----------|------------------|
| Pemudha | Pemudhi | ‘pemuda’ |
| Yaksa | Yaksi | ‘raksasa (buta)’ |
| Siswa | Siswi | ‘murid’ |
| Putra | Putri | ‘anak’ |
| Gandarwa | Gandarwi | ‘hantu’ |
| Hapsara | Hapsari | ‘bidadari’ |
| Kendhana | Kendhini | ‘anak’ |

Perubahan bunyi yang terjadi pada leksikon bahasa Jawa karena tuntutan jenis kelamin biasanya disebut yogaswara yakni dua kata berbeda yang mengandung makna laki-laki dan perempuan. Akhiran vokal /a/ diperuntukkan laki-laki, sedangkan akhiran vokal /i/ untuk perempuan.

6. Perubahan Bunyi karena Tuntutan Ragam Informal

Ragam informal (sehari-hari) biasanya memiliki bentuk yang agak berbeda dengan asalnya. Salah satu polanya ialah dengan menyingkat.

Misalnya:

| Kata Asal | Perubahan | Arti |
|-----------|-----------|-------------|
| Dhuwit | dhit | ‘uang’ |
| Among | mung | ‘hanya’ |
| Ananging | ning | ‘karena’ |
| Samang | mang | ‘kamu’ |
| ora | ra | ‘tidak’ |
| Wegah | gah | ‘tidak mau’ |

Pada umumnya, perubahan bunyi pada bentuk morfologis tertentu lama-kelamaan dianggap sebagai bentuk yang wajar dan utuh. Bentuk-bentuk tersebut lalu dianggap benar dalam penggunaan (Ketut & Laksana, 2021), baik dalam ragam lisan maupun tulis.

Kesimpulan

Berdasarkan analisis data yang telah dilakukan, maka dapat disimpulkan sebagai berikut. Perubahan bunyi morfem pada bahasa Jawa terdapat lima bentuk yang dilatarbelakangi oleh tuntutan (1) krama; (2) guru lagu; (3) guru wilangan; (4) literer; (5) jenis kelamin; (6) informalisasi ragam. Perubahan-perubahan morfem dalam leksikon bahasa Jawa terjadi secara konsisten. Fonem vokal mendominasi perubahan morfem. Hal ini menjadi penciri keunikan bahasa Jawa yang kaya akan leksikon. Artikel ini hanya terfokus pada perubahan bentuk morfem dan faktor yang melatarbelakangi. Oleh karena itu, besar kemungkinan dapat dilakukan penelitian pengembangan mengenai pembentukan kata dalam bahasa Jawa.

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Women, Culture and Postcolonial Feminism in *Siti Kartini* by L. Suma Tjoe

Lidwina Putu Gratia Ekaristi^{*}, Renanda Putri Sabrina², Cahyaningrum Dewojati³

¹Faculty Culture Science, University Gadjah Mada, Indonesia

²Faculty Culture Science, University Gadjah Mada, Indonesia

³Faculty Culture Science, University Gadjah Mada, Indonesia

Corresponding author's email: lidwina.putu0797@mail.ugm.ac.id,
renandaputrisabrina@mail.ugm.ac.id, cahyaningrum@ugm.ac.id

Abstract

During the colonial period, *bumiputera* women were seen in the lowest position, stupid and worthless. The culture of oppression that occurs makes *bumiputera* women a subject to become a medium for the exchange of services carried out by inferior people. This also happened to *bumiputera* noble women. The oppression and threat to *bumiputera* women are represented in the work of L. Suma Tjoe Sing with the title *Siti Kartini*. *Siti Kartini's* romance will be the material object of this research. This research aims to narrate the resistance of *bumiputera* women characters to the oppression of colonialism that occurred in the romance *Siti Kartini*. The theory used in this research is the theory of Postcolonial feminism which has a relationship with the cultures of the nation that experienced colonization. A qualitative descriptive method will be used to explain the data found. The result of the research shows that the practice of colonization always results in cultural contact and interaction between the colonizers and the colonized which results in oppression of the colonized. The oppression also cornered the position of women so they fought back.

Keywords: women; culture; postcolonial feminism.

INTRODUCTION

The pioneer of *peranakan* literature is known as Liem Kim Hok, who historically became the author of Malay-Chinese *peranakan* literature in the years 1853-1912 (Salmon, 2010). *Peranakan* Chinese literature can be viewed as an essential part of the history of the development of modern Indonesian literature. This can happen because *Peranakan* Chinese literature is independent of Balai Pustaka. In addition, the stories presented in Chinese *Peranakan* literature initially told about the lives of Chinese *Peranakan* people. Still, over time, the stories presented developed to reflect the reality of the lives of Indonesian people before Indonesia's independence. Chinese *Peranakan* literature was written in Chinese and translated into Malay (Liang Li Ji, 1987)

Malay-Chinese literature written during the colonial era highlighted the lives of the *Bumiputera* people, as for the author's interest in constructing *Bumiputera* women. One of the authors of Malay-Chinese literature who presents stories of the lives of native people and the Dutch is L. Suma Tjoe Sing. L. Suma Tjoe Sing's novel *Siti Kartini* (Sing, 1930) is the result of the Chinese perspective on the native people and the Dutch. The characters in this novel are Javanese and Dutch people who live in Sidoarjo - East

Java. The main character in this novel is R. A. Siti Kartini, who is the daughter of a teacher named Wartokoesoemo, who teaches at the Hollandsch-Inlandsche School, which is a Dutch school for native people. *Siti Kartini*, the daughter of a teacher, received her education where her father taught. However, R.A. Siti Kartini's father's career at H.I.S had to end because the way he taught his students was considered too harsh and did not comply with school regulations. Losing his job put R.A. Siti Kartini's father in a vicious circle who liked to gamble and get drunk.

The educational interests of private families during the Dutch colonial era are depicted in the novel *Siti Kartini*. The characters in *Siti Kartini* are described as a private family, such as the family of R. Noto Soejitno, a retired starch. Hence, the son of R. Noto Soejitno also attended Hollandsch-Inlandsche School. The figure of R. Noro Soejitno, who has the status of a prayer with a young man to send his son named R. Mardjono to a higher level of education at a Dutch doctoral school. In the novel *Siti Kartini*, it is depicted that the private family, who is of Bumiputera descent, received an education at a Dutch school, causing high self-confidence. This led to a growing sense of interest in the facilities provided by the Dutch. However, the bumiputera's interest in the Dutch was tempered with a sense of rejection. Thus, this is called ambivalence (Robert, 1995). In addition, ambivalence is an ambivalent attitude. The colonizers argue that their culture is the best and should be emulated. However, they refuse to be imitated on the other hand, because it will make the dominant colonial identity displaced (Trie Utami, 2023).

In *Siti Kartini's* novel, not only is the main character a woman, but the position of women also controls the storyline. The Dutch, who created a social class for the native people, aimed to instill a distance mindset between the colonizers and the colonized. The distance between the colonizer and the colonized creates an oppressor and an oppressed. The position of native women during the colonial period was in a low position or subaltern. Antonio Gramsci used the term subaltern to refer to peasants in Italian villages. In addition, the term subaltern is used interchangeably with the term subordinate to describe low-class groups (Morton, 2008). Later, Spivak developed the concept of the subaltern in postcolonial studies that looked at the inequality of identity relationships that led to social confusion between the dominating and the dominated (Udasmoro, 2010).

In *Siti Kartini's* novel, the Bumiputera female characters have high intellect and courage in speaking. This shapes the mindset of female characters in *Siti Kartini's* novel to provide resistance to Bumiputera characters and Dutch characters who will harm themselves. The resistance carried out by female characters in *Siti Kartini's* novel is called resistance. The concept of resistance in postcolonial theories is the resistance to the colonizer from the colonized. Resistance occurs in various ways and characteristics that are adjusted to the local community's culture (Salam & Zuliana, 2022). The resistance carried out by female characters in *Siti Kartini* is a form of maintaining the dignity and self-esteem of Javanese women.

The novel *Siti Kartini* tells that in the Dutch colonial era, native women living in East Java became a "game" for Dutchmen. Western self-confidence assumed that Bumiputera women were materialistic, meaning that they wanted to marry Dutchmen to have a better life. This is not acceptable to the women's shop in *Siti Kartini*. The female characters in *Siti Kartini* provide evidence that marrying a Bumiputera man can also have a decent life, high education, and be respected by others. The selection of topics about women and women's resistance in the novel *Siti Kartini* is an exciting topic of discussion. The position of Javanese women, whom the Dutch considered to be in the lower position, laborers and poor results. However, the female characters in *Siti Kartini* show women's identity from a different perspective. Thus, the results of this research will highlight the resistance of native women during the Dutch colonial period by the culture of Javanese society.

LITERATURE REVIEW

Previous studies that discussed women's resistance were found in several writings, the first of which was the work of (Putri dkk., 2023) entitled *Women's Resistance to Domestication in the film Yuni (2021)*. The movie *Yuni* is set in the life of teenage girls in modern times—the female characters in the film *Yuni (2021)* experience domestication through domestic and reproductive workloads. In addition, female characters in *Yuni (2021)* have been indoctrinated since childhood to be in the domestic sphere instead of being good wives. Thus, this research found that women's resistance in *Yuni (2021)* is a form of resistance to the domestication of women. The form of resistance is divided into three levels: the level of reality, the level of representation, and the level of ideology. Then, an explanation of the level of reality and the level of representation found that a patriarchal ideology is very closely related to society. This encourages female characters in *Yuni (2021)* to make resistance efforts to free themselves from patriarchal culture.

The second article, entitled *Ambivalence in Mochtar Lubis's Novel Jalan Tak Ada Ujung: A Postcolonial Study*, was written by (Rahaya dkk., 2019). This paper explains that postcolonial is a study of the consequences caused by colonizers when they are in power or have left their colonized countries. Postcolonial studies discuss essential things, one of which is ambivalence. In this paper, it is found that the novel *Jalan Tak Ada Ujung by Mochtar Lubis* presents a story of the struggle, anxiety, and anxiety of the people during the revolution. However, it also describes the ambivalence related to the sense of nationalism and psychics found in the characters.

The third paper, entitled *Subaltern Natives in Postcolonial Indonesian Novels* (Bahardur, 2017), examines three novels with the titles *Orang Blanti* by Wisran Hadi, *Maya* by Ayu Utami, and *Gadis Pantai* by Pramoedya Ananta Toer. This paper found that the female characters Maya, Empon, Bu Yuk, and *Gadis Pantai*, as indigenous women, were marginalized, economically impoverished, stereotyped, and experienced sexual violence committed by the Dutch colonials. Thus, female characters fight back to get out of colonial shackles. The form of resistance of female characters in fighting the subaltern is by remembering the glory of the past to regenerate the spirit of struggle and utilize the modern education that has been obtained. In fighting the subaltern, female characters still maintain traditional and cultural values.

Previous studies discussed women's resistance in the movie *Yuni (2021)*, a new work with a background story of young people's lives in modern times. Furthermore, in the novel *Jalan Tak Berujung*, the ambivalence in the form of nationalism and psychic attitudes of the characters during the revolutionary period aimed at independence. Then, the resistance of the subalterns, who are indigenous women, against the Dutch colonials who tormented indigenous women in all aspects, both economic, educational, and social. This research, with previous research, has similarities in the theories used. However, the difference between this and previous research is the literary work used as the material object. In the previous study, the material object was literary works written by Indonesian writers in the Indonesian language. In contrast, this study used *peranakan* Chinese literary works written in 1930 and used Mandarin, which was then translated into Malay.

METHOD

In this research, the data analysis method is divided into two stages: data collection methods and data analysis methods. Data analysis methods are research techniques that extend the human mind not to collect data but to find relationships between data (Faruk, 2020). First, the data collection method is carried out through literature studies to obtain facts in the form of narratives related to the research problem. The data were obtained from reading the novel *Siti Kartini* and writing sources related to the research problem, such as books, journals, dissertations, and theses.

Second, the technique used for data collection is the listening technique; researchers read and examine the data sources, and then the data obtained are qualified into each category according to the data analysis needs. The data that has been categorized according to the needs of the analysis will be connected with the formal object to be described and answer the research questions. The research steps taken are 1) determining the novel Siti Kartini as a data source; (2) determining the theory that will be the basis of research, namely postcolonialism theory; (3) determining the topic of research problems; (4) qualifying the data obtained from data sources and literature reviews related to the topic of discussion; (5) analyzing the form of resistance of Bumiputera women seen from the position of women in social life and the resistance strategies carried out; (6) concluding the results of the data analysis that has been carried out.

FINDINGS AND DISCUSSION

The data found will be analyzed based on theory. The analysis results are divided into two parts: (1) the ambivalence of the characters in the novel Siti Kartini. (2) the resistance of the female characters in Siti Kartini.

1. Characters who Imitate and Reject at the Same Time

The novel Siti Kartini is set in Sidoarjo, East Java. During the colonial period, the province of East Java, especially the city of Surabaya, had been controlled by the VOC since 1743. The VOC's power was shown by the construction of city walls, canals, and fortresses designed like city buildings in Europe (Samidi, 2017) In addition, the VOC also made special schools for Bumiputera by using Dutch to communicate at school. In the novel Siti Kartini, it is depicted that education made by the Dutch was very influential for the future of Bumiputera children. However, the importance of Western education can only be enjoyed by *priyayi*'s children. This can be seen in the following quote:

"Mardjono, last night I got information from the directeur of NIAS that the midrasa cannot accept any more students for this time, because the place is already too full," R. Noto-Soejitno told the boy. "But he can help you if you want to continue your studies at the Stovia." (*Siti Kartini*, 197)

The quote above shows that Mardjono's father, R. Noto Soejitno, is a retired starch in Sidoarjo. A starch was considered a privileged person by the local community because he had a good family economy, good relations with the Dutch, and had access to good education for his children. R. Noto Soejitno wholeheartedly supported his son's wish to continue medical education at a Dutch school. R. Notosoejitno, a *priyayi* figure, had relations with the Dutch, so it was easy for him to send Mardjono to the Stovia. Continuing his higher education at a Dutch school was an extraordinary opportunity to have a promising career and raise the status of R. Noto-soejitno's family.

R.A. Siti Kartini was the only child of Raden Wartokoesoemo, who worked as a teacher at H.I.S. Surabaya. The figure of R.A. Siti Kartini has access to education in Western schools, so that the figure of R.A. Siti Kartini can speak Dutch well. This made R.A. Siti Kartini get the attention of Mv: Capella, a Dutch woman who owns a Wonokromo bakery. The character of R.A. Siti Kartini, a Bumiputera woman who can speak Dutch and works in a bakery owned by the Dutch, is not complacent enough to forget her origin. R.A. Siti Kartini strongly rejects if someone considers Bumiputera women as women who are materialistic about Dutch power in their homeland. This is in line with the opinion (Dewojati, 2017) explains that ambivalence occurs because love and hatred for something co-occur. Thus, R.A. Siti Kartini's shop, which benefited from the Dutch school to get a job because it could speak in Dutch, also defended her pride against the insults of Dutch women who considered R.A. Kartini's shop the same as women who were considered cheap by the Dutch. This can be seen in the following quote.

"Nyonya," with an unhappy look in her eyes Kartini snapped, "You're talking to R.A. Siti Kartini, not to those street women!" (*Siti Kartini*, 237)

Raden Wartokoesoemo, a teacher at H.I.S., has a good relationship with the Dutch, one of which is Vlinderman. Raden Wartokoesoemo's relationship with Vlinderman is perfect. Raden Wartokoesoemo's house, which became a gathering place to play gambling, was often visited by Vlinderman with the aim of not only playing gambling but also wanting to see R.A. Kartini. In addition, Vlinderman often helped Raden Wartokoesoemo's family economically. The friendship between Raden Wartokoesoemo and Vlinderman is inseparable from the relationship between colonizers and colonized. During the colonial period, the relationship between colonizers and inhabited was between superior and inferior (Laksmy, 2016).

Vlinderman's character did good things to Raden Wartokoesoemo, not for nothing; there was something else that Vlinderman wanted from Raden Wartokoesoemo, namely his daughter R.A. Siti Kartini. A good friendship between the native people and the Dutch is not always good when the white man is violent and degrades his daughter. Raden Wartokoesoemo's character did not accept and fought against Vlinderman, causing Vlinderman to die. This can be seen in the following quote.

"When R. Wardo was placing his son on land, he suddenly saw Vlinderman who was trying to pull over the edge and trying to get up. Seeing that, even though he was already exhausted because he had swallowed too much water, R. Wardo then came close to him and gave him a proper chastisement until after struggling for a while both of them rolled over in the river" (*Siti Kartini*, 244).

2. Women, Love, and Self-Worth Fought for

The character of R.A. Siti Kartini as a Bumiputera woman who was educated even though she attended the Dutch H.I.S. Passing through her teenage years only with the guidance of a father who gave freedom of thought did not make the character R.A. Kartini only silent if she saw oppression or felt oppressed. The difficult economic situation of the family did not make the R.A. Siti Kartini complacent about the kindness of native figures and Dutch figures. The dismissal of R.A. Siti Kartini's father from H.I.S caused her father to despair and begin to hang out with gamblers. The new hobby practiced by R.A. Siti Kartini's father made R.A. Siti Kartini's family worse because of debt.

Thus, one of the Bumiputera figures named Hardjo, who is a friend of R.A. Kartini's father, collected a debt from R.A. Siti Kartini's father because he did not have the money to pay Hardjo's character asked for the money to be replaced with R.A. Siti Kartini. Toko Hardjo, a middle-aged man and a widower, confidently wanted to marry R.A. Kartini's character; this made R.A. Siti Kartini feel humiliated if her self-esteem was equated with the amount of money her father borrowed amounting to F 1500. In the end, R.A. Siti Kartini resisted the verbal harassment by Hardjo's character. This can be seen in the following quote.

"If you're a good person, a budiman, don't want to bully like you often do, just make trouble, it's a matter of jail, of course, higher than you have low intelligence!"

"Despicable mind.....?!"

"Yes, that's the sense of scratching people who have money in a sincere way!"

"Get out of here, mas Hardjo! Kartini has reached the peak of misery. (*Siti Kartini*, 225)

Another female character who fights against the oppression of fellow women is the character 'di-ajeng, who is the mother of the character Mardjono. The mother of Mardjono's character has known_v that the

relationship between R.A. Siti Kartini and Mardjono's character has long been established. The mother of Mardjono's character is interested in R.A. Siti Kartini despite the destruction of Kartini's father's career, who has been fired from H.I.S and likes to gamble. The character of R.A. Siti Kartini, who is beautiful, intelligent, and brave, makes the mother of Mardjono's character fall in love. The destruction of Raden Wartokoesoemo's career made people look down on the family, including the father of Mardjono, who did not want to have a big gambler. Raden Noto felt that his social status was higher than Raden Wartokoesoemo's family and rejected his son's desire to marry R.A. Siti Kartini. This can be seen in the following letter excerpt.

"I show you, because of some important reasons, I inform you that the contract between the raden and his son has been broken from this day forward." (*Siti Kartini*, 205)

Raden Noto, who considers R.A. Siti Kartini's shop as a descendant of a bad family, gets a rebuttal from his wife, who does not accept that R.A. Siti Kartini is insulted. This can be seen in the following quote:

"But, I think you went too far, 'kang-mas, by measuring her as a girl with her father. I know, Kartini has those delicate traits that hardly any other ugly tabeat can affect her mind. Especially she has spirit, so it is fitting that she becomes the flower of socialization." (*Siti Kartini*, 193)

The quote above shows that Raden Noto's wife dares to argue in defense of fellow women. Raden Noto's wife explains that a child is not the same as his father. Looking back at the family background of R.A. Siti Kartini, a well-educated teacher, does not necessarily mean that she can be judged as an evil family just because the family's economy is down. The wife of Raden Noto's character defended R.A. Siti Kartini when Raden Noto dropped her self-esteem.

The character of R.A. Siti Kartini struggles to maintain her dignity against the oppression carried out by the characters Hardjo, Vlinderman, and Merv. Capella ends with happiness. Toko Mardjono, the lover of R.A. Siti Kartini, was sent by her father to Stovia to continue her medical education. Raden Noto's shop sent Mardjono to Stovia, hoping that Mardjono could forget the character Siti Kartini. However, the love that Mardjono has for R.A. Kartini is irreplaceable. In the end, Siti Kartini and Mardjono got married in Surabaya.

CONCLUSION

Siti Kartini's novel presents a story of the social life of native and Dutch society that is inseparable from the relationship between superiority and inferiority. This causes ambivalence and resistance from the characters in Siti Kartini's novel. The ambivalence shown by the characters in Siti Kartini is an act of ambivalence that shows a fluctuating attitude between accepting and rejecting the colonizers' culture. Receiving an education in a Dutch school, being able to speak Dutch, and working in a Dutch school but refusing to be humiliated by the Dutch is an ambivalent attitude carried out by Bumiputera characters.

The Bumiputera female characters in Siti Kartini are portrayed as women who dare to speak out. The character R. A. Siti Kartini is a Bumiputera woman who received an education and was allowed to think freely by her father, making her brave to fight against things that harmed and degraded her by fellow Bumiputera figures and Dutch figures. In addition, another female character who defended humiliated women was 'di Ajeng, the wife of Raden Noto. Thus, the form of resistance carried out by female characters in the novel Siti Kartini is a form of informal resistance.

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THE VALUE OF KASUNDAAN CHARACTER IN PUPUJIAN IN THE BOOK SAWÉR JEUNG PUPUJIAN BY AJIP ROSIDI (ETHNOPEDEGOGICAL STUDY)

Marwati

Departemen Pendidikan Bahasa dan Budaya Sunda (S2), Universitas Pendidikan Indonesia, Indonesia

Corresponding author's email : marwati@student.upi.edu

Abstract

The phenomenon of promiscuity is the basis for the need to instill kasundaan character values. This can be done by understanding the moral values contained in the collection of pupujian texts. This research uses descriptive-qualitative method with literature review technique. The data of this research are all pupujian texts that have kasundaan character values in the book "Sawér jeung Pupujian" by Ajip Rosidi. The objectives of this research are (1) to describe the role of pupujian in Sundanese, and (2) to describe the character value of kasundaan in the pupujian text. The theory in this study is Warnaen's theory which explains the moral value of kasundaan catur diri insan. The results of this study are in the form of 70 pupujian text stanza data containing 100 character values of kasundaan catur diri insan. Catur diri insan consists of pengkuh agamana, luhung élmuna, jembar budayana, and rancagé gawéna. From the character of kasundaan, it produces six moral values of humanity that become guidelines in running life, which include human moral values towards God, self, other humans, nature, time, and achieving outward and inward satisfaction. So that through the cultivation of this kasundaan character value, a better life can be created.

Keywords: character value; kasundaan; and pupujian.

INTRODUCTION

The rapid advancement of time and technology is a phenomenon that underlies the occurrence of promiscuity in today's young generation. This promiscuity is a negative impact that occurs because someone is too free in doing things that are deviant and not in accordance with the character as an Indonesian nation. This character is also explained by Saihu in Kartini, et al (2020, p. 34) which can be interpreted as wisdom, outlook on life, science and also various life strategies carried out by local communities as a form of fulfilling the needs of social life. Therefore, people need to have good character in their lives to fulfill the needs of a prosperous, safe, and happy social life.

In order to fulfill the needs of community life, this can be done by building the character inherited from the ancestors through character education. This character education also needs to be done consistently. Because this can be used as an effort to avoid the negative side of technological development.

Historically, our ancestors have always provided education, knowledge and good teachings in various ways. One of the ways the ancestors still survive and still exist is by often chanting pupujian. Pupujian is a culture passed down orally by the ancestors, containing Islamic teachings, proverbs, and is considered as knowledge to live a better life.

This pupujian can survive until now. Its development at this time can be seen in the many poems of pupujian that have been documented in the form of books such as the book "Sawér jeung Pupujian" by Ajip Rosidi.

Therefore, it is necessary to analyze the positive values contained in the pupujian text to be applied in everyday life in order to create a better life. In addition, in accordance with these problems, this research was studied with Warnoen's theory which is included in ethnopedagogic studies. Ethnopedagogy according to Sudaryat (2022, p. 104) is a compound word from ethno and pedagogy with ethno or ethnos meaning ethnicity, while pedagogy means the science of education or teaching. Therefore, character education is something that can be used as a form of instilling moral values based on the character of kasundaan or catur diri insan.

In addition, the purpose of this study is to describe the role of pupujian in the Sundanese region and describe the value of kasundaan character in the pupujian text. Thus, kasundaan character education in pupujian still needs to be done for efforts to instill and understand the younger generation about the meaning of moral values and character education contained in the pupujian text. So this research is titled "Kasundaan Character Value in Pupujian in the book Sawér jeung Pupujian Karya Ajip Rosidi".

LITERATURE REVIEW

The value of kasundaan character is a value inherent in human beings or Sundanese people. However, theoretically it is divided into value, character and kasundaan. The values according to Fitri (2014, p. 87) are social principles, goals, or standards used or accepted by individuals, classes, communities, and others.

Meanwhile, character according to Pritchard in Haryadi (2011, p. 1) is something related to individual life habits that are permanent and tend to be positive. So character is one of the things that is very important and must be owned by every human being to determine good and bad, right and wrong in life. Meanwhile, according to Adhin (2006, p. 272), strong character is formed by the cultivation of values that emphasize good and bad.

Kesundaan or kasundaan are things related to Sundanese ethnicity, culture, customs, or traditions. According to Ekadjati in Sudaryat (2022, p. 3), Kasundaan or sundalontology is the knowledge and appreciation of the livelihood (hirup-hurip) of Sundanese people both individually and socially throughout their life journey. This is also emphasized by Sudaryat (2022, p. 3) who argues that kasundaan is the knowledge and soul of the life of the Sundanese people and their culture.

So that the character value of kasundaan is a social principle containing positive life habits based on knowledge and soulfulness that can be accepted by Sundanese society.

One way to instill the value of kasundaan character is by chanting pupujian. Because pupujian has a form of couplet poetry with a beautiful and extraordinary meaning because it contains positive words. As stated by Rosidi (2018, p. 89) pupujian is generally a poem in which each stanza consists of four lines with all murwakanti endings.

In the book *Sawér jeung Pupujian* by Ajip Rosidi, there are nine pupujian with the titles: (1) bismillah ieu ngawitan, (2) ari tolab, (3) dawuhan ari maripat, (4) sifat dua puluh, (5) Adam jeung Hawa, (6) Gusti urang saréréa, (7) pupujian by Moh. Koerdi, (8) pupujian lakuning hirup by R.A.S, and (9) pupujian by Enas Mabarti.

The nine titles of pupujian have contents regarding the history of the Prophet, good values that need to be emulated, prayers, proverbs, and how God's law in rewarding good deeds and also human bad deeds. This is also in accordance with what Rusyana stated in Rosidi (2018, p. 89) that pupujian is a poem

containing various colors of praise, prayer, mandate, and lessons that are often sung. Meanwhile, Pupujian according to the Sundanese language dictionary (Danadibrata, 2015, p. 546) is a kind of kakawihan, which means to praise the virtues of the Prophet Muhammad PBUH. So concretely, pupujian is one way to spread knowledge about positive values in the form of moral values and character in behaving according to Islamic law.

METHOD

This research uses a qualitative approach with descriptive methods. Qualitative approach is an approach used to examine the condition of natural objects. And this approach also emphasizes more on the meaning or meaning that can explain the moral value based on the kasundaan character contained in the pupujian text.

While the method used in this research is using descriptive method. Descriptive method is a method used by researchers to describe the value of kasundaan character in the pupujian text.

So based on this description, the data in this study can be in the form of words or sentences containing moral values based on kasundaan characters in the pupujian text. Meanwhile, the data source in this research is all pupujian in "Sawér jeung Pupujian" by Ajip Rosidi.

The technique used in this research is the literature review technique. With this technique, researchers can collect data or scientific information in the form of pupujian texts, supporting theories, methods, and all things related to this research. And this has been documented in the form of books, journals, manuscripts, records, historical records, documents, and others in the library.

In addition, the data collected in this study were analyzed based on all the moral values of kasundaan characters in the pupujian text in the book "Sawér jeung Pupujian" by Ajip Rosidi.

Thus, the steps that can be taken in this research are:

- (1) Reading carefully the pupujian text in "Sawér jeung Pupujian" by Ajip Rosidi to understand all the contents contained in the pupujian.
- (2) Identifying according to the formulation of the research problem.
- (3) Grouping the data based on the kasundaan character values that have been found.

FINDINGS

Pupujian is one of the cultures that exist in the Sundanese region and was inherited by the ancestors of the Sundanese people before. In accordance with Clifford Geertz in Latif (2020, p. 172) argues that culture is something that refers to a pattern of meaning historically transmitted incarnate in symbols, an inherited conception expressed in various symbolic forms with which humans communicate, perpetuate, and develop their knowledge about life and how to behave in their lives. Likewise, pupujian teaches and civilizes various kinds of knowledge about life. This can be seen when the ancestors taught the teachings of goodness by chanting the stanzas of pupujian as a form of teaching and proverb to their children.

So pupujian has a very important role in community life. To see clearly below is explained how the role of pupujian in Sundanese.

The Role Of Pupujian In Tatar Sunda

In general, pupujian is often sung in mosques while waiting for congregational prayers, in madrasas during the recitation of children, teenagers, mothers, or fathers, and in pesantren. The development of

pupujian is also used as a form of Islamic religious development in Indonesia, because in it there are positive things related to the teachings of Islamic law. This is in accordance with Rusyana in Rosidi (2018, p. 89) the content of pupujian can be classified into six groups, namely: (1) those that praise the majesty of Allah; (2) salawat to the Prophet; (3) prayer and repentance to Allah; (4) giving a mandate to the people so that they can carry out worship and good deeds and keep away from disobedience; learning about religion about faith, pillars of Islam, fiqh, ahlak, tareh, tafsir al-kuran, sorof and others.

So this pupujian plays a very important role and needs to be preserved to build a better life for the younger generation. Efforts to preserve pupujian can be done by instilling moral values based on the character of kasundaan or chess self person.

The cultivation of this character requires various acculturation efforts in a consistent, sustainable and integrated manner. One of the efforts made is through sustainable character development through the cultivation of moral values based on the character of kasundaan or catur diri insan. According to Latif (2020, p. 325) explains that character development is a holistic approach that builds the moral dimension of education with the social and civil spheres of students' lives.

The kasundaan character values in the pupujian text can be known clearly through the explanation of the excerpt contained in the entire pupujian text below.

Kasundaaan Character Values In Pupujian Texts

In addition, the character value of kasundaan is a character value taught by the ancestors of the Sundanese people. This character value has become an inherent characteristic of Sundanese people. One of these kasundaan characters is what is called catur diri insan.

This is also complemented by Suryalaga in Sudaryat (2015, p. 124) who explains that catur diri insan is a character consisting of pengkuh agamana (Spiritual quotient), luhung élmuna (Intellectual quotient), jembar budayana (emotional quotient), and rancagé gawéna (actional quotient).

The kasundan character according to Suryalaga is further broken down into several human moral values that need to be known. This is in accordance with Warnaen in Sudaryat (2022, p. 108-107) who explains that catur diri insan consists of six human moral values that serve as guidelines for running the lives of Sundanese people including: (1) human morals towards God (MMT), (2) human morals towards self (MMP), (3) human morals towards other humans (MML), (4) human morals towards nature (MMA), (5) human morals towards time (MMW), and (6) human morals in outward and inward satisfaction (MMBL).

Based on the description of the theories above, the Pupujian in the book "Sawér jeung Pupujian" by Ajip Rosidi contains moral values that can be used as an instillation of kasundaan character values and can be used as an example or benchmark for applying good behavior in everyday life by the younger generation.

From the results of the analysis that has been carried out, this kasundaan character value can be classified into six categories according to Warnaen's theory. If depicted, the six categories of kasundaan character values in the pupujian text can be described as in Figure 2. 1 below.

Based on Figure 2. 1, it explains that from the 9 titles of pupujian in the book Sawér jeung Pupujian by Ajip Rosidi, there are 70 pupujian stanza data containing 100 kasundaan character values which include 27% moral value towards God (MMT), 45% human moral value towards self (MMP), 9% human moral value towards other humans (MML), 0% human moral value towards nature (MMA), 16% human moral value towards time (MMW), and 3% human moral value in outward and inward satisfaction (MMBL).

From these findings, this moral value can be described through the explanation of the following examples of poetry.

Human Morals Toward God (MMT)

Human morals towards God (MMT) is a moral that describes human attitudes and behaviors that are obedient to the implementation of the teachings of the religion they adhere to. In addition, there is tolerance for the implementation of other religions' worship in order to live in harmony with followers of other religions.

This moral value is also related to all religious aspects such as piety, the fact that humans are weak, do not despair, and must control themselves.

Human moral values towards God are also included in religious character. This is because it is part of intellectualizing spiritual religiosity that strongly upholds the teachings of the religion it adheres to in running life.

Examples of sentences that reflect the moral value of humans towards God are found in excerpt (PBIN/01) and (PBIN/02).

Bismillah ieu ngawitan

ngadamel abdi sairan

neda berkah ti Pangéran

malah mandar karahmatan

(PBIN/01)

Bismillah that begins

I perform the poem

Asking for blessings from God

In order to get blessings

(PBIN/ 01)

In excerpt (PBIN / 01) explains that in starting something whatever it is, you must say basmallah as a sign of always remembering Allah SWT according to Islamic law. This is done in order to get blessings, safety, and also always be given the blessing of God or Prince.

In addition, there are several things to remember along with always saying basmallah, which are described in excerpt (PBIN/02) as follows:

Éling-éling ihwan-ihwan

Sing émut kana siksaan

Eureunan kama'siatan

Sing émut ka Pangéran

(PBIN/02)

Remember ihwan-ihwan

Must remember the torment

Cease from disobedience

Must remember God

(PBIN/02)

In excerpt (PBIN/02) explains that in addition to remembering God, as humans we must also remember the existence of torture as a reward for committing acts of disobedience. This has character value so that every human being does not commit an offense and believes in the existence of torture as a reward or punishment.

So the moral value taught is to always remember God at all times in order to get blessings and blessings. As humans, we will also remember things related to the consequences that will be received when committing an offense. That way someone will be careful in acting because it is feared that they will commit an offense because they believe that the treatment they do will be rewarded according to their actions.

Human Morals towards Personal Self (MMP)

Human morals towards self (MMP) are human attitudes in personal relationships as individuals. This moral is characterized by the quality of human resources (HR) or human resources (SDI). These moral values are reflected in several traits, namely: (1) polite, (2) modest, (3) honest, (4) brave and firm in the stand of truth and justice, (5) trustworthy, (6) respect and appreciate others, (7) vigilant, (8) can control themselves, (9) fair and broad-minded, (10) love the homeland and nation, and (11) kind.

The value of human goal towards self (MMP) is included in the luhung élmuna character. This is because it is related to the quality of human resources which includes intelligence in overcoming life's problems.

An example of excerpt pupujian that illustrates the moral value of self (MMP) is illustrated in excerpt (PGUS/08).

Nu sipat kepercayaan

Bijakasana tur budiman

Bener wungkul sasauran

Nahan saur kaheureuyan

(PGUS/08)

Trustworthy nature

Wise and wise

Always true in speech

Holding back words when joking

(PGUS/08)

In excerpt (PGUS/08) explains that we must imitate the behavior of the Prophet, namely by being a person who is trustworthy, wise, and wise. The behavior that can be instilled in everyday life is to always speak correctly and consider the words to be spoken even in the context of joking.

Human Morals Towards Other Humans (MML)

Human morals towards other humans (MML) is a human attitude based on relationships with other humans in life. The moral value of humans towards other humans (MML) is included in the jembar budayana character. This is because the moral value of humans towards other humans (MML) contains emotional intelligence, broad-minded, wise.

An example of a excerpt pupujian that illustrates the moral value of humans towards other humans (MML) is described in excerpt (PAT/ 01).

Ari tolak kudu akur reujeung batur

Silih tanya ulah sok paluhur-luhur

(PAT/01)

In seeking knowledge, you must get along well with others

When you say hello, don't be arrogant

(PAT/01)

In excerpt (PAT/01), it is explained that as humans, we must have a good personality towards others, namely by having a harmonious attitude in life both when seeking knowledge and others. Getting along with others can be done to create a prosperous and sentient life. As for one example of behavior, it can be done by not being arrogant when greeting each other.

Human Morals towards Nature (MMA)

Human morals towards nature (MMA) is human behavior in relation to nature. The attitudes and actions that can be done are by preventing damage to nature and developing various efforts to prevent damage.

The moral value of humans towards nature (MMA) is included in the luhung élmuna character. This is because human morals towards nature (MMA) are a form of human intelligence in overcoming problems in life.

However, in this pupujian text there are no moral values that illustrate the moral value of humans towards nature (MMA).

Human Moral Toward Time (MMW)

Human morals towards time (MMW) is an attitude and behavior in utilizing time characterized by awareness of linear time and baqa time. The moral value of time (MMW) is included in the luhung élmuna character. This is because the moral towards nature (MMA) is a form of HR intelligence in overcoming problems in life.

An example of a excerpt pupujian that illustrates the moral value of humans towards time (MMW) is illustrated in excerpt (PAT/ 08).

Ari ngan kupur éta teu sulaya

The reality in ahérat moal bagja

(PAT/08)

Only the nature of kupur is not lying

The reality in the afterlife will not be happy

(PAT/08).

The excerpt (PAT/08) explains the belief in the time of the world and the hereafter. Behavior done in the world will certainly be rewarded in the afterlife. So that when someone has the nature of kupur, of course, they will not get happiness in the afterlife. That way every human being needs to utilize and use the time in the world as well as possible.

Human Morals in Outward and Inner Satisfaction (MMBL)

Human morals in outward and inward satisfaction (MMBL) are human attitudes and behaviors in meeting needs and outward satisfaction marked by ethical and aesthetic awareness.

The human moral value of outward and inward satisfaction (MMBL) is included in the rancagé gawéna character. This is because human morality towards outward and inward satisfaction (MMBL) reflects the quality in the process of synergy.

In this pupujian text, there are moral values that illustrate the human moral value of outward and inward satisfaction (MMBL). An example is in this pupujian quote (PAH/01).

Kaduhung ngalanggar kana

Cegahna Allah ta'ala

Geuning kieu balukarna

Matak nalangsa ahirna

(PAH/01)

Regretting having violated

Allah's prohibition

This is the impact

Will be wretched in the end

(PAH/01)

Based on this excerpt, it explains that to get satisfaction outwardly and also inwardly as humans we must always not violate things that are not approved by Allah SWT. Because if you violate it you will not get happiness. So to get this happiness we must always carry out actions that are radioed by Allah SWT.

From some examples of moral values contained in the pupujian text, it illustrates many moral values based on kasundaan character or catur diri insan that can be used as a role model.

The values that have been described can then be instilled in everyday life for every human being. With the cultivation of moral values based on kasundaan character, this can be a generation's effort to reduce the negative impact of the times.

CONCLUSION

Pupujian can be used as a medium to apply the value of kasundaan character to reduce the negative influence of promiscuity in life. Because, based on the description of the theories and data analysis above, the Pupujian in "Sawér jeung Pupujian" by Ajip Rosidi contains many moral values that can be used as examples in efforts to instill the value of kasundaan character. In addition, these positive values can be used as examples or benchmarks for applying good behavior in everyday life by the younger generation.

In addition, based on the results of the analysis of the pupujian text in the book "Sawér jeung Pupujian" by Ajip Rosidi, there are many moral values towards God, self, time, other humans, and outward and inward satisfaction compared to morals towards nature.

It is evident that from 70 data stanza pupujian contains 100 kasundaan character values which include 27% moral value towards God (MMT), 45% human moral value towards self (MMP), 9% human moral value towards other humans (MML), 0% human moral value towards nature (MMA), 16% human moral value towards time (MMW), and 3% human moral value in outward and inward satisfaction (MMBL).

SUGGESTIONS

Suggestions for further research can be tested by applying kasundaan character values through pupujian media in student learning at school.

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Guru Abdi's Short Story: A Servant's Ideal Self-Representation

Ni Made Ayu Susanthi Pradnya Paramitha, I Wayan Artayasa, I Wayan Yus Aditya, Ni Kadek Puspita Sari

Jurusan Pendidikan Bahasa dan Sastra Agama,

Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar, Indonesia

Corresponding author's email : santhipradnya@uhnsugriwa.ac.id

Abstract

Work as a teacher is a job that is very influential in shaping the future of the younger generation. Therefore, efforts to improve teacher welfare and appreciate their contribution to education are very important. Unfortunately in some places teachers' circumstances often do not reflect the appreciation they should receive for their important role in society. This inequality was at least one of the inspirations for I Made Sugianto in creating short stories. Guru Abdi was also present as one of the titles in his short story collection entitled Ngipiang Jokowi. Guru Abdi's short stories were researched using qualitative descriptive methods. Literature studies and interviews were chosen for data collection. This research will also present Roggers' theory of self-concept which is supported by Higgins' discrepancy theory as his scalpel. In the research, the congruence experienced by Kadek Arya as the main character in the various situations he faced was obtained. This congruence then creates a positive attitude in Kadek Arya. There is also agitation-related self which appears in feelings of fear, but this does not affect the main character's positive attitude.

Keyword : short story; self-concept; congruence

Introduction

Teachers are individuals who play an important role in the education and development of students. A teacher's circumstances can vary greatly depending on various factors, including place of residence, education, and the existing educational system. Several things that can influence include salary and welfare. Teacher salaries can vary significantly by country and region. Some teachers may face low salaries and difficult working conditions, while others may enjoy relatively high salaries and additional benefits such as health insurance and pensions. Another factor is related to recognition and appreciation. The level of recognition and appreciation of teachers also has an impact on their situation. Countries or societies that value the role of teachers tend to provide more support and appreciation to them. Besides that, the work environment also plays a role. Work environment conditions, including school facilities, educational resources, and administrative support, can influence teacher satisfaction and effectiveness. Changes in education such as curriculum, teaching methods, or evaluation systems mean that teachers must continually improve their abilities. Teachers must continue to follow educational developments to remain relevant in their work. The use of technology in education can influence the role of teachers. Some teachers may have to adapt to new technology in their teaching.

It is important to remember that work as a teacher is a job that is very influential in shaping the future of the younger generation. Recognition provided through teacher certification, training, guarantees of comfort and safety in completing learning assignments, providing incentives according to duties and responsibilities, including monitoring progress and evaluating student learning can improve the quality

of education in schools (Damani et al., 2022). Therefore, efforts to improve teacher welfare and appreciate their contribution to education are very important.

Unfortunately in some places teachers' circumstances often do not reflect the appreciation they should receive for their important role in society. This especially happens to honorary teachers or those who are often called "still serving". It is common knowledge that the salaries of honorary teachers in Indonesia can be said to be quite small. Under the pretext of "loving work" and great dedication, honorary teachers persist even though the wages they receive are not commensurate with what they do, so the economic life of an honorary worker is still far from decent (Yosal, 2022).

Many teachers earn inadequate wages for the work they do. A low salary can make it difficult to meet daily needs and make you feel less appreciated. With such meager salaries, teachers often face a very heavy workload, including lesson preparation, teaching in class, evaluating student work, and carrying out administrative tasks. This high workload can result in stress and fatigue. Teachers may not receive enough support in their professional development. This can leave them feeling isolated and less empowered to cope with changes in education. In some places, contract or temporary teachers even face job insecurity, which can undermine the stability of their lives. Not to mention when teachers have to be faced with various challenges in teaching, such as dealing with individual differences between students, dealing with disciplinary problems, and dealing with complicated situations inside and outside the classroom. All of these challenges can affect teacher motivation and teaching quality.

This inequality was at least one of the inspirations for I Made Sugianto in creating short stories. Guru Abdi was also present as one of the titles in his short story collection entitled *Ngipiang Jokowi*. This short story provides an overview of the life of Kadek Arya, a servant teacher who graduated in English literature with various problems that he had to face. Welfare matters that are clearly inadequate often spark arguments between him and his wife. However, this can always be handled well in one's own style and way. Even though the wages are not much, this does not make Kadek Arya reduce the quality and loyalty of his teaching. He is known for having good teaching skills, so many parents direct their children to take lessons at his place. In the midst of unresolved welfare issues, he was again bombarded with intervention matters. One of the council members with the power he currently has promised a contract employee decree if Kadek Arya would help him get the youth's vote. Appointment as a contract employee should give Kadek Arya some way out of the welfare problems he is currently facing. However, what is interesting about this story is that Kadek Arya actually refused the offer. He said that gathering young people in the banjar hall to learn English was based on a feeling of sincerity. He didn't want to take advantage of the situation for his personal gain. Even though this rejection caused Kadek Arya to finally encounter new problems, the integrity shown by Kadek Arya represents a person's steadfastness in maintaining the truth even under pressure and in bad circumstances. The social criticism reflected in Guru Abdi's short story also emphasizes the mission of social control. Therefore, it is important to explore further the self-scheme shown by Kadek Arya in facing various problems in his life as an honorary teacher.

Method

This study used descriptive qualitative method. Data is explained by describing the findings in words. A literature study was chosen for data collection because the main data for this research are short stories contained in the short story collection *Ngipiang Jokowi* by I Made Sugianto. Apart from literature study, interviews with authors were also conducted to obtain data validity. This research will also present Roggers' theory of self-concept which is supported by Higgins' discrepancy theory as his scalpel.

Results and Discussion

In the context of self-concept, Rogers and Higgins have important views. Rogers' theory of self-concept argues that maintaining congruence between views of the actual self and the ideal self is the key to maintaining one's mental health. This means that a person must have a match between how they see themselves currently and how they want to become (Feist & J., 2016).

Deaux, Dane, and Wrightsman explain that self-concept includes a person's beliefs and feelings about themselves, including talents, interests, abilities, physical appearance, and others (UI Faculty of Psychology Writing Team, 2009). From this belief, feelings about oneself emerge, which can be feelings of pride or displeasure, happiness or displeasure, as well as positive or negative feelings towards oneself. A person also has a view of their ideal self, which includes the positive attributes they would like to have. Mental health often depends on the extent to which congruence between views of the actual self and the ideal self is maintained. If there is a discrepancy, such as depression, anxiety, or low self-esteem, it could indicate incongruence.

Self-concept influences a person's behavior and how they interact with the world and their experiences. This concept refers to a relatively stable set of perceptions that individuals believe about themselves (Wirman et al., 2021). The decisions a person makes reflect the extent to which they realize who they really are.

Higgins, in turn, developed the concepts of actual self, ideal self, and ought self. Actual self is how someone is currently, ideal self is how they want to be, and ought self is how they should be. The gap between the three, called discrepancy, can motivate change or trigger negative emotions (UI Faculty of Psychology Writing Team, 2009). If someone does not succeed in overcoming the discrepancy between the actual self and the ideal self, it can give rise to emotions such as depression and sadness, which are called *dejection-related emotions*. Meanwhile, the mismatch between actual self and ought self can cause emotions such as fear and anxiety, which are called *agitation-related self*. If a person does not experience these negative emotions, this shows that the individual has succeeded in achieving harmony between the actual self and the ideal self, as well as between the actual self and the desired self, which is called congruence.

Overall, Rogers' ideas about self-concept and Higgins' ideas about actual self, ideal self, and ought self have a strong relationship. A person's mental health often depends on the extent to which they can maintain harmony between various aspects of their self-concept.

Kadek Arya as the main character in the short story *Guru Abdi* shows his situation which is congruent with the characteristics of positive feelings such as not having the slightest burden in carrying out his duties even though he gets very minimal wages. He did all of this based on sincerity as stated in the following quote:

Tamat Fakultas Sastra Inggris, ia ngasukang lamaran dadi guru abdi di SMP Jaya Kumara. Ia katerima kerana sekolah kuangan guru bahasa Inggris. Diastun maan upah satak tali abulan, ia seleg ka sekolah. Tusing demen ngrenggeng nguyutang gaji. Dadi guru sangkaning las (Sugianto, 2019).

Translation :

After graduating from the Faculty of English Letters, he submitted an application to become a civil servant teacher at Jaya Kumara Middle School. He was accepted because the school lacked English teachers. Even with a salary of only two hundred thousand a month, he still goes to school diligently. He doesn't like to fuss about salary. Becoming a teacher is because of his sincerity.

Apart from that, this congruent situation is also shown by the expression of Kadek Arya's feelings, who said he became a teacher because he really liked that profession. Additionally, he believes that President Jokowi's government is free from CPNS brokers

KadéK Arya dadi guru sangkaning demen. Pangaptiné menék ngancan ada lowongan CPNS. Ia precaya, pemerintahan Présidén Jokowi bresih tekéning calo CPNS (Sugianto, 2019).

Translation :

Kadek Arya became a teacher because he liked her. The hope is that in the future, there will be CPNS vacancies. He believes that President Jokowi's government is free from CPNS brokers.

The next congruent situation was when Kadek Arya managed to make his wife smile again after previously being angry with her. This situation can be seen in the following quote:

KadéK Arya setata nyidang nyautin munyin somahné ané sepet. Dueg ia nimbalin apang somahné ngenduk. ... Makenyem somahné ningehang tuturné KadéK Arya. "Bli mula dueg, ento ané ngaénang titiang jatuh ati. Bli mula liu kuangan, nanging bli masih ada lebihné. Lebihan gombal!" saut somahné sambilanga nyigit lengenné. Nepukin somahné makenyem, girang kenehné KadéK Arya majalan luas negakin cekétérné (Sugianto, 2019).

Translation :

Kadek Arya can always answer what his wife says when she is angry. With his cleverness, he helped his wife become calmer. ... His wife smiled at Kadek Arya's words. "Bli is really smart, that's what made me fall in love. Bli indeed has many disadvantages, Bli fire also has advantages, namely the advantages of being cheesy!" said his wife while biting Kadek Arya's arm. Seeing his wife smiling, Kadek Arya felt happy and left on his battered motorbike.

The main incident which also shows the congruence of Kadek Arya in this short story begins when the council members lure Kadek Arya in return for being appointed as a contract employee on the condition that Kadek Arya wants to persuade the youth to vote for him during the upcoming election. With the power possessed by the council member, he promised the contract employee's decree to Kadek Arya. He said that his authority could make the Regent sign the decree right now. This situation is seen in the quote:

Pak Ketut Ar ngaku sawai blolongina teken yowanané. Pipis wantuan jemaka, nanging using nyoblos. Ningehang pangidih anggota déwanné, KadéK Arya rumasa kena jaet. Aget jaet kekawa, nyidang ia kelés. KadéK Arya nyambatang munduhang teruna-teruniné di balai banjar malajah basa Inggris sangkaning las. Tusing nudukin pipis. Tatujoné apang teruna-teruniné bisa mabasa Inggris apang nyidang ngalih gaé. ... Mungpung bapak ngelah kuasa, kal baang SK pegawai kontrak. Jani nyidang merintahang bupati nekén surat kontraké!" (Sugianto, 2019).

Translation :

Pak Ketut Ar admitted that he was often cheated by young people. The aid funds were taken, but the names were not put on the ballot. Hearing the council members' request, Kadek Arya felt trapped. Luckily, when he was caught in a spider trap, he was able to escape. Kadek Arya explained that gathering young people at the banjar hall to learn English was based on a sincere feeling. Does not collect funds. The aim is for young people to be able to speak English and can use it to find work. ... "As long as you have the power, you will give a decree to contract employees. In this second, you can order the Regent to sign the contract!"

Kadek Arya, who carried out his profession as a servant teacher with sincere feelings, certainly felt turbulent in his heart when he was pressured like this. Moreover, what he does to young people is solely for the progress of the young people themselves. So that they can speak English and these skills can be used to find work. Again, he did this sincerely without charging a penny.

This situation indicates that basically Kadek Arya carries out his service activities with full sincerity. He does not want to take any advantage from the situation, especially if the profit is not actually his right. This upheaval initially gave rise to negative feelings in Kadek Arya. There was a feeling of fear that arose in him when the intervention occurred. Plus the anger shown by the council members because Kadek Arya refused his request made the situation even more hostile. This feeling of fear, in Higgins' discrepancy theory, is classified as an aspect of agitation-related self, namely the existence of a gap between the self that one should be and the current self. This incident can be seen in the quote:

Brangti anggota déwan kerana pangidihné tusing kaisinin. Nrugtug jantungné Kadék Arya ninghang pasaut anggota déwanné. Apabuin Pak Ketut Ar mula kasub liu ngubuh préman. Yén kenehné katulak, bégal kaperintahang ngrejek (Sugianto, 2019).

Translation :

Council members were angry that his wishes were not fulfilled. Kadek Arya's heart was beating wildly when he heard the council members' answers. Moreover, Pak Ketut Ar is known for having a lot of thugs. If his wish is rejected, then the robber will act.

This situation is increasingly not in favor of Kadek Arya. This is where his integrity begins to be tested. In the midst of the intervention of a ruler, even in a threatened situation, Kadek Arya's attitude did not change. The tempting rewards also didn't make Kadek Arya flinch. However, if he wanted to, he should be able to easily take advantage of the situation. But he didn't do that. He chose to reject the offer and continued to stand by the attitude he thought was right, as stated in the following quote:

la mategar nyaurin, apang anggota déwanné tusing salah tampi. Yadiastun tusing dadi pegawai negeri, yadiastun tusing dadi guru kontrak, ia tetep bagia dadi guru abdi nyalanang isin hatiné. Bandingang dadi pegawai negeri lan guru kontrak nanging kena jaet (Sugianto, 2019).

Translation :

He answered carefully, so that the members of the council would not be offended. Even though he did not become a state official, even though he did not become a contract officer, he was still happy to follow his heart as a servant teacher. Compared to it being a state official and contract teacher but stuck.

This situation is the integrity shown by Kadek Arya. Even though he only has the status of an honorary teacher, he still maintains the principle of truth. He didn't immediately take advantage of the situation. The servant teacher or honorary teacher in this story can be said to represent someone whose social status is often seen as being at a lower level. In contrast to their level, people with lower social status actually show a high positive attitude. Even though he was under pressure, he was still able to show a positive self-concept and stand tall with his integrity to defend what he thought was right. On the other hand, council members who have high positions use lowly means to fulfill their interests.

However, the problem for the servant teacher in the short story is apparently not over.

Buin duang mingguné, kepala sekolah ngelurin Kadék Arya apang masadu arep di ruanganné. Kepala sekolah nyambatang guru ané paling sayangina di sekolah tuah Kadék Arya. Ento makerana nyabran Soma rikala upacara bendéra setata nyambat adané apang katuladin olih guru ané lénan. Unduké jani suba malénan. Ngamengmeng paninggalan kepala sekolahé ngraos ajak Kadék Arya. "Yen Kadék enu ngajahin dini, bapak kena mutasi!" (Sugianto, 2019).

Translation :

Two weeks later, the principal summoned Kadek Arya to come to his room. The principal said the teacher he loved most was Kadek Arya. That's why every Monday during the flag ceremony he always mentions his name so that other teachers will emulate him. But now the situation has changed. The principal's eyes filled with tears when he spoke to Kadek Arya. "If Kadek is still teaching here, you will be transferred!"

The school principal, who is actually Kadek Arya's superior, is also unable to protect or solve the problem. There is even a tendency for self-preservation efforts to come at the expense of others. The unsolved problem of Kadek Arya as a servant teacher in this short story is a sign that the problem of servant teachers in society is also not resolved. The new problems that arise in Kadek Arya's life after the rejection also represent that the servant teachers are still struggling with the problems that keep coming to them. This is reinforced by the results of an interview with the author, I Made Sugianto, who said that this short story was inspired by a true story. He also said that most of the works he creates are personal experiences, either those he experienced directly or those he saw in other people's situations (Sugianto, interview 17 June 2023). This reinforces the conflict presented in

The figures of council members and school principals reflect high-class officials, but they use inappropriate methods in solving problems. Meanwhile, the teacher servant figure represents the lower class of society, but has a highly positive attitude in defending the truth. The intersection of attitudes presented in the short story is a reflection of social criticism of the problems that occur in society. The author's hope for this short story is that those in power do not act arbitrarily even though they are of different colors (Sugianto, interview 17 June 2023). This hope is also an attempt at social control that the author emphasizes in his work.

Conclusion

Guru Abdi's short story is a portrait of the life of an honorary teacher with various problems. Not yet finished with welfare matters, a servant teacher also has to face various other problems in carrying out his work. This problem cannot be resolved by just one party. Society and government have an important role in improving teacher welfare by providing support, appropriate rewards, and reform in the education system. Teachers are a valuable asset in building the future of future generations, and it is important for society to provide the necessary support to improve their lot. Therefore, what an honorary teacher needs is support, not pressure. A positive attitude should be developed by all parties in order to resolve problems, from top officials to the lowest level of workers.

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GENDER BIAS IN FAIRY TALES

NARRATIVE ANALYSIS OF THE FOLK STORY "MALIN DEMANG AND PUTI BUNGSU"

Ninawati Syahrul, Sastri Sunarti, dan Atisah

Badan Riset dan Inovasi Nasional

Corresponding author's email : nina015@brin.go.id; sast003@brin.go.id; atis001@brin.go.id

Abstract

The status of women in the family and in social and cultural relations seems to be an endless topic of discussion in modern fiction, including ancient fiction such as folk tales or fairy tales. Folk tales for our ancestors were often used as a means of conscience to express social phenomena related to the position of wives/women in a family. In fact, the past is an inevitability as a reflection of input for improving today's life. The problem in this research is what is the position of women presented in the folk tale "Malin Deman and Puti Bungsu"? The aim of this research is to describe and explain the position of women presented in the folk tale "Malin Deman and Puti Bungsu". The depiction of gender bias in this review was carried out using qualitative methods and discourse analysis models. Data was obtained through literature study using narrative analysis techniques with an emphasis on feminism. There are at least three findings obtained in this research. First, a woman's attitude is passive, forgiving, not aggressive, and displays a good female figure in accordance with her nature. Second, good women show an attitude of being unable to change their own destiny without the support of the man who is their husband. Third, women are victims of male abuse, power and ownership. The conclusions or results of this research confirm the gender stereotype that a woman who is worthy of being a dream wife is a woman who is beautiful, has a perfect graceful body, is helplessly weak, and is unable to help herself without the support of a man or her life partner. This of course hampers the "spirit" of the feminist struggle for equality between women and men in this beloved country.

Key words: Gender bias, women, husband, customs

INTRODUCTION

The status of women in the family and in social and cultural relations seems to be an endless topic of discussion in modern fiction, including ancient fiction such as folk tales or fairy tales. Folklore for our ancestors was often used as a means of conscience to express social phenomena related to the position of women/wives in a family. In fact, the past is an inevitability as a reflection of input for improving today's life. Folklore is part of the culture of a collective that is spread and passed down from generation to generation among any kind of collective, traditionally in different versions, both in oral form and examples accompanied by movements and signs or reminder aids. (Danandjaya 2007:2).

Most people identify folk tales as children's stories or fairy tales. Fairy tales are fictional stories that are not real or fictional, such as fables, sages, saga, myth and epic (Hana, 2011: 14). Ancient parents used these folk tales in the form of fairy tales as part of education to raise their children. The fairy tale really stimulates children's imaginations with a simple plot, magical characters, and a clear ending that good will defeat evil. Fairy tales always have a binary opposition, that is, they depict everything strictly in black and white.

Fairy tales for adults are an effective medium in conveying the noble cultural and religious values embedded in society. However, concerns arise because it turns out that most of the fairy tales that are currently being developed are fairy tales that display unfavorable stereotypes for women.

In general, in fairy tales in lower middle class life, women are depicted as inferior creatures. Fairy tales like this have negative consequences, namely giving women a negative image. If we make an analogy, the female gender is always associated with women who are seen as people who are careless, don't think long, weak, and make the wrong decisions. This negative labeling, in the child's subconscious mind, will be imprinted that women are figures who are described by women as creatures who are weak and helpless and can be treated arbitrarily and are unable to help themselves without the support of men. This understanding will accompany growth in his life. Therefore, it is very possible that children will grow up with the understanding that boys consider themselves stronger, more rational, intelligent and powerful than girls, while girls will perceive themselves as gentle, emotional, unintelligent and motherly.

Riris (2010:117) states that there are four prominent motifs in traditional Indonesian fairy tales, namely (1) obedience; (2) men's wrath and women's loyalty; (3) envy, envy, and sibling rivalry. He added that fairy tales are clearly sexist, full of social violence, male brutality, giving women very sad roles and identities. Riris believes that with several examples of fairy tales found in Indonesia, it can be said that what Indonesian children read and raise them is a tale that celebrates passivity, patience, sacrifice, dependence, including malice. This is why folktales that are said to be children's stories deserve a closer look because many of them contain content that is inappropriate for children. Inappropriate content includes (1) sexuality in the form of sexual urges such as in the stories of Sangkuriang or Bandung Bondowoso; cunning as in the story of Jaka Tarub; (3) malice as in the story of Bawang Merah and Bawang Putih; (4) sadism as in the story of the Oil Ketambuk; (5) gender bias which places women as weak creatures and can be treated arbitrarily like "Malin Deman and Puti Bungsu". This should be a concern for children's story writers who repeat writing folk tales and publishers.

One of the traditional Minang folk tales is passed on by word of mouth and it is never known who told it first so it is anonymous. The traditional folklore is "Malin Deman and Puti Bungsu". Traditional folk tales as ancient literature are spread through oral tradition with the aim of including solace (comfort) and messages conveyed by a storyteller. These folk tales, which developed in the land of Minang, especially in the West Sumatra area, were immortalized in a popular manuscript by A.A. Navis. The theme of the story is the marriage between humans and angels. This marriage occurred when humans and angels met in a forest at the foot of Mount Sago. Malin Deman, who is the main character, meets Puti Bungsu and her six siblings who are bathing in a Dewi Temple. Malin Deman kept her youngest's angel clothes or West Sonsong clothes, but bad luck came to Puti Bungsu so she had to marry Malin Deman. In this story, Malin Deman and Puti Bungsu were blessed with a child named Malin Duano from their marriage. They lived happily at that time like happy families in general. However, this happiness ended when Putri Bungsu found her clothes again. The youngest daughter also prefers to go back to heaven and leave her husband because her real residence is in heaven, not on earth (Navis, 2001).

These folk tales are told over and over again so that the teller or listener loses awareness that the story actually justifies or considers it normal that men peep, save the clothes of women who are bathing, and treat women as they please. If you want to use the fairy tale "Malin Deman and Puti Bungsu" which comes from local content or local wisdom, efforts to rearrange the story must be made. Efforts to restructure the story "Malin Deman and Puti Bungsu" need to be conveyed to Indonesian writers and publishers. Awareness of restructuring stories so that parents and teachers no longer raise children with traditional folk tales or fairy tales that are inappropriate for the growth and development of their souls under the pretext of local wisdom. In fact, by reading the story "Malin Deman and Puti Bungsu" and internalizing a similar story, children as story readers are surrendering themselves to patriarchal interests.

Discussions about the story "Malin Deman and Puti Bungsu" were held by Sri Sabakti, March 20 2016, Balai Bahasa Riau, with the title Comparison of the stories "Mahligai Keloyang" and "Koba Malin Deman". The research conclusion, namely based on the structural analysis of the story structure analysis, found that the similarities and differences contained in the stories "Mahligai Keloyang" and "Koba Malin Deman" include elements of theme, characters, setting and plot. Through analysis of the cultural values in the two folk tales, similarities and differences regarding religious values, moral values and social values are obtained. Tienn Immerry and Femmy Dahlan, with the title "Malin Deman: Dealing with the Impact of Two Minangkabau Philosophies in Folklore" October 2017, Journal of Gramatics Volume 3, page 259--268, Faculty of Cultural Sciences, Bung Hatta University, Padang. The conclusion of the research, namely the study of folklore from a structural-functional aspect by connecting each element of social structure with the pattern of choices that must be made, is regarding symbiotic relationships. Two Minangkabau philosophies, the philosophy of extinction and the philosophy of marriage, are found in the Malin Deman kaba. If there is an imbalance in these two philosophies it will become a problem in the community that owns it. People who own folklore must make choices that show a symbiotic relationship. Harmonization is the answer to get around this and is a function of folklore itself. Moh. Taufiqul Hakim, with the title "Aesthetics in the Hikayat Malim Deman", October 2014, Jumantera Volume 5 Number 2. Research conclusions, namely the meaning of aesthetics such as wisdom, loyalty, reverence, awareness and hard work contained in this saga is a valuable heritage of society. On the other hand, this aesthetic meaning can also be seen as service that has a story to society. Whether they realize it or not, those who have stories teach people to behave aesthetically as depicted in the stories. The difference between this research and previous research is that this research provides an overview of women's roles, women's problems in carrying out their roles, and how women solve problems. This has not been revealed in previous research.

It is hoped that the results of this research will provide a good understanding of gender bias in folklore, which will be important material for every parent or teacher who cares about gender issues. It is hoped that the results of this research will enable parents or teachers to choose folk tales more wisely for their children.

In accordance with the description in the background above, the problem that will be revealed in this research is as follows. The problem in this research is how is the position of women presented in the folk tale "Malin Deman and Puti Bungsu"? This paper aims to reconstruct the position of women in classical fairy tales Indonesia entitled "Malin Demandan Puti Bungsu".

THEORY AND METHODOLOGY

THEORY

The theory that is relevant to this research because it focuses analysis on women in the text is feminist literary theory. According to Sugihastuti and Suharto (2010: 18) In the lexical sense, feminism is a women's movement that demands complete equality of rights between women and men. Correspondingly, Wiyatmi (2012; 12--13) interprets feminism as a doctrine of equal rights for women which later evolved into a massive and organized movement. This theory aims to understand and explain the nature of gender inequality by looking at the social role of women and their life experiences (Astuti, 2011: 8).

Mansour (2016:100) defines feminism as a feminist movement that fights for women's freedom. This aims to achieve existence by ending oppression, exploitation and stereotypes against women. The feminist movement is not an attempt to rebel against men or household institutions, but rather an effort to transform unjust social systems and structures towards justice for men and women.

An important concept that must be understood in discussing women's issues is the concept of sex and gender. The definition of sex or gender is the division or characteristics of two human sexes that are determined biologically and are attached to a particular gender. This gender does not change permanently and is a biological provision or often called God's or nature's provision. The concept of gender is a characteristic inherent in men or women which is constructed socially and culturally

(Mansour, 2016: 3—12).

Ratna (2012: 186) revealed that feminism is a women's movement that occurs throughout the world. The feminist goal is gender balance and interrelation between men and women. The core aim of feminism is to improve the position and status of women so that they are the same or equal to the position and status of men (Djajanegara, 2003:4).

There are various ways in which feminism struggles and efforts to achieve its goals. One way is to fight for the rights and environment of the family and household, which is often called the women's liberation movement. In order to be able to be independent, women must first be given the opportunity to obtain education that allows women to hone their thinking power. By honing their thinking power, women will be able to develop themselves further, namely achieving economic independence, which will ultimately give them power. (Djajanegara, 2003: 5).

Tradition requires women to be caretakers of the household and family so that most of their lives are spent in the home environment. Women are not given the opportunity to obtain higher education, hold certain positions, or pursue certain professions (Djajanegara, 2003: 6).

Seeing the difficult position of women, feminists realized that the only way to be able to enter the world of politics was through education. With the hope that through education, their knowledge will become broader and they will be able to understand the ins and outs of various fields, including the political field which is always dominated by men (Djajanegara, 2003: 7). Feminism as a movement initially started from the assumption that women were basically oppressed and exploited, so they tried to end this oppression and exploitation. Even though there are differences between feminists regarding what, why, and how oppression and exploitation occurs, they agree that in essence the feminist struggle is for equality and control over bodies and lives, both inside and outside the home. (Mansour, 2016: 19).

According to Sugihastuti and Suharto (2015:11), the issue that women's role is only as complementary creatures to men, oppressed, inferior, subjugated, and so on must be understood through feminist literary criticism. According to Ratna (2012: 194), women should not continue to be marginalized, women also have the right to form a new center parallel to the postmodernist movement.

Based on the opinions above, the author concludes that feminism can be understood as a women's movement that demands equal rights between women and men in the political, social, cultural and several other fields to suppress the oppression of women that has occurred for thousands of years.

METHODOLOGY

The depiction of gender bias in this review was carried out using qualitative methods and discourse analysis models. The data source is the fairy tale "Malin Deman and the Youngest Princess" by A.A. Navis, published by Grasindo Jakarta in 2001. Data was obtained through literature study using narrative analysis techniques. Additional information or data is obtained from several writings or articles, then analyzed by interpreting the description. In an effort to achieve the specified goals, data analysis techniques are required with the following steps.

1) Literature Study using Narrative Analysis Techniques

This step was taken to obtain data regarding gender bias in the fairy tale "Malin Deman and Puti Bungsu".

2) Inventory

Data was collected from the fairy tale "Malin Deman and Puti Bungsu" about gender bias.

3) Data Identification

Data identification was carried out using a feminist approach which is expected to provide a careful picture of the state of women's position in the fairy tale "Malin Deman and Puti Bungsu".

4) Formulating Research Conclusions.

FINDINGS AND DISCUSSION

Gender Bias in the Story "Malin Deman and Puti Bungsu"

In order to reveal gender bias in the folk tale "Malin Deman and Puti Bungsu" we will explain how women are told, shown and treated in the story. The existence of women in folklore contains interesting and complex issues regarding the relationship between men and women in Minang society.

Malim Deman Hides Sonsong Barat Bidadari's Clothes

The problem of oppression as well as curbing women's freedom is recorded in the folk tale "Malin Deman and Puti Bungsu". Overall, female characters in the story are represented as women who are chosen, liked and owned. This can be seen in the following quote.

His name is a young man, Malin Deman. He left his house and went fishing in the river. Every morning, from downstream to upstream of the river, not a single fish can be found. Finally, when he was about to return home, he heard the sound of people chatting. He traced in the direction the sound came from. He saw seven Goddesses bathing and swimming in the lake. His heart was captivated by looking at one of the Goddesses. He stole clothes hanging from the branches of a tree belonging to the goddess. He hid it under his own clothes. ("Malin Deman and Puti Bungsu", 2001: 60).

Based on this quote, it explains that from behind the tree on the edge of the lake, Malin Deman could clearly see seven beautiful women bathing. The beauty of the seven women stunned and fascinated Malin Deman. Malin Deman was also attracted by the beauty of the woman's very angelic face who was bathing in the lake. This folklore shows the inferior condition of women due to the superior behavior of a young man named Malin Deman. While fishing, Malim Deman accidentally saw seven women bathing in Dewi Lake at the foot of Mount Sago, but he only made one choice. Malin Deman's superiority image looks as if he can choose whichever he likes or wants. Women seem to be created as a choice that is ready to be owned. Overall, the character Puti Bungsu in the story is represented as the chosen woman. In a patriarchal society, men have power over all members of society, maintaining that power as their own and all events are seen from the male's point of view. Popular folklore for feminists is a story built on a patriarchal mindset that strengthens male power.

Malin Deman's observations determined that the prettiest was the youngest. This seventh angel was the youngest child and had six siblings. This seventh angel is described as the most charming so that her beauty is able to captivate the heart of the main male character in the folk tale "Malin Deman and Putri Bungsu". He judges the Youngest Princess based on her external appearance alone, especially her very beautiful facial features. Most angels are female figures who have supernatural powers, described as having an alluring beauty so that men are tempted to have them as wives. The presence of the number seven in folklore can be interpreted as a symbol. It is said that the number seven is a lucky number. Atisah (2015: 245) believes that in life many things are associated with the number seven. Somantri (2015) also researched the meaning of the number seven from a religious perspective in Indonesia. The number seven is associated with the Islamic religion, explaining that the number seven is believed in the Koran to have special features in various worship routines, the universe, and also history. Apart from Islam, the number seven is also believed in Christianity that this number is a symbol of God's perfection. Hinduism also believes that the number seven is a sacred number because it is believed that there are seven 'chakras' in the human body. Lastly, the number seven is associated with Buddhism, it is believed that the number seven implies holiness, so that anyone who follows the seven steps of the Dharma will become rich, both materially and spiritually.

Thus, it can be concluded that the number seven has special qualities in life. The number seven is often believed to be a lucky number. If it is related to this folklore, the number seven appears by describing the seventh angel as the youngest child and having six siblings. The number seven in folklore is interpreted as good luck. As stated by Atisah (2015), the two seventh angel figures have good luck. This luck is shown in him being able to experience life in the human world. Even though his West Sonsong clothes or celestial clothes or hand shawl were lost, the angel figure was lucky because Malin Deman helped him by giving him a cloth covering as a replacement. Apart from that, the luck of the seventh angel is also present at the end of the folk tale when the character gets his West Sonsong clothes back so they can return to heaven.

When viewed from the storyline of Malin Deman, the folklore is indeed dominated by patriarchy which restrains women's freedom, discretion and independence in determining their path in life. When Malin Deman peeked, he managed to keep Sonsong Barat's clothes and got the seventh angel as his wife and had a son named Malin Duano, which is something that really takes away a woman's freedom.

The incident of the angel who lost her clothes in Sonsong Barat is a vulnerable illustration of women's negligence or carelessness so that Malin Deman as a symbol of men can control her. This means the event of women being trapped in male domination or patriarchy. The event of the powerlessness of women whose clothes are hidden. This can be seen in the following quote.

Malin Deman knew that they would not be able to return to heaven without those clothes. He also knew that the angel who lost her clothes would continue to search for the flow of the lake water because she thought her clothes would be washed away. Therefore, Malin Deman waited for the lost Goddess at the bottom of the lake's flowing water. Malin Deman's guess was correct. While crying, the Youngest Princess asked. "Young man, did you see my clothes float away? Malin Deman admitted that he didn't see him, but he asked, Who are you at dusk like this and still in the forest. Putri Bungsu tells who she is and that she will not be able to return to heaven without the Songsong Barat clothes. ("Malin Deman and Putri Bungsu", 2001: 60).

Based on this quote, it proves that Malin Deman who wants to have the youngest daughter by hiding West Sonsong clothes is a representation of men's efforts to suppress women. The angel was helpless after losing her clothes and could not return to heaven because she could not fly.

Feminism describes women who lose their clothes as helpless victims of patriarchal violence (Sarah Gamble, 2010:433). In this case, it seems like there is no opportunity for women to defend and save themselves against male superiority which leads women to be helpless in accepting masculine attitudes. This can be seen in the following quote.

Before dusk arrived, with feelings of sadness and grief the six goddesses returned to heaven. That left Puti Bungsu sobbing. Then he followed the water which was breaking away from the lake because he thought his clothes had been washed away by the lake water. ("Malin Deman and Puti Bungsu", 2001: 59)

This quote states that the negative side of patriarchy is taking advantage of Puti Bungsu's negligence, who did not move when she was snooped on and hid Sonsong's clothes.

The western is by Malin Deman, while on the positive side the depiction of Malin Deman is one of his qualities of respecting women. He also came to the angel by approaching, comforting and offering help. In the story, the angel accepted because she had no other choice but to accept Malin Deman's help. He is an angel who is trapped in a situation that requires him to find a way to survive. This provides an understanding of patriarchy which does not always oppress women. However, the positive side that emerges from Malin Deman's character is weakened by the negative side presented in his actions of peeking at and keeping Sonsong Barat Puti Bungsu's clothes.

Puti Bungsu is an angel who comes from heaven, describing the figure of a woman who is beautiful, graceful, attractive and charming, but weak, careless, lacks self-awareness and is easily deceived so that she cannot return to heaven without West Sonsong clothes. West Sonsong clothes. such as lost self-esteem and identity and to cover up shortcomings or defeats, the angel was willing to be proposed to be Malin Deman's wife. The loss of Sonsong Barat's clothing signifies the loss of identity as an angel. The clothes given mark a new identity, as worldly creatures. Here we see women's negligence and carelessness being exploited by men to get what they want. Puti Bungsu is shown as a passive character and is treated as a woman who is dominated.

Malin Deman Marries Puti Bungsu

A man and a woman build a household for life by binding themselves in a marriage agreement. This agreement assumes there is love between them. Each individual has their own reasons for getting married. For most people, marriage is a noble calling. Marriage contains love and responsibility towards the person you love. Marriage unites oneself with someone of the opposite sex of one's choice to achieve mutual happiness. Ideally, marriage is the estuary of a river of love or affection and a combination of commitment between two individuals of different types. In this way, marriage can be expected to become a foundation of happiness for the couple who undergo it. According to (Subekti, 2013) marriage is a legal relationship between a man and a woman for a long time.

If it is related to the folk tale "Malin Deman and Puti Bungsu", the marriage of Putri Bungsu and Malin Deman in this folk tale is doubted based on love but rather compulsion because she no longer had a choice. Typically, fairy tales that mention marriage are depicted as the pinnacle of women's happiness. However, marriage in the story is a condition of coercion that curbs women's freedom. Puti Bungsu wants to marry Malin Deman on the basis of love, which can be doubted. There is nothing wrong with

getting married without any love in it. Although many parents say feelings of love can grow over time. The offer of marriage is seen as a way of surviving in a world that is foreign to an angel.

In the story "Malin Deman and the Youngest Princess" it is told that the seventh angel's clothes have the power to fly her back to heaven. Additionally, according to Atisah (2015) Angel clothing can also be said to be a symbol that has meaning. According to him, the role of clothing in legends such as the story of West Sonsong clothing has an important role because without these clothes the angel character cannot return to heaven. Puti Bungsu and its power are seen as a symbol of life, fertility and prosperity. This is indicated by the miracles he was able to perform. Malin Deman's indifference to the loss of Putri Bungsu's clothes is the root of women's suffering. Apart from that, the angel's clothes are important as a transactional tool because the character Malin Deman takes advantage of the situation by providing replacement clothes and making an offer to live together until the angel inevitably accepts the offer.

Puti Bungsu Returns to Heaven

The main female character in the story "Malin Deman and Puti Bungsu" is Putri Bungsu. She is a woman who dedicates her life to her husband and family. In the feminism group, this type of woman is grouped as a traditional type of woman who upholds her role as a wife. This traditional attitude sometimes defeats women because traditional women tend to be passive about situations. Apart from playing the role of wife, the youngest daughter is also a mother who devotes her attention to the family.

Sometimes a wife's loyalty to her husband is not responded well. Such situations, among other things, can cause conflict in the household. This also happened in the household of Puti Bungsu, who made huge sacrifices for her husband, who was abused by her husband. In fact, after the birth of their son, Sutan Duano, Malin Deman turned into a lazy person. He no longer worked in the paddy fields and fields, instead spending a lot time at the gaming table. Sometimes he wouldn't come home for days because he was busy gambling or cockfighting. The wife was very disappointed with Malin's behavior, which did not want to change. In other words, Puti Bungsu's husband was no longer responsible for his wife and children. For his daily life, his wife works in the rice fields.

In this story, Puti Bungsu's traditional attitude is depicted in the form of Puti Bungsu's devotion to her husband, namely always helping and accompanying her husband in carrying out his various jobs. In traditional society, the wife's attitude like that is part of the wife's duties and functions. For feminists, a wife's devotion to her husband is not prohibited. However, excessive devotion so that women are exploited by men is opposed by feminists. Such treatment of women means that women lose their right to develop their abilities. In this story, it can be concluded that Puti Bungsu was very devoted to her husband

Her husband's behavior made the youngest daughter sad, disappointed and angry. This caused him to cry often. He missed his sisters in heaven. The issue of violating your trust as a good husband is the peak of the marriage problems. Apart from the issue of breach of trust, Malin Deman in folklore was also dishonest from the beginning of his introduction that he hid Sonsong Barat Puti Bungsu's clothes so he could have them. This method was successful, but the angel figure also knew about the dishonesty.

Differences in character are also a problem in the marriage between Malin Deman and Puri Bungsu because of the different places they live. Puti Bungsu lives in heaven, while Malin Deman lives on earth, so at the end of the story the two of them are told to separate.

At the end of the story, Puti Bungsu accidentally finds her West Sonsong clothes. On the other hand, Puti Bungsu had a superior attitude when she realized that she had been cheated and she decided to return to heaven. Puti Bungsu, with her firm determination, was willing to leave Malin Deman. Men's

position can be inferior to women, because in fact a firm and straightforward attitude is not only possessed by men, but also women. This can be seen in the following quote.

Puti Bungsu supported the old woman's head with a pillow after she fell asleep. He immediately climbed the old pole. It is true that the missing West Sonsong clothes were neatly wrapped in the paran. Use it immediately. Then, he carried Malin Duano. So they flew to heaven again. ("Malin Deman and Puti Bungsu", 2001: 59).

This quote illustrates that Malin Deman's indifference opened the eyes of women as depicted by Puti Bungsu's discovery of West Sonsong clothing on an old paran pole. The event is interpreted as a moment of women's awareness about themselves and their rights as well as motivation to be free from the shackles of patriarchal domination. "Finding West Sonsong clothes" means "rediscovering one's true self."

Malin Deman's violation of his trust as a good husband can be reflected as a punishment imposed on men and women as narrated in breaking promises. This can be seen in the following quote.

When Malin Deman came home, he saw that his wife and children were not at home. His heart was beating, Putu Bungsu had found his heavenly clothes. Then, he climbed the old pole. There really isn't that shoulder there. Then, out came the wail, "Oh Puti. If you want to go to heaven, I won't stop you. But why did you go this way?" ("Malin Deman and Puti Bungsu", 2001: 62)

This quote shows that Malin Deman did not pay attention to his wife's threats. Finally, the wife went to heaven with her son. How surprised Malin was when he returned home and couldn't find his wife and children anymore. As a result of this incident, Malin Deman is very sorry for his actions which were not trustworthy regarding his attitude so far.

Through Puti Bungsu, women are invited to find the awareness to be independent, free. One of them is the freedom to marry without coercion, which is still found in the traditions of Minang society. Therefore, maintain a loving relationship by prioritizing honesty, mutual trust, and maintaining commitment, as well as continuing to respect and protect each other.

Alternative Rearrangement of the Story "Malin Deman and Puti Bungsu"

The story "Malin Deman and Puti Bungsu" is not wrong because the story was created in the context of society in ancient times and was not necessarily intended as a story for children. Therefore, writers, publishers, and even readers must be able to select and sort folktales that are suitable or still relevant for children's stories today.

Writers of the folk tale "Malin Deman and Putri Bungsu" for children's stories or fairy tales should rearrange the story so that it is safe for children to read. Parts of the story that are not appropriate for children to read can be removed so that they do not appear in the story. This is certainly dangerous for children when identifying characters in stories. For example, in the story "Malin Deman and Puti Bungsu", should children as readers feel sorry for Malin Deman who was left behind by Puti Bungsu or

for Puti Bungsu because Malin Deman hid her West Sonsong clothes? Children as readers must be given the ease to identify characters in black and white, or evil and good.

Rearranging the story into a story that is safe for children to read requires effort from the author. However, it is actually not that difficult because the characterization, setting and plot of folk tales are simple and short. Writers can rebuild stories so as to remove parts that are thought to cause problems in children's minds.

Even if you want to use fairy tales or children's stories that come from local content or local wisdom or think that folklore is important for children to read, such as "Malin Deman and Puti Bungsu", the author can make efforts to rearrange the story, it would be best to do so. Not all folk tales are appropriate to present to children. The government, through the Language Development and Development Agency, has pioneered a study of the appropriateness of folk tales that are spread before they are conveyed to children. Apart from that, the government through the Book Center has also tried to develop the concept of "book leveling" by taking into account the level of reading ability and children's psychology.

In its development, fairy tales have become an effective medium for educating children and for doing good deeds. Apart from that, fairy tales are also effective in conveying the noble cultural and religious values embedded in society. As a conveyer of noble cultural, religious and moral values, fairy tales should also contain stories that are free of gender bias. This can be done by telling fairy tales that do not contain gender-biased stories or characters. What can be done is to create new fairy tales based on a good understanding of gender. When creating a fairy tale, it must contain equal roles between women and men.

CONCLUSION

Based on the analysis of women in the story "Malin Deman and Puti Bungsu", it can be concluded that there are several things that need to be summarized to confirm gender stereotypes, namely that there are at least three findings obtained in this research. First, a woman's passive, obedient, devoted attitude displays a good female figure in accordance with her nature. Second, good women show an attitude of being unable to change their own destiny without the support of the man who is their husband. Third, women are victims of male abuse, power and ownership. The conclusions or results of this research confirm the gender stereotype that a woman who is worthy of being a dream wife is a woman who is beautiful, has an ideal body, is helplessly weak, and is unable to help herself without the support of a man or her life partner. This shows that in dealing with women, the author does not show as mentioned by feminists that male authors generally present women as creatures who are in various ways suppressed, misinterpreted and trivialized by the dominant patriarchal tradition. This of course hampers the "spirit" of the feminist struggle for equality between women and men in this beloved country.

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Digitalization of Language, Literature, Regional Culture and its Learning as a Transformation of the Society 5.0 Era

Nunuy Nurjanah^{1*}, Ade Sutisna²

¹Departement of Sundanese Language Education, Indonesia University of Education, Indonesia

²Departement of Sundanese Language Education, Indonesia University of Education, Indonesia

Corresponding author's email: nunuy.nurjanah@upi.edu

Abstract

The existence of regional languages continues to experience a decline in the number of speakers in the world, especially in Indonesia. In order to stop this situation, it is necessary to have prevention efforts. One of these efforts is digitization as a form of transformation in the era of society 5.0. This digitization effort is an act of transforming the form or transfer of print, audio and video media into digital form. This paper aims to describe certain media that can be used as innovations in language-based digital learning, especially Sundanese. The media are in the form of digital learning applications (MABS: Sundanese Teaching Materials).

Keywords: digitalization of language, literature, culture, and learning; 5.0 Era.

INTRODUCTION

Indonesia is a multi-ethnic archipelago, each ethnic group has its own language. According to Krauss (Mantri, 2021, p. 74) around 3000 of the 6000 languages in the world are threatened with extinction, even in Indonesia 700 languages are endangered. There are four causes of language extinction (1) parents no longer make regional languages their mother tongue, and most of them no longer teach regional languages to their children, (2) people prefer to use other languages to communicate, (3) shift of regional languages by the majority language in a bilingual/multilingual society, (4) globalization.

Indonesia is under heavy pressure as a multiethnic country with globalization. Globalization and the speed of information technology make it easy for foreign identities to enter small areas such as families, and even the cultural values of Indonesian society are starting to weaken. This condition slowly erodes the cultural identity of the Indonesian people, especially the regional languages. Minor languages such as regional languages mostly only have oral traditions. If it is continuously happened, the regional language when there are no speakers will become extinct. Another thing to worry about is when the use of language begins to shift, then the language that is not good is imitated and then used by the younger generation, especially those at school age (Yunarsih, 2022, p. 6068). So what is passed down to the next generation is the use of bad language or vocabulary and gets worse in each generation. Thus, to keep the local language alive, it is necessary to adapt to the times, namely by means of written traditions. A strong written tradition holds hope to survive against cultural influences and foreign languages.

In this era, writing traditions are not only to be written on paper, but also there needs to be transformation through computer screens and cellphones. This is an effort to prevent regional languages

from becoming extinct because regional languages need to be maintained and their existence maintained. Rapid technological devices are a sign of the transformation of writing in the digital era (Kurniati, et al., 2022, p. 174; Rahayu, 2019, p. 47). Rapid technology marks the era of society 5.0 which offers the concept of a balance between humans and technology in order to create a super-intelligent society (Handayani and Muliastri, 2020; Utami, 2020; Setiawan and Lenawati, 2020). This era utilizes various technological sophistications (Sakti, 2019).

Efforts to maintain language, literature, regional culture and learning can be carried out with a digital transformation that refers to the era of society 5.0. This digital transformation is also an effort for language, literature, regional culture and learning to be global. This makes language, literature, regional culture and learning return to have their existence. Digitalization can also be a means or medium for spreading regional culture or languages throughout the world.

This article intends to contain how the digitization of language, literature, culture and learning can be transformed into digital forms as an adjustment to the 5.0 era. The digital transformation in this paper will be related to digital application forms.

LITERATURE REVIEW

The use of digital applications in learning has been widely carried out as post-pandemic learning innovations. One of them is illustrated by Suyatno, et al. (2020) regarding the implementation of digital applications for Elementary School Students in the New Normal Era. With the Google Meet, Zoom, Edmodo, e-learning applications, interactive learning is built. Another research has also been carried out by Anam (2021) which states that the use of digital media in the teaching and learning process makes learning more effective, Anam uses digital media such as powerpoint, ms word, Prozi, Youtube, learning videos, applications during exams and CBT (Computer Based tests).

METHOD

The method used is descriptive qualitative by collecting literature in the form of articles published in books, magazines, scientific journals both print and online. Once collected, an analysis is carried out as well as additional concrete examples based on needs.

FINDINGS

REGIONAL LANGUAGE DIGITALIZATION

Several efforts that can be carried out related to the possibility of the extinction of regional languages by means of digitization have the function of (1) Management. Digitization makes it easier to manage works, by sorting out three types, namely text, audio and video, (2) Documentation. After carrying out the management or sorting of the regional language product types, documentation is then carried out by converting the three product types into digital file formats such as e-books for text, mp3 for audio and mp4 for video, (3) Dissemination. This dissemination can be carried out among themselves as the next generation can also be carried out in outside circles, both nationally and internationally. With the digitization of regional languages, it is hoped that this extinction will at least be slower or even not occur. These efforts are inseparable from the cooperation of all parties in society, academia, local government to the central government. Even in the realm of education, community literacy, especially

language and literature, has begun to increase the need for digital references (Meiristiani, et al., 2022, p. 279). All efforts implemented will be linked to the competence of each individual.

Efforts that can be implemented to create a competent generation of the nation are by increasing the competence of human resources (HR) from an early age. This competency improvement is related to the skills and quality of hard skills and soft skills. To be able to survive in the era of society 5.0 requires competencies or skills such as (1) critical thinking, ability to analyze, (2) communication, the ability to convey something, (3) collaboration, the ability to synergize in the form of cooperation, (4) creativity, the ability to create new things and (5) character or character, is an attitude of integrity, responsibility and concern for the country.

The application of 5-C skills in education is very necessary because these skills become qualifications for the learning process in the 5.0 era. In addition, these skills are considered as the basis for creating quality human resources, as an effort to deal with various changes in all areas of life. The emergence of the 5.0 era also appears to emphasize things for humans, especially students as an effort to adapt.

Era 5.0 is closely related to the sophistication of information and communication technology as output. Digitization is a form of media transition from manual to digital or electronic, converting images, numbers, data, motion, and sound into binary digits and then operating automatically with a system on a computer (Priyantoko and Hasanudin, 2020, p. 358). This digitization has various advantages such as making human life easier.

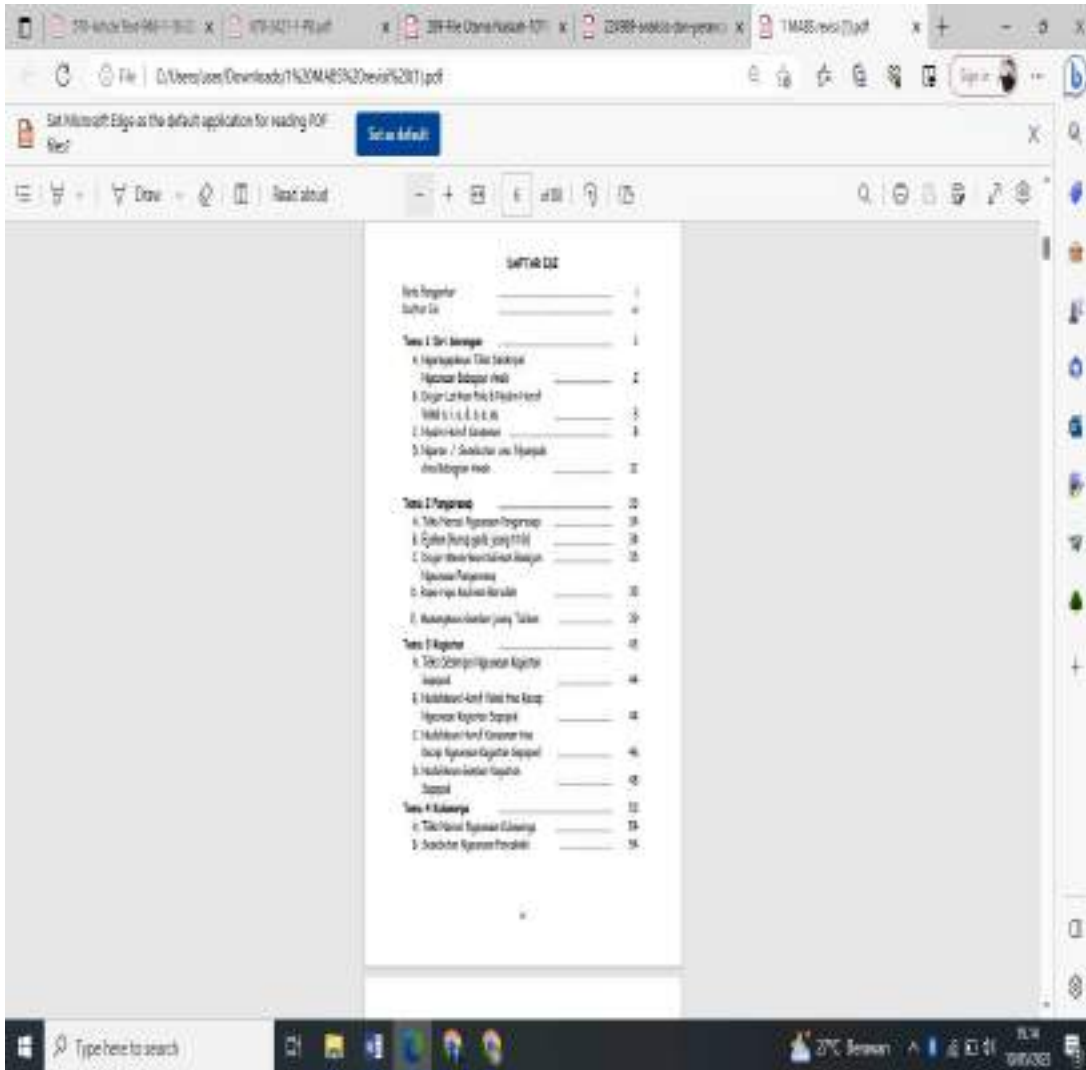
Digitalization in the field of education is the use of technology as an intermediary for the teaching and learning process starting from administration to curriculum (Gumelar and Dinnur, 2020). Digitalization helps maximize the learning process and saves time and space (Ni'mah, et al., 2021). The use of technology in learning can be realized in the form of teaching materials. Those are subject matter regarding language learning, literature or culture.

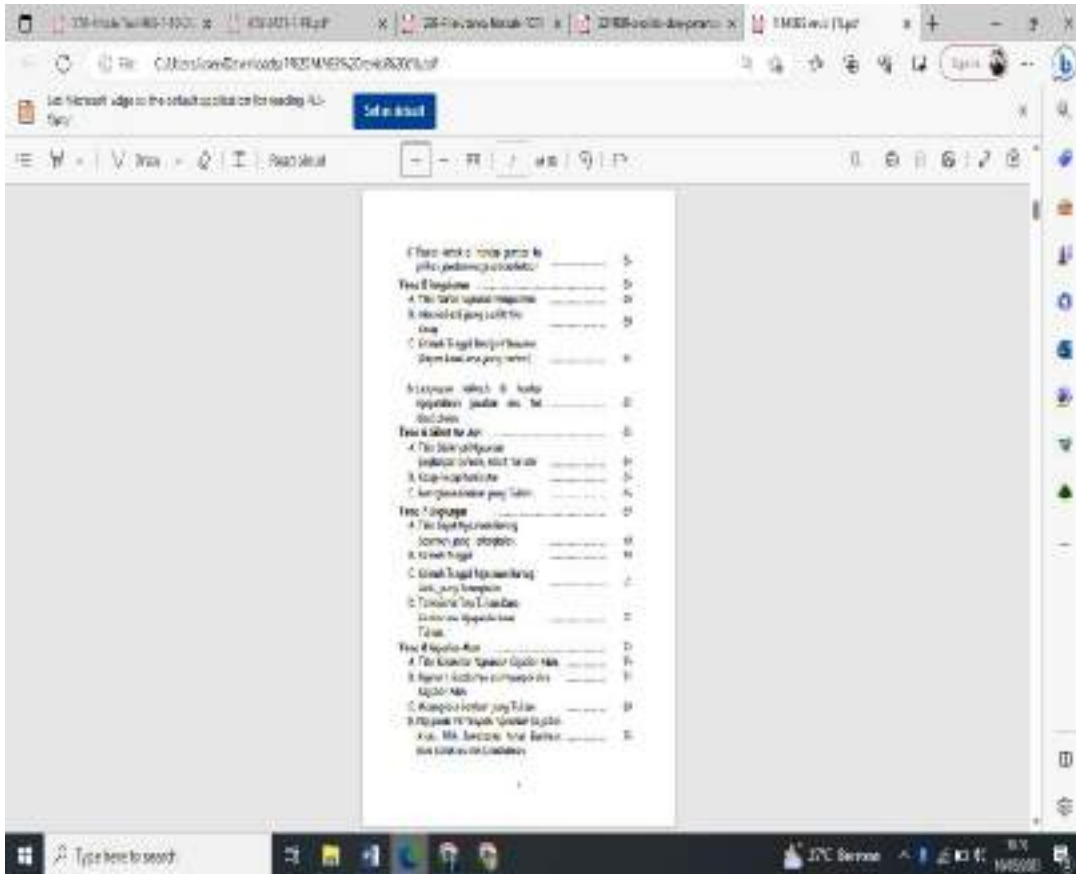
DISCUSSION

DIGITAL APPLICATION AS A TRANSFORMATION EFFORT IN THE SOCIETY 5.0 ERA

To provide information and preserve language, literature and culture and even learning local languages, activities that can be carried out are designing digital applications. Based on the explanation above, the author wants to give examples of digital applications that are made as follows.

MABS







PERGENALAN ANTAR MUKA APLIKASI (KELAS 1)

A. Tampilan Umum Aplikasi



Tampilan Menu Utama
Tampilan

Tampilan tersebut merupakan tampilan menu awal yang akan user temukan pada saat menggunakan aplikasi. Adapun navigasi yang terdapat pada tampilan tersebut diantaranya : tombol mulai, tombol menu dan tombol keluar.

Kelebaran Tombol :



tombol mulai tombol menu tombol keluar





CONCLUSION

With the transformation of language, literature, culture and even language learning, especially local languages, it is hoped that this will facilitate and become an effort to preserve the community, especially students. In this 5.0 era, every individual should have self-alignment in competence so that they can actively participate in every development of the times. It is hoped that the efforts that have been carried out by the author can be a trigger for readers to start or even develop other things in the framework of digitization as an adjustment to the transformation of the era of society 5.0 in language, literature, culture and learning.

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***Kangkilo* Oral Tradition: Basic Multicultural Local Wisdom from Butonese to Create the Peace of The Nation**

Nur Arafah; Hamiruddin Udu²; Hidrawati³

¹Forestry and Environmental Department at Halu Oleo University, ²English Educational Department at Halu Oleo University, ³Agricultural Department at Halu Oleo University

Corresponding author's email : noer_arafah@yahoo.co.id; hamirudin78@gmail.com; hidrawati@uho.co.id.

ABSTRACT

Some traditions have values to glue the community live together in peace. However, many people especially young generations forgot it. This study aims to describe the basic multicultural local wisdom of the Buton people. The design of the research is a descriptive study by using qualitative descriptive method analysis. The results of the study showed that some local wisdoms in oral tradition of *kangkilo* were the basis for the creation of multicultural attitudes and understanding in Butonese. The values teach the community to protect themselves from chastity, both religious holiness and social holiness. Thus, people who understand this tradition will be obedient in following the teachings of their religion, and socially they will avoid attitudes and words that hurt other people's hearts, prevent heinous and unjust, treacherous, destructive acts, otherwise the values in tradition invite people to do good.

Keywords: *Kangkilo*; Local Wisdom; Multicultural; Oral Tradition; Peace.

A. INTRODUCTION

Each ethnic group has different traditions from one another. This tradition contains some values or local wisdom that binds its people to live side by side in peace and harmony. Wijaya (2008: 2) states that local wisdom is the essence of the social system and the cultural system of society in which there is idea and feeling. Tradition with the values contained in it is the result of the thinking of the people, while feeling shows that the results of the thinking have been adapted to the harmony of living together and agreed upon by the people concerned.

The existence of a tradition in society is not only intended to help uphold the harmony of living together at the time it was formed, but can be used as a tool for life into the future. Socio-cultural values that exist in a tradition can shape the character of the community that owns the culture. These values are internalized, both into individuals and the social system or social institutions of the community supporting the tradition (Udu, 2016: 2).

One of the traditions that helps uphold the harmony of living together is the oral tradition of *kangkilo* in the Buton community. This tradition is actually a tradition to purify oneself. Its contents were inspired by the mysticism (*tasawuf*) school of Ibn al-Arabi from Arab-Parsi, which in the archipelago is known as Martabat Tujuh (Udu, 2016: 2). Sufism is one of the streams that is able to explain the dissatisfaction of intellectuals with religious dogmas and ceremonies which are considered too dry with meaning while reminding humans of the secret of eternal life hidden behind all these dogmas and ritual ceremonies, as

well as providing an opportunity for humans to live a mystical familiarity with God (Braginsky, 1993: xi-xiv).

The results of an interview with La Ode Rumadi at the end of November 2022 said that “a person who has done *kangkilo* perfectly will always be in a pure condition like a newborn, not following destructive desires. He will be pure as foetus was in the womb.” The concept of foetus in the womb is the concept of the sanctity of being described in the book *Martabat Tujuh*, namely the sanctity of humans as they are still in the human realm, their hearts have not been tainted by the influence of lust and the temptations of Satan (Niampe, 2007). It is in the human realm or in the womb that God breathes the spirit into the fetus.

Described in the book *Kangkilo Patanguna* (Sahidin, 2006:64) that when the spirit is willing to be blown by God, there is a dialogue between the fetus and God about the acknowledgment of God's existence. If the fetus recognizes Allah as his Lord, then God will blow the spirit into foetus and foetus will be born into the world. The consequence of this recognition will be present in the form of dedication to carry out all commands and stay away from all God's prohibitions. In the womb, the fetus is always submissive and obedient to his covenant with God. He never acts based on his desires or other temptations that cause his spirit, conscience or the sanctity of his covenant to be tarnished. At times like this, in Islam is stated that a newborn child is considered a human condition that is still pure or *fitriah*. This conception of holiness requires humans, especially the Buton people to always purify their words and actions in their social life or social purity, and purify their belief in the oneness of God and carry out all His commands and prohibitions or the sanctity of religious rituals.

Socially, these two teachings of purity encourage mutual respect and mutual love for one another. Its purity manifested in the form of purity of feels and morals, as the people of Buton know it in the terms: (1) *pobinci-binciki kuli* (pinch each other's skin), (2) *poangka-angkataka* (prioritize each other), (3) *pomaa-maasiaka* (love each other), (4) *popia-piara* (serve each other), and (5) *pomae-maeka* (scare each other) (Putra, 2000:117). The establishment of the five philosophies of life in the form of speech and behaviour of a person can be categorized as a person who has good morals (noble morals), namely morals that are expected and become recommendations for human beings to possess and practice. The five philosophies about the purity of feels and morals (social sanctity) as local wisdom are in synergy with the concepts and teachings of multiculturalism which expect recognition of existing diversity. This is as stated by Taylor who defines multiculturalism as an idea to regulate diversity with the basic principles of recognizing diversity itself. This recognition, if properly understood, is thought to be able to create peace in the life of the nation and state. The question is, what is the basic conception of multicultural local wisdom in the *kangkilo* oral tradition of the Buton people? Thus, this research is expected to be able to describe the basic local wisdom of the concept of multiculturalism that exists in the *kangkilo* oral tradition of the Buton people.

B. LITERATURE REVIEW

Scientifically, research on *kangkilo* has been discussed by several researchers. La Ode Sahidin (2006) discusses *kangkilo* from language and literature aspects. Other articles that discuss *kangkilo* material from cultural and religious aspects are La Aso (2015), Imam Al-Ghazali (1995), Ahmad Sarwak (2010), Muh. Alifuddin (2007), Rahim Yusus (1995), Hamiruddin Udu (2016). The differences between this research and previous studies are described as follows:

Sahidin's research (2006) with the title "The *Kangkilo Pataanguna* Book: Text Editing and Content Study is philological research. Sahidin's writing does not yet link the study of the contents of *kangkilo* with the concept of multiculturalism. Another article that has touched on the *kangkilo* issue is La Aso's 2015 dissertation entitled: Rites of Transition to the Muna Ethnic in Muna District, Southeast Sulawesi

Province: Sustainability and Change. In his writings, La Aso discussed the advice in carrying out the *kangkilo* rite, the contents of which include: (1) an understanding of the *dua kalimat syahadat*, (2) the application and implementation of the pillars of faith, and (3) guidance on ethics or manners. La Aso's research has not yet described how morality or manners are implemented and related to cultural diversity.

Other books that discuss the contents of the *kangkilo* oral tradition are: (a) a book written by Imam Al Ghazali entitled *Mukhtashar Ihya' Ulumuddin* which was translated by Zaid Husein Al Hamid under the title *Summary of Ihya' Ulumuddin* (1995). The book only describes the first level of purification. He has not yet explained how to purify at the second, third and fourth levels as in the oral tradition of *kangkilo* and has not linked purification at the first level with the conception of multiculturalism.

Ahmad Sarwak once wrote a book entitled *Fiqh Thaharah Year 2010*. This book discusses *istinjah*, ablution, and obligatory bathing in detail from the aspect of the Shari'a. The book has not explored it in depth, including sufism ideas in the three levels of purification. Other writings containing material of the *kangkilo* oral tradition were found in several posts on the internet, especially blogs. Among these posts are:

1. Ahmad Ali MD in the NU blog entitled *Sharia: A Guide to Understanding the Meaning of Thaharah*. Basically, the discussion of thaharah in this blog is part of the *kangkilo* oral tradition. Thaharah in this blog is only limited to ablution, while in the oral tradition, the *kangkilo* purification consists of four parts which will be discussed later. Therefore, the author has not comprehensively reviewed the contents of the *kangkilo* oral tradition;
2. Muhammad Abu Nadlir on the *baladena.id* blog. This article divides thaharah into two types, namely pure from *hadats* and pure from unclean. Thus, purification in this writing is only related to purification in the form of ablution and obligatory bathing. Several parts of the purification described in the *kangkilo* oral tradition have not been discussed. With regard to thaharah (purification), many have described it in a number of blogs, but these writings have not yet included all the types of purification contained in the *kangkilo* oral tradition.

Other studies that have discussed Islamic teachings - Sufism or Sufism in Buton, include: (1) Niampe (2007) in the form of a dissertation entitled *Sarana Wolio: Elements of Sufism in the Text of the Buton Law and Text Edition*. Niampe's dissertation is more focused on philological studies; (2) Alifuddin (2007) in the form of a dissertation entitled *Islam in Buton: Interaction of Islam and Local Culture*. One of the results of his research states that the overall beliefs held by the Butonese can be distinguished into two categories, namely: (a) beliefs originating from the Islamic religion which are contained and illustrated in the pillars of faith; and (b) natural belief or inherited belief, which is a form of belief system that was born and grew in the midst of the Buton people. The second point is distinguished by two things, namely: (1) beliefs which are pre-Islamic heritage; and (2) the belief that is manifested from the results of reflection on the understanding of natural symbols that are believed to have power (Alifuddin, 2007:28-29).

Another researcher who has discussed Sufism in Buton is Abdul Rahim Yunus (1995) in book form with the title "The Position of Sufism in the Power System in the Sultanate of Buton in the 19th Century". One of the results of his research states that the authority to teach Islam in Butonese society is the ruling class (Yunus, 1995:vii). Besides that, he also said that the *tariqat* teaching that developed in Buton and had a strong influence was the *khalwatiyah sammaniyah tariqat*. Apart from divine concept, this *tariqat* also concerns the concepts of "seven dignity" and "perfect human" (Yunus, 1995: 120 and 146). Furthermore, there are also several other studies which only discuss the issue of Islamic teachings - Sufism in general in Buton, and in relation to the specific objectives of their respective research. The teachings of Islam - Sufism that are explained have not been specifically linked to the *kangkilo* oral traditions that exist in Buton society.

Udu (2016: 28) said that in general, the *kangkilo* oral tradition in Butonese society includes dua kalimat syahadat (two sentences of the creed) with all its Sufism knowledge; *istinjah* and its procedures as well as all Sufism knowledge about it, wudu and its procedures as well as things that cancel it and all Sufism knowledge about it, obligatory bathing procedures accompanied by prayers and Sufism beliefs about it. This tradition directs its users to maintain or purify their thoughts, feelings, hearts, souls and actions from various actions that are contrary to God's commands and prohibitions.

C. METHOD

This research is designed in qualitative descriptive. So that, it use a qualitative descriptive method. The qualitative method (Sugiono 1992:86; Muhadjir 1994:49; Mariyah, 2006; Ratna, 2004:47) is a research strategy that produces information or data that can describe social reality and events related to people's lives. In the context of this research, the social reality referred to is the behaviour of the Buton people in the form of the way the Butonese people understand and interpret the *kangkilo* oral tradition.

This research location only focuses on the *kangkilo* oral tradition which is known and understood by the people living in Baubau City. The data in this research was collected through in-depth interviews, observations and literature studies. This is in accordance with the opinion of Bungin (2010: 77) who said that qualitative data collection is generally carried out using in-depth interviews and observations. In order to comprehensively understand the knowledge of the Butonese people, including symbolic knowledge in the *kangkilo* oral tradition, especially basic concepts or values related to the concept of multiculturalism. The data in this research was analysed qualitative descriptive using mixed methods, namely induction and deduction methods. This means that data analysis sometimes moves from data to abstractions and concepts, but on the other hand, data analysis sometimes moves from abstractions and concepts to data. The combination of the two methods gives a uniqueness in the description of the research results.

D. FINDINGS

The teachings and values contained in the *kangkilo* oral tradition, especially those of Sufism, encourage the birth of religious and social purity. Religious purity means that the perpetrator understands the presence of God in every action and word he says. He will feel constantly watched over by God so that he continues to try to carry out all God's commands and stay away from all His prohibitions, including in terms of enforcing *amar ma'ruf nahi mungkar*. The understanding of the existence of God's attributes in every person and/or in every creature such as the nature of *rahman-rahim*, the nature of *hayat*, the nature of *basar*, nature of *sama*’, and so on influences the actions and speech of the perpetrators to respect and respect each other.

On the other hand, by simplifying the implementation of the *kangkilo* oral tradition in carrying out the purity of feel and morals, the Buton people gave rise to the local wisdom of *pobinci-binciki kuli*, *poangka-angkataka*, *pomaa-maasiaka*, *popia-piara*, and *pomae-maeka*. These five local wisdoms teach basic values in implementing the concept of multiculturalism. The *pobinci-binciki kuli* philosophy demands the presence of a conception of justice for all God's creatures regardless of ethnicity, race, tribe and religion. The *poangka-angkataka* philosophy forms the nature of people's generous, forgiving, merciful, devoted and holy sacrifices.

The *pomaa-maasika* philosophy encourages the creation of love in society. The *popia-piara* philosophy advocates mutual devotion to manifest love (unity and oneness), goodness, peace and truth by fighting shirk, arrogance, envy, hypocrisy and stinginess, cruelty, evil and tyranny. Furthermore, the *pomae-maeka* philosophy requires the perpetrators to be afraid to commit violations, especially violations that can damage the purity of feelings and morals that hurt other people. It is hoped that these five philosophies of purity of feels and morals will be able to create harmony, peace and justice for all ethnic groups. This local wisdom is important to understand, especially the cultural support community in

dealing with all the dynamics that can trigger horizontal conflict. This local wisdom encourages multicultural values in Indonesian society.

E. DISCUSSION

The oral tradition of *kangkilo* is a form of sacred ritual in Butonese society. The oral tradition includes four forms of chastity, namely: (1) chastity in *sahadha* (pronunciation of the two sentences of the creed), (2) chastity in *koobusa* (*istinja*), (3) purity in *uwe sambahea* (*wudu*), and purity in *pebaho junubi* (mandatory bathing). The four types of holiness are enriched by the people of Butonese by incorporating knowledge and understanding of Sufism. Knowledge and understanding of Sufism is what distinguishes the teachings and rituals of pronouncing the two sentences of the creed, *istinjah*, ablution and obligatory ghusl which are known in the Islamic world and are practiced in other regions.

Knowledge and understanding of Sufism in the *kangkilo* oral tradition gave rise to local wisdom which is the basis of multiculturalism in Butonese society. The command to purify oneself in the oral tradition of *kangkilo* is a form of Islamic culture that has developed in Butonese society as well as a marker of Butonese identity. In Udu (2016) states that a number of evidences that distinguish the command to purify in Islamic teachings with the oral tradition of *kangkilo* are as follows.

“When saying the two sentences of the shahada. In the *kangkilo* oral tradition, people who are about to pronounce the two sentences of shahada (convert to Islam) must start with the intention and belief: "my spirit rohullah, my rude Mohammadi batua tee pedestal Allah Ta'ala opuna bari-baria alamu (my spirit is the spirit of Allah, my body is the Prophet Muhammad, messenger and messenger of Allah, the Lord who encompasses all the worlds)", after that intention, then uttered two sentences of creed according to the teachings of Islam which are written in a number of Islamic guide books. When *istinja'*, the Buton people recognize that there are five functions of the fingers of the left hand in the *istinja* process, namely: (1) the thumb of the left hand is used to clean the navel, (2) the index finger is used to clean the right groin, (3) the finger The little finger is used to clean the groin on the left, (4) the middle finger is used to clean the genitals, and (5) the ring finger is used to clean the anus. The division of the functions of the fingers of the left hand is not known in Islamic religious teachings. The teachings of Islam do not share in detail the functions of the fingers of the left hand, they are only ordered to use the left hand when carrying out *istinja'*. In addition, the oral tradition of *kangkilo* teaches prayers, intentions and beliefs when performing *istinja'*. When performing ablution, the oral tradition of *kangkilo* teaches that there are intentions and beliefs that are recited when taking water to be used for ablution. At that time, intentions and beliefs were also taught when performing *wudu*, for example the intention for *wudu* for people of the second level of understanding, namely: (1) when washing the palms of the hands, the intention and belief is to clean the flesh; (2) when washing the mouth the intention and belief is to clean the heart; (3) when washing the nose, the intention and belief is to cleanse lust; (4) when washing the face, the intention and belief is to clean the heart; (5) when washing the hands up to the elbows, the intention and belief is to clean the blood; (6) when washing the forelock, the intention and belief is to clean the brain or mind; (7) when washing the ears, the intention and belief is to clean the bile; (8) when washing the neck, the intention and belief is to clean the lungs; and (9) when washing the feet up to the ankles, the intention and belief is to clean the eyes of the angels Gabriel, Mikail, Israfil, and the angels Ijrail. When bathing is mandatory, the *kangkilo* oral tradition teaches us to be careful about the water we use. These intentions and beliefs are not found in books that guide people about taking mandatory baths. Apart from that, there are other intentions and beliefs that are not found in the mandatory bathing manuals taught in Islam. The difference between the *kangkilo* oral tradition and the two sentences of the creed, *istinjah*, *wudu* and obligatory bathing which are known in the Islamic world make the *kangkilo* oral tradition a characteristic of the Butonese people.

The Butonese believe that the sanctity taught in the *kangkilo* oral tradition occupies an important position in creating harmonious living conditions. In the conception of multiculturalism, it is said that a multicultural society is a society that mutually accepts the reality of the diversity of gender, race, ethnicity, religion or ethnicity, religion and culture on an equal and equal level. Lawrence Blum (2023) says that multiculturalism is a belief in the form of ideology to be able to accept differences in religion, politics, ethnicity, and other differences, whether carried out individually or carried out within certain social groups. The conception of a multicultural society as described above is part of the local wisdom values of the Butonese people which are taught in the *kangkilo* oral tradition. These local wisdom values are thought to have existed even before the concepts of multiculturalism were widely known by the world community. These values existed at the same time as the oral tradition of *kangkilo* in Buton society, namely since the arrival of Islam to the Buton Kingdom around the 5th century AD (see Niampe, 2007). The conception of multiculturalism can be seen in the understanding of the people of Butonese towards religious sanctity and social sanctity or the sanctity of feels and morals.

Understanding of religious sanctity and moral purity and feels (social sanctity) as taught in the *kangkilo* oral tradition encourages people to maintain their purity from various temptations from the devil, cursed devil, lust that is not good, not to damage, disturb, or pollute nature and the entire ecosystem. what's inside. One of these things can be seen in the following quote from the *istinjah* prayer in the *Kangkilo* oral tradition.

“yapaiaka giuna ibilisi saetani laknatullah, hawa nawusuu momadaki, obisa, opanyaki medaangiana yi karona te momaina yi karona la.../wa....siy aosemo najisi te narakaa molimba siro, boli atumpu yi tana, boli atumpu yi waa. boli atumpu yi uwe, boli atumpu yi ngalu, boli atumpu yi you, boli atumpu yipai-yiapaipo, atumpu yisambalinadunia te akherayi (asfala safiliyn).” (All forms of devils, curses on God, lust that destroys, poisons, diseases that are in him.../wa... out follow the unclean that comes out, don't pollute the ground, don't pollute the fire, don't pollute the water, don't pollute the air, don't touch wood or trees, don't pollute anything in nature, but it goes outside the realm of this world and the hereafter, namely asfala safilin.

The quote above divides purity into two categories, namely: (1) external purification as in the words "natural world" and (2) inner purification as seen in the phrase "destructive desires", and so on. Birth purification includes the command not to pollute the earth, fire, water, air, not to touch wood or trees, and not to pollute what is in nature, which has a deep meaning. According to the Butonese people, the four elements of earth, fire, water and air as also mentioned in the mantra or intention for self-purification above are the elements that make up the human self. Niampe, (2007) said that in Butonese Sufism, there is a belief that humans consist of four factors, namely: earth, fire, water and wind. Thus, the prohibition on damaging or polluting earth, water, fire and wind mentioned in the koobusa text is also intended not to pollute or hurt the feelings or hearts of other humans, whose elements consist of earth, fire, wind and water.

Buton people must maintain the sanctity of their interactions as individuals in society or national life. Purity in this context is related to five philosophies of purity of feels and morals which in practice are known as: (1) *pobinci-binciki kuli* (pinch each other's skin), (2) *poangka-angkataka* (putting each other first), (3) *pomaa-maasiaka* (love each other), (4) *popia-piara* (serving each other), and (5) *pomae-maeka* (scaring each other) (Putra, 2000:117).

The purity of feels and morals in the expression of the wisdom of *pobinci-binciki kuli* (pinching one another's skin) is a sanctity based on the law of feels. According to this law, all living creatures, especially humans, see that it is in the expanse of the law of feeling that humans read the true value of truth and justice. There is not a single animate creature that can lie to the face and language of their sense of self. It is on the face and body of the feeling that legal laws are read which are true, absolute, eternal, and universal in nature.

The purity of feelings and morals in the philosophy of *poangka-angkataka* (mutual prioritization) is the law of purity of feelings and morals which is based on a belief in prioritizing the interests of many people whose laws are true in accordance with humanitarian law above the interests of individuals or their groups. This holiness, then forms the nature of generosity, forgiveness, compassion, dedication, and holy sacrifice.

The purity of feels and morals in the philosophy of *pomaa-maasiaka* (mutual love) is purity based on the law of the sanctity of love. For example, if a person loves his new car, if someone scratches the shiny paint, it will also scratch his face and body, the feeling of his heart in his chest. This conception in the Islamic world is known as "no one among you will believe until he loves his brother as he loves himself." (Hadith narrated by Al-Bukhari and Muslim). Purity of feelings and morals based on the *pomaa-maasiaka* philosophy will form individuals who have a strong desire to maintain unity and unity.

The purity of feels and morals in the philosophy of *popia-piara* (mutual service) is purity based on efforts to realize the purity of feels and morals. In this context, *popia-piara* is directed to bring up a spirit of sacrifice, both for worldly and spiritual interests. In the world, this conception is used to realize justice, love (unity and oneness), goodness, and truth by fighting shirk, arrogance, envy, hypocrisy and miserliness, cruelty, ungodliness, and tyranny.

The purity of feelings and morals in the philosophy of *pomae-maeka* (fearing each other) is purity based on a belief in being afraid of committing violations and all the prohibitions of Allah and His Messenger. In this context, the Butonese people are afraid of committing shirk, arrogance, envy, arrogance, cruelty and evil, stinginess, hypocrisy and tyranny (Cf. Putra, 2000: 116).

The five basic philosophies of humanist purity, as mentioned above, are not only directed at humans, but are also directed at all creatures of Allah, Almighty God. The creatures of God in question include all plants and animals or animals, as well as the Jin people or supernatural beings. In this understanding it is believed that all living things (plants, animals, and the Jinn) have the law of feels. All who have feelings, if there is treatment that is not in accordance with the laws of feels, then the feeling of any creature will also feel pain/disappointment according to the treatment or action that affects it. Therefore, according to this understanding, humans must be able to create harmony between humans, nature and the various living creatures that exist above it.

The description of the values contained in the *kangkilo* oral tradition as mentioned above is a form of local wisdom of the Butonese people which is full of values in the concept of multiculturalism. Mulyadi (2017:10) said that "through multiculturalism society is invited to uphold tolerance, harmony and peace". Dewantara (2019: 396) said that state multiculturalism should be able to break down narrow attitudes that consider one's group to be the best, and break down the domination of ethnicity, ethnicity, religion and other identities in order to build the integrity of the country. If the concept of multiculturalism, as mentioned above, is linked to the five philosophies of purity of feels and morals which are practiced through the local wisdom of the Butonese people in the form of: (1) *pobinci-binciki kuli* (pinching each other's skin), (2) *poangka-angkataka* (putting each other first), (3) *pomaa-maasiaka* (love each other), (4) *popia-piara* (serve each other), and (5) *pomae-maeka* (scare each other) constitute a unified view towards the recognition of the existence of a peaceful and harmonious life. The purity of feels and morals in the *kangkilo* oral tradition can be used as part of efforts to create peace in the life of the nation and state.

The people of Buton understand that the value of local wisdom in the *pobinci-binciki kuli* philosophy demands the presence of a conception of justice for all God's creatures regardless of ethnicity, race, tribe and religion by the community; the value of local wisdom in the *poangka-angkataka* philosophy forms the generous, forgiving, merciful, devoted and sacred sacrificial nature of the community; the value of local wisdom in the *pomaa-maasiaka* philosophy is based on the law of the sanctity of love; The value of local wisdom in the *popia-piara* philosophy is based on the law of mutual dedication to realizing justice,

love (unity and oneness), goodness and truth by fighting shirk, arrogance, malice, hypocrisy and stinginess, cruelty, evil and tyranny; as well as the value of local wisdom in the *pomae-maeka* philosophy encouraging perpetrators to be afraid of committing violations so that people are afraid of committing shirk, committing arrogance, envy, arrogance, cruelty and evil, miserliness, hypocrisy and tyranny. These local values or wisdom are the basic values that are owned and developed in the Butonese community. The local values and wisdom in question can be used as a basis in realizing peace in the life of the nation and state. Local wisdom is the basic value of the concept of multiculturalism in order to create a harmonious, peaceful and just life for all parties.

F. CONCLUSION

The oral tradition of *kangkilo* is a basic conception that teaches the sanctity of the Buton people, both religious holiness as well as feels and moral purity or social holiness. Religious purity will encourage the perpetrator to see the presence of God in every action and word he says. He will feel constantly watched over so that he will try to continue to carry out all God's commands and stay away from all His prohibitions, including enforcing *amar ma'ruf nahi mungkar*. The understanding of the existence of God's attributes in every person and/or in every creature created by Him such as the nature of mercy, the nature of life, the nature of nature, the same nature', and so on influences the actions and speech of the perpetrators to respect and respect each other.

On the other hand, the simplification of the implementation of the *kangkilo* oral tradition in carrying out the purity of feels and morals through the local wisdom of *pobinci-binciki kuli*, *poangka-angkataka*, *pomaa-maasiaka*, *popia-piara*, and *pomae-maeka* teaches basic values in implementing the concept of multiculturalism. The *pobinci-binciki kuli* philosophy demands the presence of a conception of justice for all God's creatures regardless of ethnicity, race, tribe and religion. The *poangka-angkataka* philosophy forms the nature of people's generous, forgiving, merciful, devoted and holy sacrifices.

The *pomaa-maasika* philosophy encourages the creation of love in society. The *popia-piara* philosophy advocates mutual devotion to manifest love (unity and oneness), goodness and truth by fighting shirk, arrogance, envy, hypocrisy and stinginess, cruelty, evil and tyranny. Furthermore, the *pomae-maeka* philosophy requires the perpetrators to be afraid to commit violations, especially violations that can damage the purity of feelings and morals that hurt other people. It is hoped that these five philosophies of purity of feels and morals will be able to create harmony, peace and justice for all ethnic groups. This local wisdom is important to understand, especially the cultural support community in dealing with all the dynamics that can trigger horizontal conflict.

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URIP SAMADYA LOCAL WISDOM AS A STRATEGY IN FACING THE RISE OF THE HEDONISM LIFESTYLE AND GLOBAL DEVELOPMENT

Nur Fateah, Geovani JA

Semarang State University

Corresponding author's email : alfath23@mail.unnes.ac.id

ABSTRACT

In connection with the presence of the AEC and international free trade, the flow of goods and services entering from one country to another has certainly increased. The impact is that the need for goods and services increases significantly in countries that are not able to produce them optimally in countries that are able to produce them. One of them is Indonesia. For a long time, Indonesia has been the most potential market destination for goods and services from other countries because the need for several goods and services has not been fulfilled domestically. The Indonesian nation, with a fairly large population, has a large need for consumption of certain goods. Apart from that, the widespread attitude of hedonism and flexing life among certain circles, which is very easy to display, has more or less made people even more tempted to consume. The flood of imported products has resulted in the love of domestic products being displaced. Therefore, efforts are needed to overcome this, namely by re-applying the Javanese philosophy of life which is famous for the expression *urip samadya*. The essence of this teaching is that life must be in moderation. Living in moderation means living a life that is guided by mature and logical thinking to truly meet life's needs according to important needs, not to fulfill desires that are less than rational. This teaching also contains an attitude for self-introspection about life's needs. Therefore, efforts are needed to overcome this, namely by re-applying the Javanese philosophy of life which is famous for the expression *urip samadya*. The essence of this teaching is that life must be in moderation. Living in moderation means living a life that is guided by mature and logical thinking to truly meet life's needs according to important needs, not to fulfill desires that are less than rational. This teaching also contains an attitude for self-introspection about life's needs. Therefore, efforts are needed to overcome this, namely by re-applying the Javanese philosophy of life which is famous for the expression *urip samadya*. The essence of this teaching is that life must be in moderation. Living in moderation means living a life that is guided by mature and logical thinking to truly meet life's needs according to important needs, not to fulfill desires that are less than rational. This teaching also contains an attitude for self-introspection about life's needs. Living in moderation means living a life that is guided by mature and logical thinking to truly meet life's needs according to important needs, not to fulfill desires that are less than rational. This teaching also contains an attitude for self-introspection about life's needs. Living in moderation means living a life that is guided by mature and logical thinking to truly meet life's needs according to important needs, not to fulfill desires that are less than rational. This teaching also contains an attitude for self-introspection about life's needs.

Keywords: Local Wisdom, *Urip Samadya*

A. Introduction

Before the era of free trade in Southeast Asia and free trade at the international level, this nation in ancient times was familiar with the world of trade. This is proven by the existence of many ports in the archipelago which are used as stopover places for foreign nations to carry out buying and selling transactions with this nation. This means that in ancient times this nation was open to the entry of goods and services from them. Apart from that, not only goods and services from them are accepted but also thoughts or points of view that can be assimilated into the thoughts of this nation which then creates a culture in this country. Now, even without making trade contacts at ports, this nation can carry out trade transactions and social relations with foreign nations through information and communication technology. Both trade relations and social relations have created a culture of new perspectives in responding to life's needs. However, this new way of looking at the needs of life turns out to be disorienting to the Javanese philosophy of *ngono ya ngono, ning aja ngono*. *Ngono ya ngono, ning aja ngono* if translated literally means doing that, yes, that's it, but don't do that. Of course, this is advice that is difficult to understand without the proper context. Like various noble advices, Javanese society is always full of *pasemon*. In this noble statement, what is actually meant is that we can behave as we please, but don't be too excessive (Sumodiningrat and Wulandari, 2014: 298). This philosophical disorientation is clearly visible from the needs of every person in this modern era. In modern times, everyone can fulfill their daily needs by using goods and services produced by foreign nations for their welfare. It's okay once in a while but not too often. If it is too frequent and dependent, it can certainly make someone no longer think about life's needs as needed but based on desires, resulting in a culture of consumerism that encourages the influence of a hedonic lifestyle. In modern times, everyone can fulfill their daily needs by using goods and services produced by foreign nations for their welfare. It's okay once in a while but not too often. If it is too frequent and dependent, it can certainly make a person no longer think about life's needs as needed but based on desires, resulting in a culture of consumerism that encourages the influence of a hedonic lifestyle. In modern times, everyone can fulfill their daily needs by using goods and services produced by foreign nations for their welfare. It's okay once in a while but not too often. If it is too frequent and dependent, it can certainly make a person no longer think about life's needs as needed but based on desires, resulting in a culture of consumerism that encourages the influence of a hedonic lifestyle.

Nowadays, with free trade, the rapid flow of information, the development of information technology certainly has implications for the culture of consumerism and hedonistic lifestyles because the influx of goods and services produced from other countries into this country flows rapidly and cannot be stopped. This is a negative impact of free trade because this country is unable to compete with goods and services from other countries, so it will reduce this nation's sense of nationalism towards goods and services produced from its own country. One example is the circulation of food and drinks produced from Thailand, Korea and several food streets that have flooded this country. This happens because Indonesian food and beverage products are unable to compete both in terms of quality, price and packaging.

Apart from that, another effect is the flood of other commodities in this country, both those that are needed and those that are not. Expected commodities usually occur because the country cannot produce the required goods and services themselves or can also produce them themselves but with low quality. Meanwhile, commodities that are not expected are the opposite. If this continues continuously, strong countries will dominate weak countries, resulting in homogenization of goods and services. If this is not addressed, in the long term, many of the goods and services this nation will produce will be produced by other nations. Even though they consume goods and services from other nations not always in accordance with the values, norms, customs, ethics, morals and manners of the nation. For this reason,

there must be strengthening efforts to increase and appreciate the production of goods and services from our own nation so that this nation is not re-branded as an Inlander nation like during the Dutch colonial era in Indonesia. Therefore, it is necessary to strengthen the morals of this nation through local wisdom, *urip samadya* as a strategy in facing the flow of globalization.

Based on the problem identification above, it can be concluded that steps to maintain the existence of this country from the influence of globalization need to be carried out through the local wisdom of *urip samadya* in Javanese society.

This paper seeks a solution to the problems above, with an effort to revive the local wisdom of *urip samadya* which is relevant to the dynamics of changing times, accompanied by examples that can be applied easily.

The discussion in this paper will focus on: How can the local wisdom of *urip samadya* be used as a means of fostering this nation's nationalism, especially in facing contemporary developments that can be applied in everyday life?

B. Urip Samadya

1. Understanding Urip Samadya

Urip samadya is a phrase consisting of two words, namely the word *urip* and the word *samadya*. The word *urip* has the literal meaning of life, while the word *samadya* has the meaning of necessity.

Gesta Bayuadhy in the book *Jaman Edan & Kasunyatan* (2014) says *sak madya* with the meaning as necessary, as much as possible, according to ability, or as is. The word *intermediate* itself means the middle, just right, the right amount, no more or less, or it can also be interpreted according to ability. In the everyday meaning of Javanese society, *sak madya* is simply defined according to a person's abilities.

Meanwhile, someone who has ambitions that are too high, not commensurate with his abilities (*ora sak madya*), in a Javanese proverb it can be said *si cebol nggayuh lintang* (the pungguk misses the moon) or *cecak nguntal cagak* (the lizard swallows the house pole). How could there be a lizard capable of swallowing a house? This proverb describes how impossible someone's ambitious ambitions are.

Based on the definition above, it seems that Gesta wants to describe the current living conditions of Indonesian people who are immersed in crazy times who tend to have grandiose ambitions but do not match their abilities. For example, officials in this country have been staying in free hotels for a long time due to corruption cases. What they did was actually beyond their financial capabilities so they corrupted state money. The main cause of corruption among officials is usually due to the modernization of consumerist and hedonistic lifestyles as a response to lifestyle trends.

In fact, the standard of living for officials is higher than that of ordinary people, because what they earn is in accordance with their abilities. In this case, the context of *urip samadya* is the context of a standard of living that is appropriate to its place (*empan papan*). So it is natural that the lives of officials are in higher conditions than ordinary people. However, if it is interpreted that way, it means that it is still in the shallow sense of *urip samadya*. Because people tend to balance expenses with income in response to dynamic life trends. If this continues for a long time, it will become a habit that ultimately destroys your mindset about the simplicity of life. That is why someone can fall into corruption because they always respond to changes in life, especially modern lifestyles.

In fact, *urip samadya* is a Javanese concept of introspection towards the dynamics of life changes (*cakramanggilingane urip*) so that life is always stable. This means that a person's life is sometimes up and sometimes down. Ideally, in the rotation of the wheel of life, if life is at the bottom, efforts must be made to spin the wheel upwards as quickly as possible. However, if the wheel position is at the top, try to rotate the wheel down as slowly as possible. However, it is difficult for humans to regulate the wheel of life according to their own will, therefore the importance of *urip samadya* as a solution to carry out the rotation of the wheel of life in a stable manner.

1. Teachings about *Urip Samadya*

Centhini fiber has provided an overview of human behavior in everyday life. This image is embodied in animal tales, namely the *uler jedhung*, *ula sawa*, and *manuk urang-urangan*. These three animals have different ways of life which can give us a " *kaca benggala*" on human life. These three can be "reasonable arguments" for people who want to hone land heping, thought *landheping pikir anuju kasampurnan*.

The first is the life of the *uler jedhung*, from birth to adulthood, the *uler jedhung* always indulges in his appetite (*nafsu lauwamah*) without caring who he eats, nor does he care that what he does is detrimental to the farmers. Every day he just eats and eats until his stomach bulges (*rina pantaran ratri kang denudi muhung tuwuke wadhuk, mbledhunge padharan*). But the positive side of this animal's example, when the time comes for him to repent, *cegah dhahar lan guling* or fasting is what will later turn him into an *enthung* or cocoon.

In a matter of days, this *enthung* will become a butterfly with a beautiful shape and color. The beauty of its shape and color ultimately makes many people attracted to it. Scholars often use this metamorphosis process as a parable and reminder for people who are still *ngawulo dunyo* to immediately repent. In conclusion, "*ngupadia laku prihatin amrih bisa malik wujud dadi makhluk kang endah ing warna*".

The second image is *ula sawa*. The *ula sawa* is a snake that has deadly venom. His life is just to show off and rely on his supernatural powers. The poison that is relied on is very dangerous for other creatures. Apart from being poisonous, its large form can also scare its enemies. That is the description of the life of *ula sawa*, the longer it lives, the more its form becomes stronger and the more powerful its venom becomes.

According to their life cycle, all snakes, including the *ula sawa*, will undergo a process of *nglungsungi* or changing their skin. However, even though he has changed his skin many times, this *ula sawa* has not experienced the slightest change in morals. That is the picture of a person who always glorifies himself in every way so that he can live a noble life and have sufficient wealth. This kind of human thinks as if they will live forever, relying on their abilities and strengths. But unfortunately, his big name, wealth, abilities and advantages did not bring blessings or goodness to his fellow men. Like the *ula sawa*, the death of a person who *nyembah kamulyan donya* like this will only leave behind poison.

Lastly, a picture of the life of a *manuk urang-urangan* whose life is filled with simplicity, and does not have any excess power. Every day this bird only perches on twigs or branches of trees that grow around lakes, lakes or rivers. Every day he always "examines" his own hair that grows all over his body. If the fur feels sloppy, quickly style it so it looks neat again. This *manuk urang-urangan* also always reflects and introspects itself from the reflection of the clear water beneath it. His life is also always maintained so that it can be organized. How does he find food every day? What you are looking for is just enough fish or shrimp, you are not too eager to collect as much as you can, you are not *ngangsa* or *ngaya* because your life is *prasaja*.

The description of life from this *manuk urang-urangan* can at least be a reflection that life is only what is necessary and sufficient. In Javanese unen-unen it is said to be *mungguh urip iku samadya wae*. There

is no point in excessively following the world's desires, there is no point in being a powerful person if you have personal interests, there is no point in being rich in wealth but only in following the evil desires of anger. It's better that in life we can always reflect on ourselves (*tansah ngilo marang githoke dhewe*), no need to look for other people's mistakes but don't try to find our own. On the contrary, we must continue to introspect ourselves because in reality there are still many shortcomings within us, and we are far from perfect. Apart from that, in seeking worldly treasures only enough, as necessary, and as strong as possible (read the article about "Ajaran Ki Ageng Suryamentaram"). Don't force yourself, let alone *nyahak wewenanging liyan* (Nuhoni Latu Adi, 2011, downloaded from <http://nuhonilatuadi.blogspot.co.id/2011/05/gambaran-kelivean-dari-serat-centhini.html>).

Based on the description above, it is implied that the *Urip Samadya* teaching is a teaching that invites you to always be wise in managing your life. This teaching also requires an attitude of life that is not *ngaya* in meeting life's needs, because *yen ngaya nggolek wah, mengko dadi owah* (if you are passionate about looking for luxury, then you can change). The saying about just *nggolek wah, mengko dadi owah* also has a close correlation with the Hindu teachings known as ***Panca Yama Brata*** (five self-controls that must be exercised without exception). This is found in the fifth self-control, namely ***aparigraha*** or abstinence from luxury; reject unnecessary gifts, live simply and not be greedy (Patanjali Yoga Sutra II.38).

Everything that a person obtains by means of *ngaya* to obtain luxury will definitely change, especially the traits that are most dominant to change. A person's nature will become greedy and greedy, so that he becomes a slave to his desires in the pursuit of material possessions, especially in this modern era which requires everyone to follow a modern lifestyle. Of course, if you don't have the strength to put the brakes on today's lifestyle, it can make you miserable. But if someone is able to follow a modern lifestyle according to their financial capacity and abilities, then they can become consumptive and hedonistic. This consumptive and hedonistic person is described by Pakubuwana IV in Cipto Waskitha, the relationship between the microcosm and the macrocosm, as follows:

Jembaring samodragung

Tanpa tepi anglangut kadulu

Supradene maksih gung manungsa iki

Alas jurang kali gunung

Neng raganira wus katon.

This means that the vastness of the ocean is endless as far as the eye can see. But this area cannot be compared with human existence. Because the ravines of rivers and mountains are all within humans. This represents that the human self contains everything. We actually have the potential to control the universe (Endraswara, 2014: 65-66).

In accordance with the translation above, it is clear that the human self contains everything, including rivers and mountains. This means that people who leave *urip samadya* and choose consumerism to realize their hedonism have the potential to contain all the luxuries in this world to the point that they can potentially dominate nature. And if it is likened to a mountain of gold, not even a single mountain of gold can fulfill one human desire.

1. *Urip Samadya* profile

An exemplary *urip samadya* lesson is through the life story of Ki Ageng Suryomentaram as described by Daldiyono Hardjodisastro and Wistodiyono Hardjodisastro in the book *Ilmu Slamet* (2010). The story is as follows:

Ki Ageng Suryomentaram, a prince who chose to live as a farmer, left the palace. One day, Ki Ageng took the train from Yogyakarta to Surakarta. He was happy and sorry to see the farmers in the rice fields and the workers in the sugar factory working hard. Several times he asked his father for permission to leave the Palace, but was not allowed. His desire to become a commoner was finally realized by leaving the palace secretly, disguising himself as a batik trader. His father, Sri Sultan Hamengkubuwono VII, deployed *Telik Sandi* (intelligence) soldiers to look for Ki Ageng, who was finally found digging a well for a resident in Banyumas. Apparently, while he was wandering, apart from trading batik, he also worked as a daily laborer. After being found by his father, Ki Ageng was called home and brought back to the Palace. And when his father died, Ki Ageng accompanied him and even carried the body, but did not want to wear the regalia of a prince, but instead wore shabby and even patched clothes. On his way home from the tomb, Ki Ageng snacked on pecel and sat on the floor with the common people. The other princes felt humiliated, and then mocked that Ki Ageng had gone crazy. However, because of that, the people actually respected him, so Ki Ageng was considered a guardian. Ki Ageng snacked on pecel and sat on the floor with the common people. The other princes felt humiliated, and then mocked that Ki Ageng had gone crazy. However, because of that, the people actually respected him, so Ki Ageng was considered a guardian. Ki Ageng snacked on pecel and sat on the floor with the common people. The other princes felt humiliated, and then mocked that Ki Ageng had gone crazy. However, because of that, the people actually respected him, so Ki Ageng was considered a guardian.

Ki Ageng's reason for leaving the palace was: "In the palace he felt like he never met anyone." Ki Ageng asked the new king, Sri Sultan Hamengkunuwono VIII, for permission to leave the palace and be graduated with a pension as a prince. The pension money is from Sri Sultan; Ki Ageng did not want to receive pension money from the Dutch government because he felt he had never worked for the Dutch government. All his property was sold; the money from the sale of the car was given to the driver, and the money from the sale of the horse was given to the servant who had been looking after the horse.

Ki Ageng left the palace with minimal money, bought land in Beringin Village, Salatiga, and lived as an ordinary farmer. Even though he lived as a farmer, Ki Ageng still held Javanese workshops with nine other princes: Ki Hajar Dewantoro, Ki Sutopo Wonoboyo, Ki Prono Widagdo, Ki Prawiro Wirowo, Ki Suryodirjo, Ki Sujamto, and Ki Suryoputro. The nine princes shared the duties. The task of educating young people was handed over to Ki Hajar Dewantoro who then founded the Taman Siswa College, while Ki Ageng was given the task of educating adults. Ki Ageng's teachings are called *Kawruh Bejo* (The Science of Happiness), which has been published by Idayu Publishers in three series of Ki Oto Swastika's writings (*Ajaran Kejawen: Filosofi dan Perilaku*, Penerbit Yayasan Idayu, 2002).

Based on the explanation above, it is clear that the *urip samadya* carried out by Ki Ageng Suryomentaram is living in the right or balanced conditions, neither excessive nor deficient, it could be said to be sufficient. In terms of material, what Ki Ageng Suryomentaram has is indeed in sufficient condition or could be said to be excessive, however, having sufficient material alone does not make him feel sufficient because there is no social relationship with the community around the palace. A palace full of all the luxuries is in fact unable to make a person happy. Because the palace building is surrounded by high walls, it is unable to create close social relations between the residents of the palace and the surrounding community. That's why Ki Ageng prefers to leave the palace and live simply or simply because in the palace he feels like he never meets anyone.

In fact, the essence of *urip samadya* is the essence of life which contains the old Hindu philosophy that is firmly held in the archipelago, namely the principle of "*Tri Hita Karana*", which emphasizes tridimensional linkages, namely harmony between humans and the Almighty Creator, harmony between humans and the natural environment, and harmony between humans and fellow creatures. So this concept requires humans to live in a condition of balanced proportions (*samadyane wong urip*), namely sufficient relationships with God, nature and each other, not excessive or one-sided. It is impossible for a person to live only by building a relationship with God without building a relationship with nature or others. Because God's existence is tangible and intangible. This means that the form of God's existence can be seen clearly through the eyes and unseeably without the eyes. This intangible form is expressed through the spirit, while the tangible form is expressed through concrete objects, namely the nature around us and each other. Therefore, there is a need for *urip samadya* in order to be able to regulate relationships, both with God, nature and each other appropriately.

1. Implementation of *Urip Samadya*

Urip samadya the same as living simply. Living simply means freeing yourself from all unnecessary ties. In contrast to poverty, simplicity is a choice, a decision to live a life that focuses on what is truly meaningful (Al-Muhasibi, 2006 downloaded from: <http://motifmusama.blogspot.co.id/2015/04/pengertian-live-sederhana-jiwa.html>). Of course a simple life is not as simple as you think. Because simple life is relative. A simple life does not mean a life that is stingy or stingy and does not like excessive effort. However, a simple life is a life that is adjusted to one's needs and does not overuse existing possessions. Simple places more emphasis on lifestyle aspects, not the efforts a person makes. This means that efforts to achieve success must not be simple, but must be done as hard as possible. This suggests that a simple life is using the results that have been tried to the maximum in a simple way according to existing needs.

Maximizing the use of results with a simple attitude is what is known as the application of *urip samadya*. And of course each person's implementation of *urip samadya* is different. Because everyone has a benchmark for simplicity in meeting their daily needs. However, there are several general benchmarks that are easy for everyone to apply. One of them is in the food sector.

In according to economic principles, humans need food first before they need clothing and shelter to survive. Therefore, eating becomes an absolute need for humans. In accordance with ethics, each person needs to eat a maximum of three times a day. If it's less, that's fine, but if it's more, that's not allowed. Because if someone eats more than three times a day it will certainly waste their shopping budget. Besides that, it is also not good for your health.

In apart from that, in the food sector, even bad things have a reasonable limit remain in a balanced or sufficient condition that can benefit the body. For example, when it comes to drinking alcohol. As expressed by Sucipto Hadi Purnomo in Suara Merdeka (03/03/2008) as follows.

Nanging perkara "ngombe" wae, Jawa ya nduwe angger-angger. Ora sasenenge, ora sakuwate. Ana ukuran lan takerane sing bisa dilacak saka pratelan candrane wong ngombe. Upamane, yen ngombene mung sasloki, arane eka padma sari. Yen rong sloki, dwi amartani. Tegese isih ing tataran kang bisa diarani "apik tur murakabi awak".

Nanging yen wis luwih saka kuwi, apa maneh yen wis kliwat takeran,

bakal ora becik kedadeane. Upamane yen nganti sepuluh sloki,

bakal kaya wangkene yaksa, dasa yaksa wangke. Sing apik? Ya

samadya wae.

Meaning the paragraph above, whether as an illustration in describing samadya behavior or indeed explaining even the bad things, is actually useful if under sufficient conditions it ultimately leads to the conclusion that by behaving in samadya everything will be balanced and beneficial in life.

Furthermore, *urip samadya* was also explained by Sucipto Hadi Purnomo by coining the term "*aluwung mikul dhawet nanging sinambi ura-ura than numpak mercy nanging karo mbrebes mili*". If you look closely, this term is actually meant to remind this nation to be careful and not get caught up in a hedonistic life that tends to look for luxury and pleasure on the outside but inside there is sadness. For example, someone whose salary is barely enough for daily food and not enough to buy a mercy car but still buys it with debt without careful calculations can cause them to "*mbrebes mili*" or "cry" inside because they are unable to pay their debts. So it is better to carry "*dhawet sinambi ura-ura*". What this means is that it is better to carry a light burden by singing because it can complete the burden so that it can make one's mind happy. So this sentence implies that life doesn't have to *ngaya* because it will be *rekasa*. In fact, people may achieve material things by owning a mercy car, but can they still sing by owning one? If you can sing, it means that your inner and outer conditions are harmonious or harmonious. Thus it can be said to live in a state of samadya. The condition of samadya is a condition where the outer and inner feelings are balanced. No overlap. However, this condition is difficult for everyone to achieve, and those who usually find it difficult to achieve this condition are women. Because women are easily attached to material things which makes them consumptive. Therefore, women need to practice samadya as taught by Ki Ageng Suryomentaram. This is found in the fifth Pancadan in Dumadi's Pancadan of Perfection, namely women *kedah gemi, nastiti, surti, ngati-ati*, which means women must be good at saving, not excessively consumptive, careful in saving their husband's income, and good at preparing budgets (Sastroatmodjo, 2006:61).

Reasonwhy do women have to apply *urip samadya* because women are synonymous with shopping. This means that it is easy for women to spend the money they earn to buy luxury goods to satisfy their desires in the midst of this modern lifestyle.

C. Conclusion

Urip Samadya is a teaching that contains spiritual values. Because it teaches you to process the mind and mind in making the right decisions in determining life's needs. If the mind and mind are able to process in determining life's needs, then the consumerist and hedonistic lifestyle can be avoided. Apart from that, the teachings of *urip samadya* also remind us that life in this world is only short, which is known as "*urip iku mung mampir mangan lan ngombe*" so that in life humans should only not chase material things that are ephemeral or temporary.

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Fostering Fairy Tale Literacy for Young Readers: The Flipping Javanese Manuscript's Effectivity

Nur Hanifah Insani^{1*}, Ucik Fuadhiyah²

¹Department of Javanese Language and Literature Education, Universitas Negeri Semarang, Indonesia

²Department of Javanese Language and Literature Education, Universitas Negeri Semarang, Indonesia

Corresponding author's email: hanifahnurinsani@mail.unnes.ac.id

Abstract

Young children today are gaining access to a dizzying array of apps, games, and videos. With all of this digital media at their fingertips, two urgent aims have emerged in Javanese youth readers, 1) to analyse the effectivity of digital fairy tales flipping manuscript interfere with the way youth readers learn to read Javanese letter text. In this research quantitative experimental research method was used. The study group of the research consists of 60 students. In the research, two data collection tools as a survey and a questionnaire were used. The data collection tools were developed by the researchers. Quantitative data were collected with the test form. Overall, this study emphasizes the result that the digital fairy tales flipping manuscripts effective to interfere the way youth readers learn to read Javanese letter text.

Keywords: Literacy; Flipping Manuscript; Javanese; Fairy tales; Youth reader

INTRODUCTION

Fostering literacy skills in young readers is an important aspect of education. Fairy tales have been used as a tool for language development and literacy skills development (Sholichah & Purbani, 2018). Fairy tales are stories that have been passed down from generation to generation, and they often contain moral lessons that are relevant to young readers (Robbins, 1994). Fairy tales have been found to be particularly effective in promoting listening and speaking skills among young readers. The use of fairy tales in literacy education has also been found to be effective in promoting critical thinking, communication, and creativity in young learners (Starck, 2023).

Fairy tales are a timeless and universal form of storytelling that have been enjoyed by student for centuries. They can help student develop their literacy skills, learn about different cultures, and explore the human condition. Fairy tales can also help student to develop their imagination and creativity. The fantastical elements in fairy tales, such as talking animals and magical spells, can help student to think outside the box and explore new possibilities. Fairy tales can also help student to develop their empathy. Fairy tales often feature characters who face challenges or adversity. By identifying with these characters, student can learn to understand and appreciate the perspectives of others. Fairy tales can also help student to develop their critical thinking skills. Fairy tales often present moral dilemmas or questions about the meaning of life. By engaging with these issues, student can learn to think critically about their own beliefs and values. In recent years, there has been a growing interest in using fairy tales to teach literacy in digital environments.

The use of fairy tales in literacy education has been widely studied and has been found to be effective in promoting literacy skills development among young readers (Sholichah & Purbani, 2018). Fairy tales

have been found to be particularly effective in promoting listening and speaking skills among young readers (Robbins, 1994). The use of fairy tales in literacy education has also been found to be effective in promoting critical thinking, communication, and creativity in young learners (Starck, 2023).

The Javanese language is spoken by over 98 million people in Indonesia (Eberhard et al., 2023). The Javanese language has a rich literary tradition, and there are many Javanese fairy tales that can be used to promote literacy skills development among young readers. The flipping manuscript method will be used to introduce Javanese fairy tales to young readers. The method is designed to be culturally sensitive and will be tailored to the needs of Javanese young readers.

One such environment is the flipping manuscript, which is a digital book that allows readers to interact with the text by tapping, clicking, and swiping. The flipping manuscript is an innovative approach to teaching literacy skills to young readers (Bataneh & Al-Sakal, 2021). The method is designed to be engaging and interactive, which will help to keep young readers interested in the stories. The flipping manuscript method involves the use of flip-up books that contain lively stories with delightful illustrations (Vagnozzi, 2007).

Flipping manuscripts have been shown to be effective in engaging young readers and improving their literacy skills (Bataneh & Al-Sakal, 2021). Flipping manuscripts are effective in engaging young readers because they provide interactive experiences that are tailored to student's interests and abilities (Doiron, 2011; Richards, 2015). Students can touch, swipe, and interact with the text and images in a way that is not possible with traditional print books. This can help them to stay focused and engaged in the story.

Flipping manuscripts can also improve student's literacy skills by providing multiple opportunities for practice (Oktarina et al., 2021). Students can repeat words and phrases, answer questions, and solve puzzles. This can help them to develop their vocabulary, comprehension, and critical thinking skills (Hardiansyah, 2016; Nuruliah et al., 2017; Perdana et al., 2021). In a study by Dayu & Anggrasari (2022), students who used a flipping manuscript to read a story by flipbook story media had significantly higher scores on reading skills for novice students in learning Indonesian than student who read the same story in a traditional print book. Similarly, Doiron (2011) found that e-book made his students felt happy to read more story because it is portable, easy to handle, light, and easy on the eyes when reading for a long time.

The problem that happened in Javanese class, especially in the material of reading Javanese letter in university, is there aren't any students' motivation to learn Javanese letter. This phenomenon happened because there aren't multi stories in Javanese letters that can be read by students. In other side, the lower materials of Javanese letters still wrote in the form of traditional manuscript. The old condition of Javanese manuscripts means that they cannot be accessed carelessly, making them less flexible for learning.

Flipping manuscripts are a promising new technology for teaching literacy to young student. They provide an engaging and interactive experience that can help student to develop their literacy skills (Morgan, 2013). The flip-up books will be used to promote reading Javanese letters among young readers. This study investigated the effects of using a flipping manuscript to foster fairy tale literacy for Javanese young readers, especially in reading Javanese letters.

LITERATURE REVIEW

Fairy Tales

Fairy tales have been used for long as a productive resource in language teaching. Celik & Yavuz (2017) claimed that using fairy tales as a modal is a powerful tool in enhancing learners' writing skills,

specifically on organization skill. Besides that, familiar terminology, familiar story line, restricted grammatical structures, lively atmosphere, clearly defined scheme and familiar characters help learners feel positive for the writing process beforehand and feel enthusiastic to produce something.

Romdanih & Yuningsih (2021) also shows that fairy tales are proven to catch the young learners' reading interest as they provide imaginative and enchanting content. It was indicated that affective and cognitive factors influence the students' reading interest. This research also in line with Simon (2022) that fairy tale conventions increase engagement and understanding in English classes, a deeper look into the cultural and linguistic features is added.

Flipbook

Flipbook is a classic animation made of thick paper like a thick book; on each page, a process is described, which later looks moving or animated (Manivannan & Balasubramanian, 2011). Flipbook media is a combination of text, animation, video, sound, and so on, so flipbook media has an advantage in format compared to other learning media (Hayati et al., 2015). The use of flipbooks can be applied in various subjects, one of which is to learn Indonesian. In learning Indonesian, flipbooks may help students practice reading. The material's content on the flipbook can be in the form of a non-fiction text with the adding of several pictures to increase students' motivation to read and understand the text. Using a flipbook can make the deliverance of the material directly.

Flipbooks have the advantage of presenting learning messages concisely and practically to be used indoors and outdoors and it is also able to increase students' reading learning activities, (A. et al., 2020). A Flipbook is a collection of composite images meant to be flipped over and give the illusion of animated motion. A flipbook is a sheet of paper that resembles an album or calendar measuring 21 x 28 cm, which is arranged in a row at the top (Dayu & Anggrasari, 2022). A flipbook is a book that can be turned over and consists of a series of pictures that seem to change from page to page (Searmadi & Harimurti, 2016). A flipbook is a classic animation created on a piece of paper, like a thick book, and each article is intended to depict something that seems to make something move when it is opened (Perdana et al., 2021). The flipbook has a page transition effect, which is expected to attract students' motivation to read. The use of a flipbook as a medium to tell a story is hoped to help achieve the objectives of reading learning activities for lower-grade students.

Flipped Classroom

Flipped classroom is essentially an instructional model which combines video-based learning outside the classroom and interactive group learning activities inside it. Learning is sought to happen outside the classroom (Adnan, 2017; Karabulut-Ilgu et al., 2018) in which learners only engage in hands-on practice under the teachers' supervision (Hsieh et al., 2017). In other words, a flipped classroom swaps instruction and homework, as new information is presented to learners, mostly through video, outside the boundaries of the classroom for them to later engage in interactive, learner-centered classroom activities (Chuang et al., 2018). This a priori provision of the content to the learners potentially enables them to pace their learning through pausing, rewinding, and replaying the videos as needed (Hsieh et al., 2017).

Flipped instruction is based upon pillars which range in number between four (viz., FLIP: flexible environment, learning culture, intentional content, and professional educators (Flipped Learning Network, 2014)) and seven (viz., FLIPPED: flexible environment, student-centered learning culture, intentional content, professional educators, progressive networking learning activities, engaging and effective learning activities, and diversified and seamless learning platforms (Chen et al., 2014)). Both the original and expanded sets of pillars address the active learning space in- and outside the classroom which must remain flexible enough for teachers to create small group work stations, individual work areas, and venues to speak to students individually; the shift from teacher-centered into learner-centered

classroom, where the teacher is no longer the ‘sage on the stage’ but rather a facilitator who circulates to check student work, provide feedback, and engage in brief periods of one-to-one instruction; the teacher’s decision as to what and how content need be presented through videos; and the professional teacher who is capable of designing instruction, creating learning outcomes, and providing expert student guidance (Bataineh & Al-Sakal, 2021).

METHOD

This study used a quasi-experimental design with a pre-test – post-test control group. The literacy test used in this study was a multiple-choice test that assessed the student's understanding of the fairy tale. The test was developed by the researchers and was piloted with a group of 60 Javanese students from Department of Javanese Literature, Universitas Negeri Semarang, Indonesia. The students were randomly assigned to either a treatment group or a control group. The students on treatment group used a flipping manuscript to read the fairy tale "Kewan Papat." The 30 students on control group read the same fairy tale in a traditional print manuscript. The students were then given a literacy test to assess their understanding of the fairy tale.

The data was collected at two time points: before the student read the fairy tale (pretest) and after they read the fairy tale (posttest). The data was analyzed using an independent test to compare the scores of the two groups on the literacy test.

The following are the steps involved in the research method:

1. The students were randomly assigned to either the treatment group or the control group.
2. The student in the treatment group were given a flipping manuscript to read the fairy tale "Kewan Papat".
3. The students in the control group were given a traditional print book to read the fairy tale "Kewan Papat."
4. The students in both groups were given a literacy test to assess their understanding of the fairy tale.
5. The data was collected and analysed.

FINDINGS

The research was carried out at the Javanese Literature Department of Universitas Negeri Yogyakarta on the subject of reading Javanese letter study. This research involved two classes, namely SJ 2021.1 class and SJ 2021.2 class with 60 students as research objects. The students are divided into 30 classes of SJ 2021.1 and 30 classes of SJ 2021.2. The two classes are detailed as follows; The SJ 2021.1 class is used as a control class uses printed manuscript and a hangout provided by the lecture, while the SJ 2021.2 class is used as an experimental class with the help of Flipping Manuscript with a Reverse Class Approach. The two classes were made different because they tested their influence in using learning. The research was carried out in 16 meetings, where 8 meetings were for the experimental class and 8 times for the control class with a duration of 2 X 50 minutes for each class. During the research activities carried out in both classes, the researcher gave a pre-test first to see the initial abilities of the two classes. While the post-test is given after the learning is complete. Furthermore, the mapping of learning outcomes that the researchers had done in two classes, namely the experimental class and the control class, was carried out as shown in Table 1.

Table 1. The Result of Pre-test Control Group and Experimental Group

| Kelas | N | Minimum | Maximum | Mean | Std. Deviation | Variance |
|------------|----|---------|---------|-------|----------------|----------|
| Control | 30 | 73 | 90 | 82.00 | 4.0257 | 16.207 |
| Experiment | 30 | 68 | 93 | 80.37 | 8.422 | 70.930 |

Valid N

Based on the results obtained in Table 2, it can be analysed and explained that the average value of the two classes used as research objects tends to be relatively the same, with Sig. = 0.00. This shows that the experimental class and the control class have the same initial ability. The average pre-test score of students in the experimental class is 82.00 with the highest score of 90 and the lowest being 73, while the control class is 80.37 with the highest score of 93 and the lowest being 68. So, it can be concluded that the ability of each student in the experimental class and class controls have the same initial capabilities. Furthermore, the results of the post-test experimental class and control class are shown in Table 2.

Table 2. The Result of Post-test Control Group and Experimental Group

| Kelas | N | Minimum | Maximum | Mean | Std. Deviation | Variance |
|------------|----|---------|---------|-------|----------------|----------|
| Control | 30 | 75 | 91 | 83.37 | 3.908 | 15.275 |
| Experiment | 30 | 80 | 97 | 89.93 | 4.601 | 21.168 |

Valid N

The scores of students in the experimental class and control class were different because of the use of learning process using the Flipping Manuscript with the Flipped Classroom Approach for the experimental class and using printed books and hangouts provided by the teacher in the control class, show the difference. Where the experimental class has an average value of 89.93 with the highest score of 97 and the lowest score of 80, while the control class has an average value of 83.37 with the highest score of 91 and the lowest value of 75. On the other hand, the standard deviation of the two classes is the experimental class 3.908 while the control class is 4.601. In analysis, the data that has been obtained in the experimental class and control class shows a significant difference.

The difference shows the difference in the effectiveness of using learning models in the two different classes, which results in different results. If the researcher compares the two classes, of course, it can be clearly seen that there are differences in student learning outcomes in the experimental class and the control class. This shows that the experimental class is better than the control class. Furthermore, the two classes are normally distributed so there is no need to use SPSS v.23 with Kolmogorov Smirnov. The distribution of the two classes is said to be normal after testing to find out how normality is by using One Sample Kolmogorov-Smirnov Test. The test was carried out by looking at the final ability of the two classes after being given learning treatment. For more details see Table 3.

Table 3. The Result of Normality Test with One-Sample Kolmogorov-Smirnov Test

| | | Kolmogorov-Smirnov | | | Shapiro-Wilk | | |
|-----------|------------|--------------------|----|------|--------------|----|------|
| | Group | Statistic | df | Sig. | Statistic | df | Sig. |
| Pre-test | Control | .139 | 30 | .146 | .971 | 30 | .568 |
| | Experiment | .156 | 30 | .060 | .906 | 30 | .012 |
| Post-test | Control | .129 | 30 | .200 | .972 | 30 | .584 |
| | Experiment | .140 | 30 | .138 | .921 | 30 | .029 |

The data obtained in Table 3 can be analysed and explained that the post-test significance data for the experimental class is 0.138 and the control class is 0.20 which means the experimental class or control class > 0.05 . So that, H_0 is accepted and known that the experimental class and the control class were normally distributed ($sig. .00 > .05$) and it is accepted to analyse with paired sample t-test. The homogeneity test was then carried out to see the data variance of the two classes as shown in Table 4.

Table 4. The Post-test Result's Test of Homogeneity of Variance

| Post-test | | | |
|------------------|-----|-----|------|
| Levene Statistic | df1 | df2 | Sig. |
| .380 | 1 | 58 | .540 |

The data obtained in Table 4 can be analysed and explained that there is a significant post-test value of 0.540 which means $sig. > 0.05$. This shows that the experimental class and the control class have the same variance. So, it can be concluded that the experimental class using the flipping manuscript with the Inverted Class Approach and the control class using the printed manuscript have the same or homogeneous variants. After testing the two classes, both of the normality test and homogeneity test, then paired sample t test was carried out with the help of the SPSS v.23 program as shown in Table 5.

Table 5. The Result of Hypothesis Test with Independent Sample Test

| Leven's Test for Equality of Variance | | | t-test for Equality of Means | | | | | | |
|---------------------------------------|----------------------------|--|------------------------------|------|--------|--------|-----------------|-----------------|-----------------------|
| | | | F | Sig. | t | df | Sig. (2-tailed) | Mean Difference | Std. Error Difference |
| Post-test | Equal variance assumed | | .380 | .540 | -5.958 | 58 | .000 | -6.567 | 1.102 |
| | Equal variance not assumed | | | | -5.958 | 56.522 | .000 | -6.567 | 1.102 |

Based on Table 5 it can be analysed and explained that the Sig. t count is .000. So, it can be concluded that the value of Sig. t count < 0.05 . This means that H_0 is rejected, so that H_a is accepted or it can be said that learning to use the flipping manuscript with the Flipped Classroom Approach is more effective than learning to use printed manuscript for university students of Javanese Literature Department, Universitas Negeri Semarang on the subject of reading Javanese letters.

DISCUSSION

The flipping manuscript method is an innovative approach to teaching literacy skills to young readers. The method is designed to be engaging and interactive, which will help to keep young readers interested in the stories (Oktarina et al., 2021). The flipping manuscript method is an important contribution to literacy education in Indonesia. The method is designed to be culturally sensitive and will be tailored to the needs of Javanese young readers. The method has the potential to promote literacy skills development among Javanese young readers and to help them develop a love of reading that will last a lifetime.

The flipping manuscript method is used to introduce fairy tales to Javanese young readers. The method involves the use of flip-up books that contain lively stories with delightful illustrations (Diani & Hartati, 2018). The flip-up books will be used to promote listening, speaking, reading, and writing skills among young readers. The flip-up books will be used to promote listening skills by encouraging young readers to listen to the stories and to ask questions about the stories. The flip-up books will be used to promote speaking skills by encouraging young readers to discuss the stories with their peers. The flip-up books will be used to promote reading skills by encouraging young readers to read the stories on their own. The flip-up books will be used to promote writing skills by encouraging young readers to write their own stories based on the fairy tales.

Flipbooks can help students to make words and pictures more positive in their minds (Dayu & Anggrasari, 2022). It's very effective in increasing knowledge and facilitating the learning process in the classroom (Jain, 2018). The advantages of using flipping manuscript media used in learning reading Javanese letters activities are: 1) practical and inexpensive, 2) environmentally friendly; 3) the material becomes easy for students to understand because there are animated images 4) increase students' reading interest; 5) make students active and interactive. The use of flipbook learning media is motivated by the suitability factor of students' abilities, characteristics, who are more interested in using tools at class, suitability of learning styles, and suitability of material in the learning. For teachers, flipbook can be an alternative learning media in reading activities in the early class.

The data collection showed the significance result in the experimental class where there was an increase in initial ability and after being given treatment learning through the flipping manuscript with the Flipped Classroom Approach. The findings of this study are in line with the finding from Abror. et al., (2020) that the digital flipbook learning media have succeeded in gaining a significant increase in students. Flipping manuscript consists of a combination of text, animation, video, sound and so on so that it can provide audio and visual stimuli that will improve memory and can make it easier for students to understand the material (Manurung & Panggabean, 2020). There is a match between the theory and the facts on the ground that learning using flipping manuscript with the Flipped Classroom Approach makes students more enthusiastic about learning because there is an increase after being given treatment. In addition, data collection in the control class only showed a slight increase in initial abilities and after being given treatment using printed books and handouts provided by the teacher. After carrying out the results of the influence of learning using the flipping manuscript with the Flipped Classroom approach, the researchers provide and display the results of observations during the learning process. The results showed that the experimental class that used learning using the flipping manuscript with the Flipped Classroom approach could make students more active and active in learning because the learning was interesting because of the supportive design so that students were active. The Flipped Classroom approach is able to increase student activity in learning (Arrosagaray et al., 2019; Marnita et al., 2020). In addition, learning using flipping manuscript with the Flipped Classroom approach makes students more independent in studying the material and doing the tasks displayed (Tang et al., 2023). So, don't be surprised if the final results obtained are much better than before being treated. Learning using flipping manuscript with Flipped Classroom approach creates interaction between students and lectures (Oktarina et al., 2021). The final score of these students varies according to their respective abilities.

CONCLUSION

The results of the study showed that the student in the treatment group had significantly higher scores on the literacy test than the student in the control group. The use of flip-up books is an effective way to introduce young readers to fairy tales. The flip-up books contain lively stories with delightful illustrations that will capture the imagination of young readers. This suggests that using a flipping manuscript can be an effective way to foster fairy tale literacy for Javanese young readers.

The following are the limitations of the study: 1) the sample size was small; 2) the study was conducted only on one story; 3) the study did not control for other factors that could affect the student's literacy skills, such as their prior knowledge of the story or their motivation to read. Despite these limitations, the study provides preliminary evidence that flipping manuscripts can be an effective way to foster fairy tale literacy for Javanese young readers. Future research should be conducted with a larger sample size and with a variety of stories to confirm these findings.

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KUALITAS BUKU TEKS “AJAR BASA JAWA” KELAS IV SD BERDASARKAN PARAMETER BSNP DAN UJI FRY

Nurhidayati,¹; Suwarna.²; Sri Hertanti Wulan³; Yayan Rubiyanto⁴

Departemen Pendidikan Bahasa Daerah, Fakultas Bahasa Senidan Budaya, Universitas Negeri Yogyakarta

Corresponding author's email : nurhidayati@uny.ac.id

Pengkajian kualitas buku ajar penting untuk dikaji dalam rangka mengukur kesesuaiannya dengan kebutuhan peserta didik dan keselarasan dengan kurikulum. Buku Teks “Ajar Basa Jawa (ABJ)” merupakan buku mata pelajaran Bahasa Jawa yang digunakan bagi siswa SD di DIY. Pengkajian ini menggunakan pendekatan kualitatif berdasarkan parameter BNSP dan secara kuantitatif berdasarkan keterbacaan uji fry.

Metode penelitian dalam kajian ini yaitu penelitian deskriptif. Instrumen penelitian terdiri atas (1) kualitas keterbacaan parameter keterbacaan Grafik Fry dan (2) instrumen parameter keterbacaan dari BSNP. Instrumen kualitas buku parameter BSNP terdiri atas kelayakan (a) isi, (b) kebahasaan, (c) penyajian, dan (d) kegrafikan. Keabsahan data diperoleh dengan teknik keabsahan ketekunan dan kecermatan pengamatan, kajian berulang, dan pengecekan sejawat. Analisis kualitatif dengan parameter BSNP dan kuantitatif berdasar Grafik Fry.

Hasilnya (1) berdasarkan analisis Grafik Fry, buku ABJ kelas 4 SD belum memenuhi keterbacaan sebagai buku kelas 4 yang baik. Berdasarkan parameter BSNP buku ABJ dalam kategori kurang, dan berdasarkan pemetaan uji fry lebih cocok untuk kelas 7. Hal ini disebabkan oleh (a) kata-kata yang bersilabe 3-4 silabe,

(b) kata-kata sulit, (c) kesalahketikan/ketidakcermatan penulis yang bervariasi, (d) kata ambigu, dan (e) kalimat terlalu panjang. Penggunaan buku teks Ajar Basa Jawa perlu diselaraskan dengan perkembangan peserta didik dan kurikulum Bahasa Jawa di SD yang berlaku.

Kata kunci: keterbacaan buku teks, BSNP, uji fry

Pendahuluan

Buku berperan sebagai panduan arah belajar siswa karena buku berisi konten yang harus dipelajari oleh siswa. Sebagai panduan belajar buku teks memberikan arah atau tujuan yang hendak dicapai siswa. Tanpa buku teks, pembelajaran tidak terarah karena tidak ada panduan yang menjadi penuntun arah belajar. Proses belajar melalui buku teks mengarah pada kompetensi yang akan dicapai oleh siswa.

Buku teks berfungsi sebagai representasi kurikulum. Kompetensi di dalam kurikulum diterjemahkan oleh penulis dan direpresenatasikan menjadi buku, yang disebut buku teks. Sebagai representasi kurikulum, buku teks menjelma menjadi bacaan yang konkrit. Buku teks berisi konten materi sebagai pengembangan dan penerjemahan kompetensi yang terdapat di dalam kurikulum.

Sesuai dengan kedudukan, peran, dan fungsinya buku teks harus berkualitas. Secara singkat

buku teks dapat dikategorikan berkualitas jika buku itu dapat menghantarkan siswa untuk mencapai tujuan atau kompetensi yang ada di dalam kurikulum. Untuk dapat menghantarkan capaian siswa tersebut, buku teks harus memenuhi kualitas isi, penyajian, kebahasaan, dan kegrafikan.

Keterbacaan merupakan syarat mutlak bagi buku teks pembelajaran. Sebagai syarat mutlak, maka keterbacaan merupakan hal yang wajib (harus ada dandiupayakan) dalam pengembangan buku teks. Kualitas dan keterbacaan merupakan syarat mutlak buku teks (Tarigan, 2009) karena (1) menentukan literasi pemelajar, (2) menentukan tingkat keberhasilan belajar, (3) relevansi dengan kurikulum, (4) mempengaruhi motivasi belajar, (5) sesuai dengan tujuan pembelajaran, (6) disesuaikan dengan tingkat kematangan berpikir pembelajar, (7) disesuaikan dengan tingkat perkembangan kepribadian pemelajar. Berdasarkan argumen tersebut, dipastikan para pengembang buku teks selalu mempertimbangkan kualitas dan keterbacaan pada saat mengembangkan buku teks pembelajaran.

Buku teks yang memenuhi syarat keterbacaan diharapkan dapat meningkatkan kualitas literasi peserta didik. Perlu diketahui bahwa berdasarkan survei PISA (*Program for International Student Assessment*) adalah *survey* yang dilaksanakan oleh OCDC (*Organisation for Economic Co-operation and Development*) bahwa pada tahun 2018 kemampuan literasi pemelajar Indonesia menduduki peringkat 74 dari 79 negara (OCDC, 2018). Bahkan nilai kemampuan membaca turun 26 poin dari tahun 2015, dari 397 menjadi 371 (Tohir, 2019). Di sinilah pentingnya keterbacaan sebuah buku yang dapat meningkatkan tingkat literasi pemelajar. Sebaliknya buku yang memiliki keterbacaan rendah atau jelek akan berakibat (1) pemelajar kesulitan mempelajari buku teks, (2) tidak dapat mencapai tujuan atau kompetensi yang telah ditentukan dalam kurikulum (KI: Kompetensi Inti maupun KD: Kompetensi Dasar), (3) pemelajar akan cepat bosan membaca buku teks sehingga resepsi materi materi menjadi rendah, (4) tidak membetikan motivasi berprestasi bagi pemelajar, (5) pembelajaran tidak berhasil. Faktor pendukung keterbacaan dipilah menjadi dua, yakni kualitas yang dapat dikaji secara kualitatif dan kualitas yang dapat dihitung secara kuantitatif. Secara kualitatif, keterbacaan buku teks harus memenuhi unsur (1) edukasi, (2) literasi, (3) ilustrasi, dan (4) rekreasi. Edukasi berarti memenuhi unsur-unsur pendidikan. Pemelajar dapat belajar berbagai konten pendidikan yang terdapat dalam buku ajar. Itulah sebabnya dalam buku ajar berisi konten yang dikembangkan berdasarkan kurikulum, sedangkan kurikulum merupakan capaian ultima dari pembelajaran. Literasi (dalam hal pembelajaran bahasa) adalah kemampuan pemelajar tentang empat keterampilan berbahasa (menyimak, membaca, menulis, dan berbicara). Buku teks harus menggambarkan kompetensi capaian empat keterampilan berbahasa.

Buku teks Aja Basa Jawa kelas 1, 2, 3 telah dikaji kualitasnya oleh Dwijonagoro, Hidayati,

Wulan, dan Rubiyanto (2022). Hasilnya (1) Berdasarkan analisis Grafik Fry, buku ABJ kelas 1 SD belum memenuhi keterbacaan sebagai bukukelas 1 (lebih cocok untuk kelas 2). Hal ini disebabkan oleh (a) kata-kata yang bersilabe 3-4 silabe, (b) kata-kata sulit, (c) kesalahketikan/ketidakcermatan penulis yang bervariasi, (d) kata ambigu, dan (e) kalimat terlalu panjang. Sedangkan ditinjau dari indikator penilaian BSNP dari segi isi layak, bahasa kurang, penyajian kurang, dan kegrafikan layak. (2) Berdasarkan Grafik Fry ABJ 2 dinyatakan belum memiliki keterbacaan yang sesuai. Hal ini terutama disebabkan oleh kalimat-kalimat yang terlalu panjang dan kalimat majemuk rapatan. Buku disarankan untuk direvisi pada (1) lebih baik menggunakan kalimat tunggal, bukan kalimat kompleks, (2) kalimat jangan panjang-panjang, (3) gunakan diksi sesuai dengan tingkat perkembangan kognisi murid SD kelas 2. (3) Berdasarkan Grafik Fry ABJ kelas 3 SD belum memenuhi keterbacaan. Hal ini disebabkan oleh (a) pola kalimat kompleks (majemuk), (b) kalimat yang panjang, (c) silabe banyak yang bersilabe 3-4, (d) penggunaan kata majemuk. Ditinjau dari BSNP buku kelas 3 masih terdapat kekurangan pada setiap aspek isi, bahasa, penyajian, dan kegrafikan (Dwijonagoro dkk, 2022).

Buku teks pembelajaran bahasa Jawa tingkat SD/ MI di Daerah Istimewa Yogyakarta yang banyak digunakan pembelajaran di sekolah adalah buku *Ajar Basa Jawa* edisi revisi 2020 yang telah mendapatkan penilaian oleh Dinas Pendidikan, Olah Raga dan Pemuda DIY dan telah dinyatakan layak untuk digunakan pembelajaran di SD/Mi. Buku ini untuk mendukung Peraturan Gubernur DIY No 64 Tahun 2013 tentang Mata Pelajaran Bahasa Jawa sebagai Muatan Lokal Wajib yang diajarkan pada semua jenjang sekolah mulai dari Sekolah Dasar (SD) hingga Sekolah Menengah Atas (SMA) atau sederajat. Buku *Ajar Basa Jawa* disusun untuk peserta didik tingkat SD/ MI mulai dari kelas 1 sampai dengan kelas

6. Buku Ajar Basa Jawa kelas 1, 2, dan 3 telah diteliti, selanjutnya penelitian ini akan mengaji buku teks Ajar Basa Jawa kelas, 4, 5, 6 berdasarkan parameter BSNP dan uji fry.

Metode Penelitian

Metode penelitian dalam kajian ini yaitu penelitian deskriptif. Instrumen penelitian terdiri atas (1) kualitas keterbacaan parameter keterbacaan Grafik Fry dan (2) instrumen parameter keterbacaan dari BSNP. Instrumen kualitas buku parameter BSNP terdiri atas kelayakan (a) isi, (b) kebahasaan, (c) penyajian, dan (d) kegrafikan. Keabsahan data diperoleh dengan teknik keabsahan ketekunan dan kecermatan pengamatan, kajian berulang, dan pengecekan sejawat. Analisis kualitatif dengan parameter BSNP dan kuantitatif berdasar Grafik Fry.

Hasil dan Pembahasan

1. Keterbacaan Buku Ajar Basa Jawa Kelas IV Melalui Parameter BSNP

a) Kelayakan Isi

Kelayakan isi buku teks Ajar Basa Jawa kelas 4 ini ditinjau dari kesesuaian tujuan pembelajaran dan kurikulum dari sembilan wulangan yang disajikan. Buku teks yang baik harus disusun berdasarkan tujuan pembelajaran yang tercantum dalam kurikulum sasaran (Ermawati, 2018: 115). Kelayakan isi dalam kajian ini dapat dilihat pada grafik berikut.



Berdasarkan grafik diagram diatas dapat diketahui bahwa aspek kelayakan isi pada buku teks Ajar Basa Jawa Kelas IV memperoleh nilai 6.81 yang termasuk pada kategori baik. Kualitas buku teks Ajar Basa Jawa ini ditinjau dari tujuan pembelajarannya dapat diketahui melalui Kompetensi Inti dan Kompetensi Dasar yang digunakan pada sembilan wulangan sudah sesuai dengan kurikulum. Materi yang terdapat dalam buku teks Ajar Basa Jawa kelas4 ini juga sudah sesuai dengan tujuan pembelajaran dan kurikulum.

Wulangan 1 & 6 sesuai dengan KD memahami teks deskriptif tentang teknologi dan pekerjaan serta menyampaikan teks deskriptif tentang teknologi dan pekerjaan. Wulangan 2 & 7 sesuai dengan KD memahami tembang macapat Gambuh dan geguritan serta melantunkan tembang macapat Gambuh, dan menyampaikan geguritan. Wulangan 3 & 8 sesuai dengan KD memahami wayang (silsilah Pandhawa Lima), nama hari dan *pasaran*, makanan tradisional serta menceritakan wayang (silsilah Pandhawa Lima), menerangkan *jeneng dina lan pasaran*, dan menjelaskan/membuat makanan tradisional.

Wulangan 4 sesuai dengan KD memahami *unggah-ungguh basa* menjawab dan mengajukan pertanyaan kepada orang lain serta menggunakan *unggah-ungguh basa* menjawab dan mengajukan pertanyaan kepada orang lain. Wulangan 5 sesuai dengan KD memahami kata dan kalimat beraksara Jawa *nglegena*, dan yang menggunakan *sandhangan swara*, lan *panyigeg* serta menulis kata dan kalimat beraksara Jawa *nglegena*, dan yang menggunakan *sandhangan swara*, lan *panyigeg*. Serta untuk KD pada wulangan 9 memuat 2 materi yaitu; memahami *unggah-ungguh basa* menjawab dan mengajukan pertanyaan kepada orang lain serta menggunakan *unggah-ungguh basa* menjawab dan mengajukan pertanyaan kepada orang lain; dan memahami kata dan kalimat beraksara Jawa *nglegena*, dan yang

menggunakan *sandhangan swara*, lan *panyigeg* serta menulis kata dan kalimat beraksara Jawa *nglegena*, dan yang menggunakan *sandhangan swara*, dan *panyigeg*.

Kajian ini juga menemukan beberapa wulangan memiliki uraian materi yang tidak sesuai dengan judul wulangan, seperti pada wulangan 2 Tembang Macapat Gambuh akan tetapi ditemukan uraian materi geguritan yang seharusnya terdapat di wulangan 7. Pada wulangan 8 *Jeneng Dina lan Pasaran*, namun juga ditemukan materi makanan tradisional. Judul wulangan seharusnya diselaraskan dengan konten materi di dalamnya. Wulangan 4 & 9 yang memuat *unggah-ungguh* perlu ditekankan pada pemilahan *unggah-ungguh basa* dan *tatakrama*. Hal ini diperlukan selaras dengan penelitian Chotimah (2019) bahwa siswa SD masih mengalami kesulitan dalam menerapkan unggah-ungguh dan tata krama. Komunikasi siswa dalam sehari-hari sangat minim menggunakan bahasa Krama, mereka lebih banyak menggunakan ragam Ngoko dan Bahasa Indonesia. Tata Krama dalam berkomunikasi masih perlu dibimbing untuk menerapkan sopan santun dalam berbahasa dan bersikap. Terkait dengan minimnya penguasaan kosakata siswa, setiap wulangan perlu disertai glosarium untuk membantu memahami kata-kata sukar. Glosarium tersebut dapat digunakan sebagai sarana memotivasi siswa untuk mempelajari buku teks dengan mudah dan dapat mengatasi kesulitan arti secara mandiri (Sun, 2010: 891). Berdasarkan tinjauan kesesuaian tujuan pembelajaran dalam buku teks dengan kompetensi dasar yang tercantum dalam kurikulum bahasa Jawa di DIY untuk kelas 4 SD maka dapat dinyatakan bahwa sebagian besar tujuan pembelajaran telah sesuai dengan kurikulum sasaran.

Kriteria selanjutnya untuk mengetahui kelayakan isi buku ini ditinjau dari aspek keakuratan dan kesesuaian data atau informasi ditunjukkan dengan pemilihan wacana, teks, gambar, dan ilustrasi pada buku ABJ Kelas 4. Ilustrasi gambar membantu peserta didik untuk memahami konten materi dan memberikan motivasi sebagai daya tarik mempelajari buku tesk lebih lanjut (Wachob, 2006) Berdasarkan pemilihan wacana yang disajikan pada setiap wulangan sudah sesuai dengan kompetensi yang harus dicapai, namun gambar dan ilustrasi masih kurang karena terdapat banyak wacana yang belum menyertakan gambar atau ilustrasi sebagai pendukung yang bermanfaat bagi pemenuhan rasa ingin tahu peserta didik. Seperti pada wulangan 1 Teknologi dengan wacana berjudul "*Jalaran Gadget*" yang tersaji berikut ini.

A. Wacana kartha jaitidat

Jalaran Gadget

Gadget minangka piranti komunikasi modern sing nduweni maneka warna paedah canggih. Piranti kabeh uga minangka piranti elektronik sing wujudé cilik ning nduweni akèh paedah sing mlgi. Bab sing mbedakake gadget saka teknologi liya yaiku unsur kontemporer. Gadget tansah teka karo aplikasi paling anyar sing tansah metu tut ngrembakning jaman saiki, iki minangka sebab musababipun akèh sing kasengsem karo gadget.

Ing jaman modern, teknologi gadget ngrembaka kanthi cepet. Saka wewitan dumugi saiki gadget wis dadi piranti sing wajib diduweni, kaya-kaya kudu dadi kabutuhan utama saben manungsa. Piranti iki terus ngrembaka dadi lewih gampang kanggo maringisa ngalokake pegawean saben dina.

Pada wacana tersebut tidak menyertakan ilustrasi yang dapat menggambarkan isi dari wacana yang disajikan, sebaiknya bisa ditambahkan ilustrasi gadget sebagai gambar yang dapat mendukung dan memudahkan peserta didik dalam memahami wacana tersebut.

Selain itu ilustrasi yang digunakan pada wulangan 3 Wayang Pandhawa Lima kurang jelas, banyak menggunakan gambar kartun untuk mengilustrasikan tokoh wayang sehingga karakter yang tergambar kurang spesifik. Pada wulangan 3 Wayang Pandhawa Lima juga banyak gambar atau ilustrasi yang tersaji dengan kurang jelas atau hanya samar-samar.



Gambar atau ilustrasi yang digunakan pada cover wulangan 3 Wayang Pandhawa Lima tersebut kurang mendeskripsikan karakter tokoh wayang secara spesifik karena menggunakan gambar kartun sehingga tidak bisa digunakan untuk memudahkan peserta didik dalam mengenali tokoh wayang. Selain itu gambar atau ilustrasi tokoh karakter wayang pada latihan soal kurang terlihat jelas dan samar-samar sehingga peserta didik kurang bisa mengidentifikasi tokoh wayang yang terdapat pada gambar tersebut.

Buku ABJ ini menggunakan konsep dan teori yang sesuai dengan sistematika keilmuan, terbukti pada materi yang disajikan sesuai dengan ilmu bahasa, sastra dan budaya Jawa, yaitu: tata tembung, tata ukara, geguritan, tembang gambuh, unggah-ungguh, aksara Jawa, dan pewayangan. Selain itu keakuratan konsep dalam buku teks ini telah dipenuhi dalam materi seluruh wulangan merujuk pada sumber materi yang benar baik secara teoritik maupun secara empiris. Namun pemilihan contoh pada setiap wulangan masih kurang sehingga belum sesuai dengan kompetensi yang harus dicapai. Meskipun demikian, pada bagian pelatihan, penugasan, dan penilaian yang terdapat pada buku ini menggunakan aspek membaca, memperhatikan, mencoba dan membuat sehingga sudah sesuai dengan tuntutan penilaian hanya saja masih perlu dikembangkan agar latihan soal lebih variatif.

Kelayakan pada aspek kesesuaian dengan perkembangan ilmu dalam buku teks ini telah terpenuhi. Hal tersebut terlihat dengan penyajian materi semua wulangan meliputi perkembangan ilmu dan pengetahuan yang seimbang. Sebagai contoh pada wulangan 1 disajikan materi mengenai teknologi dan jenis-jenisnya. Peserta didik selanjutnya diberikan contoh

wacana mengenai manfaat dan dampak teknologi sebagai salah satu contoh perkembangan ilmu. Selanjutnya pada wulangan 2 materi tembang macapat Gambuh terdapat aspek religi, serta pada wulangan 4 dan wulangan 9 materi unggah-ungguh terdapat aspek sosial. Pada buku teks ini Referensi materi masih kurang, hanya ada 4 rujukan pustaka yaitu kamus, pedoman penulisan aksara Jawa, parama sastra, dan tata basa. Selanjutnya masih ada beberapa rujukan artikel bebas dari internet (blogspot) yang kredibilitasnya kurang apabila digunakan sebagai referensi bahan ajar.

Materi dalam buku teks yang baik tidak mengarah pada diskriminasi. Materi dalam kajian ini menekankan untuk saling menghormati, saling menolong, dan rukun. Materi yang disajikan tidak condong pada agama, kepercayaan, atau suku dan budaya tertentu yang dinilai negatif. Materi tersebut menunjukkan bahwa buku teks ini sebagian besar mengakomodasi kebhinekaan. Hanya saja ada wacana di wulangan 2 tembang macapat gambuh yang didalamnya menyebutkan kegiatan Islami yaitu “melu tasbeh marang pangeran”. Wacana lainnya mendukung kebhinekaan, yaitu: teknologi, wayang pandhawa lima, unggah-ungguh basa, pakaryan, dan geguritan.

Seluruh wulangan yang tersaji dalam buku teks ini telah memenuhi aspek pengembangan wawasan kebhinekaan, kebangsaan dan integrasi bangsa. Aspek ini dibuktikan dengan materi yang mengarah pada ajaran toleransi terhadap sesama, serta saling memahami perbedaan dan keberagaman. Pada wulangan 1 teknologi terdapat wacana yang menyatakan bahwa bangsa Indonesia mampu bersaing dengan mancanegara khususnya dalam hal perkembangan teknologi, hal ini menunjukkan bahwa aspek wawasan kebangsaan terpenuhi sehingga dapat menciptakan integrasi bangsa yang sejahtera.

dhewe tan saya ora bisa. Apa tumon?

Bangsa Indonesia kondhang kaluhurane ing saindenging bawana. Kapinterane uga ora kalah karo bangsa manca. Duwe unggah-ungguh lan jiwa kang luhur serta seneng tetulung. Budaya Indonesia kawentar ing njaban rangjah. Kapetha watak kang agamis, sumadulur, semanak, lan seneng tulung tinulung. Rasa handarbeni budaya mau saiki wis wiyit tipis, amarga kawula mudhane wis padha isin sinau budayane dhewe, mula kahanan iki ruwuhke rasa prihatin para manggalaning bangsa. Muga-muga bangsa Indonesia ginugah, banjur pada eling marang jati dhirine bangsa lan njaga amrih budaya bangsa Indonesia ora ilang katiindhes rodhaning jaman.

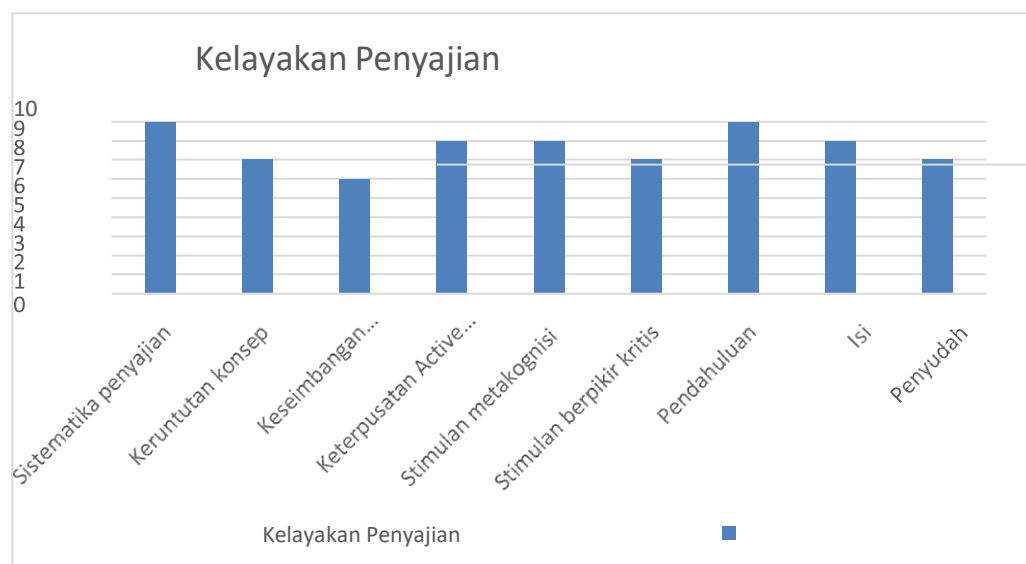
Potongan wacana yang berjudul “*Budaya Bangsa Melu Ngrembakaning Teknologi*” tersebut menyatakan bahwa bangsa Indonesia telah dikenal keluhurannya oleh dunia. Bangsa Indonesia juga memiliki kepandaian yang tidak kalah dengan bangsa asing, serta memiliki unggah-ungguh dan jiwa tolongmenolong yang tinggi. Selain itu dalam buku teks ABJ tidak ditemukan unsur SARA, HAKI, dan pornografi sehingga menunjukkan bahwa dalam buku ini memenuhi

aspek pengembangan wawasan kebhinekaan, kebangsaan dan integrasi bangsa.

Kelayakan isi dalam buku teks ABJ untuk kelas 4 SD telah memenuhi aspek materi mencerminkan kebutuhan sekarang dan masa depan. Kelayakan terhadap pemanfaatan kemajuan teknologi dipenuhi dengan penggunaan internet sebagai sumber ajar dalam materi wulangan teknologi, tembang gambuh, dan ilustrasi wayang. Berbagai materi tersebut juga menunjang pelajaran lain yaitu materi unggah-ungguh mendukung kecakapan dalam berbahasa Jawa dan ilmu pendidikan sosial khususnya dalam bersosialisasi dengan orang lain. Materi cara berkomunikasi dengan menghormati orang lain juga mendukung mata pelajaran Pendidikan Pancasila dan Kewarganegaraan. Materi mengakomodasi kebhinekaan dan sifat gotong royong, rukun, saling menolong, hidup sehat, sportif, dan kasih sayang. Temuan kajian ini menguatkan Brozo (2005: 42) yang menegaskan bahwa materi buku teks harus mengadopsi dari berbagai aktivitas keseharian peserta didik. Materi yang dekat dengan dunia peserta didik mendukung pemahaman materi selaras dengan kebutuhan peserta didik.

b) Kelayakan Penyajian

Kelayakan penyajian buku teks Ajar Basa Jawa dapat dilihat dari aspek teknik penyajian, penyajian pembelajaran, dan kelengkapan penyajian. Berikut ini grafik masing-masing aspek pengukuran dalam kelayakan penyajian buku teks Ajar Basa Jawa.



Berdasarkan grafik diagram diatas dapat diketahui bahwa aspek kelayakan penyajian pada buku teks Ajar Basa Jawa Kelas IV memperoleh nilai

7.66 yang termasuk pada kategori baik.

Konsistensi sistematika penyajian dalam buku teks ini telah terpenuhi, dibuktikan dengan seluruh wulangan yang disajikan sudah memberikan kesempatan untuk siswa terlibat secara aktif dalam proses pembelajaran, yaitu dengan kegiatan *Ayo Maca*, *Ayo Nyoba*, *Gladhen*, dan *Ayo Gatekake*. Selain itu uraian yang disajikan sudah memfasilitasi asesmen untuk

pembelajaran dan asesmen capaian hasil belajar, hal tersebut terbukti dengan adanya latihan-latihan soal dan adanya tes formatif di setiap wulangan, serta buku ini juga dilengkapi dengan penilaian akhir semester. Selanjutnya dari segi keruntutan konsep yang disajikan dalam buku ini masih kurang runtut, terlihat pada beberapa KD yang dipenggal serta tidak diurutkan secara sistematis. Selain itu materi unggah-ungguh basa diberikan di wulangan 4 dan 9 cenderung membahas unggah-ungguh tata krama sehingga konten isi materi unggah-ungguh tentang bahasa masih kurang.

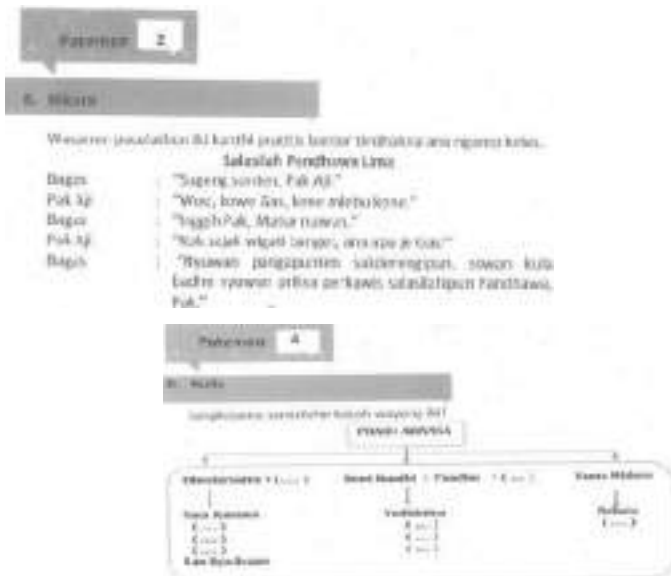
Keseimbangan antar bab pada buku ini masih kurang karena terdapat beberapa wulangan yang menyajikan materi secara tumpang tindih. Pada wulangan 2 tembang macapat gambuh terdapat materi tambahan geguritan yang seharusnya berada di wulangan 7. Selanjutnya materi unggah-ungguh yang terdapat dalam wulangan 4 dan 9, namun pada wulangan 9 terdapat materi aksara Jawa. Serta dalam wulangan 8 yang berjudul *dina lan pasaran*, tetapi dalam wulangan tersebut juga membahas materi makanan tradisional. Pembagian wulangan dalam buku teks ini didasarkan pada kompetensi dasar yang ada, namun terdapat beberapa ketidaksesuaian antara judul wulangan dengan materi yang disajikan. Seperti contoh dalam wulangan 2 tembang macapat gambuh yang didalamnya terdapat materi geguritan, wulangan 8 jeneng dina lan pasaran yang didalamnya terdapat materi makanan tradisional, serta wulangan 9 yang mencampurkan antara KD unggah-ungguh dan aksara Jawa.

Penyajian pembelajaran dalam buku ini telah menggunakan pendekatan saintifik dan model pembelajaran *student center learning/student active learning*. Hal ini dibuktikan oleh kegiatan *Ayo Maca, Ayo Nyoba, Gladhen, dan Ayo Gatekake* dalam setiap wulangan sehingga mengarahkan siswa untuk terlibat secara aktif dalam proses pembelajaran. Selain itu seluruh wulangan yang disajikan juga telah mendukung pembelajaran abad ke 21 yaitu mengajaksiswa untuk kreatif, berkomunikasi dan berdiskusi, namun buku ini belum memaksimalkan perkembangan teknologi pada abad ke 21. Unsur stimulan metakognitif dalam buku ini telah terpenuhi pada materi *tembang gambuh* dan *unggah-ungguh*. Pada wulangan 2 tembang macapat gambuh terdapat ajakan untuk beribadah yang dapat merangsang metakognisi peserta didik berupa sikap spiritual. Wulangan 4 dan 9 unggah-ungguh mengarahkan siswa untuk bersosialisasi dengan sesama berdasarkan unggah-ungguh bahasa Jawa dan tatakrma sehingga dapat merangsang sikap sosial peserta didik.

Wulangan yang disajikan dalam buku teks ABJ ini juga dapat merangsang daya imajinasi, kreasi, dan berpikir kritis peserta didik. Hal ini menegaskan kajian yang telah dilakukan Purnanto & Mustadi, (2016: 107) yang menunjukkan bahwa bahasa yang digunakan dalam buku teks harus komunikatif dan mampu merangsang peserta didik untuk berpikir kritis.

Selanjutnya unsur imajinatif dalam buku ini terpenuhi dengan adanya wacana yang mengarahkan cita-cita dan gambaran pekerjaannya di masa depan pada wulangan 6. Selanjutnya unsur kreativitas dalam buku ini dibuktikan dengan adanya latihan membuat kalimat dari satu kata yang telah disajikan, mengembangkan kalimat *Ngoko* ke dalam bahasa *Krama*, serta membuat kalimat larangan, ajakan, permintaan, dan berita pada wulangan 4 dan 9. Unsur kritis pada buku teks ABJ ini terpenuhi dengan adanya latihan *Ayo Nglelimbang* terkait dengan materi yang sedang dipelajari pada wulangan 3 dan 5.

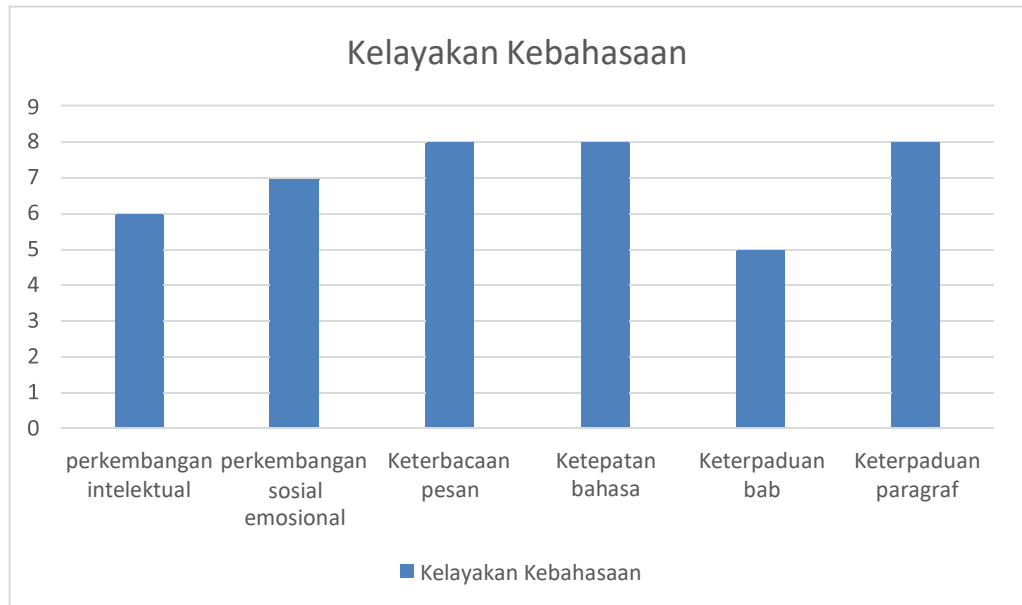
Aspek pengetahuan dan keterampilan dalam buku ini telah terpenuhi, dibuktikan dengan adanya beberapa keterampilan berbahasa yang terdapat dalam buku teks ABJ. Keterampilan membaca telah digunakan dalam seluruh wulangan yang disajikan, terbukti dengan adanya kegiatan *Ayo Maca* di setiap wulangan. Aspek keterampilan berbicara juga diasah dengan meminta peserta didik untuk memperagakan percakapan dengan judul “Salasilah Pandhawa Lima”. Dengan kegiatan tersebut maka unsur keterampilan mendengarkan juga dilibatkan untuk memahami teman yang sedang memperagakan percakapan di depan kelas. Keterampilan menulis juga terdapat dalam buku teks ABJ ini, terbukti dengan sub bab *Nulis* yang meminta peserta didik untuk melengkapi silsilah tokoh wayang Prabu Abiyasa pada wulangan 3 wayang Pandhawa Lima.



Penyajian dalam buku ini sudah lengkap, meliputi bagian pendahulu, bagian isi dan bagian penutup. Setiap wulangan diawali dengan pengantar yang menginformasikan terkait materi yang akan dipelajari beserta gambar ilustrasi yang selaras dengan materi. Selanjutnya dijelaskan kompetensi inti dan kompetensi dasar yang menjadi landasan materi yang akan dipelajari selaras dengan kurikulum. Bagian isi pada buku ini diperinci dengan sub bab ayo maca, ayo nyoba, gladhen, dan ayo nggatekake. Bagian penutup di setiap wulangan dilengkapi dengan latihan soal dan soal ulangan. Namun kualitas soal masih kurang untuk memberikan fasilitas refleksi materi yang dipelajari dalam setiap wulangan. Khususnya pada wulangan 2 yang membahas tentang materi tembang gambuh, namun soal latihan berisi tentang geguritan.

c) Kelayakan Kebahasaan

Buku teks Ajar Basa Jawa ini menggunakan bahasa yang kurang sesuai dengan tingkat perkembangan intelektual peserta didik. Hal ini dapat dilihat dari hasil penilaian unsur kelayakan bahasa berikut.



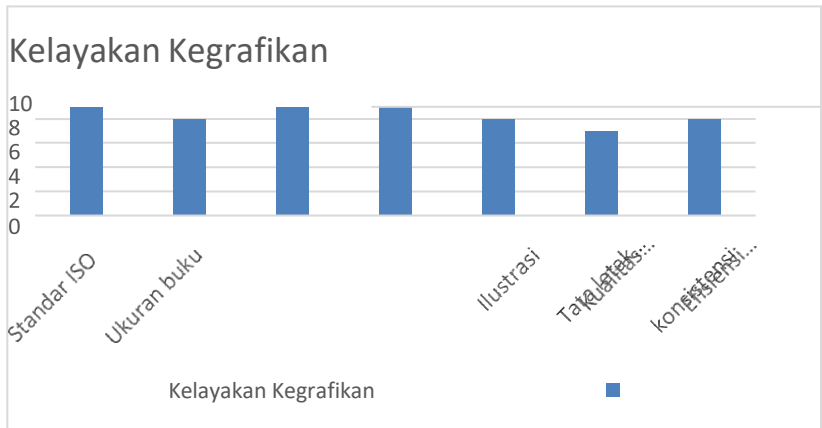
Berdasarkan grafik diagram diatas dapat diketahui bahwa aspek kelayakan kebahasaan pada buku teks Ajar Basa Jawa Kelas IV memperoleh nilai 7 yang termasuk pada kategori baik, namun pada kesesuaian tingkat perkembangan intelektual peserta didik mendapatkan hasil yang rendah. Hal ini disebabkan dalam buku teks Ajar Basa Jawa kelas 4 tidak menyertakan glosarium dalam setiap wacana atau teks bacaan. Meskipun demikian pemilihan ragam bahasa yang digunakan dalam wacana, dan latihan didominasi ragam Ngoko. Hal ini memberikan tingkat kemudahan yang tinggi untuk dipahami peserta didik. Pemilihan bahasa yang lugas dan dengan kalimat sederhana mendukung tingkat keterbacaan buku teks (Purnanto & Mustadi, 2016: 103). Dalam setiap wulangan memuat kata dan/atau istilah yang *ajeg*, sesuai dengan disiplin keilmuan. Namun terdapat beberapa istilah khusus yang perlu didampingi dengan kawruh basa atau glosarium karena istilah-istilah tersebut tidak sesuai dengan perkembangan intelektual peserta didik. Selain terdapat kalimat dan wacana, dalam setiap wulangan juga tersaji wacana pendek serta gambar yang membuat tampilan lebih menarik dan tidak monoton. Penggunaan ragam *Krama* sudah sesuai sebagai contoh komunikatif antara peserta didik dengan orang yang harus dihormati, hal tersebut tersaji dalam bentuk percakapan sehingga dapat merangsang perkembangan sosial emosional pesertadidik.

Penggunaan bahasa pada buku teks ABJ ini sudah komunikatif sehingga pesan yang ingin disampaikan dapat terbaca dengan jelas serta bahasa yang digunakan sudah tepat. Ragam ngoko sebagai bahasa pengantar dalam setiap wulangan sudah sesuai dengan perkembangan intelektual peserta didik. Serta penggunaan ragam krama dalam yang mengarahkan pada peneladanan sikap menghormati terhadap orang yang lebih tua sudah tepat. Dalam setiap wulangan yang disajikan menggunakan kalimat yang efektif, jelas, komunikatif, dan informatif sehingga dapat dipahami dengan jelas, lugas, dan tidak bias. Kalimat yang disajikan menggunakan koherensi yang baik karena antara kalimat satu dengan kalimat yang lain memiliki keterkaitan yang sesuai dengan tingkat perkembangan peserta didik.

Aspek keruntutan dan keterpaduan paragraf pada buku ini telah menggunakan kalimat yang efektif, namun keruntutan antar bab masih kurang dikarenakan beberapa materi yang disajikan tidak sesuai dengan judul wulangan. Pernyataan ini terbukti pada wulangan 2 berjudul “Tembang Macapat Gambuh” namun pada pertemuan ketiga membahas tentang geguritan serta latihan yang tersaji juga membahas geguritan. Hal tersebut menunjukkan adanya ketidakpaduan bab 2 dengan konten materi yang disajikan. Selanjutnya pada wulangan 5 berjudul “Tembang Aksara Jawa Nglegena lan Migunakake Sandhangan Swara uga Panyigeg” terdapat penulisan yang tidak tepat yaitu “migunaaken”, materi yang tidak sesuai dengan judul yaitu mengenai kalimat perintah, kalimat berita, dan pembentukan kata berimbuhan. Wulangan 7 berjudul “Geguritan” mengandung materi yang kurang sesuai dengan geguritan, yaitu pembahasan ater-ater tripurusa. Serta wulangan 8 berjudul “Dina lan Pasaran” didalamnya ada beberapa wacana yang tidak sesuai dengan judul karena wacana-wacana tersebut membahas makanan tradisional di DIY.

d) Kelayakan Kegrafikan

Kualitas kelayakan kegrafikan buku teks yang baik harus memenuhi ukuran dan jenis huruf yang memadai. Kualitas kegrafikan buku Ajar Basa Jawa dapat dicermati pada grafik berikut.



Berdasarkan grafik diagram diatas dapat diketahui bahwa aspek kelayakan kegrafikan pada buku teks Ajar Basa Jawa Kelas IV memperoleh nilai 7.16 yang termasuk pada kategori baik. Buku ini telah memenuhi hal tersebut ditunjukkan dengan teks yang terdapat dalam setiap wulangan mudah dibaca. Ukuran buku teks ini juga telah memenuhi standar ISO yaitu ukuran B5 dengan lebar 175mm dan Panjang 250 mm. Tata letak wacana, latihan, dan gambar yang disajikan dalam buku ini sudah mendukung isi materi. Selain itu buku teks Ajar Basa Jawa ini telah disajikan dalam cover yang menarik. Komposisi warna serasi perpadun warna putih, kuning dan biru ditambahdengan aksen motif batik kawung seperti pada gambar berikut.



Pada gambar tersebut bagian judul buku “Ajar Basa Jawa” letaknya

mudah untuk dilihat, konfigurasi warna font dengan latar sangat menambah kejelasan tulisan untuk dibaca. Perpaduan warna cover putih, kuning, dan biru dikombinasi dengan ilustrasi anak-anak laki-laki yang bermain gamelan, dan perempuan sebagai sinden menjadikan cover lebih menarik. Komposisi warna hijau dipadu dengan warna dasar putih memberikan kesan yang elegan. Berbagai warna yang ada dalam cover menunjukkan konfigurasi warna yang menarik.

Tata letak dalam setiap wulangan konsisten, harmonis, dan mempermudah pemahaman pemahaman peserta didik. Wulangan yang disajikan sudah memberikan kesempatan untuk siswa terlibat secara aktif dalam proses pembelajaran terbukti dengan kegiatan Ayo Maca, Ayo Nyoba, Gladhen, dan Ayo Gatekake. Instruksi dalam setiap latihan juga jelas sehingga mudah dipahami oleh peserta didik. Wulangan 1 terdapat 3 wacana panjang mengenai teknologi namun tidak ada ilustrasi gambar yang mendukung. Tiga wacana tersebut yaitu: “Paedah Teknologi”, “Budaya bangsa Melu Ngrembakaning Teknologi”, dan “Jalaran Gadget”. Teknologi yang digunakan dalam wacana tersebut sebenarnya mudah untuk ditemukan, namun perlu disertakan ilustrasinya agar pemahaman siswa lebih terfokus pada teknologi yang dimaksud. Banyak wacana yang tidak disertai gambar ilustrasi untuk mendukung menarik, dan mempermudah pemahaman peserta didik mengenai materi yang disajikan.

Selanjutnya dari aspek kualitas cetakan buku ini telah dijilid dengan kuat dengan kualitas kertas yang memadai tidak mudah robek dan terang untuk keterbacaannya mudah. Tulisan yang ada tersaji dalam buku ini rapi, konsisten, dan efisien dengan menggunakan spasi 1,5 dan font Arial 14 sehingga tulisan dalam setiap halaman mudah dibaca. Namun masih ada keterbatasan dari aspek warna buku ini terbatas pada ilustrasi dan gambar berwarna hitam dan biru saja. Selain itu juga masih terdapat beberapa gambar ilustrasi yang kurang jelas dan tintanya kabur sehingga kurang menarik dan kurang mempermudah peserta didik untuk memahami isi materi.

2. Kualitas Buku ABJ berdasarkan Grafik Fry

Setelah melaksanakan analisis data ABJ IV dengan menggunakan parameter Grafik Fry ditemukan bahwa sebagai berikut.

- (1) Bagian awal buku Ajar Basa Jawa kelas IV tidak sesuai dengan prinsip keterbacaan untuk kelas IV karena hasil analisis Grafik Fry pertemuan titik garis vertikal (jumlah kalimat: 6 kalimat) dengan horisontal (jumlah suku kata: 156 suku kata) menunjuk ke kelas 10. Artinya bacaan tersebut sesuai untuk kelas 10 bukan kelas IV. Peneliti sudah melakukan analisis dengan data bacaan yang berbeda (2x). Namun hasilnya tetap sama bahwa bacaan bagian awal ABJ tidak cocok untuk kelas IV
- (2) Bagian tengah buku Ajar Basa Jawa kelas IV cocok untuk pembelajaran kelas IV. Kecocokannya secara absolut atau mutlak. Pertemuan garis vertikal dan horisontal berada pada kelas IV.
- (3) Bagian akhir buku Ajar Basa Jawa kelas IV tidak cocok untuk kelas IV. Pertemuan garis vertikal (banyaknya kalimat) dan garis horisontal (banyaknya suku kata) berada pada kelas 7. Artinya bacaan tersebut lebih cocok untuk kelas 7.

Beberapa hal yang diduga menyebabkan ketidakcocokan antara lain.

- (1) Banyak kata bersuku kata banyak secara kuantitatif seperti kata *kaluhurane* 'keluhurannya', *sumadulur* 'bersikap seperti saudara', *manggalaning* 'pemimpin', *migunakake* 'menggunakan', *mrihatinake* 'memprihatinkan', dan *kahanan* 'keadaannya' (ABJ IV halaman 5). Menurut Uhlenbeck (2017) mayoritas suku kata kata bahasa Jawa didominasi 2 suku kata dan selanjutnya 3 suku kata. Selanjutnya menurut Kurnia (2015) dan Hidayati (2018) semakin banyak suku kata dalam suatu kata semakin meningkatkan kesulitan. Dari 101 kata terdapat 18 kata yang terdiri 4 atau lebih suku kata atau 17,82%. Ada 19 kata (18,81%) yang terdiri atas 3 suku kata. Jika digabung kata yang terdiri atas 3, 4, atau 5 suku kata 36,63%.
- (2) Kata-kata sulit seperti kata-kata kawi dan kata dengan frekuensi pemakaian rendah atau jarang digunakan dalam komunikasi seperti kata *kaluhurane*

'keluhruannya', *kawentar* 'terkenal', *saindenging* 'seluruh', *rangkah* 'wilayah', *semanak* 'ramah', *handarbeni* 'memiliki', *mudha* 'muda', *manggalaning* 'pemimpin', *ginugah* 'dibangunkan', dan *katlindhes* 'terlindas' ((ABJ IV halaman 5).

Hal-hal yang menjadikan bacaan cocok ABJ kelas IV bagian tengah cocok untuk kelas IV sebagai berikut. Pola kalimat dasar sederhana namun lengkap terdiri atas jejer (subjek) – wasesa (kata kerja) – lesan (objek), dan katrangan (keterangan). Kalimat dasar yang sangat sederhana (kalimat pendek namun funktor tidak lengkap) menjadi sangat mudah. Ini tentu untuk kelas III, II, I yang biasa disebut kelas rendah di SD. Semakin sederhana (pola kalimat dasar) semakin cocok untuk kelas semakin rendah. Kalimat dasar yang lengkap dan semakin panjang sesuai untuk kelas tinggi di SD yakni kelas IV, V, dan VI.

- a) Hanya ada 7 kata (6,93%) yang terdiri atas 4 dan 5 suku kata.
- b) Hanya ada 9 kata (8,91%) yang terdiri atas 3 suku kata.
- c) Gabungan antara b) dan c) adalah 15,84%. Hal ini tentu jauh lebih memudahkan bila dibandingkan 36,63% kata yang terdiri atas 3, 4, dan 5 suku kata.

Simpulan

Berdasarkan analisis Grafik Fry, buku ABJ kelas 4 SD belum memenuhi keterbacaan sebagai buku kelas 4 yang baik. Berdasarkan parameter BSNP buku ABJ dalam kategori kurang, dan berdasarkan pemetaan uji fry lebih cocok untuk kelas 7. Hal ini disebabkan oleh (a) kata-kata yang bersilabe 3-4 silabe, (b) kata-kata sulit, (c) kesalahan/ketidaktepatan penulis yang bervariasi, (d) kata ambigu, dan (e) kalimat terlalu panjang. Penggunaan buku teks Ajar Basa Jawa perlu diselaraskan dengan perkembangan peserta didik dan kurikulum Bahasa Jawa di SD yang berlaku.

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Structure Register of Javanese Preachers in Social Media

Prembayun Miji Lestari¹, Mujimin², Yusro Edy Nugroho³, Retno Purnama Irawati⁴

^{1, 2, 3, 4}Fakultas Bahasa dan Seni, Universitas Negeri Semarang

Corresponding author's email : ¹ prembayun@mail.unnes.ac.id , ² mujimin@mail.unnes.ac.id,
³ yusronugroho@mail.unnes.ac.id, ⁴ rp.irawati@mail.unnes.ac.id

Abstract

Language variations that correlate with social variations in society are interesting and important studies to do. One of the social variations that shows the dynamics of language is the use of Javanese by religious preachers. This study aims to describe and classify the structure and characteristics of registers used by Javanese preachers in social media. The theory used is the language register theory from Halliday and discourse structure. The source of the data comes from the utterances of Javanese-language preachers on Youtube, especially on the Anza channel. KH. Anwar Zahid. The research was conducted using a descriptive qualitative approach. The process of collecting data through observation and listening methods with note-taking techniques. The research data is in the form of words containing registers that show the structure and characteristics of Javanese preachers on YouTube social media. The results of the study show that there is a structure and register characteristics used by Javanese preachers on social media, especially on the anza channel KH. Anwar Zahid. The structure of the register of Javanese-language preachers on the social media Youtube channel KH. Anwar Zahid can be seen in the opening structure, content or core structure, and closing structure. Each of these structures has a register shape that is not the same. The structure of the registers of Javanese preachers studied show that dominant vocabulary or discourse related to Islamic religion emerges and Javanese culture. In addition, it was found that there were specific greeting words, unique abbreviations, humor or jokes that showed the closeness between the congregation and the preacher, namely KH. Anwar Zahid.

Keywords: Structure, Register, Preacher's, Javanese Language, Social Media

INTRODUCTION

Top of Form

The emergence of linguistic diversity in society is very interesting to research, especially through sociolinguistic studies. One of the ways in which this language diversity can be seen is in the da'wah lectures given by KH Anwar Zahid. KH. Anwar Zahid is a famous speaker with an East Javanese accent. He delivered lecture material communicatively, easily digested, and accepted by the wider community. Even though his lectures invited lots of laughter, the

material was quality, pithy and firm. Apart from containing religious values, his preaching lectures also included humorous interludes so that the listeners would not get bored and sleepy. The language of the lecturers of course showed variations in the use of complex language. One variation can be seen in the form of the register. According Imam (2023), Annisa (2022); Lestari & Kurnia (2014), register is a variation of language related to its use, usage or function. Nisa & Kurniawati (2023); Cahyani (2020); Wahyudi, et al (2017); Lestari (2010) say that registers are a typical treasury, whether in the form of words, sentences or discourse used in certain jobs or community groups. Based on this definition, it can be concluded that a register is a typical vocabulary, whether in the form of words, sentences or discourse used in certain jobs or social groups.

The focus of this research is to analyze the structure and characteristics of the register of Javanese preachers on YouTube social media, anza channelKH. Anwar Zahid. The variety of languages used has unique characteristics that are not found in other social communities in society. Many studies have discussed registers in a community or social group, but none has specifically discussed the registers used by Javanese-speaking preachers. Several previous studies that are relevant to this research include those conducted by Subekti ; Zulianingtyas & Surana; Fatimah, et al. Subekti (2023) studied the persuasive communication of KH Anwar Wahid's preaching. Persuasive communication is an effective way of communicating messages in a communication. In this case the context is a preaching speech. This study uses a pragmatic approach with Yule theory. The results of the research show that KH Anwar Zahid's preaching makes a lot of use of online media during his lectures. The aim is to make it easier for KH Anwar Zahid to preach and spread goodness to the wider community.

Zulianingtyas & Surana (2023), the results of the research show that there are various forms of language, including Javanese, Indonesian and Arabic, forms of code switching including internal code switching from Indonesian to Javanese, external code switching from Indonesian to Arabic and external code switching from Javanese to Arabic and forms of code mixing. including Javanese-Indonesian-Arabic code mixing, Javanese-Indonesian-English code mixing and Javanese-Indonesian-Arabic-English code mixing.

Fatimah, et al (2023) studied the play of sounds and language styles as well as the aesthetic characteristics of language in KH's preaching rhetoric. Anwar Zahid. In his preaching KH. Anwar Zahid uses a lot of alliteration, assonance, acronyms and slogans. The dominant language styles used are epetition, anaphora, antithesis, simile and pleonasm. This researcher examines the rhetoric chapter and the public's reception of preaching KH. Anwar Zahid on YouTube.

Bottom of Form

METHOD

This research uses a qualitative descriptive research method by presenting the results of descriptive analysis based on the research data studied. The research data consists of spoken words and sentences which are thought to contain the preacher's register. The data source studied was a video lecture by KH. Anwar Zahid, uploaded on YouTube anza channelKH. Anwar Zahid. Video lecture "Live Streaming with KH. Anwar Zahid", duration 1 hour 53 minutes 10 seconds. The recitation took place in Wonosari, Patebon, Kendal on August 30 2023. At the time this research was written, it had received 154K views.

Data collection techniques are observation, listening and note-taking techniques. The observation technique is by determining the speaker and selecting one video to be used as the research object. The listening technique is by watching KH's preaching video. Anwar Zahid on Youtube has been selected. The note-taking technique is to write down the results of listening to the video.

Technical data analysis by transcribing data in written form from KH's video lectures. Anwar Zahid from start to finish. Next, read it again repeatedly to look for the necessary data. The final stage is data classification by grouping it based on its classification.

In presenting the research data, this research uses an informal presentation method, where the formulation uses ordinary technical words (Sudaryanto, 1993). In other words, this research attempts to explain the results of the analysis in detailed words or sentences.

FINDINGS AND DISCUSSION

The discourse structure found in this preacher's register is the same as in other studies, namely consisting of an opening, core and closing structure (Lestari, 2020). What is different is the structure of each register of Javanese preachers, KH. Anwar Zahid has distinctive characteristics. Structure of the register of Javanese preachers on the Anza KH YouTube channel Anwar Zahid is divided into at least three parts. These three parts are the opening structure, content or core structure, and closing structure. The details of each preacher's register structure are described as follows.

Opening Structure

In the opening structure, there are three languages used by the preacher, namely Javanese, Indonesian and Arabic. KH Anwar Zahid uses Javanese dominantly when giving lectures, because he is a Javanese speaker who comes from Bojonegoro, East Java. Indonesian is also used so that people outside Javanese speakers understand and understand what is being said. Arabic is also widely used because this language cannot be used. separated from religious activities. Arabic is mainly verses from the Koran or hadith used by lecturers as a basis for explaining material. Another foreign language used is English in the form of fragments of minimalist words.

Based on the data that has been analyzed, the opening structure of the preacher's register consists of: conditioning towards the congregation, greetings, basmalah and praise for the Prophet Muhammad, greetings to related parties present in the study, and expressions of gratitude for the conditions faced. The following is the sequence of opening structures for the register of Javanese preachers found in KH's lectures. Anwar Zahid was researched.

1. Opening structure: conditioning the congregation

“Harap tenang,*pinarak sedaya, matur nuwun.*” ‘Please calm down, sit down everyone, thank you’

The data above shows part of how KH. Anwar Zahid conditioned the congregation before the lecture began. The preachers use two variations of language, namely Indonesian

and Javanese. Initial conditioning carried out by KH. Anwar Zahid aims to get the congregation to stop talking, then focus on paying attention to his lecture.

2. Opening structure: greeting

“*Assalamualaikum warahmatullahi wabarakatuh*”

The speaker greets the congregation in Arabic. The opening greeting contains a prayer, namely 'May you always receive safety, love and blessings from Allah SWT'. What was said by KH. Anwar Zahid was then answered by the congregation with the greeting "wa'alaikumussalam wa rahmatullahi wa barakatuh", which means 'may Allah's greetings or prosperity, mercy and blessings be upon you.' Greetings for preachers are usually done at the beginning.

3. Opening structure: *basmallah* and prayers of praise to the Prophet

“*Bismillahirrahmanirrahim. Alhamdulillahirobbil alamin washolatu wassalamu ala nabiiyil Musthofa Sayyidina wa Maulana Muhammadin Al mujtaba Wal muktafa wa'ala alihi wa ashabihi ahli*”

The next opening list of da'wah is in the form of saying *basmallah* and praising the Prophet Muhammad. *Bismillahirrahmanirrahim* means 'In the name of Allah, the Most Gracious, the Most Merciful. The next meaning of praise is 'Praise be to Allah, Lord of the worlds. May grace and safety be upon the Prophet Muhammad...'. Data (3) shows how the preacher said *basmallah* and praise to the Prophet Muhammad SAW.

The register above was said by KH Anwar Zahid at the opening of his preaching, namely before entering the main material. *bismillah* The meaning of and *bismillahirrahmanirrahim*, is to intend everything that will be done in the name of Allah. The aim is for Allah to always be pleased, and to provide smoothness and protection for what will be done. Shalawat to the Prophet Muhammad SAW aims to strengthen faith and obtain blessings from Allah. The data register is in the form of *basmallah* and shalawat as an opening or in Arabic it is also called *muqaddimah*.

4. Opening structure: greetings to related parties present in the study

“Bapak-bapak Kyai, ibu-ibu Nyai, para *sesepuh* yang kita takzimi. Kita mohon restu dan doanya pejabat pemerintah baik sipil, TNI maupun Polri dalam semua tingkatan bersama jajarannya. Pak Camat, Pak Kapolsek, Pak Danramil, kepala desa, perangkat-perangkat desa, tokoh-tokoh masyarakat, dan segenap tamu undangan. Yang kita hormati rekan-rekan panitia sahabat-sahabat dari gerakan Pemuda Ansor, sahabat-sahabat Banser.”

The register in the opening structure in the form of a greeting was carried out by KH. Anwar Zahid to honor the congregation and officials present. Greetings in the form of father *kyai*, mother *nyai*, and elders, in Javanese culture refer to people who are elders or respected. The greetings for *kyai* and *nyai* in the Islamic boarding school environment are special words of address aimed at Islamic boarding school leaders (Zakiyah, 2018). Other greetings were addressed to the officials present, from the TNI to invited guests. Apart from that, he was also greeted by the committee and the Anshor Youth movement as well as Banser's friends. KH's goal. Anwar Zahid said that one by one the parties present were to pay respect and appreciation for the presence and support of these parties.

5. Opening structure: expression of gratitude for the conditions faced

“*Alhamdulillah* malam ini atas izin Allah, atas pertolongan Allah, kita sama-sama berhimpun, berkumpul bersilaturahmi, berzikir, berdoa, bersholawat untuk peringatan hari ulang tahun proklamasi kemerdekaan Republik Indonesia yang ke 78. Hadir di majelis ini puluhan ribu manusia yang karakternya beda-beda, kelakuannya beda-beda, keinginannya beda-beda, pendapatnya beda-beda, pakaiannya beda-beda. Mari kita syukuri”

The opening register above shows KH Anwar Zahid's invitation to the congregation to be grateful for whatever conditions they face. Apart from that, it reminds them to increase their dhikr, prayers and prayers to commemorate the 78th anniversary of the proclamation of independence of the Republic of Indonesia. Next, he also reminded us to respect the differences of the thousands of people who attended the study.

Content / Core Structure

On the content structure or core of the register of Javanese speakers, KH. Anwar Zahid contains advice or good messages related to the theme for the audience. The message of goodness conveyed is not only for the good of the world, but also for the good of the hereafter. The Javanese preacher studied tried to convince the congregation regarding the topic being presented. The preachers' material was varied, although what was conveyed was inseparable from the big theme of Indonesian independence. From these topics, things developed such as inviting people to live in harmony despite differences, having good morals, remembering death, conveying about independence, struggle, dealing with differences, and competing in goodness. This means that the structure of the content of the Javanese preacher's register being studied includes many aspects, as in the following speech data.

1. Content Structure: The invitation to live in harmony must have differences

a. “Yang berbeda paham dan berbeda pendapat gara-gara *bedhaqunut karo ra kunut, poyok-poyokan. Beda rakaat, beda seneng Maulid karo ora seneng Maulid poyok-poyokan. Beda senang manakipan, yasinan, tahlilan, karo ora, poyok-poyokan. Ora usah ngono, Islam niku ajarane luas*”.

b. “Amaliah-amaliah dalam Islam yang dihidangkan Allah kepada hambaNya *niku luas. Panjenengan remen nindake amaliah sing model pripun, yang sedulur-sedulur Muhammadiyah remen nindake. Amaliah sing model saling menghormati, saling menghargai soale sing dinilai Gusti Allah niku* mana diantara kalian yang paling bagus amalnya. Buat lagi amalan mana diantara kalian yang paling bagus amalnya. ***Lek wonten sedereke kula panjenengan sing nindake amaliyah model benten kalih kula panjenengan harus dihargai dan dihormati.***”

c. “***Mangga berlomba-lomba dalam melakukan amaliah kebaikan*** sepanjang itu tidak melanggar syariah. Sepanjang itu tidak bertentangan dengan akidah Ahlussunnah Wal Jamaah, ***mangga please***, silahkan. *Lana amaluna wa lakum* walaupun ada yang beda paham dan beda pendapat dalilnya jelas manfaat bagi kami, amal kami manfaat bagi kalian.”

Several examples of the data above show the diversity of the language content of preachers in conveying the issue of harmony. Invitation to preacher KH. Anwar Zahid gave a message of kindness that in life we must be able to accept differences, including in terms of models of implementing religious deeds. What message of goodness was conveyed by KH. Anwar Zahid, of course, aims to influence the congregation to follow what he says. The structure of the contents of the register of the Javanese speakers studied, the markers indicating the invitation to live in harmony must be different, for example in the sentences : “*Ora usah ngono, Islam niku ajarane luas*” ‘There's no need to do that, Islam has broad teachings’; “*Lek wonten sedereke kula panjenengan sing nindake amaliyah model benten kalih kula panjenengan, harus dihargai dan dihormati*” ‘If there are our brothers who follow a different model of practice from us, we must respect and respect them’. Apart from that, the invitation to be able to accept differences and always maintain harmony is marked by the word *mangga, mari* ‘please’.

2. Content Structure: Address differences with morals

a. “*...Mboten usah ngilok-ngilokke wong liyasing donyane ora pada karo donyane sampeyan. Paham mboten sampeyan ? Maksude nek awak dewe seneng sateayo dinikmati,ana sedulur saling menghormati, bahkan dengan saudara kita yang beragama lain kita juga wajib menghargai dan menghormati.*

b. Dalil lakum dinukum...*Gusti Allah sing nguripi ya Gusti Allah sing nyukupi. **Mari kita sikapi dengan baik kita rangkul mereka kita sentuh hatinya dengan akhlakul karimah sapa ngerti dengan sentuhan-sentuhan akhlakul karimah sangking panjenengan kebuka atine...***”

The data written in bold above is part of the structure of the register content of the Javanese speakers studied. The content presented shows the speaker's invitation to respond to differences with good morals. In life, differences are normal and commonplace. Of course, awareness and sensitivity are needed in responding to this matter. The preacher's invitation aims to persuade or persuade the congregation to do what the preacher says. This is in line with Hasanah's (2020) findings that the preacher in his lecture aims to persuade the congregation to do what is said.

3. Content Structure: Reminiscent of death

a. “**Rambutmu yang dulu berwarna hitam sekarang berubah menjadi putih, itu artinya dirimu sudah saatnya meninggalkan dunia hitam.***Rambut sing asale ireng berubah warna jadi putih.*

b. *Mula Kanjeng Sunan Kalijagangelingake ing tembang turi-turi putih. Turi-turi kuwi Jarwa dhosok mituturi, menasehati. Nasihat apa kok putih? **Ternyata itu nasihat kematian.***

c. *Yen ana sedulurmu mati kae dibungkus kain warnane, mulo **turi-turi mati kae jasade dibungkus kain sing warnane putih.** Terus panjenengan kok kersa takziah, mesti panjenengan nampa pitutur ati panjenengan tersentuh, kedodok saiki sedulurku sing mati njur giliranku kapan? **Saknakal-nakale, peristiwa kematian mesti atine leleh.**”*

4. Content Structure: Grave Pilgrimage

- a. *“Wong Jawa nek ngarani ziarah kubur niku nyekar. Itu berharap pewangian dari sing diziarahi, jenengan ziarah nungguno para aulia, para ulama, para pahlawan, diarani nyekar soale njenengan berharap memetik wewangian dari beliau-beliau itu.*
- b. *Sampeyan saiki ora mengangkat senjata, tinggal mengisi kemerdekaan. Disuruh untuk mengungkapkan terima kasih kepada para pahlawan saja kadang-kadang nggak mau. Maaf, dulu mbah-mbah kita merebut kemerdekaan sampai dengan mempertahankan kemerdekaan itu mengorbankan waktu, tenaga, pikiran, harta, benda, jiwa, raga, bahkan nyawa berdarah-darah. Sampeyan karek penak'e, mereka dulu yang berjuang.”*

Closing Structure

The closing register structure of preacher KH Anwar Zahid is marked by reading sholawat, an invitation to donate and ending the lecture with *hamdallah*. All the messages conveyed in the closing structure show an invitation to goodness such as donating, requests for faith and Islam, prayers for the good of the nation, the leaders, the heroes, and society at large.

1. Closing Structure: Reading sholawat, invitation to infaq, and saying *hamdallah*

- a. *“Allahumma sholli ‘ala Muhammad shollallahu ‘alaihi wasallim wa ‘alaa aalihi wa ashabihi ajma’in ‘Ya Allah berilah kesejahteraan dan keselamatan Nabi Muhammad SAW kepada keluarganya dan sahabatnya seluruhnya’*
- b. Ada kotak infaq juga, *mangga* Bapak Ibu siapkan infak terbaik *Alhamdulillah Allahumma Sholli Ala Muhammad*

CONCLUSION

Based on the discussion above, it can be concluded that the register of Javanese preachers KH. Anwar Zahid consists of three structures, namely the opening structure, content or core, and closing. Each has different register characteristics. Each of the preacher's register structures shows the dominance of the use of Javanese and Arabic. The use of Javanese cannot be separated from the background of the community encountered, background knowledge, and Javanese culture. Arabic is widely used in the form of praise, prayers, excerpts of verses both from the Al-Qur'an and hadist.

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MORAL PHILOSOPHY IN SERAT DARMAWASITA FOR JAVA COMMUNITY DEVELOPMENT

Purwadi, M.Hum

Universitas Negeri Yogyakarta

Corresponding author's email : purwadi@uny.ac.id

Abstract

This article attempts to discuss the moral philosophy contained in Serat Darmawasita. Philosophical methods are used to explore ethical values so that they can be used as a means of fostering the spiritual mentality of the Javanese people. Hermeneutic theory is applied to analyze the noble teachings inherited from Mangkunegara IV. Serat Darmawasita, which is written in the form of macapat song, is always relevant when it is linked to the spirit of fostering noble character. The younger generation does need moral development to welcome a brighter future. The discussion result of Serat Darmawasita which is analyzed philosophically and ethically is an effective medium for fostering national character. The ethical values discussed are a means to strengthen national identity. The ethical teachings in Serat Darmawasita are very relevant when linked to the efforts of the national spirit and other traditional ethical values. The moral philosophy in Darmawasita can contribute to the life of the nation and state.

Keywords: philosophy, morals, Darmawasita, society, Java.

A. Introduction

Indonesian society in general and Javanese in particular, have a noble heritage in the form of traditional literacy. Serat Darmawasita by Sri Mangkunegara IV is a classical Javanese literacy that contains philosophical ethical teachings. This philosophical literacy has been studied and internalized by the Javanese people as a way of life. This philosophical guide is useful for improving the quality of life.

The development of Javanese social ethics was expressed by Soemarsaid Moertono (2018: 42) who took the philosophical aspects of classical literacy. The creation of Serat Darmawasita has gone through deep philosophical reflection. Sri Mangkunegara IV's background as a ruler and businessman always brilliant. His leadership period was marked by success in the economic and government fields. Pura Mangkunegaran led civilization in full glory. People live in prosperity. Social welfare is realized by Pura Mangkunegaran. The sugar

factory, sugar cane plantation, tea plantation, coffee plantation and hotel pioneered by Sri Mangkunegara IV succeeded in raising the level of welfare.

Philosophical thought was carried out by Sri Mangkunegara for the sake of fostering a civilized society. Civilized philosophical ideas are clearly written in the *Wedhatama*, *Tripama*, *Darmawasita*, *Wirawiyata*, *Warayagna*, *Salokatama*, *Paliatma*, *Sriyatna*, *Babad Wanagiri*, *Babad Giripurwa*, *Babad Tegalanda* and *Ngudani Pabrik Tasikmadu*. Philosophical ethical work for Javanese society is a means of guidance.

B. Methods and Theoretical Studies

The inculcation of moral values based on local wisdom is explained by Nugraheni (2018: 163), to foster the noble character of the younger generation. *Serat Darmawasita* needs to be analyzed with the right method, so that the ethical values contained in it can be understood as a whole and thoroughly. The philosophical method applied is an attempt to explore the virtues. For the Javanese, the work of Sri Mangkunegara IV is useful as an active and effective mental-spiritual development tool. *Darmawasita*'s philosophical ethical values have been presented in the form of a *macapat* song.

Javanese philosophical works written with *macapat* songs certainly attract the attention of traditional society. The form of the *macapat* song brings an aesthetic atmosphere. It turns out that the element of beauty in the presentation of Javanese moral teachings is really taken into consideration. In this way, moral virtue deserves a hermeneutical interpretation. The application of hermeneutic theory has been explained by Safrudin Edi Wibowo (2019: 28). Hermeneutic interpretation views that *Serat Darmawasita* and its followers are one unit with no distant. Study and appreciation are carried out as if in one soul. The elements of spectacle and demand go hand in hand.

The philosophical study of *Serat Darmawasita* reveals ethical values. The application of hermeneutic theory makes noble teachings easily absorbed in the heart. Sri Mangkunegara IV as a poet produces reflections on life that originate from the literature of previous poets and personal experience. *Serat Darmawasita* provides teachings that are easy to apply. Ethical and aesthetic values come together in the form of creative works. If practiced with the work ethic of Javanese society, Solichin (2021: 36) has discussed Javanese ethical and aesthetic values very systematically. The results of this philosophical discussion are appropriately applied to Javanese culture.

Sri Mangkunegara IV's role in developing philosophical thought has received high appreciation from public and the academic community. Sri Mangkunegara's philosophical works are always discussed from various points of view. *Serat Wedhatama* is literature which contains philosophical elements related to the mystical world of Java. *Serat Tripama* teaches the importance of national values and loyalty. Written in the form of a *Dhandhanggula* song, *Serat Tripama* became a recitation memorized by Javanese artists accompanied by *karawitan* music.

Serat Darmawasita are points of Javanese philosophical teachings that can be applied easily. The simplicity of *Darmawasita*'s thoughts is suitable for the public. The business world are very appropriate to use *Serat Darmawasita* as a reference. Philosophical ethical analysis of *Serat Darmawasita* adds to the wealth of intellectual treasures in Nusantara archipelago.

C. Discussion result

The Teaching of Independence

Life instructions are taught in Serat Darmawasita, namely *golek panggautan*. The meaning of *golek panggautan* is looking for a job for the sake of independence. People must be able to work so that their needs are always met. To be able to do so, someone must *rigen*. *Rigen* means persistence in fighting for ideals. With a hermeneutic interpretation, *golek panggautan* and *rigen* are the maximum efforts to obtain social welfare. The aesthetic expression of the macapat song contained in Serat Darmawasita has been explained by Rubiyati (2019: 23) which is popular in arts community.

Javanese people are taught by the term *gemi*. *Gemi* means thrifty. Sri Mangkunegara IV gave advice to maximize all potential. In order to be sufficient, one must be frugal. The application of a frugal attitude is accompanied by *nastiti*, which means careful in acting. All work is accompanied by careful observation. A careful attitude needs to be followed by *weruh ing petung*, means calculation of all work results. The teaching of work philosophy is worthy of being studied.

Traditional values are suitable for building character, such as Retnowati's review (2020: 9) which links it to the development of the millennial generation. Teaching efforts related to work aspects are discussed in Serat Darmawasita, there needs to be an attitude of *taberi tatanya*, it means like to ask questions. Diligently asking knowledgeable people will certainly broaden knowledge. Passionate about dialogue will open knowledge horizons. The success of someone who likes to ask will be better if accompanied by an attitude of *nyegah kayun*. This means reduce wasteful desires. The perfection independence teaching is complemented by the attitude of *nemen ing sedya*. This means being serious in fighting for idealism. High aspirations accompanied by diligent effort.

Try diligently

The discussion of Serat Darmawasita is directly related to the attitude of diligent effort. Sri Mangkunegara really appreciates hard work. The success of Pura Mangkunegaran is clearly due to hard work, smart ideas and a firm attitude, straightforward morals. The big ideals for the welfare of the Javanese people are given concrete examples. Sri Mangkunegara IV opens up employment opportunities. The tea plantation succeeded in bringing profits. Coffee plantations have become a high commodity. Sugarcane plantations produce abundant profits. Sugar factories make people prosperous.

Anand Krisna's (1999: 9) analysis is appropriate for reading the work of Sri Mangkunegara IV. The work philosophy in serat Darmawasita begins with a suggestion of *catur upaya*, the meaning is four attempts. The first teaching is *anirua marang kang becik*. This means that someone is advised to always want to imitate good things. The younger generation who are willing to emulate the struggles of their ancestors will certainly receive good mental training. Self-primacy is obtained by forging noble teachings. Therefore, it is natural that a good example should be a role model. Second, the advice is *anuruta mring kang bener*. This means that someone must submit to the truth.

Sri Mangkunegara has an important role in the trajectory of civilization, as explained by Dwi Lestari (2018: 24). The third teaching in serat Darmawasita recommends waiting *nggugua kang nyata*. It means that person have to believe in real things. Life experience is definitely a very good lesson. Parents have varied experiences. It is very appropriate for young people to gain experience from seniors. The fourth advice in serat Darmawasita is that someone is *miliha ingkang pakolih*. That means that someone should be willing to choose a job that will bring great success.

Spirit of Work

A good leader always motivates his subordinates to be excited to continue working. Sri Mangkunegara IV as a famous poet wanted all people to live in prosperity. To get a decent life, the enthusiasm to continue working is always pursued. This philosophical ethical teaching is written in serat Darmawasita. This work ethic is expressed in the attitude of *arep mangan gelem nyambut karyanipun*. That means someone who wants adequate food and clothing, then must be willing to work. The obligation to pay off dependents express with *kang utang esah sanyata*. This means that if you have debt you must be willing to pay it. Carrying out obligations can bring peace. The review conducted by Anwar Prabu Mangkunegara (2017: 28) is relevant for attention.

Philosophical interpretation with hermeneutic theory is applied to understand the teachings of *tri winasis*. The meaning is related to intelligence. Work is easy to do with the foundation of science. People should pay attention to the importance of *kawiryan*, the meaning is the position that is a person's duty. Social position is carried out optimally, so that someone gets rewarded in the form of money or financial aspects. Financial health makes it easier for humans to interact with others. This reciprocal relationship was recommended by Sri Mangkunegara IV to create a harmonious order.

The discussion about the personality of Sri Mangkunegara has been reviewed by (Soetomo, 2006: 58). His works and teachings are discussed comprehensively. The Javanese people pay close attention to the hard work and perseverance that are taught in serat Darmawasita. This philosophical teaching sinks into the heart. The aesthetic presentation of the Dhandhanggula and Sinom songs which contain noble teachings is easily understood by the Javanese. Traditional songs are a strategic medium for conveying philosophical ethical messages.

Be Steadfast

Every job contain risks. Grief and joy come and go. According to serat Darmawasita, to be successful one must be tenacious, patient and steadfast. All forms of obstacles must be faced, all kinds of tests must be passed. Sri Mangkunegar IV gave advice to be willing to be *sregep*, the character of being diligent. People also need attitude *pethel*, a serious character at work. A diligent and serious attitude towards work is the starting point for success in business.

Traditional aesthetics are useful for spreading noble teachings, as reviewed by Ardian Kresna (2020: 17). Wayang performances are often used as a venue for reciting songs by Mangkunegara IV. When someone is going through a test, Serat Darmawasita gives advice to be *tegen*. *Tegen* means being steadfast. Failure must be faced with patience. The existence of

tegen attitude is also accompanied by *wekel* attitude, that is never give up. The hope to move in a brighter direction is passed with *pangati-ati*. The meaning of *pangati-ati* is to always be careful. Sri Mangkunegara IV advised us to remain vigilant in all our actions.

Aesthetic studies can be seen in the analysis of Budi Susanto (2022: 82) who uses wayang art as a source of local wisdom. Mangkunegara IV's teachings are often embedded in wayang aesthetics. Ethical values are applied in all actions to achieve goals. This is where serat Darmawasita really upholds ethics and manners. All social interactions require manners. Javanese society places a high value on excellence in social interactions.

Courtesy Advice

Communication and social interaction should be carried out based on politeness. In Serat Darmawasita there is advice as a guide in relationships. Sri Mangkunegara IV advised *wikanana patraping agesang*. It means that humans know the basis of social interaction. The body movements should be seriously considered, don't hurt other people. *Wong kang trap sileng tata*, means people who always apply good manners, softly when speaking.

In Javanese civilization, the philosophy of beauty is always important, as explained by Istanto (2018: 157). Naturally, serat Darmawasita also contains aesthetic elements. According to Sri Mangkunegara IV, *wong kang manut mring caraning bangsa*, that person should be willing to apply the laws and regulations in the life of the nation and state. Serat Darmawasita teaches us to have the character of *jembar pasabane*. This means people who want to broaden their horizons of thinking. *Andhap asor* or humble attitude certainly gets good reviews. *Wong prasaja* or modest people make other people happy. *Wong nganggo tepanira*, means people will always imitate behavior.

The noble character with philosophical ethical values in serat Darmawasita is discussed with an overview of local philosophy and wisdom. All gentle and sweet behavior will *ngedohken mring salah tampi*, all gentle and sweet behavior will definitely keep away misunderstandings. Talking slowly will be more alluring and bring a peaceful atmosphere. Others will not be offended. Polite speech is a form of local wisdom. In this case, Bhakta (2017: 129) reminds us of the importance of fostering the younger generation.

Serat Darmawasita's philosophical moral message is *ywa karya guyuh*, don't create anxiety, don't embarrass people, don't make people riot either. Humans should avoid despicable actions. Lust must always be controlled. Sri Mangkunegara's advice is very good to use to develop national character. The younger generation needs to learn local wisdom in relationships at the national and global levels. Scientific reflection underlies serat Darmawasita. The explanation by Boeriswati et al (2019: 26) which reviews the philosophy of science is very correct. Mangkunegara IV made extensive efforts so that Javanese people based all aspects of life on science.

A. Conclusion

The discussion on the ethical-philosophical approach to serat Darmawasita is carried out as an attempt to explore traditional virtue values. Indonesian nation can make literacy spread from Sabang to Merauke, as a tool to knit national values. These various customs, traditions and traditional beliefs are a valuable contribution to the development of national culture.

The noble values taught by Sri Mangkunegara include the teachings of independence, diligent effort, enthusiasm for work, steadfastness and politeness. The younger generation can apply the ethics contained in serat Darmawasita. Character education in Javanese literacy has undergone deep reflection. Social life becomes more harmonious with the presence of local values related to cultural aspects.

The Indonesian government together with people have tried to preserve the noble teachings of their ancestral heritage. Javanese classical literacy is studied and appreciated with a philosophical approach. Serat Darmawasita and other traditional philosophical works are abundant subject matter. Therefore, the assessment of traditional culture should be carried out continuously. The results of this philosophical study are values that are good to use to create a harmonious and balanced social order.

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EDUCATE BASED ON VEDIC TEACHINGS: GURU BHAKTI AND GURU SUSRUSA IN THE STORY OF BHAGAWAN DHOMYA

Putu Eka Sura Adnyana¹, Putu Eddy Purnomo Arta²

UHN IGB Sugriwa Denpasar^{1,2}

ekasuraadnyana@gmail.com¹, putueddypurnomo@uhnsugriwa.ac.id²

Abstract

The story of Bhagawan Dhomya indicates that an Old Javanese narrator was able to integrate the education system and educate based on the Vedic teachings illustrated in the storyline. Bhagawan Dhomya is considered a teacher and 'god of sekala' (agent of change) who has credibility and authority in educating his three students. Data analysis by reviewing all research data obtained through observation, recording, documents, and so on. The results of this research will be presented using informal methods. Bhagawan Dhomya gave a test instruction to find out the constancy of the three students. teaching carried out by the teacher from students listening to what is conveyed by the teacher with full attention. Bhagawan Dhomya as a teacher is highly respected and obeyed by his three students. The guru in the Vedic tradition is someone who should be honored or guided. The guru in the Vedic view is someone who has high qualities in various aspects. The work of Bhagawan Dhomya's inspirational story to students can reflect their character so that they will care about social, obedient, devoted and obedient to the teacher in gaining knowledge.

Keywords: Education, Guru Bhakti, Guru Susrusa, Bhagawan Dhomya

INTRODUCTION

The sacred Vedic literature in Hinduism strongly emphasizes the thoughts written about the importance of education. It is very clear in the concept of education contained in Hindu literature including the first *Sa vidya ya vimuktaye* means education is what liberates humans, second education is *Vidya trinity netrah* which means learning like the third eye that can help humans understand something *viveka jnana*, fourth *Vidyayamrihtamashnute* means education makes humans immortal, fifth *Na hi jnanen sadrishnham pavitramih vidyate* means there is nothing purer in this world than knowledge / education, sixth *Vidya balam chandrabalamstahtaiva* which means the power of knowledge / education is like the power of the moon to give grace to humans. Seventh *Vidya gurunam guruh* means education and knowledge is the teacher's teacher, and eighth. *Vidya vihinah pashuh* means that a person without learning or education is likened to an animal (Machwe in A. T. Atmaja & Atmaja, 2008).

More in-depth can be found the thoughts of the kavyas that are poured into the lontar parwa text, namely Adiparwa. Adiparwa is the first parwa in the asta dasa parwa of the Mahabharata. Mahabharata as part of itihasa in the codification of Smṛti Vedic literature, Mahabharata is constructed from various story segments contained therein. One of the story segments in the Adiparwa text is the story of Bhagawan Dhomya and his three disciples. The

story of Bhagavan Dhomya is one of the segments that constructs the Mahabharata by telling a Bhagavan 'teacher' named Dhomya in testing obedience, discipline, in the education system carried out in his pasraman aimed at his three students. The three disciples are named Sang Arunika, Sang Utamanyu, and Sang Weda. The text of Bhagavan Dhomya's story is one of the author's effective ways of explaining the good education system, which is related to the Vedic teachings to show Guru Bhakti and Guru Susrusa. Guru bhakti and guru susrusa are constructed in the Vedic education system carried out in the story of Bhagavan Dhomya, the influence is unavoidable on the learning procession in the Hindu pangasraman dharma. Guru bhakti and Guru susrusa are strong discourses for a student to be obedient, devoted and obedient to a teacher.

According to Nurudin (2003, p. 214-223), the delivery of a text has a tangible effect on three things, namely cognitive effects (knowledge), affective, (emotional and feelings), and behavioral (changes in behavior). The story of Bhagavan Dhomya indicates that a Bhagavan (teacher) has created a system of education for his students as a result of the view of the Vedic tradition that is still held firmly. Bhagavan Dhomya is considered a teacher and 'god of sekala' (agent of change) who has credibility and authority. This makes Bhagavan Dhomya a reference as well as a determinant of changes in the behavior of his students during the "pinariksa" exam, thus making Bhagavan Dhomya a sanctified and respected figure because he is considered a symbol of divine revelation and a form of embodiment of the Vedic tradition. Bhagavan Dhomya's instructions are considered to be correct and must be carried out by his disciples.

LITERATURE REVIEW

The story of Bhagavan Domya is found in the Old Javanese text Adiparwa. For researchers, it is necessary to review in more detail the general Vedic education system in it, because not everyone knows the story and the way Bhagavan Domya educates his students based on Vedic teachings. This is what makes researchers interested in conducting research on Vedic-based education in the story of Bhagavan Domya.

Research on Bhagavan Domya has been conducted by several researchers (Sudiani, et al (2022) such as: 1) Pusparani (2017) in a study entitled, Pedagogical System in the Story of Bhagavan Domya Lawa Sisyanira (Hindu Religion Perspective). 2) Dauh (2018) wrote about the value of Hindu religious education in the story of the Perguruan Sang Arunika, Sang Utamanyu, and Sang Weda to Bhagavan Dhomya 3) Implementation of character education values in the Bhagavan Domya story by Putri (2019). 4) Purnamiasih & Mulyadi, 2019) with the title of the value of character education in the text of Bhagavan Domya: the art of education for all time, and 5) Sudiani et al (2022) wrote about the Bhagavan Domya Education Method as an Effort to Form Students with Character.

The general description of the results of these studies is first, Bhagavan Dhomya is centered on students, namely by giving a test of students' obedience and dedication (Pusparani, 2017), second in the form of educational values of Asthiti Bhakti, Subha Asubha Karma, and Tat Twam Asi (Dauh, 2018), third the implications of the teachings of spiritual attitudes, implications for knowledge and implications for skills (Putri, 2019), the fourth eighteen character education values contained in the Bhagavan Domya text (Purnamiasih & Mulyadi, 2019), and the fifth Bahgavan Domya character education method can be a solution to overcome the decline in student character in Indonesia (Sudiani, 2022).

Through this literature review, it provides similarities and differences with the research that the researchers conducted, the similarities are that the researchers used the object of the Bhagawan Domya story and also found various characters that emerged from the three Bhagawan Domya students. While the differences in all these studies do not delve deeper into the Vedic teachings, especially Guru Bhakti and Guru Susrusa contained in Bhagawan Domya's education system applied to his three students.

This is the novelty of studying the story of Bhagawan Dhomya. This research is also motivated by the research of texts that have a common thread with the Vedic literature as a result of the mangjawaken byasa mata project in Indonesia which transformed into Old Javanese lontar texts. That is what encourages researchers to study with the title of educating based on Vedic teachings: Guru Bhakti and Guru Susrusa in the story of Bhagawan Dhomya.

METHODS

This paper uses the theory of hermeneutics. The main thing in hermeneutics, namely the nature of the text, the tools used to understand the text, and how understanding and interpretation are determined by the assumptions and beliefs of those who receive and interpret the text. The object of this research is a story segment contained in the Adiparwa text. To obtain data and limit the number of story segments in the Adiparwa text, one of the story segments in the Adiparwa text was chosen, namely the Bhagawan Dhomya story.

The next step is then the collection method is done by listening, observing and recording the data that will be used to support the analysis. The data taken from the Adiparwa text is primary data. Data analysis is the process of reviewing all research data obtained through observation, recording, documents, and so on (Moleong, 1990, p. 199).

This research is qualitative so that the data analysis will use descriptive analytics. This means that the analysis starts from the data until the analysis and conclusions are presented in the form of descriptions. The results of this research will be presented using informal methods because the data studied is qualitative data in the form of verbal narratives. Informal method means a way of presenting the results of research data processing by using a series of words or sentences as presentation requirements (Sudaryanto, 1992, p. 64). The implication is that it will not use the formulation of numbers, diagrams, and graphs, which still require further explanation.

DISCUSSION

Adiparwa and the Story of Bhagawan Domya

Adiparwa is one of the literary tablets that is the first of the 18 parwa (aṣṭa daśa parwa) in the Mahabharata story. In its development, the Indian version of the adiparwa underwent a process of menjawakên byāsa mātā, which means that the Javanese language used the teachings of Bhagawan Byasa. This comprehensive process occurred during the reign of Dharmawangsa Teguh in the Kediri kingdom in the 9th century, so that the Indian version of Adiparwa and Adiparwa Nusantara have different packaging but the essence remains the same.

Adiparwa etymologically comes from the words *adi* and *parwa*, *adi* which means the beginning, the beginning or the first (Zoetmulder, 2006, p. 7), while the word *parwa* means prose carita, part (book) of the epic mahabharata (Zoetmulder, 2006, p. 784) The Book of Adiparwa contains various stories and teachings that contain the breath of Hinduism. The first part presents the framework for narrating the epic of Bhārata about the sacrifice on the orders of King Janamejaya offered as a magical means to destroy the snakes and the second part contains the genealogy of the Pāndavas and Koravas, their birth and youth up to the marriage of Arjuna and Subhadrā (Zoetmulder, 1985, p. 80).

This study refers to a segment of the Bhagawan Dhomya story extracted from the book Adiparwa by Zoetmulder (2005). In brief, the story of Bhagawan Dhomya begins with the story of a brahmin named Bhagawan Dhomya, who has a hermitage in the kingdom of Ayodhya. He had three disciples named the Utamanyu, the Arunika, and the Wedha. His three disciples were always studying with him. The three of them will be tested for their obedience and devotion to the teacher before gaining the gift of knowledge.

Starting from the story of a brahmin named Bhagavan Dhomya, doing asceticism in the State of Ayodhya. He had three disciples named the Utamanyu, the Arunika, and the Wedha. The three of them would be tested for their obedience and devotion to the guru. The first to be tested was the Arunika, he was told to farm before being given the dharma teachings by Bhagavan Dhomya. Carefully and patiently Arunika worked on the responsibility of the rice fields given to him. One day the seeds he planted began to grow lushly, until one day the rain fell heavily and caused a flood that was ready to drown his rice field. With great struggle and effort, he tried to make a bund to block the flood, repeatedly struggling to maintain the bund which began to be unable to withstand the flood.

Finally, in his helplessness, he lay down and stretched his body to hold the rice fields that had begun to break down. Day and night he remained motionless with only one goal to defend the rice fields he worked on, as a form of obedience and devotion to the teacher. Until finally Bhagavan Dhomya witnessed the Arunika's struggle, then he told the Arunika to wake up. Bhagavan Dhomya said 'get up you arunika, from now on your name is the Uddalaka, because you lay your body in the water as a sign of devotion to your teacher.

After testing Arunika, Bhagavan Dhomya tested Utamanyu by asking him to herd cattle. For days, Utamanyu grazed cattle without food, until finally he was starving and could not endure his hunger. The Utamanyu then begged the people for food, which he ate himself without giving it to his teacher. Bhagavan Dhomya finally noticed the Utamanyu's behavior and said, 'My son Utamanyu, the behavior of a disciple who is devoted to his teacher is to hand over everything he gets to his teacher, all the proceeds from begging are not worthy of your food'.

The Utamanyu then apologized for all his mistakes and paid respect to his teacher. The next day he started herding oxen again and begged for food then the begging results were handed over to his teacher, but while herding oxen, the Utamanyu again begged for his own food. The Utamanyu's behavior was then forbidden by his teacher, because he was considered greedy by begging a second time.

Desperately, Utamanyu continued to herd the oxen, and to alleviate his hunger, he drank the leftover milk from the calves that suckled from their mothers. Bhagavan Dhomya noticed this and said to his disciple, 'Alas, my son Utamanyu, your behavior is getting more and more inappropriate, it is not appropriate for a disciple to take something that belongs to his teacher'. The Utamanyu resumed his duties, from now on he decided not to drink the leftover

milk from the calves that suckled from their mothers, but he licked the foam that came out of the mouths of the calves that had finished suckling, in this way he tried to relieve his hunger. When returning from herding cattle, Bhagavan Dhomya asked Utamanyu what he had eaten while herding cattle, Utamanyu replied that what he had eaten was the foam that had fallen to the ground.

Bhagavan Dhomya then said 'it is not proper that it should be its food, for the calf knows your hunger, so it takes pity on you by vomiting the milk that is its food, even though it is froth it is not proper that you should partake of the food of others. That which is not worthy of your livelihood you should not enjoy, for it will make the calf thin. The Utamanyu then worshipped, the next day he continued his task of herding cattle, because of hunger he ate the sap of waduri leaves which was hot, this resulted in his eyes becoming blind, no longer knowing the direction, especially the cows.

Sang Utamanyu tried to keep going until he fell into an old dead well. In the evening the herd of oxen returned to their stables without Utamanyu, which Bhagavan Dhomya noticed and rushed to find his disciple. Once found, Bhagavan Dhomya asked why this had happened, and Utamanyu told him everything he had experienced. Finally Bhagavan Dhomya bestowed the mantra of Lord Aswino to be chanted, finally the Utamanyupun recovered and was given the grace of perfect knowledge by the Guru.

Then the test was continued by Bhagavan Dhomya by testing the Vedas. He was told to stay in the kitchen to provide all the dishes to the Guru. The Veda performed all his duties with obedience, and earnestness as a form of devotion to the Guru. He was always able to carry out all the tasks given, until his teacher was completely satisfied with his devotion, then he was given the gift of perfect knowledge.

The Education System in the Story of Bhagavan Dhomya

Education based on the Vedic tradition will always lead to the goals of Hinduism, namely *moksa* and *jagadita*. Moksa is the liberation of the atma or soul from *samsara*, while Jagatdita is happiness or welfare in the world. Welfare is one of the goals in human life in this world. To obtain prosperity and happiness, it is very necessary to get education from a teacher, in order to make, and change the mindset and behavior to be based on *dharma*, or referred to as *aguron-guron* education.

The Adiparwa text explains *hana sira Brāhmana Bhagawān Dhomya ngaran ira. Patapan ira ry Ayodhyāwiśaya Hana ta śiśya nira tigang siki, ngaran ira sang Utamanyu, sang Ārunika, sang Veda. Kapwa pinarikṣa nira, yan tuhu guruśuśrūṣa guru bhakti*. "There is a Brahmin Dhomya by name, whose hermitage is in Ayodya, and his three disciples are Utamanyu, Arunika, and Wedha. The three of them will be tested, if they are truly obedient and devoted to the teacher" (Zoetmulder, 2005).

The text explains that the teaching method is carried out with an emphasis on high discipline. The emphasis on discipline certainly has a positive meaning for the relationship between teachers and students and for the formation and achievement of educational goals. *Guru Bhakti* and *Guru Susrusa* are forms of strict testing methods so that too much leniency will lead to many mistakes, while firmness will form a good character. Therefore being strict with the child or student is Vedic system education or gurukula applies several methods in its teaching.

Furthermore, Sang Arunika was tested first by Bhagawan Dhomya, as for the text quote as follows "*Sang Arunika kinon ira yāsawaha rumuhun, kamēnā nira wehana ri sang hyang Dharmaśāstra*" (The first to be tested was the Arunika, He was told to farm before being given the teaching of dharma literature by Bhagawan Dhomya). Then the Utamanyu was tested "*Tumūt sang Utamanyu pinarikṣa nira Ya ta kinon ira mahwana ng lěmbu Ya ta kinon ira mahwana ng lěmbu*" (Bhagawan Dhomya tested the Utamanyu by telling him to herd cattle) and finally the Weda was tested "*Tumūt sang Weda pinarikṣa nira. Kinon ira tamolaheng padangan, kumawwatakēna tadah nira sari-sari*".(Continuing to test the Vedic. He was told to cook in the kitchen to provide all the dishes to the Guru). Based on this, Bhagawan Dhomya and his three disciples are in the context of social interaction. The testing process carried out by Bhagawan Dhomya is a series of learning tasks for his three students. The learning step is a form of knowledge in realizing the assertiveness of the Guru. It shows that Bhagawan Dhomya is the sole authority on the truth of information (science) and his three disciples must believe it as a truth.

Based on the text above, it can be understood that the method used is adjusted to the learning objectives and also adjusted to the learning outcomes that will be obtained by students. Listening to the teachings of the teacher, contemplating what the teacher teaches, and realizing or practicing the teachings of the teacher. Bhagawan Dhomya gave testing instructions to find out the determination of the three students. teaching carried out by the teacher in the form of students listening to what is conveyed by the teacher with full attention. The teacher would convey knowledge by means of oral or dharmavacana and the students would listen attentively and earnestly. That is because education emphasizes discipline and the teacher also applies discipline to his students strictly, as Bhagawan Dhomya said.

The parable of knowledge is like eating, knowledge that is not digested and impregnated or reflected upon will not be understood and cannot be useful in everyday life. After knowledge reaches students as a form of social process, students then internalize the knowledge, so that it becomes their knowledge.

One important factor in education is the ability of students to focus and concentrate their minds on learning. Because the mind in the teachings of Vedic literature is stated to have a difficult nature to stay still. Every second the mind is always switching and jumping from one object of thought to another. The mind is likened to the surface of the sea and the soul is the bottom of the ocean. The existence of educational methods both teaching and learning as mentioned above indicates that from the beginning Hindu education has been based on the Vedas through the patapan system "hermitage / asrama" has had and applied methods of delivery or teaching based on the knowledge of the Guru (gurukula).

Guru Bhakti and Guru Susrusa: Educating based on Vedic teachings

The guru will impart knowledge fully and to the fullest without anything being withheld or withheld. During the education period, the student obeys all orders and follows the instructions given by the teacher. Students also serve the teacher with devotion and respect like their own parents. Students carry out everything the teacher orders with sincerity as an obligation not as a burden. Students serve the teacher by helping during education is called guru bhakti and guru susrusa.

As an excerpt from the Adiparwa text that explains the form of service of Sang Arunika, Utamanyu and Sang Weda to Bhagawan Dhomya as their teacher, the following.

Kahibekane toya ikang pari, tinambak nira ta yapwan asowe ikang we alah teka tanbak nika. Muwah tinambak nira. Tan wring deya hira, I wekas antinambakaken tawak nireng we manglendo, tarmolah irikang rahina wengi. Katon tawak nira ngkaneng sawah de the guru. Mojar Bhagawan Dhomya ri sira, kinon ta ya sirawungwa (Ādiparwa III.2)

Translation;

When the paddy was growing well, a flood came and the rain fell heavily. He was worried that his paddy would be flooded. He held back the water, and not long after, the bund broke, and the bund broke again, and so on. The Arunika was helpless again, finally his body was used to hold back the water, he lay down and did not move from his place all day and night. The Guru saw the situation, Bhagavan Dhomya exclaimed to him, and he was told to get up (Zoetmulder 2005, p.16).

Mangkana ling nira mpu guru. Manêmbah ta sang Utamanyu, umupaksamākên I śila nirān salah. Ikang sakatambay eñjing, lumampah ta sirāhwan, sumêlang manasi muwah. Solih nirānasi, ya ta pawwat nire dang hyang guru. Huwus nirāwwat tasyan, manasi ta sira muwah, pinakopajīwa nirāhwan ikang lêmbu. Katinghalan ta sirānasi ping rwa, inuhutan ta sira de sang guru, āpan lobha ngaran ing mangkana; ndātan panasi ping rwa pinakopajīwana nira, ling ning guru. Dadi sira minum irikang kṣīra tatśeṣa ning lêmbwanusu. (Ādiparwa III.5)

Translation:

Thus said the teacher, the Utamanyu saluted, apologizing for his wrongdoing. The next day, he went back to herding, interspersed with begging. But all that he earned was given to the guru. After that he begged again for his livelihood while herding oxen. He was seen begging a second time, and was forbidden by the teacher, because it was considered lobha; since then he has not begged a second time for his livelihood, according to the teacher's order. So he drank the milk of a calf suckling its mother. When asked by the guru, he said that he drank the remains of a calf (Zoetmulder, 2005, p. 17-18).

Tumūt sang Weda pianarīkṣanira, kinon ira tāmolaheng paḍangan, kumawwatakna taḍah nira. Sāri-sāri bhakti nira the Veda ring guru, tumūtakên ike panatis nira mpu dang hyang, yatna ri sapakon ira. Inanugrahan ta sira sarwawidyā saha wedamantra, mwang kasarwajñānan, muwah kasidhyān ing mantra paweh nira. Ri huwus sang Weda kṛtānugrahan, mulih ta sire patapan ira. Wruh pwa sire ḍuhka sing sewaka, māngēnangēn ta sira: Yan hanā śisyangku dlāha, wehēṅku juga sang hyang mantra haywa pinalakwan guruyagā, ngūniweh pamarīkṣa ni guru śuśrūsanaya. (Ādiparwa III.11).

Translation:

Then the Vedic was tested. He was told to stay in the kitchen to prepare food. The Vedic always followed his teacher's footsteps, even if it was bad, he did everything his teacher told him to do. Thus he was endowed with all kinds of knowledge, vedic mantras, and intelligence, not to mention perfect mantras. After the Vedic had received the boon, he returned to his hermitage. Knowing now the labor of the devotee he said to himself: "If in the future I have a disciple, I will only pass on this mantra without asking for a reward or a test of loyalty" (Zoetmulder, 2005, p.20-21).

Based on the three excerpts of Bhagavan Dhomya's story, it can be understood that Bhagavan Dhomya as a teacher is highly respected and obeyed by his three disciples. Guru in the Vedic tradition is someone who should be honored or a spiritual guide. A guru is someone who has a high quality in various aspects. A guru is a person who has a level of knowledge and good character who acts based on the teachings of goodness and dharma. This ability is not only based on a high level of education and knowledge, the Rg Veda Library explains the essence of education, lies in the upbringing of a teacher; Rgveda Library VII.76.4 explains a teacher is a person of high knowledge who has a secret light. A guru also has comprehensive abilities both theoretically and practically. This is because Hindu education is not only about making students know at a cognitive level but also about the ability of students to apply the knowledge they have or know. Teachers in the Hindu view are considered as the embodiment of God in the world. Therefore, the position of the teacher in Hindu society has a very important position. Even a king must respect the existence of the teacher.

Aguron-guron or guru kula education in the Vedic tradition, a student must live with the guru in the guru's family. After a person has chosen his or her next teacher before becoming part of the gurukula, the student must attend an upanayana ceremony. The upanayana ceremony is a ceremony marking the acceptance of the student by the guru. Etymologically, upanayana means to get closer to the teacher. While studying, students have tasks that need to be carried out with high discipline. Such heavy tasks and discipline require a lot of energy, which is perhaps what the Vedas want to convey about the need to maintain and nurture energy to gain knowledge. This is the meaning of the story of Bhagavan Dhomya jury to his three disciples.

In the Rgweda Library IX.107.7 it is explained A guru has deep knowledge and the power of discerning good and evil. He is wise. A teacher should teach obedient disciples every day (Rgweda VII.32.19), because a teacher has deep knowledge and the power of discerning good and evil. He is wise. (Rgweda IX.107.7). based on the excerpts of the sacred literature of Rgweda, it can be understood that the Guru provides education and knowledge, advances knowledge and skills, has the knowledge to distinguish good and bad (for students), has foresight, is wise and becomes a leader of society, a successor of truth, a brilliant orator, advances science, educates the morality of students, conditions students to follow the sacred teachings of the Vedas, protects the sacred tradition.

In the Vedic tradition it is known as the concept of *Catur Guru*. *Catur Guru* is a concept that explains that there are four figures who can be called teachers, which include God, parents, school teachers, and the government. In the lontar *pañcaśikṣa* which contains the following (Lontar *Pañcaśikṣa*, explained *Guru Ngaranya, Wwang Awreddha, Tapowreddha, Jñānawreddha. Wwang Awreddha Ng. sang Matuha Matuha Ring Wayah, Kadyangganing Father, Mother. Pangjyan, Nguwineh Sang Sumangāskāra Rikita. Tapowreddha Ng. sang Matuha Rting Aji Meaning*, The so-called guru is one who is *awreddha, tapowreddha, jnanawreddha*. An *awreddha* person is an elderly person such as a father, mother, one who educates (*pangajyan*), especially one who purifies you. *Tapowreddha* is one who has matured in *tapa brata*. *Jnanawreddha* is a person who is an expert in science (Awanita, 2014).

Awanita (2014) explains *Tri ikang sinanggeh guru*, meaning that there are three so-called teachers in this world, namely *Guru Rupaka, Guru Pengajian* and *Guru Wisesa*, which we commonly know as the Tri Center of Education, namely family, school and government or society. In *Sarasamuscaya* 242, it is stated as follows:

- (1) *Sarira Krta*, meaning to always strive for health;
- (2) *Pranadatta*, meaning to be able to build the soul;
- (3) *Annadatta*, meaning that it is obligatory to provide food.

In essence, the Guru's obligation is to maintain physical and build mental health. This can be done by:

- a) *Metulung urip ri kalaning baya*, meaning saving the soul when in danger;
- b) *Nitya maweh binajana*, meaning always strive for healthy and nutritious food;
- c) *Mangupadyaya*, meaning to provide knowledge or guarantee education;
- d) *Anyangaskara*, meaning to purify or foster mental spirituality;
- e) *Sang ametwaken*, meaning the cause of his birth. Education in this family should be based on and able to foster the existence of love. Because on the basis of this love, the development of students towards *suputra* is more likely to be achieved.

As with the Vedic tradition above, the Guru will also provide teaching and lessons to the students, in such teaching, the guru will provide the fullest and maximum knowledge possible without anything being withheld or not given. While in education the student obeys all orders and follows the instructions given by the teacher. Students also serve teachers with devotion and respect like their own parents. Students carry out everything the teacher orders with sincerity as an obligation not as a burden. Students serve the teacher by helping to fulfill the needs in life during education, for example preparing places and facilities for worship, preparing food, and others. The results of Bhagawan Dhomya's story to students can reflect their character, so that they will care about the surrounding environment, obey, devote and obey the teacher in gaining knowledge.

Bhagawan Dhomya's Story; Reflections on Student Character Building

Building character for the younger generation must be related to understanding the text and the current context. The story of Bhagawan Dhomya has a very fair value and treasure of knowledge for readers. Bhagawan Dhomya as a teacher with his three students is a form of binary opposition, so the relationship depends on the position in the structure between teacher and student. The relationship between teacher and student is like the giver of knowledge and the receiver of knowledge, the one who knows and the one who does not know, the high and the low, the respected and the honored. The teacher is a person who guides and educates students with sincerity and sincerity and considers the three students as his own sons. The teacher treats the students like his own children and there is no differentiation of students during education, just like Bhagawan Dhomya treated his three students by giving the same exam according to their respective abilities.

Bhagawan Dhomya's story is an inspirational story text. In the current learning process, teachers can tell students to read examples of inspirational story texts given, one of which is the story of Bhagawan Dhomya. After reading, students are directed to look for things that can be exemplified for daily life so that they can generate sympathy, empathy, care, and

feelings with the aim of fostering character education based on the text of the Bhagawan Dhomya story. In this case, it will strengthen the relationship of a teacher as a parent and students as children, the teacher will treat students as parents treat their children. Teachers will be strict with students in terms of discipline, if students make mistakes then the students are given constructive sanctions.

As the story of Bhagawan Domya educating his students through pasraman (*patapan nira ryayodhya wisaya*). In *ashram/pasraman* education (*gurukula*) lessons are given by a teacher to his students, especially spiritual knowledge in addition to knowledge to improve the welfare of life. This ashram education is a system that is managed by maharsi and carried out in quiet places away from the hustle and bustle of the world. This system requires the teacher and students to be in close contact at all times. Because they live together, the teacher knows the personality of the student.

In the ashram, a student known as brahmacarini, must really be able to carry out the obligations of *asewaka guru* or carry out *silakramaning aguron-guron*, in *nglungsur kaweruhan*, namely a disciplined life of gaining and receiving knowledge delivered by a teacher. The noble and fundamental values embraced in brahmacari education are moral and spiritual values in the form of discipline, by complying with various very strict rules. A brahmacarini is required to live simply, be able to control the senses and diligently study science.

Bhagavadgita IV.34, emphasizes three ways that must be followed in education (learning science), so that the educational efforts made get optimal results. The description is stated as follows: "Learn by prostration of discipline, by questioning and by dutiful work, the wise teacher who sees the truth will teach you the science of ethics". The three ways of learning referred to in the above sloka, are the process of implementing education itself that must be adhered to in order to get the best results.

These methods cannot be separated from one another to achieve the expected educational goals. The methods referred to are *pranipatena*, namely respect, prostration and discipline to the teacher who provides education, *papariprasna*, namely asking questions, searching and thinking about the knowledge given to him, and *sevaya*, namely devotion, service and loyalty.

The Nitisastra V kakawin explains the fields of knowledge that must be learned at every level of life. The explanation of Nitisastra is as follows: "*taki-takining sewaka guna widya smara wisayaruang twentying ayusa tengahi tuwuh son wacana gegonta patilaring atmeng tanupagurokan*" means: try diligently to serve the main science; be married after twenty years; after half a lifetime hold on to good teachings; after that release Sanghyang Atmalah which is learned. The meaning implied in the Kakawin Nitisastra is a depiction of lifelong education, even before death we must continue to learn, especially releasing Sang Hyang Atma from the body, so that the departure to the afterlife will be safe to sunyaloka. More deeply, in the story Bhagawan Domya understands the essence of *Guna Widya* in the Vedic tradition.

Guna Widya is knowledge that can be used to acquire various skills to get a job in maintaining and improving the quality of this life (Wiana, 1997: 54). Thus, living in the Brahmacari period, a person is obliged to build his noble character and character, and develop the interests, talents and potential brought from birth towards professional skills. People who are professional and have a noble character are the human resources expected by

the advancing age. Therefore, intelligence and cleverness should be based on good character or morals. With science, a person will be smart and clever; while with religion, a person will be good, honest and have noble character. A person is considered suputra, if that person is able to apply these two things (science and religion) to himself, in balance. The higher the knowledge, the higher the *sraddha and bhakti to Hyang Widhi Wasa* (God the Supreme Being).

The virtue of educating children towards suputra qualities is stated in the Slokantara, as follows: "*Kunang ikang megawe yajna ping satus, alah ika palanya denikang memanak tunggal, yan wisesa*". That is, one who performs yajna a hundred times, is less rewarded than a person with one son if the child is of suputra quality. How important the presence of suputras must be realized to sustain national development. Suputras are human resources that have potential and professionalism and are reliable in the framework of advancing the Indonesian nation. The goal of national development will be achieved smoothly, if it is supported by qualified cadres of the nation, full of dedication, knowledgeable, devout to religion and noble character, has high morality and integrity, broad-minded, rational and responsible. Hence, during the Brahmachari stage, it is very important for a person to carry out their duties and obligations to the best of their ability in pursuing knowledge.

CONCLUSION

The text of Bhagavan Dhomya's story is an effective way for the author to incorporate the Vedic philosophy of education, namely Guru Bhakti and Guru Susrusa. The teacher would convey knowledge by means of oral or dharmavacana and the students would listen attentively and earnestly. Education based on the Vedic tradition strongly emphasizes discipline in the teacher and the teacher also applies discipline to his students strictly, as in the story of Bhagavan Dhomya. The story of Bhagavan Dhomya has a very fair value and treasure of knowledge for the reader. Bhagavan Dhomya as a teacher with his three students is a form of binary opposition, so the relationship depends on the position in the structure between teacher and student. The work of Bhagavan Dhomya's inspirational story to students can reflect their character, so that they will care about the surrounding environment, obey, devote and obey the teacher in gaining knowledge.

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KASANTIKANING RAGA SEBAGAI TEKS SASTRA-RUPA-PERTUNJUKAN: PENGALIHWAHANAAN DAN KOMPLEKSITAS IDEOLOGI

R Bima Slamet Raharja, Wismanugraha Christianto R, Timbul Haryono

Corresponding author's email : bima.raharja@ugm.ac.id, krisnugraha@ugm.ac.id,
timbulharyono1@gmail.com

Abstract

This paper will discuss the text of a puppet play entitled *Kasantikaning Raga*. The text that contains a narrative about the character Gathotkaca has elements such as text, narrative structure, illustrations, and ideology. Because the text comes from the popular tradition of the Yogyakarta puppetry region, the idiom of Yogyakarta-style puppetry language is very strong. The text can also be used as a guideline in shadow puppet performances. The illustrations show the visual richness of the puppeteer's creativity as a poet, composer, and creator of visual images of wayang. The literary aspect is shown in the narrative text. The text, which dates back to the early 20th century, shows a pattern of transfer from textual to visual, textual to performance and vice versa. To see these various layers of elements, a study of text, image and discourse is needed to achieve the expected results. Reflecting on the material object in the form of the play of the appearance of the *wanda* figure of Gathotkaca, an ideology related to the conquest of celestial phenomena is also found to be utilized as a means of achieving fertility in the area where the text production is located.

Keywords: *Kasantikaning Raga*, translation, creativity, ideology.

Abstrak

Tulisan ini akan membahas mengenai teks lakon pedalangan berjudul *Kasantikaning Raga*. Naskah yang memuat narasi mengenai tokoh Gathotkaca ini mempunyai elemen-elemen seperti teks, struktur naratif, ilustrasi, dan ideologi. Oleh karena naskah berasal dari tradisi kerakyatan wilayah pedalangan Yogyakarta, maka ditemukan idiom bahasa pedalangan gaya Yogyakarta yang sangat kental. Teks bisa digunakan pula sebagai sebuah pedoman dalam pagelaran wayang kulit. Selain itu juga ilustrasi yang dimuat di dalamnya menunjukkan kekayaan visual dari hasil kreativitas dalang sebagai pujangga, penggubah, sekaligus pencipta citra visual wayang. Aspek kesusasteraan ditunjukkan pada teks narasi yang ditampilkan. Naskah yang berasal dari awal abad ke-20 ini menunjukkan pola alih wahana dari tekstual ke visual, tekstual menuju pertunjukan dan sebaliknya. Berkaca pada objek material berupa lakon kemunculan *wanda* figur Gathotkaca juga ditemukan ideologi yang berkaitan dengan penaklukan fenomena angkasa untuk dimanfaatkan sebagai sarana mencapai kesuburan wilayah tempat produksi teks berada.

Kata kunci: *Kasantikaning Raga*, alih wahana, kreativitas, ideologi

Pengantar

Serat *Kasantikaning Raga* atau *Kasantikaning Raga*, sebuah manuskrip yang ditulis pada awal abad ke-20 adalah kisah naratif yang menelusuri proses perjalanan panjang Gathotkaca, putra Bima dan Arimbi sejak kelahiran hingga kematiannya. Teks yang dibangun atas ratusan lakon yang terdapat dalam lima jilid, layaknya suatu pagelaran dalam format *pakem lampahan* membawa aspek *kandha* dan *pocapan* melalui adegan demi adegan seperti halnya ‘menyimak sebuah pagelaran wayang’. Membaca dan menyimak pagelaran dalam format tulis. Kiranya itu kesan yang diperoleh ketika membaca satu lakon dari sekian ratus lakon Gathotkaca yang dibangun atas lima jilid manuskrip itu. Selain itu, aspek yang menarik adalah naratif ini dilengkapi dengan iluminasi berupa ilustrasi bergaya wayang, sekalipun dengan pola gambaran yang sederhana dan ‘kasar’, namun goresan ilustrasi pemerjelas adegan ini cukup kuat dibangun atas gaya seni rupa wayang purwa gubahan Yogyakarta. Demikian pula aspek tulis, dari bahasa dan kesusasteraannya. Ringkasnya, menyimak gaya bercerita lakon-lakon ini seolah terbawa pada deretan idiom-idiom bunyi bahasa yang dibawakan almarhum Ki Hadisugito, seorang maestro dalang gaya Yogyakarta.

Bagi pembaca awam, mungkin saja membaca ratusan lakon dengan ‘gaya pengungkapan’ monoton akan dirasa membosankan dan menjemukan. Akan tetapi lama-kelamaan akan didapat format dan formula bahasa serta sastra yang menarik sebagai studi lebih dalam. Bahasa yang digunakan digolongkan dalam ragam bahasa Jawa pedalangan. Bahasa dengan unsur seni. Meminjam pernyataan Rahyono (2009:87) unsur seni yang tampil dalam bahasa Jawa antara lain tercermin berupa pilihan dan susunan kata-kata, metafor, dan kesamaan bunyi mengubah tuturan yang disampaikan menjadi tuturan yang puitis. Meskipun unsur kepuhitan *Kasantikaning raga* jauh dari ekspektasi karya sastra sejenis semisal tradisi kesusasteraan kraton, namun unsur yang lain tetap memberikan kesan estetis seni dalam balutan bahasa *rinengga*. Menurut Padmosoekotjo, *basa rinengga* adalah bahasa yang diperindah (1960:96-97). Lebih jauh, cara memperindah tuturan yang dimaksud dengan mengubah kalimat dan mengganti kata-kata tertentu dengan kata-kata tertentu dengan sinonim atau bermetafor (Rahyono, 2009:88). Dengan kata lain, dalam teks *Kasantikaning Raga*, aspek *basa rinengga* jelas diungkapkan melalui tuturan *basa pedalangan* dalam teks lakon tersebut. Menurut Soedarsono (1997:179) bahasa *pedalangan* adalah bahasa yang digunakan di dalam pertunjukan wayang, yang merupakan perpaduan antara semua bahasa Jawa yang pernah ada.

Sebagaimana contoh dalam lakon *Gathotkaca Thathit* yang mengisahkan tentang asal mula Gathotkaca mendapat julukan *wanda Thathit*. Kutipan *basa pedhalangan* yang ditampilkan di dalam teks “...*Yen kowé takon anggoné padha lungguh ana ing méga malang kéné, saka élingku wis ana sajroning trimadya condra iki, tembung tri tegesé wilangan telu madya tengah, condra tegesé sasi, yèn mangkono wis ana sajroning telu tengah sasi...*”. Kutipan di atas sering digunakan oleh dalang dalam menjelaskan lama ‘kurun waktu’ yang berjalan bilamana terdapat satu atau dua tokoh tengah menanti sesuatu hal atau menjelaskan kisaran lamanya waktu. Satu ilustrasi lagi untuk memberikan penegasan mengenai narasi dalang tampak pada bagian *kandha* sebagai berikut. “... *sinigeg genti ingkang kocapa. Gelisé wong munggel kawi, gancanging carita doh kinarya perak, perak kinarya adoh, tunggala tanahé, séjéya carané, kaoling pujongga dadining pocapan ora kaya adeding...*”. Format pengungkapan di atas digunakan untuk mengakhiri adegan sebelumnya dan mulai pada babak adegan baru. Ungkapan kalimat “*Sinigeg genti ingkang kocapa*” ‘cerita telah berhenti, kemudian berganti yang akan diceritakan’ (lih. Poerwadarminta, 1939:562). Idiom atau

pemakaian bahasa semacam ini tidak banyak digunakan kecuali pada bentuk-bentuk pagelaran tertentu, khususnya pagelaran wayang dengan dalang sebagai aktor pelisanannya.

Secara keseluruhan jelas sekali aspek-aspek kelisanan yang dapat dibaca karena teks seolah-olah merupakan pelatitan dari lisan seorang dalang. Belum lagi ditambah dengan perupa-an melalui ilustrasi wayang untuk menjelaskan maksud dari adegan-adegan di dalamnya, selain sebagai penghias layaknya teks-teks kesusasteraan kraton yang sarat nilai estetika, mulai bentuk huruf, hiasan dalam wujud *wedana renggan*, dan iluminasi. Dengan begitu, apabila meminjam pernyataan Karsono H Saputra (2015:15) sangat relevan untuk membahas kajian ini bahwa hubungan antara teks sastra Jawa klasik dengan seni pertunjukan merupakan suatu keniscayaan. Begitu pula dengan seni rupa yang masuk di dalam teks sangat memungkinkan sebagai wahana pemerjelas maksud dari teks selain fungsinya sebagai unsur keindahan visual.

Alih Wahana dan Proses Metaforaik dalam *Kasantikaning Raga*

Cerita wayang, pada dasarnya hidup dan berkembang melalui dua jalur penceritaan. Dua jalur ini adalah melalui lisan dan tulis. Keduanya dikembangkan melalui tradisi yang dihidupkan dalam lingkungan pendukungnya. Antara jalur tradisi lisan dan tulis seringkali saling berhadapan, bertentangan, saling memberi ruang isian, saling bergantian, juga beralih fungsi antar keduanya dipandang dari perspektif yang berbeda-beda. Kemungkinan, istilah multilapis pun bisa diterapkan sebagai cara pandang terhadap satu objek tertentu. Misalnya, satu kasus yang telah dibicarakan adalah teks naskah *Kasantikaning Raga*. Jika dipandang dari sisi teks, maka *Kasantikaning Raga* merupakan teks kesusasteraan bergenre wayang. Apabila dilihat dari aspek seni, *Kasantikaning Raga* merupakan kumpulan lakon yang pernah atau akan, bahkan bisa dipertunjukkan melalui pagelaran. Ditinjau melalui aspek seni rupa, *Kasantikaning Raga* menghadirkan ratusan ilustrasi bergaya wayang pada setiap lakon di dalamnya lewat gaya ungkap keruangan tertentu. Besar kemungkinan sebagai teks kebahasaan, karena memuat bahasa pedalangan dalam formula dan pola-pola dialektik yang khas wilayah tertentu. Kompleks dan multilapis dalam memberikan pandangan mengenai naskah ini. Naskah dihadirkan pada awal abad ke-20, dimungkinkan sekitar tahun 1920-1930an beraksara Jawa dan dinarasikan melalui bentuk prosa skrip lakon. Format struktur penulisan teks mirip dengan pakem pedalangan namun lebih disederhanakan yang berisi dialog serta cerita. Pada bagian pertama selalu diawali dengan kutipan seperti contoh berikut.

Anenggih punika bab cariyos Gathutkaca Thathit. Anerangaken Radèn Gathutkaca angsal wadya thathit lan gadhah wanda thathit saha angsal bala gludhug. Tuwin Radèn Gathutkaca manawi anjumentara lajeng katingal mawa thathit. Cariyosipun kados ing lebet punika....

Terjemahan:

Inilah bab mengenai cerita *Gathutkaca Thathit* yang menerangkan Raden Gathotkaca memperoleh pasukan *thathit* 'halilintar' serta memiliki *wanda thathit* dan juga pasukan guruh. Dan lagi Raden Gathotkaca apabila terbang ke angkasa tampak bagaikan halilintar. Ceritanya seperti di dalam ini...

Kutipan keterangan di atas adalah bagian awal dari cerita lakon *Gathutkaca Thathit*. Begitu pula yang dijumpai pada setiap lakon tentang Gathotkaca tersebut. Setidaknya ada tiga bagian penting memandang *Kasantikaning Raga*, yaitu pertama adalah aspek naratif dengan bahasa

dan sastra sebagai wahana penyampaian ide serta gagasan. Kedua, aspek kesenirupaan dengan ilustrasi wayang sebagai penjelas memahami bagian adegan. Dan ketiga adalah aspek pagelaran karena memuat pakem lampahan yang ternyata dibangun menurut struktur *pathetan*.

Pengalihan jenis teks (lisan menjadi tulis atau tulis menjadi lisan) jelas melibatkan suatu *sanggit* ‘kreativitas’, sebab terdapat perbedaan mendasar antara wahana lisan dengan wahana tulis sebagaimana halnya wujud bahasa lisan dan bahasa tulis. Teks lisan akan “hilang” begitu diwacanakan, yang tersisa hanyalah bagian-bagian yang mudah diingat, baik oleh penutur maupun pendengarnya (Saputra, 2015:14). Lain halnya dengan teks tulis yang sifatnya bertahan lama, abadi karena berada dalam rekaman catatan sepanjang masih terus untuk dibaca dan dipelajari. Suatu teks dapat saja disalin atau digubah menjadi teks ‘lain’, bahkan mungkin bisa dilisankan melalui bentuk pertunjukan, lalu ditulis untuk kemudian dilisankan kembali di kemudian hari. Demikian berulang-ulang yang terjadi. Oleh karenanya, Sapardi Djoko Damono (2012:1) menyatakan tentang alih wahana yang mencakup kegiatan penerjemahan, penyaduran, dan pemindahan dari satu jenis kesenian ke jenis kesenian yang lain. Sebagaimana karya seni yang disebut sebagai ‘kendaraan’ merupakan alat yang dipergunakan untuk mengalihkan sesuatu dari satu tempat ke tempat yang lain. Lebih lanjut bahwa wahana diartikan sebagai medium yang digunakan untuk mengungkapkan, mencapai, atau memamerkan gagasan atau perasaan. Lebih jauh pada tataran ideologi yang dikemukakan lewat medium tersebut. Kegiatan pengalihaksaraan teks lakon Gathotkaca dalam naskah *Kasantikaning Raga* untuk dibaca, dipahami, dianalisis dan dimaknai kembali merupakan salah satu kegiatan peng-alihwahana-an juga. Di samping itu kebermanfaatn teks lakon juga dapat digunakan membangun konstruksi pertunjukan wayang dengan tokoh Gathotkaca dengan kreativitas yang diungkap melalui ‘*sanggit*’. Dengan demikian, dari awalnya lisan menjadi tulis, kemudian untuk dilisankan kembali, semacam mengalami sebuah perjalanan ulang-alik yang menarik dari bunyi menjadi aksara dan selanjutnya disuarakan kembali. Perlu dicatat bahwa salah satu dampak alih wahana secara terus menerus itu adalah tumbuhnya kreativitas untuk melahirkan kisah-kisah baru yang sedikit banyak bersumber pada yang sebelumnya sudah ada (Damono, 2012:53-54). Kreativitas menjadi salah satu faktor penting. Sebagaimana di dalam pertunjukan wayang disebut sebagai *sanggit* atau kemampuan seorang dalang membuat warna cerita serta menghidupkan narasi di dalamnya menjadi lebih menarik tentu saja sebagai tujuan utamanya. *Sanggit* atau kreativitas tentu mengedepankan hal yang logis dan rasional. Dalam istilah di dunia pedalangan “*lakoné bisa mulih*” ‘ceritanya bisa kembali’.

Banyak permasalahan yang timbul sebenarnya dalam *sanggit* atau kreativitas, terutama apakah kreativitas itu bisa diterima khalayak luas sebagai penikmat seni; atau *sanggit* sebenarnya dimaksudkan untuk kepentingan penuangan ideologi si penciptanya sendiri. Seperti halnya ilustrasi wayang yang dihadirkan dalam naskah *Kasantikaning Raga*. Fungsi mulanya adalah sebagai penghias cerita, pemerjelas adegan yang diceritakan dalam lakon. Namun fungsi utama ini bisa berkembang menuju fungsi selanjutnya, yaitu salah satunya adalah ‘pengayaan’ karakter dan karakterisasi dalam wayang, misalnya terhadap penciptaan sebuah *wanda* Gathotkaca. Karena sejumlah lakon dalam naskah *Kasantikaning Raga* memuat naratif tentang asal mula *wanda* tokoh Gathotkaca, misal lampahan *Gathutkaca Thathit*, *Gathutkaca Bendhot*, *Gathutkaca Lawung*, *Gathutkaca Topeng*, *Gathutkaca Guntur*, dan lain sebagainya. Aspek *sanggit* sangat dominan dalam naskah ini, yang mana pada pengalaman empiris pertunjukan wayang dengan mengambil lakon Gathotkaca belum sepenuhnya, atau justru hampir tidak ditemukan secara spesifik mengenai kelahiran *wanda* melalui aspek naratifnya. Pada kenyataannya, boneka wayang dengan karakteristik *wanda*

sebagaimana dijelaskan di atas sudah ditemukan atau sudah ada terlebih dahulu. Akan tetapi timbul sebuah pertanyaan, apakah wujud wayang diciptakan terlebih dahulu atau natarifnya yang lebih awal menjadi inspirasi bagi penciptaan boneka wayang? Apabila disejajarkan dengan alih wahana sebagai pemindahan satu bentuk ke bentuk yang lain apakah hal ini berlaku?

Seperti halnya kebudayaan, seni bisa berbentuk konsep, aksi eksekusi dari konsep tersebut, atau hasil daripadanya (Soedarso Sp, 2006:127). Seni yang hanya merupakan konsep yang dalam seni rupa disebut sebagai ‘*conceptual art*’, ada sebagai ‘*happening art*’ serta ‘*the arts*’ yang mana adalah artefaknya. Serat *Kasantikaning Raga* yang memuat lakon Gathotkaca terutama bagian asal mula *wanda* dapat disebut sebagai *conceptual art* sebelum mengarah pada aksi eksekusi. Sedangkan *the arts* merupakan wujud yang *wadhag* atau kasatmata. Eksistensi yang kasatmata dan kasatrungu serta isi yang tersembunyi di dalamnya itu dikatakan pula oleh Soedarso sebagai suatu simbol. Eksistensi seni merupakan sebuah simbol, yaitu simbol dari yang tidak tampak tersebut (Soedarso Sp, 2006: 127). Bagaimana memaknai Gathotkaca *wanda Thathit* dengan proporsi anatomi Gathotkaca dengan wajah atau muka sedikit mendongak, bahu depan lebih rendah sedang bahu depan cenderung lebih tinggi. Bagian dada terkesan lebih condong ke depan dan sejumlah identifikasi yang kasatmata tersebut. Mengapa disebut sebagai *wanda Thathit* adalah pertanyaan yang perlu dicari jawabannya melalui simbol dari sesuatu yang tidak nampak itu. Secara ilustratif digambarkan wujud *thathit* yang direpresentasikan dengan gambaran naga atau ular. Dengan begitu referensi lain perlu digunakan untuk dapat menjelaskan mengapa representasi dari *thathit* atau halilintar digambarkan dengan wujud ular naga. Dengan kata lain, naga sebagai simbol halilintar menembusi bentuk yang dijadikan simbolnya. Dalam arti lain pelukisan *thathit* ‘halilintar’ dalam wujud naga merupakan suatu transformasi bentuk atau pengejawantahan dari ideologi tertentu yang terdapat pada ilustrasi tersebut. Sedangkan memberi makna pada artefak wayang Gathotkaca *wanda Thathit* dengan melihat ciri-ciri sebagaimana disebutkan sebelumnya adalah salah satu faktor kebiasaan dan pembiasaan dalam mengamati wayang-wayang yang sudah ada sebelumnya atau yang sejenis; atau melihat unsur ‘naga’ dan halilintar pada wujud artefaknya itu. Suatu hal yang mengandung kompleksitas. Tampaknya fungsi alih wahana seperti halnya proses ulang-alik yang berkepanjangan itu menghasilkan tafsir-tafsir baru memaknai simbol *wanda Thathit* dalam figur Gathotkaca.

Alih Wahana dalam Penciptaan *wanda* Gathotkaca melibatkan pula metafora. Artinya penciptaan baik teks lakon maupun gatra wayang dipandang melewati metafora. Metafora bagi sebagian atau banyak orang merupakan suatu perangkat dari imajinasi secara puitik serta sesuatu yang retorik—sesuatu yang spesial dibandingkan bahasa secara umum. Selain itu metafora secara khas dipandang sebagai karakteristik bahasa tersendiri, suatu kata yang lebih sekedar pemikiran atau tindakan (Johnson, 2003:4). Bagian yang bisa diterima dengan metafora adalah didasarkan pada kemiripan antara dua kesatuan yang dapat dibandingkan dan diidentifikasi, bahkan sebagai tujuan artistik dan retorik (Kövesces, 2010: ix-x). Lebih jauh bahwa fungsi metafora lebih untuk memahami konsep tertentu, bukan sekedar bertujuan secara estetik dan artistik. Pengungkapan karakteristik Gathotkaca melalui *wanda* serta pemilihan nama-nama *wanda* yang berkaitan dengan fenomena alam dan unsur-unsurnya itu bisa dikatakan berbahasa metafora. Amatan mengenai *wanda thathit* misalnya, yang tampak dalam teks merupakan perwujudan naga dari sosok Prabu Wajathathit yang berperang melawan Gathotkaca. Kutipan ‘*Raden Gathotkaca cinokot trus dipun ringkeli*’ “Raden Gathotkaca digigit kemudian dililiti...” memberikan ruang-ruang imajiner untuk mengatakan sesuatu itu adalah serupa naga, sekaligus bukan naga seperti pada umumnya. di sinilah

metafora bermain fungsi di dalamnya. Kata ‘*diringkeli*’ memberi ruang makna untuk sesuatu yang membelit. Metafora bukan sekedar ‘kebermainan’ kreatif imajinasi, sengaja mengecoh, karena metafora tidak bersungguh-sungguh memaksudkan seperti apa yang jelas-jelas dikatakannya (Sugiharto dalam Marianto, 2007: 41). Belum lagi melalui unsur ilustrasi diperkuat dengan sesuatu yang direpresentasikan dengan ular naga. Naskah *Kasantikaning Raga* yang terdiri dari lima jilid berpusat pada tokoh Gathotkaca itu merupakan bagian penciptaan kreatif, pengembangan *sanggit* yang jelas memerlukan kemampuan berfikir biasosiatif dengan keberanian mengeksplorasi berbagai hal-hal baru. Marianto (2007:42-43) menjelaskan bahwa keberanian untuk bereksplorasi berbagai kemungkinan yang kasatmata maupun yang masih dalam keadaan virtual dan imajinatif serta membutuhkan ketegaan untuki mencoba hal-hal baru dan berfikir secara lateral. Teks ini sangat multilapis yang bisa dibaca melalui jalur sastra-rupa-dan pagelaran. Merujuk hal di atas dikatakan bahwa naskah ini mempunyai unsur ‘ketegaan’ bagaimana menyikapi Gathotkaca bukan sekedar tokoh ksatria yang menghalau unsur jahat saja sebagaimana *sanggit-sanggit* yang dilihat dan didengar dalam pertunjukan wayang sekarang ini, melainkan menembus kelaziman, seperti pada lakon *Gathotkaca kinjeng*, yang mana Gathotkaca menikahi seekor *kinjeng* (capung dalam bahasa Indonesia) dan menghasilkan keturunan tersendiri. Ketegaan ini bisa jadi memberi kesan bahwa lakon yang ditulis merupakan imajinasi ‘liar’ dari penulisnya, yang juga merupakan seorang dalang pada masanya. Sungguhpun amat disayangkan bahwa kumpulan lakon ini belum banyak diketahui oleh generasi di bawahnya (generasi dalang) sebagai referensi dalam pengembangan lakon, sehingga pengalaman empiris menjadi minim. Besar kemungkinan *Kasantikaning Raga* merupakan suatu ‘biografi’ perjalanan hidup Gathotkaca yang ditulis dengan *sanggit-sanggit* tidak terduga pada masa awal abad ke-20 itu. Proses alih wahana memang diperlukan melalui upaya pengalihaksaraan, penerjemahan, pembaruan wujud boneka wayang, sekaligus rekonstruksi pagelaran untuk memetakan kesan serta menyaring kritik atas peristiwa ulang-alik yang jauh dari pemikiran dewasa ini. Belum lagi faktor-faktor ideologi yang terlibat di dalamnya, sebagai bagian cara untuk membangun legitimasi, disimulasi, ataukah reifikasi. Perlu pemahaman yang lebih untuk memberi makna tentang hal tersebut.

Menata Deskripsi Atas Penciptaan Artefak Wayang dan Teks Lakon Menurut Naskah *Kasantikaning Raga*

Wayang, sebagai sebuah objek maupun subjek matter sudah berulang kali berganti-ganti wahana. Jika pada awalnya melalui tuturan kishan kemudian berubah menjadi sesuatu yang perlu disimpan menjadi catatan, melahirkan karya tulisan dalam sejumlah kitab yang melewati berbagai zaman. Lewat proses transformasi dan diadaptasi ke dalam sejumlah karya besar, sebagaimana Mahabharata dan Ramayana, dua epos wiracarita besar yang memberi ilham inspirasi naratif wayang itu. Belum lagi kisah lokal semacam Dewi Sri dan Watugunung dengan beragam versi lokus masing-masing. Dari karya sastra menjadi kesenian lain, seperti seni tari, drama, dan seni pertunjukan lain, terutama wayang dan bonekanya. Sejauh memandang *Kasantikaning Raga* sebagai sebuah teks sastra wayang, apakah naskah tersebut merupakan suatu ideologi baru atau mimikri dari produk sastra kraton? Jiks mengacu pada suatu ideologi, setidaknya terkandung gagasan mengenai pemisahan yang tegas antara realitas dengan gagasan, objektivitas dengan subjektivitas. Sebagaimana pengertian ideologi merupakan seperangkat gagasan yang melakukan legitimasi, dissimulasi, dan reifikasi, sesuatu yang menyekat, yang membuat orang atau kelompok orang tak dapat memahami realitas; ideologi bersifat sepihak, atau subjektif, sedangkan realitas adalah netral dan objektif

(Faruk H.T., 2001:142-143). Ataukah mimikri atau peniruan atas karya sastra milik kraton. Apabila dipandang dari sisi historisnya, *Kasantikaning Raga* ditulis pada era awal abad ke-20, masuk pada akhir abad ke-19 di mana pengaruh kolonial masih begitu kental dirasakan bagi masyarakat Hindia Belanda masa itu. Dapat dikatakan sebagai produk masyarakat terjajah pada masanya. Salah satu problem pertama masyarakat terjajah dalam menghadapi wacana penjajah adalah problem emansipasi, peningkatan martabat diri agar setara dengan bangsa penjajah yang ditempuh melalui cara peniruan. Peniruan yang dimaksud bersifat ambivalen karena di satu pihak membangun identitas atau persamaan, tetapi di pihak lain mempertahankan perbedaan (Faruk H.T, 2001:72-75). Naskah ini berasal dari tradisi kerakyatan yang cenderung berbeda dengan tradisi istana dalam segala hal, misalnya tentang aspek estetika, kerapian dan kecermatan penulisan, kerumitan bahasa dan lain sebagainya, namun kiranya penulis naskah ini pun melibatkan dalang kraton yang notabene berasal dari lingkungan rakyat pula. Di sisi lain, pada masa itu (1901-1930an) kehidupan sastra kraton yang cenderung eksklusif dan tertutup itu secara masif memproduksi teks-teks *lampahan serat kandha* untuk pertunjukan wayang wong. Besar kemungkinan, pekerjaan itu melibatkan seniman dalang sebagai penulis teks. Groenendael mencatat bahwa pada masa perempat kedua abad ke-19, sejumlah dalang kraton juga terlibat dalam penulisan sejumlah lakon wayang yang dikumpulkan, dan kebanyakan atas anjuran para ilmuwan khususnya Belanda. Sebagaimana ia contohkan salah satunya adalah J. Kats yang sudah menuliskan sejumlah lakon wayang yang diuturkan padanya secara lisan oleh abdi dalem dalang Surakarta, Ki Reditanaya (1987: 140-141). Naskah lahir atas prakarsa dan sponsor besar J.L. Moens atas pengawasan Ki Widiprayitna dengan mengumpulkan sejumlah dalang di wilayah Yogyakarta dan sekitarnya. Beberapa nama dalang yang terlibat dari sejumlah sumber lakon menyebut nama Cremapawira. Istilah '*Crema*' yang berarti kulit merupakan inisial identik bagi abdi dalem dalang kraton Yogyakarta pada era Hamengku Buwana VIII. Dengan begitu kuat dugaan bahwa mimikri atas karya sastra kraton yang dibuat dengan pola penulisan tradisi kerakyatan cukup mendekati realitas. Ditambah lagi iluminasi berupa ilustrasi wayang purwa pada setiap bagian lakon memang salah satu ciri sejumlah naskah karya sastra wayang yang sudah dimunculkan sejak akhir abad ke-17, seperti halnya naskah-naskah pesisir dan naskah kraton pada umumnya.

Ilustrasi wayang dalam *Kasantikaning Raga* memang bagian dari pengalihwahanaan bentuk teks naratif menjadi wujud visual yang lebih bisa menjelaskan apa dan bagaimana cerita berjalan. Melalui teks naratif memunculkan imajinasi untuk mencipta, bahkan mengkreasi wujud visual menjadi gambaran yang menarik dan estetik. Sekali lagi, melalui *Kasantikaning Raga* ini setidaknya menghadirkan bentuk-bentuk tokoh wayang yang cukup beragam. Sebagai ilustrasi adegan, gambaran wayang sebagai pelengkap narasi yang saling berhadapan, melakukan/ mengerjakan perbuatan atau tindakan tertentu itu tentu memerlukan pendeskripsian. Deskripsi ini bukan deskripsi yang berdiri sendiri kemudian ditafsirkan secara bebas, namun terikat pada naratif di dalamnya. Sejumlah ilustrasi atau varian gambar ini setidaknya mempunyai dua ciri mendasar dari perwujudan atau gejala di bawah satu penelusuran yang cermat. Werner Wolf mengidentifikasi yang pertama menunjukkan bahwa itu deskriptif, misalnya sebuah naratif, kedua mempertunjukkan dalam rangka untuk menjelaskan yang salah satunya dapat menggunakan media yang lain (2007:2-3). Identifikasi ilustrasi dalam setiap lakon pada naskah *Kasantikaning Raga* dapat mempunyai dua pemaknaan dasar sebagaimana diungkapkan melalui pernyataan Werner di atas. Pertama, menceritakan mengenai apa yang terdapat di dalam narasi teks yang tersebut di dalamnya serta mempertunjukkan sesuatu yang bisa diungkapkan dengan media yang lain. Dalam arti, bahwa ilustrasi tersebut bergaya wayang purwa maka media lain yang dapat membantu memberikan identifikasi adalah, misalnya tentang keikonografian wayang. Media ungkap lain

ditunjukkan berdasarkan lukisan wayang gaya Yogyakarta, maka aspek-aspek seni rupa wayang dengan gaya Yogyakarta dipakai pula untuk menjelaskan lebih detil mengenai pembentukannya.



Gb.1. *Sabang Kilatbana lan Sabang Kilat Condra kening pinikut Raden Gathotkaca* “Sabang Kilatbana dan Sabang Kilatcandra dapat ditangkap oleh Raden Gathotkaca”. Ilustrasi dalam *Lampahan Gathotkaca Kilat* (Foto: R. Bima Slamet Raharja, 2017)



Gb.2. Gathotkaca menaklukkan para kluwung yang dipimpin Sabang Sarpamlawa dan Sabang Kluwungan dalam ilustrasi *Lampahan Gathotkaca Kilat*.

(Foto: R Bima Slamet Raharja, 2017)

Untuk memberikan deskripsi yang tepat atas kedua ilustrasi gambar di atas, sekurang-kurangnya harus melihat dan membaca teks naratif yang menyertainya. Apabila dipandang sebagai suatu ilustrasi tunggal, tentunya perlu penjelasan, bahkan lebih jauh adalah interpretasi atas apa yang terjadi dan diilustrasikan di dalamnya. Dalam ikhtisar lanjutan,

pendeskripsian atas ilustrasi tersebut dapat ditentukan bahwa 1) deskripsi adalah berarti mengidentifikasi dan suatu referensi melalui ciri-ciri penyebab munculnya ilustrasi. 2) deskripsi berarti memberi identifikasi dan mengkomunikasikan data yang dapat diterima akal, 3) deskripsi berarti memberikan informasi secara objektif dibandingkan sekedar penjelasan atau interpretasi. Seluruh fungsi tersebut merujuk pada deskripsi sebagai bingkai khusus dalam konteks yang spesifik pula (Wolf, 2007:12-13). Oleh karenanya, berhadapan dengan teks yang multilapis seperti *Kasantikaning Raga* dengan lakon-lakon di dalamnya memerlukan penataan atas penggambaran secara menyeluruh untuk dapat memberikan keterangan secara utuh sebagai bagian dari alih wahana. Artefak wayang purwa perlu memperoleh penjabaran yang rinci melalui pendekatan ikonografi, misalnya untuk mendapatkan keakuratan analisis. Perlu diingat pula bahwa ratusan ilustrasi bergaya wayang telah memungkinkan kreativitas penciptaan boneka wayang berdasarkan teks naratif atas lakon Gathotkaca itu yang pada kenyataan di lapangan ditemukan boneka-boneka serupa dengan apa yang diwujudkan di dalam ilustrasinya. Hal ini membuka peluang atas pertanyaan lagi apakah teks naratif memberikan inspirasi, ilham dan imajinasi terhadap penciptaan boneka wayang atau sebaliknya. Boneka wayang sudah ada terlebih dahulu kemudian direka dalam sanggit lakon yang mewadahnya.

Simpulan

Alih wahana dalam wayang merupakan satu keniscayaan yang mesti disikapi dengan seksama. Naskah *Kasantikaning Raga* yang berkisah tentang narasi lakon Gathotkaca mulai dari kelahiran hingga kematiannya telah menguatkan dugaan bahwa penciptaan lakon melalui tradisi tulis pedalangan kerakyatan dapat dibuktikan keberadaannya. Kemasan lakon naratif yang merujuk pada struktur besar pagelaran wayang memberi penegasan bahwa teks lakon ini dapat dipergelarkan dan membawa aspek kelisanan di dalamnya, selain aspek kesusasteraan lakon. Ditambah lagi aspek seni rupa dengan memasukkan ilustrasi-ilustrasi bergaya wayang dalam adegan-adegan tertentu yang mempertegas fungsi estetikanya. Setidaknya tiga lapis unsur dalam teks lakon ini, sastra, pertunjukan dan rupa.

Munculnya metafora-metafora baru dalam teks lakon ini memungkinkan juga lahirnya kreativitas penciptaan dan sanggit dalam pagelaran wayang serta pembentukan karakter boneka wayang, selain penguat karakteristik terhadap tokoh utama dalam cerita yaitu Gathotkaca. Oleh karena naskah diproduksi di luar lingkungan kesusasteraan istana, maka timbul dugaan bahwa selain adanya ideologi baru yang ingin disampaikan juga tidak lepas dari mimikri atau peniruan terhadap naskah lain yang sejenis atau lebih tinggi daripadanya. Selain itu, ilustrasi dalam teks lakon membuka ruang untuk penataan deskripsi di dalamnya bukan sekedar memberikan penjelasan namun memberi identifikasi serta menambah informasi yang lebih objektif.

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Akseptabilitas Terjemahan Kumpulan Cerita Anak Oleh Mahasiswa Bahasa Dan Sastra Jawa Unnes

Rahma Ari Widihastuti

Sastra Jawa, Universitas Negeri Semarang, Semarang, Indonesia

Corresponding author's email: rahmajawa@mail.unnes.ac.id

Abstrak

Dengan tujuan menyajikan alternatif cerita anak berbahasa Jawa, mahasiswa Bahasa dan Sastra Jawa melakukan penerjemahan cerita anak dari beberapa cerita penulis sastra Jawa. Tujuan penelitian ini adalah untuk menganalisis keberterimaan hasil penerjemahan mahasiswa terhadap sastra anak berbahasa Jawa. Metode penelitian pendekatan kualitatif, metode studi kasus dengan kriteria penilaian penerjemahan dari Rochayah Machali dengan empat aspek. Sumber data berupa hasil terjemahan mahasiswa yang terdiri atas 12 cerita anak beragam dialek. Analisis data oleh Cresswell dengan enam tahapan. Hasil penelitian menunjukkan bahwa dalam hasil terjemahan dilihat dari beberapa aspek: 1) ketepatan produksi makna terdapat beberapa transposisi karena ada penyesuaian konteks Bsa, tetapi modulasi tidak ditemui karena terjemahan mayoritas per kata, idiom ditemukan di beberapa cerita dan tepat dalam penerjemahannya, aspek semantik sesuai konvensi, makna pragmatik urut runtut meski beberapa kata tidak ditemukan padanan di Bsa; 2) kewajaran ungkapan, beberapa cerita diterjemahkan dengan wajar, beberapa masih kaku; 3) peristilahan, Bisa dikatakan 70% dari 12 cerita menggunakan istilah dari dialek dengan benar dan jelas, tetapi sisanya kurang.; 4) ejaan, kesalahan mayoritas pada tanda baca, *typo*, dan ejaan khas bahasa Jawa. Berdasarkan hasil tersebut, disimpulkan bahwa sebanyak 8 cerita dikategorikan dengan terjemahan baik (C) dan 4 cerita dengan hasil terjemahan cukup (D).

Kata kunci: akseptabilitas, terjemahan, sastra anak, mahasiswa

Latar Belakang

Secara sederhana, penerjemahan diartikan sebagai penyampaian makna dari bahasa sumber ke bahasa sasaran (Wuryantoro, 2018). Kegiatan penerjemahan dalam sastra Jawa telah lama dilakukan, bahkan sejak masa Jawa kuna. Zoetmulder (1983) menyampaikan terdapat salah satu proyek yaitu *mangjawaken Byasamata* atau mengalihkandung batin Byasa ke dalam bahasa Jawa yang jelas. Kakawin Ramayana atau parwa-parwa dalam Mahabharata merupakan salah satu contoh hasil terjemahan bebas yang menyesuaikan situasi budaya di Indonesia, lebih tepatnya di Jawa. Melalui kegiatan penerjemahan banyak implikasi yang dihasilkan termasuk variasi cerita ataupun gaya yang belum dimiliki oleh karya sastra yang ada di Jawa. Melalui kegiatan penerjemahan pula beberapa genre baru hadir dan memperkaya khazanah karya sastra Jawa, termasuk untuk sastra anak. Awalnya, cerita anak berbahasa Jawa sangat minim, tetapi sejak tahun 2022 beberapa instansi pemerintah termasuk Balai Bahasa Provinsi Jawa Tengah mulai menggelar sayembara penulisan cerita anak dan

penerjemahan cerita anak ke bahasa daerah. Menurut Sunarti (Pengkaji Bahasa dan Sastra BBPJT) penulisan cerita anak dua bahasa telah dilaksanakan pada tahun 2022 dan tahun ini, 2023. Di tahun 2023 masih dalam proses pengerjaan sejumlah 110 judul untuk jenjang B-1.

Selain kegiatan tersebut, beberapa majalah berbahasa Jawa mulai rutin menyisipkan rubrik untuk anak. Karena salah satu cara untuk mewariskan sastra pada anak adalah dengan karya sastra anak (Hasan; 2021). Dalam rangka mendukung dan berperan aktif dalam upaya Gerakan Literasi Nasional, sekaligus belajar menjadi seorang penerjemah, mengenalkan alternatif profesi yang dapat digeluti, mahasiswa prodi Pendidikan Bahasa dan Sastra Jawa dan prodi Sastra Jawa melakukan kegiatan penerjemahan berkolaborasi dengan tiga sastrawan, Jefrianto, Zuly Kristanto, dan Galuh Risdian yang menulis cerita anak. Hal ini menjadi salah satu upaya untuk menyajikan bacaan anak berbahasa Jawa yang dihadirkan melalui beberapa dialek bahasa Jawa (Jogja-Solo, Semarang, Pati, dan Banyumas).

Kegiatan penerjemahan bukan hanya perkara mengubah dari bahasa satu ke bahasa lain, dari bahasa sumber ke bahasa sasaran, tetapi juga harus terbaca dan berterima. Penerjemahan berterima menurut Rankema (1993: 36) adalah ketika *“a sequence of sentence be acceptable to the intended audience in order to quality as a text”*. Selain itu, kegiatan penerjemahan menurut Newmark (1988) memerlukan keterlibatan penerjemah dalam upaya menerjemahkan teks ke bahasa lain dalam sebuah teks. Artinya, penerjemah wajib memahami dan mengetahui maksud dari teks terlebih dahulu sebelum melakukan kegiatan penerjemahan. Setiap teks yang diterjemahkan memiliki karakteristik dan tingkat kesulitan berbeda. Penerjemahan sastra tidak hanya menerjemahkan per kata atau per kalimat, karena di dalam sastra mengandung budaya dan permainan bahasa yang juga harus diperhatikan dalam proses penerjemahannya. Sehingga seorang penerjemah harus tepat mengubah dan memindahkan dari bahasa sumber (BSu) menjadi bahasa sasaran (BSa) dengan tepat. Keterampilan ini yang perlu diperhatikan mahasiswa dalam proses menerjemahkan. Kurnia (2022) menyebutkan beberapa persoalan mendasar dalam penerjemahan teks sastra: 1) perbedaan sistem dan struktur antara bahasa sumber dan bahasa tujuan; 2) problem pemahaman konteks penulis dan pembaca; 3) perbedaan antar budaya; 4) estetika; dan 5) diksi. Meskipun mahasiswa memilih dialek yang dikuasainya sebagai bahasa sasaran, belum tentu teks yang diterjemahkan dapat berterima, sehingga perlu dilakukan penilaian penerjemahan.

Kriteria penilaian penerjemahan yang mencakup beberapa aspek adalah kriteria oleh Machali (2009) dengan empat aspek, diantaranya: ketepatan reproduksi makna, kewajaran ungkapan, peristilahan, dan ejaan. Dengan penilaian tersebut diharapkan mampu memberikan evaluasi terhadap hasil terjemahan mahasiswa dan dapat dilakukan perbaikan sehingga menghasilkan terjemahan cerita anak berbahasa Jawa yang berterima. Sehingga rumusan masalah dalam penelitian ini adalah keberterimaan terjemahan kumpulan cerita anak mahasiswa bahasa dan sastra Jawa.

Penelitian berkaitan penilaian penerjemahan telah beberapa kali dilakukan. Rosyidah dkk (2017) membahas mengenai akseptabilitas terjemahan dongeng Hensel dan Gretel. Dalam penelitiannya didapatkan (a) bentuk-bentuk bahasa: kata, frase, dan kalimat yang tidak mudah dipahami dan ambigu sehingga pesan yang ingin disampaikan tidak jelas/tidak begitu jelas; (b) bentuk-bentuk yang tidak wajar, bentuk-bentuk yang mungkin benar dari segi tata bahasa, tetapi tidak lazim digunakan; (c) pengekspresian emosi ditunjukkan melalui kata, frase, dan kalimat yang menggambarkan kemarahan, ketakutan, kesedihan, kesenangan, dan ketenangan tokoh-tokoh ceritanya; (d) terdapat lima gaya bahasa, yaitu simile, hiperbola, asonansi, repetisi, dan personifikasi. Fadhilluddin (2020) meneliti mengenai akseptabilitas hasil terjemahan berbentuk Funktionsverbgefüge oleh Mahasiswa Jurusan Sastra Jerman,

Universitas Negeri Malang. Hasil penelitian menyebutkan bahwa mahasiswa dapat menerjemahkan bentuk leksikal FVG dengan baik. Namun, ada banyak hasil terjemahan dengan konteks FVG mit Akkusativeobjekt yang dapat diterima. Sementara itu terdapat kata konteks FVG Prapositionaliobjekt yang diterjemahkan oleh mahasiswa yang kurang berterima dan tidak berterima, tetapi terdapat konteks FVG Prapositionaliobjekt yang dapat diterima. Kesalahan tersebut terjadi karena kesalahpahaman terhadap konteks, ketidaktepatan metode penerjemahan dan tidak memadainya pilihan kata.

Penelitian mengenai akseptabilitas terhadap penerjemahan berbahasa Jawa, dalam hal ini adalah penerjemahan kumpulan cerita anak berbahasa Jawa belum pernah dilakukan. Penelitian ini sebagai bentuk evaluasi terhadap hasil terjemahan, menambah kajian mengenai penerjemahan sastra dan kesalahan yang sering terjadi di dalam kegiatan penerjemahan.

Kajian Teori

Cerita Anak

Perkembangan sastra anak di Indonesia cukup sulit untuk ditelusuri, karena belum terdokumentasi dengan baik (Hayati, 2015). Padahal cerita untuk anak telah lama terbit di Indonesia, yaitu di masa pengaruh kolonial Belanda. Mengutip dari Widati, dkk (2001) yang menyebutkan di masa kolonial, Balai Pustaka memonopoli penerbitan buku dan sepanjang tahun 1917-1987 telah menerbitkan buku pada kelompok bacaan anak-anak/remaja sebanyak 843 judul. Artinya, sebenarnya buku cerita anak ataupun sastra anak telah memulai sejarahnya cukup lama.

Meskipun berada di wilayah yang sama, sastra anak dan sastra orang dewasa memiliki konsep yang berbeda. Huck dalam Krissandi, dkk (2018) menyatakan bahwa siapapun yang menulis sastra anak-anak tidak perlu dipermasalahkan asalkan dalam penggambarannya ditekankan pada kehidupan anak yang memiliki nilai kebermaknaan bagi mereka. Memilih buku cerita anak bukan perkara mudah, banyak pertimbangan yang harus diperhatikan. Melalui cerita anak, anak dapat memperoleh informasi mengenai segala sesuatu di sekelilingnya. Cerita menawarkan dan mendialogkan kehidupan dengan cara-cara yang menarik dan konkret (Nurgiyantoro, 2004). Oleh karena itu, baik kiranya mengenalkan cerita anak sejak dini kepada anak selain mengenalkan kegiatan literasi sekaligus mengenal sekitar dan kehidupan.

Penerjemahan dan Penilaiannya

Machali (2009) menyimpulkan dari berbagai pendapat ahli mengenai penerjemahan sebagai, 1) upaya ‘mengganti’ teks bahasa sumber dengan teks yang sepadan dalam bahasa sasaran; 2) yang diterjemahkan adalah makna sebagaimana yang dimaksudkan pengarang. Dalam kegiatan penerjemahan terdapat beberapa aspek yang perlu diperhatikan. Suparman dalam Wuryantoro (2018) menyebutkan aspek penerjemahan terdiri atas: a) latar belakang penulis teks bahasa sumber; b) teks yang ditujukan untuk pembaca bahasa sumber; c) penguasaan penerjemah terhadap bahasa sumber dan bahasa sasaran dengan baik; d) keterampilan menerjemahkan; e) teks terjemahan dalam bahasa sasaran; dan f) pembaca teks terjemahan.

Selain itu, dalam upaya menghasilkan terjemahan yang baik, terdapat prosedur penerjemahan yang perlu mendapatkan perhatian oleh penerjemah. Prosedur penerjemahan oleh Larson (1984) meliputi: a) persiapan; b) analisis; c) pengalihan; d) draft awal; e) pengerjaan kembali draft awal; dan f) pengujian.

Setelah melakukan proses penerjemahan, hasil terjemahan tidak serta merta sempurna. Perlu dilakukan evaluasi, pengujian, atau penilaian terhadap hasil terjemahan. Ada beberapa kriteria yang dapat dilakukan untuk menilai penerjemahan. Meskipun demikian, Wuryantoro (2018) menyimpulkan pendapat Al Qina'i mengenai standar kualitas penerjemahan, bahwa kualitas penerjemahan sangatlah samar, kualitas terjemahan sangat tergantung pada pengguna atau klien terjemahan. Selanjutnya, Finlay dalam Wuryantoro (2018) juga menyatakan bahwa terjemahan dikatakan baik apabila pembaca teks terjemahan tidak menyadari bahwa dirinya sedang membaca teks terjemahan. Salah satu aspek penilaian yang dapat dilakukan adalah kriteria penilaian oleh Machali (2009) yang memberikan empat kriteria awal, meliputi: a) ketepatan reproduksi makna meliputi aspek linguistik (transposisi, modulasi, leksikon, dan idiom), aspek semantik (makna referensial dan makna interpersonal), dan makna pragmatik (pemadanan jenis teks dan keruntutan makna); b) kewajaran ungkapan, c) peristilahan, dan d) ejaan.

Metodologi Penelitian

Penelitian ini menggunakan pendekatan kualitatif, dengan metode studi kasus. Setyowati (2023) *single case study* merupakan riset yang dilakukan dengan investigasi mendalam terhadap satu kasus saja, dalam hal ini adalah hasil terjemahan cerita anak oleh mahasiswa Bahasa dan Sastra Jawa. Penelitian ini berupaya untuk menganalisis dan mencari solusi atas kasus berupa penerjemahan agar dapat menghasilkan terjemahan yang baik dan berterima. Sumber data dari penelitian ini adalah 12 cerita anak yang ditulis oleh tiga sastrawan dan telah diterjemahkan secara kelompok oleh mahasiswa Bahasa dan Sastra Jawa. Teknik pengumpulan data yang digunakan adalah dengan observasi, wawancara, dokumen, dan materi data berupa hasil terjemahan (Ridlo, Ubaid: 74). Data akan dianalisis dengan tahapan dari Creswell (Ridlo, Ubaid: 74), enam tahapan: manajemen data, pembacaan data, deskripsi, klasifikasi, interpretasi, dan representasi dan visualisasi dengan menghadirkan data berupa tabel atau ilustrasi/gambar.

Hasil dan Pembahasan

Data yang dianalisis sejumlah 12 cerita anak yang diterjemahkan ke dalam beberapa dialek bahasa Jawa. Pembahasan akan dikategorikan sesuai dengan dialek yang digunakan untuk memudahkan. Berikut ini merupakan kriteria penilaian terjemahan oleh Machali (2009).

Tabel 2: Kriteria penilaian terjemahan

| Segi dan Aspek | Kriteria |
|-------------------------------|--|
| A. Ketepatan reproduksi makna | } benar, jelas, wajar |
| 1. Aspek linguistik | Menyimpang, tetapi lokal karena ada kekakuan dalam terjemahan yang membuat makna ambigu. |
| a. Transposisi | |
| b. Modulasi | Mayoritas tidak menyimpang, hanya beberapa memunculkan makna ambigu. |
| c. Leksikon (kosakata) | |
| d. Idiom | Beberapa kata tidak ditemukan padanannya dalam Bsa. |

| | | |
|----|--|--|
| 2. | Aspek semantis | Runtut karena mayoritas menggunakan terjemahan per kata, meski terkesan kaku |
| a. | Makna referensial | |
| b. | Makna intrapersonal | |
| 3. | Aspek pragmatik | |
| a. | Pemadanan jenis teks | |
| b. | Keruntutan makna dalam tataran kalimat dengan tataran teks | |
| 4. | Kewajaran ungkapan | Beberapa cerita diterjemahkan dengan wajar, beberapa masih kaku |
| 5. | Peristilahan | Bisa dikatakan 70% dari 12 cerita menggunakan istilah dari dialek dengan benar dan jelas, tetapi sisanya kurang. |
| 6. | Ejaan | Sebagian kecil ejaan kurang tepat, termasuk tanda baca |

A. Ketepatan reproduksi makna

Secara linguistik, semantik, dan pragmatik, hasil terjemahan harus sesuai dengan Bsa yang dituju.

Tabel 3: Ketepatan reproduksi makna

| Dialek/judul | Ketepatan reproduksi makna | | |
|------------------------------------|--|--|---|
| | Aspek linguistik | Aspek semantik | Aspek pragmatik |
| Banyumas/ <i>Bonsai Kesenengan</i> | Transposisi, tidak terlalu banyak karena terjemahan cenderung per kata dan urutan kata, "Pasti orang tuamu juga melarang." □ " <i>Mesthi ora olih neng wong tuwamu.</i> " Modulasi dan idiom tidak ditemukan, leksikon yang digunakan memadai tetapi ada beberapa | Makna semantik tersampaikan dengan baik. | Tidak ditemukan makna pragmatik dalam teks cerita ini, mayoritas adalah makna semantik. |

| | | | | |
|-----------------------------------|------------|---|---|---|
| | | yang tidak mendapatkan padanan di Bsa. | | |
| Joglo/ <i>Critaku Dina Minggu</i> | <i>ing</i> | Transposisi, hanya sebatas pergeseran posisi tanpa mengubah kedudukan, Ada apa dengan adik saya?” □ <i>Adhi kula wonten menapa?”</i> Leksikon, kurang tepat untuk beberapa pilihan kata, ... penjual itu menghardik .., □ ... <i>bakul kuwi nyabda</i> ... | Makna yang ingin disampaikan merupakan makna apa adanya dari kata-kata yang tersusun. | Tidak ada makna yang tersirat atau di luar dari makna yang tersusun dari kata-kata. |
| Joglo/ <i>Preinan Istimiwa</i> | | Leksikon, kurang tepat untuk beberapa pilihan kata, “Galang, apa yang sedang kamu pikirkan? ” ... □ <i>“Galang, apa sing lagi thok pikirake?”</i> ..., ... bercerita panjang lebar ... □ ... <i>crita dhawa lan amba</i> ... | Semua makna yang ada dicerita adalah makna semantik sesuai dengan makna kata. | Tidak ditemukan makna pragmatik. |
| Semarang/ <i>Kewaregen</i> | | Leksikon luwes, tidak kaku harus sesuai dari Bsu, Ini adalah hari pertamanya berlatih puasa penuh □ <i>Egi sinau pasa sedina mulai dina iki.</i> Jam dinding telah menunjukkan pukul 5.15 sore □ <i>Saiki wis jam 5.15 sore.</i> Tetapi masih ada leksikon yang kurang tepat, ... ia bisa juga melaksanakan puasa penuh ... □ ... <i>dheweke isa ngelakokake</i> pasa sedina. | Semua makna yang ada dicerita adalah makna semantik sesuai dengan makna kata. | Tidak ditemukan makna pragmatik. |

| | | | |
|--------------------------------------|---|---|----------------------------------|
| Joglo/Dolan Menyang Radya Pustaka | Terdapat pergeseran dalam keterangan... ramai oleh kapal-kapal dengan beragam ukuran, □ ... rame karo kapal-kapal sing ukurane warna-warna, “ | Semua makna yang ada dicerita adalah makna semantik sesuai dengan makna kata. | Tidak ditemukan makna pragmatik. |
| Joglo/Weling Mas Indra | Terdapat transposisi, “Kamu tebak dong? □ <i>"Jajal awakmu bedhek?</i> , namun leksikon yang digunakan kurang tepat sehingga terasa aneh. Meskipun demikian, pemilihan leksikon yang lain sudah ada penyesuaian dan tidak kaku per kata, “Ah, tidak juga, kok. □ <i>"Lho, durung karuan.</i> | Semua makna yang ada dicerita adalah makna semantik sesuai dengan makna kata. | Tidak ditemukan makna pragmatik. |
| Semarang/Pion Kesayangane Widya | Transposisi minim, tetapi ditemukan, Maka saat usianya yang keempat adalah jawabannya. □ ... <i>jawabane yaiku pas Widya umur patang taun.</i> Terdapat pergeseran posisi. Leksikon, mayoritas sudah baik dan sesuai dengan Bsa, pemilihan leksikon menyesuaikan kebutuhan, Jangan, ini pion kesayanganku. □ <i>“Aja, kuwi lho tak eman-eman.</i> tetapi ada beberapa yang kurang tepat, Hehehe, nggak Wid, tadi aku hanya bercanda kok. □ <i>“Hehehe, ora Wid,</i> | Semua makna yang ada dicerita adalah makna semantik sesuai dengan makna kata. | Tidak ditemukan makna pragmatik. |

aku cuma guyon kok.”

Modulasi dan idiom
tidak ditemukan

| | | | | |
|------------------------------|-------------|--|---|---|
| Semarang/Sore Taman Kutha | <i>ing</i> | Terjemahan cenderung runtut per kata sehingga kesannya kaku. Leksikon yang dipilih dicarikan padanan kata yang sama persis dari Bsu ke Bsa, Sore itu, Gora terlihat duduk termenung di kursi besi ... □ <i>Sore iki, Gora ketok lungguh meneng ning kursi wesi ...</i> , meskipun ada beberapa yang dikurangi, tetapi sedikit, Gora pun mengakuinya. □ <i>Gora ngakoni.</i> Ada beberapa kata Mutiara tetapi tidak berupa idiom. | Makna kata sesuai dengan makna konvensi. | Makna kata di dalam cerita merupakan makna yang sesungguhnya, jika ada ungkapan atau maksud tertentu akan langsung dijabarkan dalam cerita. |
| Joglo/Ratu Herfafa | <i>Anom</i> | Penerjemah memberikan idiom dalam Bsa dengan baik, Negeri yang sangat subur. □ <i>Negara kang gemah ripah loh jinawi.</i> Tetapi terdapat idiom lain yang tidak diterjemahkan dengan baik, ... merah padam. □ ... <i>abang padam.</i> Bajunya telah menjadi compang-compang. □ <i>Rasukane wis dadi compang-compang.</i> Pemilihan leksikon pun sesuai dan terasa alami, ... ditimbulkan oleh ulah Sang Raja □ <i>amarga pokal gawene Sang</i> | Kata-kata yang digunakan memiliki makna yang sesuai dengan konvensi. Leksikon yang dipilih mayoritas alamiah meskipun ada beberapa kata yang tidak ditemukan padananya dalam Bsa oleh penerjemah. | Makna secara pragmatik tidak ditemukan. |

Ratu.

Pati/*Bebungah Istimewa*

Leksikon yang diambil untuk terjemahan seringkali membuat bingung pembaca karena memunculkan makna ambigu, Tentang hadiah istimewa macam apa yang akan diterimanya nanti ... □ *Apa wae bebungah istimewa kaya apa sing arep ditampani mengko, ...*

Makna sesuai dengan kata, namun karena susunan kata terlalu kaku sehingga beberapa kalimat justru ambigu dan membingungkan untuk dimaknai.

Makna secara pragmatik tidak ditemukan.

Leksikon khas Pati sudah muncul, Ketika dia tahu ... □ *Nalika ndekne ngerti ...*

Semarang/*Kolam Iwak, Kagungane Paklik*

Sebagian kecil leksikon belum sesuai dengan Bsa, ... tidak **menunda-nunda** □ *... ora ditundha-tudha.* Penggunaan leksikon sesuai struktur sosial (unggah unggah basa Jawa) juga ada beberapa yang kurang sesuai, ... lapangan **dekat** sekolahan.” □ *... lapangan cedhak sekolahan.”*

Makna sesuai dengan konvensi namun karena terjemahan per kata yang cukup kaku membuat maknanya terasa kaku juga, ... menangkap ikan menggunakan **kedua tangannya** ... □ *... nangkep iwak migunakake loro tangane ...*

Kata-kata memiliki makna lugas dan tidak ditemukan makna pragmatik.

Kurang konsisten, “**Paman**, menapa Dido ... di baris selanjutnya ... awan.” ajak **Paklik**.

Leksikon khas Semarang tidak muncul.

Semarang/*Konang-konang ing Daleme Simbah Putri*

Leksikon khas Semarang tidak nampak, leksikon secara struktur sosial

Makna semantik yang muncul dari kata-kata sesuai dengan makna

Makna pragmatik tidak ditemukan karena makna kata

di bagian bawah tidak sesuai, “Tidak terlihat cahayanya, Nek.” □ *"Ora ketok cahyane, mbah"*. Trasnposisi dan modulasi tidak nampak karena terjemahan cenderung per kata. Idiom tidak ditemukan.

konvensi, meskipun ada beberapa kata yang kurang tepat pemilihannya.

sangat lugas.

B. Kewajaran ungkapan

Ungkapan yang ada dalam Bsu sebisa mungkin dicari padanan kata yang ada di Bsa.

Table 4: Kewajaran ungkapan

| Dialek/judul | Kewajaran ungkapan |
|---------------------------------------|--|
| Banyumas/ <i>Bonsai Kesenengan</i> | Terjemahan per kata yang digunakan memberikan kesan kaku dan kurang wajar dalam terjemahan. Seperti: Dengan senang hati ... □ <i>Karo seneng ati ...</i> |
| Joglo/ <i>Critaku ing Dina Minggu</i> | Terjemahan masih terasa kaku dan mayoritas menggunakan terjemahan per kata. Hari Minggu yang cerah. □ <i>Dina minggu sing padhang.</i> Ia adalah bocah pengemis yang dipelihara oleh Bang Amir. □ <i>Dheweke bocah tukang ngemis kang diopeni dening Bang Amir.</i> |
| Joglo/ <i>Preinan Istimiwa</i> | Masih kaku, ... niat itu diurungkan demi kebaikan bersama. □ <i>... niyat kuwi ora sida kanggo kaapikan bareng-bareng.</i> |
| Semarang/ <i>Kewaregen</i> | Sudah ada penyesuaian terjemahan dan tidak kaku diterjemahkan secara per kata, Ini adalah hari pertamanya berlatih puasa penuh □ <i>Egi sinau pasa sedina mulai dina iki.</i> |
| Joglo/ <i>Dolan Radya Pustaka</i> | Mayoritas terjemahan masih secara per kata atau per kata, tetapi ada yang menyesuaikan meskipun masih terasa kaku, Kali itu merupakan saat pertama Fajar menginjakkan kaki secara langsung di kota Solo. □ <i>Wektu kuwi lagi sepisan Fajar dolan menyang kutha Solo.</i> |
| Joglo/ <i>Weling Indra</i> | Ada usaha penyesuaian meski masih kurang tepat, “Kamu tebak dong? □ <i>"Jajal awakmu bedhek?"</i> Tapi selain itu, penyesuaian lainnya terasa wajar dan tidak |

- kaku, Lagi-lagi Aji dibuat kaget. □ *Sepisan maneh Aji digawe kaget.*
- Sebab, untuk sampai ke puncak Bukit Cumbri dibutuhkan stamina yang prima.” □ *Sebab, yen pengin tekan pucuke Gumuk Cumbri dibutuhke tenaga kang luwih.”*
- Semarang/*Pion Kesayangane Widya* Dialek Semarang yang digunakan sangat wajar dan khas Semarang, Apa itu, boleh aku tahu? □ *“Apa kuwi, aku oleh ngerti gak?”*
- Aku habis dapat hadiah dari kakakku □ *“Aku bar oleh kadho saka masku.”*
- Semarang/*Sore ing Taman Kutha* Terjemahan masih kaku, perlu ada pergeseran posisi atau pengurangan kata, tetapi tidak dilakukan, “Sekarang kamu ceritakan ... □ *“Saiki kowe critakna ...*
- Joglo/*Ratu Anom Herfafa* Mayoritas kalimat atau ungkapan yang digunakan sudah sesuai dan terasa alamiah, tetapi ditemukan beberapa yang belum disesuaikan dengan Bsa, Bajunya telah menjadi compang-compang. □ *Rasukane wis dadi compang-compang.*
- Tahu-tahu**, ia sudah ... □ *Sumerep-sumerep, Panjenengane wis ...*
- Pati/*Bebungah Istimewa* Masih terasa kaku dengan terjemahan per kata, ... akan mendapatkan sebuah hadiah ... □ *... arep entuk siji bebungah ...*
- Tentang hadiah istimewa macam apa yang akan diterimanya nanti ... □ *Apa wae bebungah istimewa kaya apa sing arep ditampani mengko, ...*
- Selain itu, terjemahan yang kaku justru membuat makna menjadi ambigu, Kegembiraan Angga untuk mendapatkan hadiah istimewa dari ayahnya tiba-tiba lenyap. □ *Angga sing maune seneng arep entuk bebungah istimewa saka bapake, saiki dadi ilang.*
- Semarang/*Kolam Kagungane Paklik* *Iwak,* Ada penambahan dan pengurangan kata, tetapi justru kurang wajar, Pagi itu Dido sudah bersiap berangkat ... □ *Isuk kala kuwi Dido wis siap-siap mangkat ...*
- Masih per kata, belum menyesuaikan kewajaran, Tapi Dido ingin **bermain** futsal di ... □ *Nanging, Dido badhe dolanan futsal wonten ing ...*
- Terjemahan per kata terasa kaku, ... telah selesai mengerjakan **tugas satu pelajaran**. □ *... wis rampung garap tugas siji pelajaran.*

... menangkap ikan menggunakan **kedua tangannya** ... □ ...
nangkep iwak migunakake loro tangane ...

Semarang/*Konang-konang ing Daleme Simbah Putri*

Terjemahan per kata membuat kalimat menjadi kaku dan kurang wajar, Kedatangan Pino **disambut dengan suka cita** oleh neneknya. □ *Tekane Pino disambut bungah dening simbahe.*

... buat **makan malam.**” kata nenek. □ ... *kanggo mangan wengi.*” ngendikane simbah putri.

C. Peristilahan

Sesuai atau tidak istilah yang digunakan dengan dialek yang telah dipilih

Tabel 5: Peristilahan

| Dialek/judul | Peristilahan |
|---------------------------------------|--|
| Banyumas/ <i>Bonsai Kesenengan</i> | <p>Mayoritas istilah yang digunakan sesuai dengan Bsa yaitu Banyumasan, misalnya, Selepas pengumuman itu, anak-anak menuju kelas masing-masing □ <i>Bar pengumuman kuwe, kabeh siswa balik maring kelase dhewek-dhewek.</i></p> <p>Tapi ada juga yang terasa kurang, seperti, ... diolah menjadi pupuk kompos alami ... □ ... <i>diolah dadi lemon kompos alami</i> ... atau ... bonsai tersebut segera dipindah dan diletakkan di tempat yang strategis. □ ... <i>bonsai kuwe age-age dipindhah lan disogna neng papan sing pas.</i></p> <p>Selain itu, ada juga yang tidak menemukan padanan yang sesuai,</p> <p>SD Pertiwi tampak hijau dan berseri. □ <i>SD Pertiwi keton ijo lan berseri.</i></p> |
| Joglo/ <i>Critaku ing Dina Minggu</i> | <p>Hanya deretan penjual. □ Namung barisan bakul</p> <p>“Iya. <i>Yuk</i> lihat-lihat dulu!” □ “Iya. <i>Ayo nyawang-nyawang sik!</i>”</p> <p>Tidak diubah dalam padanan yang sesuai. Ia berharap mendapat upah dari Bang Amir. □ <i>Dheweke ngarep supaya diwenehi upah saka Bang Amir.</i></p> |
| Joglo/ <i>Preinan Istimiwa</i> | <p>Belum menggunakan ragam <i>krama</i> kepada orang tuanya, ... Yah. Mengapa kita duduk di sini?” □ ... <i>pak. Kenapa awake dhewe lungguh ing kene?</i>”</p> |

- Semarang/*Kewaregen* Istilah yang dipilih kurang tepat sesuai unggah-ungguh basa Jawa... kita tarawih di **rumah?**" □ ... *terawih wonten ngomah?*"
- Joglo/*Dolan Radya Pustaka* *Menyang* Beberapa istilah yang digunakan terkesan memaksa, ... yang paling **berkesan** ... □ ... *sing paling mbekas* ...
- Tetapi unggah-ungguh sudah diterapkan dengan baik, "Oh, iya, Yang. Eyang tadi cerita kalau pernah ... □ "Oh, nggih Eyang. Eyang kala wau cariyos sampun nate ...
- Joglo/*Weling Indra* *Saka Mas* Dialek yang dipilih adalah Joglo (Jogja Solo) sehingga penggunaan istilah ini kurang tepat, "Ayo, kak. Kasih tahu ... □ "Gage, Mas. Mbok diwenehi ngerti ...
- Pemilihan istilahnya juga kurang, ... di sekitar perumahannya. □ ... *ing plataran omahe*, ...
- Semarang/*Pion Kesayangane Widya* *Pion* Terjemahan tidak kaku dan menyesuaikan konteks, terdapat penggantian leksikon menyesuaikan kebutuhan. Ada pelajaran yang bisa kita petik darinya. □ ..., *nanging ana bab sing bisa dituladhani*.
- Jangan, ini pion kesayanganku. □ "Aja, kuwi lho tak eman-eman.
- Semarang/*Sore ing Taman Kutha* *Sore ing Taman* Pemilihan istilah dalam dialek baik dan sesuai, "Gor, sedang apa kamu disini?" tanya seseorang tiba-tiba. □ "Gor, gek apa ik kowe neng kene?"
- Apa kamu bolos?" □ *Kowe ngeblong pa?*"
- Terdapat kata yang belum diterjemahkan atau menemukan padanan yang sesuai □ Justru
- Tetapi unggah-ungguh sudah diterapkan, meskipun masih ada yang kurang tepat.
- Joglo/*Ratu Anom Herfafa* *Ratu Anom Herfafa* Pemilihan istilah bagus dan terasa alamiah, "Tapi, Pak Tua, negeri ini takkan **maju** bila keadaan seperti ini?" □ "Nanging, Pak Tuwa, negara iki ora bisa **kuncara** yen kahanane kaya mangkene."
- ... ke **istana**. □ ... *menyang keraton*
- "Ampun beribu ampun Yang Mulia. □ "Nuwun kawula nuwun, Gusti Ratu.
- Tetapi terdapat beberapa istilah yang kurang sesuai dan tidak diterjemahkan dalam padanan kata di Bsa, Mukanya **tirus**. Dan matanya **cekung ke dalam**. □ *Raine tirus. Lan mripate cekung*

menyang jero.

| | |
|--|--|
| Pati/ <i>Bebungah Istimiwa</i> | Terdapat istilah yang tidak mendapatkan padanan kata ke Bsa, ... ikut dalam perayaan ... □ ... <i>melu ing perayaan</i> ... Pilihan istilah dalam dialek Pati muncul, Melainkan juga mendapat hadiah lain yang tidak kalah kerennya . □ <i>Ananging yo entuk bebungah liyane sing ora kalah sangare.</i> Penerapan dalam penggunaan unggah-ungguh kurang sempurna, “Tetapi kenapa ayah mengajakku kemari? □ <i>“Nanging kening menapa bapak ngejak aku ana kene?</i> |
| Semarang/ <i>Kolam Kagungane Paklik</i> | <i>Iwak,</i> Penggunaan <i>unggah-ungguh</i> tidak total, ... lapangan dekat sekolahan.” □ ... <i>lapangan cedhak sekolahan.</i> ” Pamannya memang memiliki ... □ <i>Paman pancen duweni</i> ... Istilah-istilah khas atau dialek Semarang yang dipilih tidak terasa sama sekali |
| Semarang/ <i>Konang-konang ing Daleme Simbah Putri</i> | Penggunaan unggah-ungguh belum maksimal, “Benar begitu , Nek? Tetapi teman saya mengatakan seperti itu. ” □ <i>“Bener ngono, Mbah Putri? Nanging kancaku kandha kaya kuwi.”</i> |

D. Ejaan

Dalam hal ini ejaan yang digunakan disesuaikan dengan Kamus Bausastra dan Pedoman Umum Ejaan Bahasa Jawa Latin yang Disempurnakan.

Tabel 6: Ejaan

| Dialek/judul | Ejaan |
|---------------------------------------|---|
| Banyumas/ <i>Bonsai Kesenengan</i> | Ejaan yang digunakan sudah baik dan benar. Penggunaan tanda baca saat dialogpun sudah sesuai. Seperti, “ <i>Ben keton beda bae. Neng kene wis akeh tanduran neng pot. Nek ana bonsai mesthi dadi tambah apik.</i> ” <i>Ujare Panji.</i> |
| Joglo/ <i>Critaku ing Dina Minggu</i> | Mayoritas ejaan sudah baik, hanya ada beberapa yang belum sesuai, seperti: “ <i>Boten usah, Mba</i> ”, <i>Arinta sak tekane ing Pasar Minggu.</i> |
| Joglo/ <i>Preinan Istimiwa</i> | Secara keseluruhan ejaan sudah baik, hanya ada kesalahan pengetikan di beberapa tempat, ... <i>pagawean.</i> ” <i>bujuke bapakne. ., ... langsung dipangan Gilang</i> ... |
| Semarang/ <i>Kewaregen</i> | Penulisan kata setelah tanda petik dalam dialog hampir seluruhnya tidak tepat karena ditulis kecil, “Iya deh, Bu. |

| | | | |
|---|---------|-------|--|
| | | | <p>Hmm ... lezatnya ...!" □ <i>"nggih mpun, bu. Hmmm enake!</i></p> <p>"Ayah mana ... □ <i>"bapak pundi ...</i></p> <p>Ada beberapa kata yang penulisannya dari bahasa lisan, ... jadwal puasa, □ ... <i>jadwal poso</i>,</p> <p>Kurang tepat, seharusnya tanpa [k], Sehabis makan... □ <i>Sakwise mangan ...</i></p> |
| Joglo/Dolan Radya Pustaka | Menyang | | <p>Terdapat beberapa kesalahan dalam ejaan dan penulisan kata, Selama menginap ... □ <i>Saksuwene nginep ...</i></p> <p>... di masa lalu. □ ... <i>jaman mbiyen.</i></p> <p>Bahasa lisan, ... bengawan Solo itu □ ... <i>Bengawan Solo menika</i></p> |
| Joglo/Weling Indra | Saka | Mas | <p>Mayoritas ejaan dan tanda baca sudah baik, hanya ada satu kata yang dituliskan dengan bahasa lisan... kita mendaki sekarang?" □ ... <i>awake dhewe arep munggah samenika?"</i></p> |
| Semarang/Pion Kesayangane Widya | | | <p>Mayoritas ejaan sudah baik, hanya saja terdapat kesalahan kecil dalam penulisan, <i>"bentuke kaya piye ik?</i></p> <p>Beberapa ejaan kurang tepat, Begini meski □ <i>"Ngene, arepo</i> <i>... maju saja. □ ... mengarep thok,</i></p> |
| Semarang/Sore Kutha | ing | Taman | <p>Beberapa kesalahan ejaan ditemukan: <i>Senadyan, sakenane.</i></p> <p>Sedangkan tanda baca sudah baik</p> |
| Joglo/Ratu Anom Herfafa | | | <p>Mayoritas ejaan sudah baik, hanya ditemukan beberapa kesalahan ejaan, <i>sakjane</i>, menapa – menapa (bahasa lisan), Di ... □ <i>Neng ..., dereki,</i></p> <p>Selain itu, kekurangan ejaan ada dalam penggunaan tanda baca tetapi hanya sedikit.</p> |
| Pati/Bebungah Istimiwa | | | <p>Terdapat beberapa kesalahan dalam ejaan terjemahan bahasa Jawa, <i>nglaliake, sakwise, menika</i></p> |
| Semarang/Kolam Kagungane Paklik | Iwak, | | <p>Penulisan bahasa lisan: <i>Menika, menapa</i></p> <p>Kesalahan ejaan: <i>sansaya, bebayani, moco</i></p> <p>Tanda baca mayoritas sesuai karena menyamakan dengan Bsu.</p> |
| Semarang/Konang-konang ing Daleme Simbah Putri | | | <p>Tanda baca di beberapa tempat kurang, ... nenek." ungkap Pino ... □ ... <i>simbah putri" kandhane Pino ...</i></p> |

Kekeliruan ejaan lebih sering pada bahasa lisan yang dituliskan.

Simpulan

Bentuk penerjemahan yang digunakan mayoritas adalah terjemahan per kata. Penerjemah melakukan penerjemahan per kata sesuai dengan urutan struktur, sehingga terkesan kaku. Tetapi ada beberapa cerita yang telah diterjemahkan dengan baik dan hanya sedikit kekurangan seperti dalam kewajaran ungkapan (perlu penghapusan beberapa kata atau frase), dan ejaan (kesalahan penulisan dan penggunaan tanda baca). Selain itu, secara struktur sosial bahasa yang diterjemahkan mayoritas telah menyesuaikan dengan aturan unggah-ungguh bahasa Jawa. Hasil terjemahan 12 cerita anak berbahasa Indonesia ke bahasa Jawa oleh mahasiswa Bahasa dan Sastra Jawa jika dinilai menurut Machali (2009) sebanyak 8 cerita masuk dalam kriteria penerjemahan baik (61-75/ C): Tidak ada distorsi makna, ada terjemahan harfiah yang kaku, tetapi relatif tidak lebih dari 15% dari keseluruhan teks, sehingga terlalu terasa sebagai terjemahan; kesalahan tata bahasa dan idiom relatif tidak lebih dari 15% dari keseluruhan teks. Ada kesalahan tata ejaan. Sedangkan 4 cerita masuk kategori penerjemahan cukup (46-60/D): terasa sepperti terjemahan, ada beberapa terjemahan harfiah yang kaku, tetapi relatif tidak lebih dari 25%, ada beberapa kesalahan idiom dan/ tata bahasa, tetapi relatif tidak lebih dari 25% dari keseluruhan teks. Ada satu-dua penggunaan istilah yang tidak baku/tidak umum dan/atau kurang jelas.

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Rahmat¹, Sangidu², Sri Ratna Saktimulya³

¹²³Ilmu-Ilmu Humaniora, Universitas Gadjah Mada, Indonesia

Corresponding author's email : rahmat83@mail.ugm.ac.id

Abstrak. Naskah *Sěstra Agěng Adidarma* (disingkat *SAA*) kode Pi.35 adalah naskah yang ditulis pada pertengahan abad ke-19 di Pakualaman Yogyakarta. Ada beberapa teks yang termuat dalam naskah tersebut, diantaranya adalah teks-teks dongeng. Tujuan penelitian ialah mengidentifikasi jumlah teks dongeng dalam naskah *SAA* serta menelaahnya secara naratif untuk mengungkapkan struktur pembentuknya. Teori yang digunakan yaitu filologi dengan bantuan pendekatan struktur naratif yang dikembangkan oleh Tzvetan Todorov, khususnya aspek semantik. Adapun manfaat penelitian adalah menyajikan kekhasan teks-teks dongeng dari Pakualaman. Hasil penelitian menunjukkan jumlah teks dongeng yang termuat dalam naskah *SAA* sebanyak 26 teks. Aspek semantik teks menunjukkan bahwa secara formal teks disusun menggunakan puisi *těmbang macapat*. Pilihan *tembang* yang digunakan untuk mengawali teks antara lain, *pangkur* (2 teks), *sinom* (8 teks), *asmaradana* (6 teks), *dhandhanggula* (7 teks), dan *gambuh* (3 teks). Teks dongeng menghadirkan perumpamaan yang disampaikan melalui tokoh manusia dan binatang. Secara substansial teks-teks dongeng dalam naskah *SAA* menggambarkan dunia acuan manusia diantaranya watak manusia, penipuan, adu domba, balas budi, perilaku ceroboh, kepatuhan terhadap perintah maupun larangan, kepemimpinan, kesetiaan, keadilan, serta tentang warisan.

Kata kunci: *dongeng; filologi, naratif, Pakualaman; semantik*

PENDAHULUAN

Melalui sebuah penelitian yang luas dan komprehensif secara kodikologis terhadap naskah-naskah pada periode Paku Alam II, Saktimulya (2016) berhasil menunjukkan bahwa Pakualaman di masa lampau adalah salah satu skriptorium naskah di Jawa. Dengan sumber daya naskah yang dikoleksi hingga saat sekarang, yaitu 251 naskah maka tidak mustahil ditemukan kekhasan lain selain iluminasi, ilustrasi serta gaya tulisan. Oleh sebab itu, perlu dilakukan pendekatan juga terhadap teks-teksnya berdasarkan genre tertentu misalnya teks tentang *babad*, dongeng, primbon, wayang, dan lain sebagainya.

Menilik kondisi luasnya genre teks, maka peneliti memilih mendekati teks-teks dongeng. Hal ini didasari oleh penelitian terdahulu terhadap teks-teks dongeng Pakualaman. Ada delapan orang yang telah meneliti teks-teks dongeng Pakualaman, namun belum sepenuhnya dilakukan secara komprehensif atau luas dan lengkap terutama perihal jumlah teks yang

diteliti dari sebuah naskah. Selain itu, ditemukan pula kesalahan-kesalahan penyuntingan teks yang berpengaruh pula terhadap terjemahannya. Latar belakang yang kedua didasarkan pada temuan bahwa teks-teks dongeng tidak seluruhnya termuat dalam judul dengan menggunakan kata dongeng. Dasar yang ketiga yaitu pemahaman secara awam bahwa dongeng merupakan tradisi lisan. Terakhir, untuk menunjukkan kekhasan teks-teks dongeng dari Pakualaman sehingga dapat semakin mempertegas posisi Pakualaman sebagai sebuah skriptorium.

Berdasarkan empat pertimbangan tadi maka tujuan penelitian ini adalah mengidentifikasi dan mengkaji aspek naratif teks-teks dongeng yang termuat dalam naskah berjudul *Sěstra Agěng Adidarma* koleksi Perpustakaan Widyapustaka Pura Pakualaman. Adapun dasar dipilihnya naskah tersebut sebagai objek penelitian ini antara lain, pertama katalogus naskah setempat (Saktimulya, 2005) menyatakan bahwa ada sejumlah teks dongeng tetapi tidak disebutkan secara pasti berapa jumlah teks dongengnya. Kedua, melalui penelusuran terhadap dua katalog lain yaitu (Behrend, 1990) dan (Lindsay, 1994) terdapat informasi sebuah naskah yang mirip dengan *SAA* tersimpan di Leiden dengan kode Or.6388 dan sebuah naskah salinan lainnya terdapat di Perpustakaan Widya Budaya Kraton Yogyakarta dengan kode W.295. Hal itu menunjukkan terjadinya persebaran teks naskah *SAA* di beberapa tempat, sehingga dapat disebut bahwa naskah *SAA* adalah naskah yang mendapatkan sambutan. Ketiga, Utami (2006) meneliti enam teks dongeng yang termuat di dalam naskah *SAA*, namun demikian ada beberapa teks dongeng yang dilewati dan tidak diteliti dan tidak menunjukkan jumlah teks dongeng secara keseluruhan. Selain itu, tidak diberikan (diusahakan) pemberian judul teks dongeng yang lebih jelas. Sehingga, pemberian judul teks dongeng juga sangat dibutuhkan karena teks di dalam naskah tidak secara implisit menyebutkan judul masing-masing teksnya.

TINJAUAN PUSTAKA

Penelitian mengenai skriptorium naskah Pakualaman telah dilakukan oleh Saktimulya (2016). Penelitian itu menunjukkan bahwa Pakualaman khususnya pada periode Paku Alam II adalah sebuah skriptorium diproduksinya sejumlah naskah. Hal itu diidentifikasi melalui pengamatan terhadap aspek iluminasi, ilustrasi, dan gaya penulisan. Hasil penelitiannya mampu menunjukkan pola-pola hiasan pembingkai teks (*wědana rěnggan*), penanda bait (*pěpadan*) serta amanat teks yang hendak disampaikan Paku Alam selama tiga dasawarsa kepemimpinannya (1830-1858). Penelitian yang dilakukan oleh Saktimulya (2016) itu menjadi sebuah momentum penelitian naskah-naskah Pakualaman yang luas dan lengkap. Hal itu mengindikasikan penelitian yang dilakukan secara filologis maupun kodikologis masih membutuhkan keberlanjutan.

Penelitian terhadap naskah *SAA* pernah dilakukan oleh Utami (2006). Ia meneliti enam teks dongeng yang termuat di dalam naskah *SAA*, namun tidak semua teks diteliti. Adapun kekurangan yang lain ialah tidak menentukan pemberian judul teks dongeng. Contohnya, ia hanya menyebut cerita tentang Gajah dan Ular, Gajah dengan Tikus, Gajah dengan Nyamuk, burung Betet, burung Brihaban, dan cerita Kancil. Hal itu dikarenakan di dalam teks memang tidak secara implisit menyebutkan judul teks dongeng hanya menceritakan tentang (...). Oleh sebab itu, pemberian nama teks penting dilakukan sebab akan memudahkan inventarisasi teks naskah khususnya teks naskah yang mengalami tradisi penyalinan.

Penelitian lain terhadap naskah *SAA* juga telah dilakukan oleh Rahmat (2006). Penelitian secara filologis menunjukkan bahwa terdapat sebuah naskah salinan dari *SAA* yang tersimpan di Perpustakaan Widya Budaya Kraton Yogyakarta. Naskah berjudul *Sěrat Adidarmasastra*

dengan kode koleksi W.295. Selain itu, teks naskah SAA juga mempunyai salinan di Pakualaman dengan judul *Kyai Adidamastra* dengan kode Pi.14. Akan tetapi, naskah kode Pi.14 itu tidak menyalin keseluruhan teks SAA. Penelitian yang dilakukan Rahmat (2006) secara tekstual tidak meneliti tentang teks-teks dongeng, tetapi awal teks tentang pemerolehan seseorang dalam pembelajaran membaca. Penelitian yang telah dilakukan setidaknya telah memberikan gambaran mengenai korpus dan persebaran naskah. Meski demikian, penting kiranya untuk mencari informasi lain terkait keberadaan naskah salinan SAA.

Sehubungan dengan definisi dongeng Indonesia kita mempunyai rujukan yang ditulis oleh Danandjaja (1994). Dongeng menurutnya adalah cerita dengan durasi pendek yang merupakan kolektif sastra lisan. Beberapa contoh yang disampaikan merupakan dongeng hasil tradisi lisan Indonesia. Oleh sebab itu, melalui penelitian yang dilakukan terhadap teks-teks dongeng dalam naskah SAA diharapkan dapat memberikan kontribusi terhadap definisi maupun karakteristik dongeng yang bersumber dari tradisi tulis.

METODE

Penelitian dengan objek teks dan naskah SAA akan menggunakan metode penelitian filologi yaitu metode landasan, yaitu menentukan sebuah naskah yang akan diteliti dari beberapa naskah yang ditemukan berdasarkan pertimbangan tertentu seperti kualitas kebahasaan, kesusastraan, dan dari aspek kesejarahan (Sudiby, 2015). Pertimbangan yang dimaksud dilakukan dengan cara perbandingan naskah yang telah diobservasi pada awal penelitian (Sangidu, 2016). Setelah ditentukan naskah yang akan dijadikan bahan penelitian, yaitu naskah SAA maka akan dilanjutkan dengan deskripsi fisik dan teksnya. Kegiatan alih aksara dan alih bahasa terhadap teks-teks dongeng juga telah dilakukan. Penelitian ini selanjutnya akan difokuskan pada analisis struktur naratif atau struktur pembentuk teks yang secara khusus akan ditekankan pada aspek semantik. Todorov (1982, 1985) menyebut aspek semantik pada dua hal, yaitu formal dan substantial. Secara formal tentang bagaimana teks mengemukakan makna, makna dalam arti paling sempit dan makna sekunder seperti konotasi, permainan bahasa, dan perumpamaan-perumpamaan. Sementara itu, secara substansial berhubungan dengan dunia acuan dari teks yaitu sebuah realita tetapi kedudukannya tetap sebagai fiksi.

TEMUAN

Penelitian terdahulu yang dilakukan oleh Rahmat (2006) disertai dengan pengamatan terhadap katalog Giradet (1983), Behrend (1990), Lindsay (1994), dan Saktimulya (2005) diperoleh informasi bahwa naskah *Sěstra Agěng Adidarma* adalah naskah koleksi Perpustakaan Widyapustaka Pura Pakualaman dengan kode Pi.35. Sebuah naskah salinannya berjudul *Kyai Adidamastra* juga merupakan koleksi Perpustakaan Widyapustaka Pura Pakualaman dengan kode Pi.14. Kondisi bahan naskah Pi.35 masih terjaga kualitasnya dibandingkan naskah kode Pi.14. Naskah kode Pi.35 kondisi bahan atau kertas masih cukup bagus dan belum berubah menjadi coklat gelap. Jilidan naskah masih kuat. Naskah kode Pi.14 kondisi kertasnya terutama di bagian tengah naskah telah berwarna coklat gelap dan mudah patah. Kondisinya sudah sangat mengkhawatirkan apabila terlalu sering dibuka. Salinan dari naskah Pi.35 lainnya tersimpan di Perpustakaan Widyapustaka Kraton Yogyakarta dengan judul *Sěrat Adidarmasastra* dengan nomor kode koleksi W.295. Teks naskah di dalamnya menyebut Paku Alam II sebagai pemrakarsa penulisan teks. Apabila naskah Pi.35 dilengkapi dengan iluminasi dan ilustrasi maka tidak demikian dengan naskah Pi.14 dan W.295 yang tidak dilengkapi dengan iluminasi dan gambar. Naskah Pi.35 ternyata

juga memiliki salinan yang tersimpan di Leiden dengan kode Or. 6388 dengan judul *Adidumastra*. Naskah Or. 6388 tidak menyalin teks naskah Pi.35 secara lengkap, yang disalin khusus tentang teks *Asthabrata* dan teks-teks dongengnya. Diperoleh informasi bahwa naskah Or. 6388 pada tahun 1900 di berikan kepada Dr. Hazeu oleh salah satu kerabat Pakualaman. Berdasarkan temuan-temuan tersebut, maka peneliti memilih naskah *Sēstra Agēng Adidarma* kode Pi.35 sebagai objek yang akan diteliti lebih lanjut. Berikut ini salah satu ilustrasi sekaligus *pēpadan* yang terdapat dalam naskah *Sēstra Agēng Adidarma*.



PEMBAHASAN

Naskah *Sěstra Agěng Adidarma* kode koleksi Pi.35 adalah naskah koleksi Perpustakaan Widyabudaya Pura Pakualaman. Secara fisik sampul naskah berukuran 42,5x28 cm dan 42x27 cm untuk ukuran kertasnya. Halaman berjumlah 346 halaman. Teks ditulis menggunakan aksara dan bahasa Jawa dalam bentuk puisi bermetrum *těmbang macapat*. Kronologis penulisan teks setelah dikonversi yaitu hari Rabu tanggal 7 April 1841. Pemrakarsa teks adalah Paku Alam II, sementara itu juru tulis ialah Raden Panji Jayengminarsa. Sang juru tulis dibantu oleh Raden Panji Harjawinata sebagai pembaca kerangka teks.

Adapun isi teks naskah Pi.35 diawali dengan teks tentang introspeksi diri dalam kegiatan membaca, dilanjutkan dengan teks Gelar Perang, teks *Asthabrata*, teks Pandawa, teks tentang karakter ideal manusia dalam berbagai profesi, serta teks-teks binatang. Setelah dilakukan alih aksara secara lengkap dan dilanjutkan dengan pembacaan awal maka diperoleh data yaitu teks-teks dongeng dalam naskah SAA sebanyak 26 teks.

Tabel. 1 Teks-Teks Dongeng dalam Naskah *Sěstra Agěng Adidarma*

| Tabel. 1 Teks-Teks Dongeng dalam Naskah <i>Sěstra Agěng Adidarma</i> | | | |
|--|----------------------|-------------|----------------------|
| Nama Teks Dongeng | <i>Těmbang</i> | Jumlah Bait | Tokoh |
| <i>Adigang, Adigung, Adiguna</i> | <i>Pangkur</i> | 25 | Binatang |
| <i>Raja Wisana</i> | <i>Pangkur</i> | 19 | Binatang |
| <i>Jodholan</i> | <i>Sinom</i> | 13 | Manusia |
| <i>Tikus lan Gajah Totohan</i> | <i>Sinom</i> | 3 | Binatang |
| <i>Lěmut lan Gajah Dhělikan</i> | <i>Sinom</i> | 4 | Binatang |
| <i>Watak Dhasar Kucing</i> | <i>Sinom</i> | 4 | Manusia dan Binatang |
| <i>Cantrik lan Manuk Prěnjak</i> | <i>Asmaradana</i> | 23 | Manusia dan Binatang |
| <i>Pěksi Bayan</i> | <i>Sinom</i> | 25 | Binatang |
| <i>Patih Brihaban</i> | <i>Dhandhanggula</i> | 22 | Binatang |
| <i>Randha Kasiyan</i> | <i>Asmaradana</i> | 13 | Manusia |
| <i>Prabangkara</i> | <i>Dhandhanggula</i> | 21 | Manusia |
| <i>Wong Ngěmis Lěnga</i> | <i>Sinom</i> | 9 | Manusia |
| <i>Kěmit Papat lan Raja Prayitna</i> | <i>Dhandhanggula</i> | 11 | Manusia |
| | <i>Sinom</i> | 27 | |
| <i>Laré Měnjété</i> | <i>Asmaradana</i> | 10 | Manusia |
| <i>Běton Papat Gosong Kabèh</i> | <i>Asmaradana</i> | 11 | Manusia |
| <i>Panji Brangta Irawan</i> | <i>Sinom</i> | 41 | Manusia |
| | <i>Asmaradana</i> | 5 | |
| | <i>Dhandhanggula</i> | 12 | |
| | <i>Mijil</i> | 6 | |
| | <i>Sinom</i> | 21 | |
| | <i>Měgatruh</i> | 17 | |
| <i>Wěsi Pinangan Rayap</i> | <i>Dhandhanggula</i> | 9 | Manusia |
| <i>Raja Ngadil Suryaning Alam</i> | <i>Sinom</i> | 16 | Manusia |
| <i>Dhayoh Sarwa Nyilih</i> | <i>Gambuh</i> | 16 | Manusia |
| <i>Wong Wayuh</i> | <i>Gambuh</i> | 7 | Manusia |
| <i>Ki Maradiwangsa</i> | <i>Asmaradana</i> | 17 | Manusia |
| <i>Ki Jajěrih</i> | <i>Dhandhanggula</i> | 9 | Manusia |
| <i>Kancil</i> | <i>Gambuh</i> | 25 | Binatang dan Manusia |
| | <i>Pangkur</i> | 60 | |
| | <i>Dhandhanggula</i> | 17 | |
| | <i>Pocung</i> | 20 | |

| | | | |
|----------------------|----------------------|----|---------|
| | <i>Mĕgatruh</i> | 33 | |
| | <i>Sinom</i> | 28 | |
| | <i>Durma</i> | 31 | |
| | <i>Pangkur</i> | 19 | |
| | <i>Durma</i> | 16 | |
| | <i>Asmaradana</i> | 29 | |
| | <i>Pangkur</i> | 5 | |
| | <i>Pocung</i> | 1 | |
| | <i>Asmaradana</i> | 8 | |
| | <i>Durma</i> | 10 | |
| | <i>Dhandhanggula</i> | 19 | |
| Ki Maratruna | <i>Asmaradana</i> | 13 | Manusia |
| Dhalang Jagur | <i>Dhandhanggula</i> | 6 | Manusia |
| Aji Dipa | <i>Dhandhanggula</i> | 38 | Manusia |
| | <i>Sinom</i> | 57 | |

Data tabel.1 tadi menunjukkan bahwa *tĕmbang* yang digunakan sebagai media penyampaian teks antara lain *Pocung*, *Gambuh*, *Mĕgatruh*, *Mijil*, *Pangkur*, *Asmaradana*, *Durma*, *Sinom*, dan *Dhandhanggula*. *Tĕmbang macapat* sendiri merupakan puisi bermetrum yang terdiri dari *guru gatra*, *guru wilangan*, dan *guru lagu* (Arps, 1992). Adapun metrumnya sebagai berikut, *Pocung* (12u, 6a, 8i, 12a); *Gambuh* (7u, 10u, 12i, 8u, 8o); *Mĕgatruh* (12u, 8i, 8u, 8i, 8o); *Mijil* (10i, 6o, 10e, 10i, 6i, 6u); *Pangkur* (8a, 11i, 8u, 7a, 12u, 8a, 8i); *Asmaradana* (8i, 8a, 8e/o, 8a, 7a, 8u, 8a); *Durma* (12a, 7i, 6a, 7a, 8i, 5a, 7i); *Sinom* (8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 12a); dan *Dhandhanggula* (10i, 10a, 8e, 7u, 9i, 7a, 6u, 8a, 12i, 7a). Konfigurasi metrum tersebut merupakan permainan bahasa dalam teks, artinya masing-masing *tĕmbang* memiliki jumlah larik, jumlah suku kata, serta bunyi vokal akhir tertentu. *Tĕmbang macapat* yang digunakan sebagai pembentuk teks dongeng juga dipengaruhi oleh watak atau sifat *tĕmbang* itu sendiri. Sutardjo (2016) menyebutkan watak-watak *tĕmbang* sebagai berikut. *Pocung* sifatnya sesuka hati, lucu, menggelikan. *Gambuh* sifatnya kekeluargaan cocok untuk nasihat atau yang bersifat mendidik. *Mĕgatruh* bersifat sedih, prihatin, menyesal. *Mijil* sifatnya prihatin, cinta kasih. *Pangkur* memiliki watak gairah, keras hati, dan marah. *Asmaradana* memiliki sifat kasih sayang, sedih, cinta asmara. *Durma* berwatak marah, gairah, dan bersikeras. *Sinom* memiliki sifat kasih sayang, lincah, serta cekatan. *Dhandhanggula* memiliki watak luwes, menyenangkan, dan menggembirakan. Berdasarkan data, menunjukkan sebuah teks dongeng dapat tersusun dari satu *tĕmbang* atau lebih. Pilihan *tĕmbang* yang digunakan sebuah teks atau yang mengawali sebuah teks antara lain *pangkur* (2 teks), *sinom* (8 teks), *asmaradana* (6 teks), *dhandhanggula* (7 teks), dan *gambuh* (3 teks). *Tĕmbang* yang banyak digunakan ialah *sinom* dengan delapan teks yang secara keseluruhan mengindikasikan cerita yang menunjukkan bentuk kasih sayang maupun kelincahan gerak. Kedelapan dongeng itu berjudul *Jodholan*, *Tikus lan Gajah Totohan*, *Lĕmut lan Gajah Dhĕlikan Watak Dhasar Kucing*, *Pĕksi Bayan*, *Wong Ngĕmis Lĕnga*, *Panji Brangta Irawan*, *Raja Ngadil Suryaning Alam* Sementara itu, *tĕmbang* yang paling sedikit digunakan atau sebagai awal *tĕmbang* ialah *pangkur* yang hanya digunakan pada dua teks dongeng yaitu *Adigang*, *Adigung*, *Adiguna dan Raja Wisana*, meski begitu *pangkur* juga digunakan dalam teks Kancil. Penggunaan *tĕmbang pangkur* mengindikasikan cerita atau nasihat yang bernada keras atau peringatan keras.

Adapun tokoh yang muncul dalam teks-teks dongeng naskah SAA diperankan oleh manusia dan binatang. Ada enam teks yang menggunakan tokoh binatang, tujuh belas teks yang menggunakan tokoh manusia, serta tiga teks yang tokohnya antara manusia dan binatang.

Baik tokoh manusia maupun tokoh binatang atau perpaduan di antara keduanya merupakan wahana perumpamaan yang digunakan untuk menghasilkan makna.

Secara substansial teks-teks dongeng dalam naskah SAA menggambarkan dunia acuan manusia. Misalnya teks dongeng pertama dengan judul *Adigang, Adigung, Adiguna* menggambarkan watak manusia yang menyombongkan kelebihan yang mereka miliki, antara lain kekuatan, kekuasaan, dan kepandaian. Watak-watak itu dihadirkan melalui tokoh binatang gajah, ular, dan kijang. Teks dongeng kedua berjudul *Raja Wisana* menceritakan seekor anjing yang mendekati sang raja yaitu singa, kemudian anjing membuat adu domba antara singa sang raja dengan banteng sang patih. Teks tersebut menggambarkan watak adu domba untuk mendapatkan suatu kedudukan. Penggambaran watak penipuan terdapat pada dongeng ketiga yang berjudul *Jodholan*. Tokoh melakukan serentetan penipuan kepada warga, meski demikian warga yang ditipu sangat mudah ditipu berulang kali sampai akhirnya sang tokoh melarikan diri.

Secara berturut-turut dongeng keempat sampai kesepuluh menggambarkan dunia acuan manusia yang melakukan taruhan, mengenai taruhan, tentang kokohnya watak dasar manusia, tentang balas budi, tentang perintah dan larangan, perjodohan, serta kepatuhan terhadap orang tua. Makna substansial teks dongeng kesebelas sampai kedua puluh menggambarkan acuan mengenai perintah dan larangan, tentang angan-angan muluk, kewaspadaan, perilaku ceroboh, ketekunan, kesetiaan, kebijakan dalam memutus perkara, tentang kepemimpinan dan keadilan, tentang introspeksi diri, dan tentang beratnya poligami. Sementara itu, teks dongeng kedua puluh satu sampai ke dua puluh enam menggambarkan acuan tentang beratnya poligami, tentang kecerdikan, perjodohan, semangat bekerja, dan tentang warisan. Demikian, teks-teks dongeng secara substansial menggambar sebuah dunia acuan yaitu manusia dengan berbagai karakter dan sifat yang baik dan buruk. Contoh yang dihadirkan tidak selalu tokoh dengan karakter yang baik, akan tetapi juga dengan penggambaran tokoh yang malas, licik, maupun yang melakukan kejahatan.

KESIMPULAN

Melalui penelitian yang bersifat filologis didapatkan hasil jumlah teks-teks dongeng dalam naskah *Sěstra Agěng Adidarma* sebanyak 26 dongeng. Adapun judul-judulnya secara berurutan sebagai berikut. *Adigang, Adigung, Adiguna; Raja Wisana; Jodholan; Tikus lan Gajah Totohan; Lěmut lan Gajah Dhělikan; Watak Dhasar Kucing; Cantrik lan Manuk Prěnjak; Pěksi Bayan; Patih Brihaban; Randha Kasiyan; Prabangkara; Wong Ngěmis Lěnga; Kěmit Papat lan Raja Prayitna; Laré Měnjété; Běton Papat Gosong Kabèh; Panji Brangta Irawan; Wěsi Pinangan Rayap; Raja Ngadil Suryaning Alam; Dhayoh Sarwa Nyilih; Wong Wayuh; Ki Maradiwangsa; Ki Jajėrih; Kancil, Ki Maratrana; Dhalang Jagur; dan Aji Dipa*. Adapun secara struktur, teks-teks dongeng itu dibuat dalam bentuk puisi *těmbang macapat*, sehingga teks-teks tersusun dalam susunan larik dengan jumlah suku kata dan bunyi vokal akhir tertentu. Adapun watak *těmbang macapat* yang digunakan juga bersesuaian dengan isi teks. Adapun kekhasan teks-teks dongeng tidak ditulis dalam *těmbang macapat kinanthi* yang memiliki watak gandrung; *maskumambang* yang berwatak sedih, iba hati, penyesalan; *balabak* yang bersifat sembrana; dan *jurudemung* yang berwatak “kenes”. Pilihan *těmbang macapat* yang banyak digunakan sebagai wujud teks adalah *sinom* yang menunjukkan kasih sayang maupun kelincahan dalam gerak. Sementara itu, yang paling sedikit digunakan ialah *pangkur* yang memiliki watak keras atau peringatan bernada keras. Secara substansial makna acuan teks menggambarkan manusia dengan segala perwatakannya yang secara formal

disampaikan melalui penokohan manusia dan binatang. Adapun tokoh manusia digunakan lebih banyak digunakan untuk menyampaikan makna daripada tokoh binatang. Penggambaran tokoh tidak selalu dengan tokoh yang baik, beberapa tokoh tidak baik misalnya yang malas, yang angkuh, yang licik, yang melakukan penipuan juga dihadirkan. Hasil penelitian ini, juga memberikan gambaran bahwa dongeng tidak saja hadir dalam tradisi lisan akan tetapi juga hadir dalam tradisi tulis dalam genre puisi bermetrum (*tĕmbang macapat*).

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PALATALIZATION OF JAVANESE CONSONANT ALLOPHONES OSING DIALECT IN *KENDHANG KEMPULAN* SONGS ON THE ALBUM “*LAGU-LAGU BANYUWANGI NGETOP SUMIYATI*”

Ratna Nur Fatimah Irakusuma¹; Daru Winarti*²; Salahuddin³

Linguistics, Department of Language and Literature, Faculty of Cultural Sciences, Gadjah Mada University^{1,3}

Javanese Language and Literature Study Program, Department of Language and Literature, Faculty of Cultural Sciences, Gadjah Mada University²

Corresponding author's email : ratna.n.f@mail.ugm.ac.id¹; daru.w@ugm.ac.id*²; salahuddin1998@mail.ugm.ac.id³

Abstract - The people of Osing, Banyuwangi, have unique consonant allophones in their speech. Still a dialect of Javanese, the realization of the phoneme of the Osing dialect shows significant differences with the standard variety of Javanese. In the Osing dialect, there are a number of consonant phonemes which in reality are pronounced with a y sound with the meaning of the word that does not change even if the y sound is omitted. Against the background of these problems, this study aims to identify the palatalization of the consonant allophone of the Javanese Osing dialect. Data was collected from *kendhang kempulan* songs in the album "*Lagu-Lagu Banyuwangi Ngetop Sumiyati*", then words whose consonant sounds underwent palatalization were collected. Clacification of the realization of palatalized consonant sounds above, then produces ten (10) consonant sounds whose allophones undergo palatalization, those are [b^y], [m^y], [d^y], [d̪^y], [n^y], [g^y], [w^y], [r^y], [l^y], and [j^y]. There is also a vowel sound pattern that follows the palatalized consonant sounds above, given that palatalization of consonant allophones is not followed by all vowel phonemes or allophones.

Keywords: Palatalization; Allophone; Consonant; Osing; *Kendhang Kempul*

1. Introduction

1. Research Background

Speech—in Saussure's theory called *parole*—is a concrete object in language research (Verhaar, 2010: 7) which is individual (Kridalaksana, 2009: 174). One of the elements of language that constitutes *parole* 'speech' is the allophone. As a realization of different phonemes according to their distribution (Kridalaksana, 2009: 11), allophones become concrete sounds that people hear in speech (Marsono, 2019: 3). The Osing people of Banyuwangi have unique consonant allophones in their speech. Still a dialect of Javanese, the realization of the phoneme of the Osing dialect shows significant differences with the standard variety of Javanese (referring to *Baoesastra Djawa* (Poerwadarminta, 1939) and the *Sistem Fonem dalam Bahasa Jawa* in Marsono (2019: 117—218)). In the Osing dialect, there are a number of consonant phonemes which in reality are pronounced with a y sound with the meaning of the word that does not change even if the y sound is omitted.

The conduct of this study was to mediate the 'unusualness' above by finding out the distribution pattern of consonant allophones accompanied by y sounds (hereinafter referred as consonant + y allophones) and the corresponding consonant allophones that were not accompanied by y sounds. With the known pattern of distribution of the allophone concerned, it is hoped that this research can help prepare spelling guidelines for the Javanese in Osing dialect (by the community called Osing language) which to this day has not been consensus.

2. Theory and Method

The source of data in this study is ten (10) *kendhang kempulan* songs (contemporary traditional music art typical of Banyuwangi) in Javanese Osing dialect collected in the album "*Lagu-Lagu Banyuwangi Ngetop Sumiyati*". The album can be found on YouTube. Data were collected by means of transcriptions of songs in selected albums both in standard spelling and phonetics.

The data that have been collected are analyzed by referring to the classification of Javanese allophones in Marsono in *Fonologi Bahasa Indonesia, Jawa, dan Jawa Kuna* (2019;117—218). We included all Javanese allophones according to Marsono (2019) and added palatalized consonants to them according to the findings in the data. The term "palatalization" is taken from the *Tata Bahasa Jawa Mutakhir* (Wedhawati et al., 2001) which also discusses the Osing dialect of Javanese allophone.

2. Results and Discussion

1. Bilabial Allophone

Bilabial phonemes in standard Javanese, were actually three: /p, b, m/. It is called bilabial because the three phonemes realize their allophones by clenching both lips: up and down (Marsono 2019, p. 196–200). Of the three bilabial phonemes above, researchers only found two phonemes that have palatalized consonant allophones. The allophones are as follows.

1. Noncontinuous Bilabial Allophone /b^y/

The allophone [b^y] can be found in 16 words in the songs that become data. The following are words containing [b^y].

| | |
|-------------------------|---------------------------|
| [tamb ^y ane] | [b ^y agUs] |
| [ab ^y aŋ] | [b ^y akarane] |
| [tamb ^y ah] | [Cmb ^y ah] |
| [kCmb ^y aŋ] | [b ^y aIn] |
| [kCmb ^y aŋe] | [b ^y alesi] |
| [imb ^y aŋi] | [b ^y atine] |
| [sab ^y Cn] | [b ^y arCŋ] |
| [sCb ^y ar] | [tamb ^y anəno] |

Table 1. Osing Javanese words with allophone [b^y]

From these 16 data, it can be seen that in the Javanese Osing variety, [b^y] can appear in the beginning, middle, or end syllables, always followed by the vowel phoneme /a/ or /C/. From the data above, a formula can be compiled as follows.

| | | |
|-----|-------------------|--------------------------------------|
| /b/ | [b ^h] | _V with V in addition to /a/ and /C/ |
| | [p] | V_ # |
| | [p-] | V_ ## |
| | [b ^y] | _ /a/ or / C/ |

Table 2. Distribution of allophone /b/ in Javanese Osing dialect

2. Continuous Bilabial Allophone /m/

The allophone [mʲ] can be found in 3 words in the songs that become data. The following are words containing [mʲ].

| |
|----------|
| rumʲat |
| nCrimʲan |
| mʲakne |

Table 3. Using Javanese words with allophone [mʲ]

From these 3 data, it can be seen that in the Javanese Osing variety, [mʲ] can appear in the initial and final syllables, always followed by the vowel phoneme /a/. From the data above, a formula can be compiled as follows.

| | | |
|-----|------|-------------------------------------|
| /m/ | /m/ | _V with V in addition to /a/ or V_# |
| | [mʲ] | [mʲ] _/a/ |
| | [m-] | [m-] V_## |

Table 4. Distribution of allophone /m/ in Javanese Osing dialect

2. Apicodental Allophone

Apicodental phonemes in Javanese, in fact, are two: /t, d/. It is called apicodental because the two phonemes realize their allophone in the form of resistance to the tip of the tongue with the upper teeth (Marsono, 2019: 201–205). Of the above two apicodental phonemes, we find only one phoneme that has palatalized allophones. The allophone is as follows.

1. Non-Continuous Apicodental Allophone /dʲ/

The allophone [dʲ] can be found in 9 words in the songs used as data. The following are words that contain [dʲ].

| | |
|-----------|------------|
| kedʲanan | dʲalane |
| kedʲani | mandʲaneyɔ |
| dʲadi | kudʲaŋ |
| kudʲaŋane | udʲan |
| wedʲaŋ | |

Table 5. Using Javanese words with the allophone [dʲ]

From these 9 data, it can be seen that in the Osing variety of Javanese, [dʲ] can appear in the initial, second, middle, and final syllables, followed by the vowel phoneme /a/. From the data above, a formula can be prepared as follows.

| | | |
|-----|------|----------------------|
| /d/ | [dʰ] | _V with V except /a/ |
| | [dʰ] | _r/V |
| | [dʲ] | _/a/ |
| | [t] | V_# |
| | [t-] | V_## |

Table 6. Distribution of the allophone /d/ in the Osing dialect of Javanese

3. Apicopalatal Allophone

There are two apicopalatal phonemes in Javanese: /t̺, d̺/. It is called apicopalatal because the realization of the two phonemes is an allophone in the form of a barrier between the tip of the

tongue and the hard palate (Marsono, 2019:207–208). Of the two apicopalatal phonemes above, researchers only found one phoneme with a consonant allophone + y. The allophones are as follows.

1. Apicopalatal allophone /d/

The allophone [ɖy] can be found in 4 words in the songs used as data. The following are words that contain [ɖy].

| |
|-----------------------|
| taŋɖ ^y ane |
| aɖ ^y aŋ |
| paɖ ^y aŋ |
| ŋaɖ ^y aŋ |

Table 7. Osing Javanese words with the allophone [ɖy]

From these 4 data, it can be seen that in the Osing variety of Javanese, [ɖy] can appear in the second, penultimate, or final syllable, always followed by the vowel phoneme /a/. From the data above, a formula can be prepared as follows.

| | |
|-----|--|
| /d/ | [d ^h] _ V with V without /a/ |
| | [ɖ ^y] _ /a/ |
| | [d] _ /r/ |

Table 8. Distribution of the allophone /d/ in the Osing dialect of Javanese

4. Apicoalveolar allophone

Javanese has three apicoalveolar phonemes: /n, l, r/. It is called apicoalveolar because the realization of these three phonemes is an allophone in the form of a barrier between the tip of the tongue and the inner gums (Marsono, 2019:206–207). Of the three apicoalveolar phonemes above, researchers found that all three have a consonant allophone+y. The allophones are as follows.

1. Continuous Apicoalveolar Allophone /n/

The allophone [ny] can be found in 1 word in the songs used as data. The following are words that contain [ny].

Table 9. Osing Javanese words with the allophone [ny]

This data shows that in the Osing variety of Javanese, [ny] can appear in the second or penultimate syllable and is followed by the vowel phoneme /a/. From the data above, a formula can be prepared as follows.

| | |
|-----|----------------------------------|
| /n/ | [n] _ V with V except /a/ or V_# |
| | [n ^y] _ /a/ |
| | [n̠] _ K apicopalatal |
| | [n-] V_## |

Table 10. Distribution of the allophone /n/ in the Osing dialect of Javanese

2. Continuous Apicoalveolar Allophone /l/

The allophone [ly] can be found in 3 words in the songs used as data. The following are words that contain [ly].

| |
|---------------------|
| il ^y aŋ |
| gel ^y aŋ |
| ul ^y an |

Table 11. Using Javanese words with the allophone [ly]

From these 3 data, it can be seen that in the Osing variety of Javanese, [ly] can appear in the second or final syllable, always followed by the vowel phoneme /a/. From the data above, a formula can be prepared as follows.

| | |
|-------------------|-----------------------------|
| /l/[l] | _V with V except /a/ or V_# |
| [l ^y] | _/a/ |

Table 12. Distribution of the allophone /l/ in the Osing dialect of Javanese

3. Continuous Apicoalveolar Allophone /r/

The allophone [ry] can be found in 5 words in the songs used as data. The following are words that contain [ry].

| | |
|-----------------------|------------------------|
| gir ^y aŋ | sur ^y at |
| kur ^y aŋ | sCpur ^y ane |
| pikir ^y an | |

Table 13. Using Javanese words with the allophone [ry]

From these 5 data, it can be seen that in the Osing variety of Javanese, [ry] can appear in the middle, penultimate, or final syllable, followed by the vowel phoneme /a/. From the data above, a formula can be prepared as follows.

| | |
|-------------------|-----------------------------|
| /r/[r] | _V with V except /a/ or V_# |
| [r ^y] | _/a/ |

Table 14. Distribution of the allophone /r/ in the Osing dialect of Javanese

5. Labiodental allophones

Javanese has two labiodental phonemes: /f/ and /w/. It is called labiodental because the realization of the two phonemes is an allophone in the form of a barrier between the tip of the tongue and the inner gums (Marsono, 2019:200–201). Of the two labiodental phonemes above, researchers only found one allophone with a consonant +y allophone. The allophones are as follows.

1. Continuous Labiodental Allophone /w/

The allophone [wy] can be found in 3 words in the songs used as data. The following are words that contain [wy].

| |
|-----------------------|
| karuw ^y an |
| liw ^y at |
| tuw ^y ek |

Table 15. Osing Javanese words with the allophone [wy]

From these 3 data, it can be seen that in the Osing variety of Javanese, [wy] can appear in the second or final syllable, followed by the vowel phoneme /a/ or /e/. From the data above, a formula can be prepared as follows.

| | | |
|-----|-------------------|-----------------------------|
| /w/ | /w/ | _V with V except /a/ or /e/ |
| | [w ^y] | _/a/ or _/e/ |

Table 16. Distribution of the allophone /w/ in the Osing dialect of Javanese

6. Medio palatal Allophone

Javanese has four mediopalatal phonemes: /c, j, ñ, y/. It is called mediopalatal because the four phonemes' allophone realization is a barrier between the middle of the tongue and the hard palate (Marsono, 2019:200–201). Of the four mediopalatal phonemes above, researchers only found one allophone with a consonant +y allophone. The allophones are as follows.

1. Noncontinuous Mediopalatal Allophone /j/

The allophone [jy] can be found in 4 words in the songs used as data. The following are words that contain [jy].

| |
|-----------------------|
| j ^y añji |
| j ^y alUk |
| ñj ^y alUk |
| j ^y añjiyo |

Table 17. Osing Javanese words with the allophone [jy]

These 4 data shows that in the Osing variety of Javanese, [jy] can appear in the first syllable, always followed by the vowel phoneme /a/. From the data above, a formula can be prepared as follows.

| | | |
|-----|-------------------|----------------------|
| | [j ^h] | _V with V except /a/ |
| /j/ | [j ^y] | _/a/ |
| | /j/ | _/r/ or _/l/ |

Table 18. Distribution of the allophone /j/ in the Osing dialect of Javanese

7. Dorsovelar allophone

Javanese has three dorsovelar phonemes: /k, g, ŋ/. It is called dorsovelar because the realization of these three phonemes is an allophone in the form of a barrier between the base of the tongue and the soft palate (Marsono 2019, p. 212–215). Of the three dorsovelar phonemes above, researchers only found one allophone with a consonant +y allophone. The allophones are as follows.

1. Noncontinuous Dorsovelar Allophone /g/

The allophone [gy] can be found in 8 words in the songs used as data. The following are words that contain [gy].

| | |
|-----------------------|-------------------------|
| g ^y awe | g ^y aᅇdolane |
| rCg ^y ane | g ^y ampaŋ |
| ŋg ^y awe | ᅇCg-ᅇCg ^y an |
| mCrg ^y ane | ditiŋ ^y al |

Table 19. Osing Javanese words with the allophone [gy]

From these 8 data, it can be seen that in the Osing variety of Javanese, [gy] can appear in the initial, middle, penultimate, or final syllable, followed by the vowel phoneme /a/. From the data above, a formula can be prepared as follows.

| | |
|----------------------|----------------------|
| /g/[g ^h] | _V with V except /a/ |
|----------------------|----------------------|

| | |
|-------------------|--------------|
| /g/ | _/r/ or _/l/ |
| [g ^y] | _/a/ |
| [k] | V_K or V_# |

Table 20. Distribution of the allophone /g/ in the Osing dialect of Javanese

3. Conclusion

The Osing dialect of Javanese has allophones similar to those found in the standard variety of Javanese phonemes. However, the Osing Javanese language also has peculiarities starting from the phonetic level, one of which is the presence of palatalized consonant allophones, as explained in the previous section. Researchers found 56 words in the Javanese Osing dialect containing palatalized consonant allophones in eleven songs, which were the material objects in this research. The classification results show that there are ten palatalized consonant allophones found in six different phonemes, namely [by], [my], [dy], [dy], [ny], [gy], [wy], [ry], [ly], and [jy]. These ten allophones are more numerous than those found in Latest Javanese Grammar (Wedhawati et al., 2001), which does not include [ry] in its classification. A distribution pattern of vowel phonemes follows the palatalized consonant allophones, namely /a/, /C/, and /e/. Of the three vowel phonemes, the vowel phoneme /a/ most often appears after palatalized consonant allophones, whether in the first, second, middle, penultimate, or final syllables. Although the vowel phoneme /a/ is very productive in accompanying palatalized consonant allophones, the /o/ allophone of the vowel phoneme /a/ never accompanies palatalized consonant allophones, whether in the initial, second, middle, penultimate, or second syllables. End.

The researcher realized that the data in this study was too little to determine the realization of phonemes in the Osing dialect of Javanese. The narrow and specific research material object causes this. However, researchers still used only ten songs in one album as data at the start of similar research. This research is fundamental and straightforward. Many other phonemes still need to be researched in the future, considering that the Javanese spelling guidelines for the Osing dialect have not yet reached a consensus when this research was written. Similar research is undoubtedly needed to collect cases to start preparing guidelines for the spelling of Javanese in the Osing dialect, Banyuwangi Regency, East Java.

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SANGKAN PARAN: ESTETIKA JAWA DALAM CERITA RAHWANA, NOVEL ANAK BAJANG MENGGIRING ANGIN KARYA SINDHUNATA

RM.Teguh Supriyanto

Corresponding author's email : teguh.supriyanto@mail.unnes.ac.id

Cerita Rahwana ditemukan dalam bagian novel Anak Bajang Menggiring Angin, meskipun sebuah episode tetapi justru menjadi inti estetika budaya Jawa yang berdasar pada sumber Mataram Islam di Krato Surakarta Hadiningrat dan Ngayogyakarta Hadiningrat. Rahwana lahir dari nafsu angkara yang meluap karena keinginan yang melebihi ukuran manusia dari Sukei, ibundanya. *Sangkan Paran* adalah konsep dari jawaban pemngetahuan sastra jendra hayuningrat pangruwating diyu. Manusia berasal dari sinar illahiah (nur) dan bersemayam di qalbu (nur) yang terdalam, cita (pikiran) atau akal budi dan rasa. Akal budi masih terbungkus empat nafsu, amarah, aluwamah, sifiyah, dan mutmainah. Keempat anasir nafsu itu harus ada dan seimbvng supaya hidup tenteram serasi dan selaras.

Kata kunci: sangkan paran, rahwana, anak bajang

Latar Belakang

Cerita bergulir dari keinginan Dewi Sukei, putri mahkota kerajaan Alengka. Keinginan pertanyaan tentang sastra jendra hatyuningrat pangruwating diyu. Keinginan itulah yang disampaikan kepada ayahandanya Raja Sumali manakala diminta menerima dan memilih salah satu dari satriya atau raja muda menjadi suaaminya karena banyak berbagai lamaran para ksatria, raja muda dari kerajaan di bawah naungan kerajaan Alengka yang ingin mwenyuntingnya. Dari sekian lamaran taka da satupun dapat menjelaskan pengetahuan tersebut. Terdapatlah Begawan Wisrawa, bekas raja Lokapala yang sudah mengundurkan dii menjadi raja menjadi Begawan atau pandita tahta diberikan kepada anaknya Prabu Danaraja. Sang Raja Danaraja mendengar ikhwal sayembara di Alengka karena sesungguhnya Sang Prabu sudah lama merindukan Dewi Sukei dalam setiap mimpinya.

Dia ingin menyuntingnya menjadi permaisuri namun tidak paham jawaban pengetahuan sastra jendra hayuningrat pangruwating diyu itu. Karena itulah ayahandanya Begawan Wisrawa diminta melamar untuknya. Pengetahuan itu hanya dapat diberitahukan dengan beberapa syarat antara lain harus bersih daripikiran *keduawian* badan *wadhah* digambarkan *nglegeno* telanjang di sebuah suasana yang sepi sunyi di taman bunga. Terdapatlah Dewa Siwa, penguasa para dewa merasa marah karena pengetahuan sastra jwendra hayuningrat sebenarnya pengetahuan yang sangat rahasia, *sinengker*. Oleh karena itu Siwa menyuruh Dewa Asmara Kama Jaqwa dan Kama ratih untuk menggoda Wisrawa dan Sukei. Sifat manusia yang masih lemah seperti Sukei yang lemah sungguhpun Wisrawa sudh sampai taraf Begawan apalagi kena *gendam* dewa Asmara. kedua makhluk itu lupa jati diri meraka sehingga terjadilah perbuatan terlarang. Diceritakan Sukei akhirnya melahirkan 4 anak, Rahwana, Kumbakarna, Sarpakenaka, dan Wibisana.

Adapun masalah Bagaimana tokoh Rahwana jika dilihat dari segi bahasa? dan Bagaimana genetika ideologi teks novel jika diihat dari segi bahasa? Sehingga dari tujuan dari penelitian yakni mendeskripsi tokoh Rahmawa dan ideologi teks novel dilihat dari segi bahasa. Metode yang digunakan adalah strualisme semotik dengan pendekatan stilistika.

Diskusi

Novel *Anak Bajang Menggiring Angin* karya Sindhunata merupakan terbitan dari tulissan-tulisan lepas harian Kompas pada tahun 1981 tepatnya bulan Januari berseri. Selanjutnya, seri berikutnya adalah *Anak Bajang Meraih Bulan* terbit pada tahun 2023. Latar belakang teks diambil dari teks *Ramayana*, *Babatlokapala*, dan teks-teks pagelaran wayang. Diawal novel

dituliskan ketika Prabudanaraja yang merindukan puteri Alangka Dewi Sukesih digambarkan sebagai berikut.

Begawan Wisrawa menundukkan kepalanya. Ia tahu asmara anaknya ialah yang menyebabkan negeri Lokapala dirundung muram Asmara Prabu Danareja yang belum terpuaskan mengakibatkan alam bermalasan dalam kesedihan, sehingga tanah-tanahnya menjadi gersang kesuburan, dan kehijauannya berubah menjadi kekeringan. Dan rakyatnya kurang makan.

Gaya metafor adalah gaya yang digunakan pengarang untuk membuat pembaca menjadi terkesan sehingga cerita menjadi hidup disamping mempelancar alur cerita. Tokoh Danaraja dan Wisrawa menjadi penggerak alur. Latar cerita menjadi pendukung pergerakan alur cerita sehingga cerita menjadi lebih hidup.

Gaya bahasa metafor masih berlanjut pada peristiwa ketika Dewi Sukesih bertanya tentang pengetahuan Sastra Jendra Hayuningrat Pangruwating Diyu dan disanggupi oleh Wisrawa untuk menjelaskan maksud dari pengetahuan tersebut, sehingga membuat para dewa bersidang untuk menguji sampai dimana keteguhan hati mereka berdua sebagai syarat memasuki wilayah pengetahuan itu. Gambaran itu, terlihat dalam kutipan berikut.

Dewi Sukesih hanya mau menyerahkan diri kepada siapa yang dapat menguraikan makna dari Sastra Jendra Hayuningrat Pangruwating Diyu. Mencari kebahagiaan hakiki Lepas dari cengkraman hawa nafsu "Sastra Jendra adalah cinta. Baru dengan cinta itulah. kau membalik dunia...dalam cinta kebahagiaan dan penderitaan lebur menjadi kehidupan"

Itulah sebenarnya hakikat dari hidup yang berasal dari Tuhan dan akan kembali ke Tuhan (*sangkan*; dari mana hidup itu berasal, *paran*; mau kemana hidup setelah selesai). Pengetahuan ini adalah pengetahuan rahasia yang selalu dicari oleh makhluk yang sadar pada dirinya ketika hidup. Oleh karena itu, dalam cerita digambarkan sebagai pengetahuan *sinengker* (rahasia) dari kehidupan ini. Dengan demikian, mereka diharapkan mampu menerima godaan. Mengapa? Karena mereka harus dalam kondisi sepi dan bertelanjang tiak memakai busana apapun dalam rangka membahas ajaran ini. Sebagaimana kutipan berikut.

Batara Guru tahu, jagad raya ini akan tenang dan mempunyai wajah yang sama sekali baru, bila manusia bisa bertahan pada keilahian budinya yang wening. Tapi jagad raya ini akan bagaikan neraka bila manusia tak sanggup mempertahankan budinya. Maka ia memutuskan turun ke dunia mencobal Wisrawa dan Sukesih sampai dimanakah mereka sudah bersih dari hawa nafsunya, meski mereka sudah memahami Sastra Jendra dalam pikirannya

Kutipan di atas merupakan penjelasan yang ideal dari dewa ketika pengetahuan Sastra Jendra Hayuningrat Pangruwating Diyu itu ada dan dalam diri manusia atau makhluk yang memahami dunia. Dunia akan menjadi tentram seperti di *alamka kadewatan ayem tentrem* sejahtera dunia seperti tidak adanya pertentangan, perang, dan sebagainya sehingga dunia akan terjaga. Namun, itu merupakan pilihan yang harus dijalani oleh setiap makhluk jika manusia itu ingin tentram dan menjauhi pertentangan dia harus memahami pengetahuan itu sebagai wujud tujuan hidup yaitu *memayu hayuning bawono*.

Ternyata, mereka tidak mampu mempertahankan godaan dari para dewa oleh karena itu, mereka tergelincir melakukan hal yang terlarang. Mereka tersentak sadar ternyata gagal dalam mempertahankan keteguhan hati karena perbuatan itu dewi Sukesih menangis, Wisrawa menyesal bukan main. Hal tersebut sesuai dengan kutipan berikut ini.

Tiba-tiba terdengar suara Ilahi yang menyapa Sukesih dan Wisrawa, "Anakku jangan kau tangisi kemalanganmu. Nyanyikanlah kemalanganmu menjadi sebuah dharma, karena memang demikianlah tugas setiap manusia. Kau berdua telah mencari kebahagiaan di luar kemalanganmu. Padahal bagi manusia, dalam kemalangan itulah istana kebahagiaan. Ingatlah, tak mungkin bagi manusia mencari sendiri kebahagiaannya yang sejati, karena manusia terikat pada kejahatan yang melahirkan hukum- hukum kemalangan itu"

Apa saja nikmat yang kamu peroleh adalah dari Allah dan apa saja bencana yang menimpamu maka dari dirimu sendiri.."(QS An Nisa [4]:79

Nasfu yang yang membelit mereka ternyata berakibat pada kemudian hari, Sukesih mengandung berturut-turut melahirkan empat orang anak. Gambaran ini dalam novel dideskripsi melalui gaya metafor sebagai sifat-sifat *anasir nafsu* yang ada dalam diri manusia yaitu marah, serakah, malas, dan sifat manusia yang tidak menginginkan yang bersifat material.

Rahwana adalah nafsu amarah, gambaran sifat yang selalu ada dalam diri manusia. Kumbakarna, raksasa yang gemar makan dan tidur merupakan gambaran nafsu aluwamah. Sarpakenaka sangat mendambakan nafu duniawi digambarkan sebagai nafsi supiyah, dan terakhir mutmainah gambaran nafsu yang sudah tidak memikirkan *kadunyan* seperti sifat Wibisana. Rahwana lahir dari nafsu angkara yang meluap karena keinginan yang melebihi ukuran manusia dari Sukei, ibundanya. *Sangkan Paran* adalah konsep dari jawaban pemngetahuan sastra jendra hayuningrat pangruwating diyu. Manusia berasal dari sinar illahiah (nur) dan bersemayam di qalbu (nur) yang terdalam, cita (pikiran) atau akal budi dan rasa. Akal budi masih terbungkus empat nafsu, amarah, aluwamah, sifiyah, dan mutmainah. Keempat anasir nafsu itu harus ada dan seimbang supaya hidup tenteram serasi dan selaras. Hal tersebut sesuai dengan kutipan dalam novel berikut.

Suara Ilahi berkata, “Kau mengira, dengan budimu kau bakal memasuki rahasia **Sastra Jendra**. Kenyataannya adalah kebalikannya, baru dengan hatilah manusia kebahagiaannya. Namun seharusnya kau tahu, hati manusia dalam badan jasmaninya itu demikian lemahnya. Budimu bisa membayangkan keluhuran apa saja, tapi serentak dengan itu hatimu bisa terjerumus dalam kenistaan tak terkira, seperti yang kau alami hari ini. Maka anakku. Sastra Jendra pada hakikatnya adalah kepasrahan hati pada Ilahi, supaya yang ilahi mensucikannya. Kepasrahan hati itulah yang tidak kau alami, ketika kau merasa memahami Sastra Jendra, Kau dihukum oleh kesombongan budimu sendiri... Itulah dosamu”

“Sukei, itulah wujud dosa-dosa kitakata,” Wisrawa. Dari darah terbentuklah Rahwana terlihat angkara murkanya, ganas dan sedang berselisih.

Anak kedua dinamakan Kumbakarna karena lahir dari telinga. Ia bjiak dan menggambarkan penyesalan ayah ibunya. Dari kuku tumbuh Sarpakenaka, lambang wanita yang tidak mempunyai keistimewaan apa-apa kecuali kegemarannya atas lelaki.

Kelak ketika kembali ke Alengka, Wisrawa dan Sukasi melahirkan anak berupa manusia sempurna bernama Gunawan Wibisana.

Teks Ramayana muncul diabad ke-9 ditulis dalam bentuk puisi Jawa kuno (*kakawin*). Puisi ini merupakan epose atau cerita kepahlawan tentang Rama dan Sinta populer di Jawa, dari epose itu berkembang menjadi berbagai macam cerita termasuk di dunia perwayangan. Misalnya, lakon *Anoman Duto, berubuh Alengka, Sinta Obong, Lawa kusa, Sumatri Ngenger, Arjuna Sastra Bahu*, dan lain-lain. Judul novel *Anak Bajang Menggiring Angin* pada hakikatnya adalah metafor dari cerita *Sumantri Ngenger* dalam tokoh Sukrasana yang di dalam *Anak Bajang Menggiring Angin* justru tidak diceritan dan diceritakan di kemudian teks berikut.

Simpulan

Bedasarkan uraian di atas dapat disimpulkan bahwa gaya metafor pada tokoh Rahwana digambarkan melalui metafor sebagai nafsu amarah, serakah, dan sebagainya. Kumbakarna digambarkan melalui metafor sebagai bijak dan menggambarkan penyesalan Ibu yang tidak mempunyai keistimewaan. Sarpakenaka melalui metafor sebagai manusia yang serakah sehingga mencintai material. Gunawan Wibasana digambarkan melalui metafor sebagai manusia yang sempurna sehingga menjadi makhluk yang tidak memikirkan material. Genetika ideologi teks berasal dari teks-teks *Ramayana, Babatlokapala*, dan teks-teks pagelaran wayang di Jawa.

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Genealogy Story dalam Cerita Bidadari dari Indonesia Timur (Toumatenden, Tomaseseq Ditingalor, Puteri Bungso, dan Punteri Pinto)

Sastri Sunarti¹, Lily Tjayandari², Meily Meiny Wagiu³, Ninawati Syahrul⁴, dan Mariana Lewier⁵

¹Pusat Riset Manuskrip, Literatur, dan Tradisi Lisan, email: sast003@brin.go.id

²Fakultasi Ilmu Budaya, Universitas Indonesia emai: ltjahyandari@gmail.com

³Institut Agama Kristen Negeri Manado emai: meilymemey19@gmail.com

⁴Pusat Riset Manuskrip, Literatur, dan Tradisi Lisan, email: nina015@brin.go.id.

⁵Universitas Pattimura,

Corresponding author's email: analewier@gmail.com

Abstrak

Cerita Bidadari yang turun ke bumi merupakan salah satu mitologi yang ditemukan di berbagai wilayah Indonesia seperti cerita Toumatenden (Sulawesi Utara), Tomaseseq Ditingalor (Sulawesi Barat), Putri Bungso (Pulau Ambon), dan Punteri Pinto (Pulau Pantar). Selain keempat wilayah tersebut cerita bidadari yang turun ke bumi juga ditemukan di Aceh hingga Papua. Penelitian ini mencoba menjelaskan empat cerita bidadari dari empat daerah di Indonesia Timur. Keempat cerita tersebut memiliki kisah genealogi asal-usul nenek moyang yang menurunkan silsilah nenek moyang suku/marga Minahasa, Mandar, Tehupelasury, dan Suku Helang Dohi di Pantar, NTT. Penelitian ini menggunakan metode kualitatif deskriptif yang mensyaratkan kerja lapangan (*field research*). Adapun konsep dan teori pendukung menggunakan pendekatan sejarah lisan dan etnografi. Hasil dari penelitian ini menemukan bahwa cerita bidadari tidak hanya berkisah mengenai motif bidadari (*deyties motif*) saja melainkan juga digunakan sebagai alat untuk melegitimasi identitas dan genealogi nenek moyang yang memiliki keistimewaan. Salah satu keistimewaan itu adalah sebagai manusia yang turun dari langit yang menunjukkan keterkaitan dengan sistem kepercayaan pada agama-agama Samawi 'langit'. Kisah ini juga merupakan transformasi dari kisah nenek moyang manusia pertama, yakni kisah Adam dan Hawa yang diturunkan dari surga.

Kata kunci: genealogy story, cerita bidadari turun ke bumi, dan legitimasi asal usul nenek moyang

Genealogy story from Four Angel Stories in Eastern Indonesia (Toumatenden, Tomaseseq Ditingalor, Puteri Bungso, dan Punteri Pinto)

Abstract

Indonesia, with its diverse cultural heritage and rich history, has various mythologies and folktales featuring supernatural beings, including angels or celestial beings that come down to earth. The story of Angels who came down to earth found in various region in Indonesia, such as the story of Toumatenden (North Sulawesi), Tomaseseq Ditingalor (West Sulawesi), Putri Bungso (Ambon Island), and Punteri Pinto (Pantar Island). Apart from these four areas, the theme of angels descending to earth are also found in many regions of Indonesia, from Aceh to Papua. This research tries to explore the four angel stories from four regions in Eastern Indonesia. These four stories have a genealogy of ancestral origins that interwoven with the genealogy of ancestors of Minahasa, Mandar, Tehupelasurry, and Helang Dohi tribes in Pantar NTT. This Study uses descriptive qualitative method which requires field research. The result of this study has found that angel stories not only talk about angelic beings but also used as a tool to legitimize the identity and genealogy of ancestors who have special features.

It shows a connection with the belief system in the celestial 'samawi' religion. The stories are also transformation from the story of 'Adam and Eve', the first humans or ancestors.

Key words : genealogy story, mythologis angels descending to earth, legitimation of ancestors

Introduction

Cerita bidadari turun dari langit merupakan salah satu mitologi yang banyak tersebar di wilayah budaya Austronesia seperti Indonesia dan Asia. Cerita ini menggambarkan tujuh bidadari atau sembilan bidadari yang turun dari kayangan untuk bermain dan mandi di bumi. Pada budaya yang lebih tua, seperti kebudayaan Mesopotamia kuno, angka tujuh juga merupakan angka yang sangat penting dalam kosmologi mereka. Dalam agama Sumeria kuno, dewa yang paling kuat dan penting dalam kepercayaan mereka (Panteon) disebut juga dengan "tujuh dewa yang memutuskan". Adapun ketujuh dewa tersebut meliputi dewa An, Enlil, Enki, Ninhursag, Nanna, Utu, dan Inanna, (Krame and Samuel Noah, 1963).

Banyak dewa besar dalam mitologi Sumeria dikaitkan dengan benda langit tertentu (Nejat and Rhea, 1998). Inanna diyakini sebagai planet Venus, (Black, et all, 1992), (Nejat and Rhea, 1998). Hal itu diyakini sebagai Matahari dan Nanna adalah Bulan (Black, et all, 1992). Namun, dewa-dewa kecil juga dapat diasosiasikan dengan planet, misalnya Mars kadang-kadang disebut Simut, (Henkelman, 2011) dan Ninsianna adalah dewa Venus yang berbeda dari Inanna setidaknya dalam beberapa konteks dan Ninsianna adalah dewa Venus yang berbeda dari Inanna setidaknya dalam beberapa konteks (Asher and Julia, 2013).

Di Indonesia, cerita bidadari yang turun ke bumi seringkali digambarkan terdiri dari tujuh bidadari meski ada juga yang berjumlah lebih dari tujuh, seperti cerita Toumatenden dari Minahasa yang menggambarkan sembilan bidadari. Namun, umumnya ditemukan cerita tujuh bidadari seperti yang ditemukan dalam cerita *Tomaseseq Ditingalor* (suku Mandar, Sulbar), *Puteri Bungso* (suku Tehupelasury, Maluku) dan *Punteri Pinto* (suku Helang Dohi, Pantar, NTT). Penelitian ini menumpukkan perhatian pada cerita bidadari dari empat objek cerita tersebut karena di dalamnya tidak hanya memuat cerita tentang bidadari yang turun dari langit. Kemudian menikah dengan lelaki bumi yang telah mencuri selendang salah satu dari bidadari tersebut sebagai motif yang umum dikenal dalam cerita tersebut. Melainkan, cerita ini ternyata juga memiliki silsilah genealogi nenek moyang suku atau masyarakat pemilik cerita tersebut.

Genealogi merupakan suatu ilmu yang fokus pada silsilah atau garis keturunan suatu kelompok suku, masyarakat tertentu. Silsilah sangat penting untuk penyelidikan sejarah keluarga. Para ahli praktik silsilah juga menggambarkan 'sejarah generasi' sebagai sesuatu yang mirip dengan ilmu pengetahuan, yang membutuhkan ketelitian dan kesamaan dengan penelitian genetika yang berupaya membangun rantai identitas dalam DNA (Mills 2003, hal. 260). Bahkan ada pendapat bahwa interpretasi konservatif terhadap praktik silsilah dapat didasarkan pada sejarah penyelidikan garis keturunan di Amerika pasca Perang Saudara (Mills 2003, hal. 263; Evans 2022, hal. 10--11).

Baru-baru ini, sejarah revisionis telah mengubah silsilah sebagai bidang utama dalam memahami sejarah sosial abad ke-20. Sebagai bagian dari pergeseran ke arah mode sosial historis, yang bisa dikatakan mengubah museum, narasi film, dan pendidikan guru, pergeseran identitas juga terjadi ketika kita mendefinisikan aktor-aktor sejarah dan 'nilai' mereka dalam kehidupan sehari-hari dan dalam latar belakang pribadi kita (Brynes and Coleborne, 2023). Di Australia, misalnya, peralihan dari 'noda narapidana' menjadi keluarga yang sekarang menganut nenek moyang narapidana telah terjadi ketika para sejarawan mulai menulis ulang sejarah narapidana sebagai orang-orang yang memiliki keberanian dan ketabahan, serta keagenan dan kreativitas, dalam konteks Eropa sejarah kolonial (Evans 2015), (Evans, 2021).

Tujuan penelitian ini sebagai upaya untuk menyampaikan bahwa penting dan perlu melakukan kajian genealogi nenek moyang dari masa lalu untuk menarasikan kembali dan

memberi informasi yang dapat dipelajari di masa kini. Kajian genealogi selama beberapa dekade ternyata juga mendapat peningkatan minat terutama yang berkaitan dengan sejarah keluarga di seluruh dunia (Evans 2022).

Method

Data diperoleh melalui dua cara, yakni data primer melalui wawancara di lapangan dan data sekunder melalui kajian pustaka. Cerita bidadari diperoleh melalui wawancara di lapangan dan kemudian dilengkapi dengan data sekunder berupa cerita yang sudah diterbitkan. Empat cerita bidadari yang diperoleh masing-masing akan dianalisis dengan analisis topoi dan motif dari Sweeney (1980) dan Thompson (1967). Lalu unsur genealogi dalam cerita akan diuraikan sebagai sejarah lisan dengan kerangka teori yang digunakan oleh Vansina (2014).

Result

Terdapat empat cerita bidadari yang akan dibahas dalam tulisan ini. Keempat cerita tersebut diperoleh melalui wawancara di lapangan dan juga terdapat versi yang sudah dituliskan atau diterbitkan terutama cerita bidadari dari Maluku.

Data (1) Toumatenden (Minahasa)

Cerita bidadari yang berjudul Toumatenden dari Minahasa menggambarkan sembilan bidadari yang turun dari langit. Kesembilan bidadari tersebut turun mandi ke telaga Tumatenden di kampung Klabat. Airnya yang hangat disukai oleh para bidadari yang turun dari langit tersebut untuk berendam dan juga disukai oleh seorang lelaki bernama Mamanua sebagai penjaga telaga tersebut. Singkat cerita mamanua mencuri sepasang sayap milik bidadari yang menjelam dari burung dara. Sayap bidadari yang dicurinya ternyata milik Lumalundung, yakni bidadari bungsu dari sembilan bersaudara. Akhirnya mereka menikah dan memiliki seorang putra bernama Walansendow. Lumalundung suatu hari menemukan kembali sayapnya yang dicuri oleh Mamanua dan kemudian terbang kembali ke langit. Mamanua menyusul mencari istrinya ke langit. Dalam proses pencarian itu ia dibantu oleh sebatang pohon yang tinggi yang disebut dengan Walangitan (pohon hitam), rotan, babi hutan, ikan terbang, lelaki tua bernama Malaroya, lalat, dan belut. Bantuan dari makhluk tersebut akhirnya membuat Mamanua bersatu kembali dengan istrinya Lumalundung. Hingga hari ini telaga Tumatenden dengan sembilan picuran di desa Klabat masih diabadikan dan dipercayai bahwa mereka berasal dari keturunan Mamanua dan Lumalundung.

Data (2) cerita Toniseseq Ditingalor (Mandar)

Cerita bidadari Toniseseq Ditingalor ‘orang/putri yang keluar dari perut ikan Tingalor’ mengisahkan seorang bidadari dari kayangan bernama Imandarraq putri ketiga raja Manurung dari kayangan. Raja Manurung memiliki tujuh orang putri yang sama wajah dan kecantikannya. Suatu hari Imandarraq sangat ingin *mattuqduq* mallayui dengan mengenakan sarung emas buatan ibunya ratu manurung. Akan tetapi, ibundanya melarangnya mengenakan sarung emas tersebut untuk latihan. Iapun meronta-ronta sehingga tidak tersadar sampai ke ujung bibir langit/kayangan. Maka terjatuhlah Imandarraq ke bumi. Jatuhnya ternyata ke dalam laut. Saat terjatuh itu dua ekor ikan besar yakni raja ikan Yu (hiu) dan raja ikan Tingalor sedang bertengkar dan saling berhadap-hadapan. Imandarraq jatuh tepat diantara kedua ikan tersebut. Ikan Tingalor segera menelan Imandarraq dan kemudian berkata bahwa ia adalah nenek moyangnya dari kayangan.

Seorang raja dari kayangan bernama raja Sarijawa di langit mempunyai seorang anak laki-laki yang bernama Tomadeppaq-e Rilappaqtallang (orang yang pecah dari belahan bambu). Diambilkannya bambu kemudian dimasukkannya seluruh barang-barang Tomadeppaq-e Rilappaqtallang bersama dirinya sendiri, lalu dibuang turun ke bumi. Bambu yang dibuang ke bumi itu oleh raja Sarijawa, tiba di muara sungai Lariang. Bertepatan juga, raja Baras laki-laki pergi menjala ikan, didapatnyalah bambu itu. Berkata raja Baras:

"Saya akan ambil bambu ini, semoga bagus dibuat perian". Diambil betullah bambu itu oleh raja Baras, lalu dipikulnya ke rumahnya, sepulang ia dari menjala. Sampai di rumah menjelmalah Tomadeppaq-e Rilappaqtallang dan menikah dengan ketiga putri raja Bara yang disebut ketiganya dengan Ilissiq Baras. Ketika ketiga istrinya hamil dan mengidam mereka menginginkan suaminya memancing ikan di laut. Setelah tiga kali mengail dan menggunakan mata kail dari emas maka barulah terpakail ikan tingalor besar yang berisikan Imandarraq. Pendek kata Imandarraq keluar dari perut ikat Tingalor dan menjadi istri Tomadeppaq-e Rilappaqtallang. Mereka memperoleh seorang putri yang bernama Tiesiiq Manurung. Karena ulah raja Palapi yang cemburu pada pasangan itu, keduanya terpisah dan Imandarraq raib ke langit meninggalkan suami dan istrinya. Dengan bantuan seorang wali dan rotan betina maka Tomadeppaq-e Rilappaqtallang berhasil menyusul istrinya ke Kayangan. Di Kayangan ia masih menghadapi beberapa ujian dari Raja Manurung sebelum bertemu dengan istrinya. Ujiannya berupa menaiki tangga yang terbuat dari rambut yang berjalin dan sangat licin. Ujian kedua memisahkan campuran pasir halus satu tempatan, tepung besar kasar satu tempayan, dan bailo 'biji sawi' satu tempayan dan ketiga tempayan itu diaduk dan disuruh memisahkannya kembali. Dan ujian ketiga adalah menemukan istrinya yang berjejer serupa dengan saudaranya. Semua ujian itu berhasil dilalui oleh Tomadeppaq-e Rilappaqtallang karena ia mendapat bantuan dari wali, teukur, dan lalat. Wali membantunya naik ke langit, tekukur membantunya memilah biji-bijian, dan lalat membantunya menandai istrinya.

Singkat cerita kembalilah keduanya ke bumi untuk mengunjungi putrinya yang tertinggal di bumi. Anak Tonissesseq Ditingalor ada tiga. Anaknya Tomadeppaq-e Rilappaqtallang, anak dari Lissiq Baras yang bersedu tiga bersaudara, juga tiga semua laki-laki. Satu bernama Tomepajar Bassi, satu bernama Tokalambalamba, satu lagi bernama Ilasso Manurung. Dialah yang kawin pada sesamanya bangsawan di Baras, melahirkan anak laki-laki, dialah yang memperisteri anaknya Ilissiq Manurung. Anaknya yang laki-laki, dialah yang beristeri ke Podang, anak dari Puatta Idodang yang diperisteri. Jadilah keturunannya raja di Podang. Dialah yang berkembang biak di Podang, jadi Puatta di Podanglah anak-cucunya Ilissiq Manurung.

Data (3) Puteri Bungso (Maluku Tengah)

Di Kayangan seorang Sultan memiliki tujuh puteri yang sama cantik dan rupawannya. Ketujuh puteri itu merupakan bidadari kayangan yang dijaga dengan sangat baik oleh kedua orangtuanya. Ketika remaja ketujuh putri kayangan itu sudah mulai jenuh di kayanga. Setiap sudut kayangan sudah mereka jelajahi. Demikian juga dengan lalat yang ditugasi menjaga dan melaporkan setiap perjalanan ketujuh putri kayangan oleh Ayahanda Sultan. Sementara itu di bumi, di desa Tulehu, Maluku Tengah, pada masa lalu hiduplah seorang pemuda yatim piatu bernama Laweri Hulan yang berasal dari marga Tehupelassury. Dia tinggal di pinggang Gunung Eriwakan yang memiliki sebuah telaga yang sangat jernih. Suatu ketika ketujuh putri kayangan yang sudah jenuh hanya bermain di kayangan kemudian diajak oleh puteri bungso untuk berkunjung ke bumi tepatnya di Telaga Eriwakan. Puteri Bungso mengetahui tempat tersebut dari cerita lalat yang sudah pernah mengunjungi telaga tersebut. Tergoda dengan cerita puteri bungso keenam kakaknya menyetujui ide tersebut. Singkat cerita mereka segera mengunjungi telaga tersebut dan mandi sepuasnya.

Ketika sedang asyik mandi, Laweri Hulan yang tinggal tidak jauh dari telaga tersebut mendengar keributan para bidadari yang asyik bersiraman. Dia pun lalu mengintip dan menemukan tujuh bidadari sedang asyik mandi di telaganya. Ia pun kemudian menyembunyikan sepasang sayap salah seorang dari bidadari tersebut. Ternyata sayap itu milik Puteri Bungso. Ketika sayapnya tidak ditemukan akhirnya kakak-kakanya

meninggalkannya di telaga itu. Putri Bungso pun bersayembara, barang siapa yang menemukan sayapnya, jika laki-laki akan dijadikan suami dan jika perempuan akan dijadikan saudara. Muncullah Laweri Hulan dengan sayap sang putri. Semenjak itulah, mereka hidup berumah tangga. Hingga pada suatu hari, Putri Bungso menemukan sayapnya dan kembali ke kahyangan. Laweri Hulan dapat menyusul Putri Bungso ke kayangan berkat bantuan burung Iyaba. Setelah di kayangan ia masih menghadapi satu ujian yakni menemukan istrinya yang serupa semua dengan keenam saudaranya. Bantuan diperolehnya dari lalat yang hinggap di dahi putri Bungso. Setelah lama tinggal di kayangan Laweri Hulan merindukan bumi dan ia mengajak istrinya turun ke bumi kembali. Pada hari ini masyarakat Tulehu, khususnya marga Tehupelassury meyakini bahwa mereka berasal dari keturunan Laweri Hulan yang menikah dengan Putri Bungso dari kayangan. Terdapat sembilan marga asli yang mendiami Negeri Tulehu. Salah satunya adalah marga Tehupelassury yang percaya bahwa pendahulunya adalah salah seorang putri dari ketujuh putri yang turun ke bumi untuk mandi di tujuh mata air Gunung Eriwakan.

Data (4) Punteri Pinto (Pantar)

Cerita Bidadari dari pulau Pantar dimulai dengan kisah yang hampir sama. Seorang lelaki yang disebut Syeh datang ke sebuah kampung. Di tepi kampung tersebut menurut Masyarakat tinggal seorang nenek yang hidup bertahun-tahun dalam rumpun bambu. Sang pemuda itupun penasaran dan yang ingin melihat nenek tersebut. Ternyata memang ditemuinya seorang nenek tua yang tinggal dekat perigi (sumur tua). Pemuda itu pun bertanya mengapa nenek itu tinggal di rumpun bambu sekian lama seorang diri. Nenek itupun menjawab bahwa ia menjaga sumur itu karena setiap Jumat anak-anaknya dari kayang akan turun mandi ke sumur tersebut. Pemuda itupun penasaran kemudian memutuskan untuk membuktikan cerita nenek itu. Dia pun mulai tinggal di dekat si nenek dan menunggu datangnya hari Jumat. Sebelumnya dia membuat jambah agar tidak tercium baunya oleh anak-anak nenek yang akan turun mandi tersebut. Jika angin datang dari timur maka ia akan membuat jambah di barat dan sebaliknya.

Pada pagi hari ketika matahari mulai muncul dari peraduannya. Para anak-anak nenek tersebut pun mulai turun dari atas, anak yang pertama turun dalam bentuk burung Kakatua, kedua dalam bentuk burung nuri, dan sampai ke tujuh juga berbentuk burung, ketika burung-burung tersebut menginjakkan kaki ke tanah, maka burung-burung tersebut berubah menjadi perempuan cantik dan mereka mulai melepaskan sayapnya dan mulai mandi di sumur tersebut.

Para Syeh tersebut pun terkejut melihat hal tersebut, ketika salah satu sayap bidadari yang ketujuh bernama Punteri Pinto yang berasal dari kata Pitu 'tujuh'. anak yang ketujuh berada di dekat Syeh tersebut, Syeh tersebut pun mengambilnya dan pergi ke desa dan menyembunyikannya di dalam rumah. Ketika para bidadari tersebut telah selesai mandi di sumur tersebut, maka mereka mulai mengenakan pakaiannya dan memakai sayapnya untuk kembali ke langit. Ketika para bidadari pertama sampai ke enam sudah mengenakan pakaian dan sayapnya, sang adik si bungsu, pun mulai mencari-cari sayapnya tersebut, sang kakak berkata "adik apa yang kamu cari?" lalu si bungsu pun berkata " kakak, sayap saya hilang, saya tidak menemukannya disekitar tempat saya menaruhnya tadi". Kemudian ke tujuh bidadari tersebut pun mulai mencari-cari disekeliling hutan tersebut namun tiada kunjung menemukan sayapnya tersebut.

Sang kakak berkata "mungkin, selendang kamu ketinggalan di langit", apakah kamu mau tinggal sementara bersama nenek penjaga sumur ini, sementara kami ke langit untuk mencarinya, sebelum malam hari tiba kita harus segera kembali ke langit sebelum ayah kita marah. Nanti hari ketujuh kami akan kembali lagi turun ke dunia untuk menjemputmu. Lalu, ke enam bidadari tersebut pun kembali terbang ke langit, dan tinggallah si bungsu bersama

neneknya di hutan bambu tersebut. Lalu, Syeh tersebut pun kembali ke hutan dan berpura-pura mencari kayu di hutan tersebut, lalu membuat gubuk di dalam hutan tersebut dan tinggal berdampingan dengan nenek dan gadis tersebut.

Setiap hari sang gadis pun melihat sang Syeh tersebut, rajin salat lima waktu dan rajin mencari ikan dan memberikannya kepada nenek dan anak gadisnya, lalu sekian lama mereka telah berkenalan, sang gadis pun jatuh cinta kepada Syeh tersebut, lalu mereka pun berpacaran hingga menikah. Sampai suatu saat mereka telah mempunyai seorang anak laki-laki dan merawat anak tersebut. Sang Syeh rajin menangkap ikan dengan bubu yang dibuatnya dan menangkap ikan di laut. Ketika suatu pagi, Syeh ingin pergi ke laut untuk menangkap ikan, Syeh pun berkata agar menjaga anak kita, nanti siang saya kembali. Lalu, istri dan anaknya berada di rumah, ketika di dalam rumah mereka pun tidur, ketika di atas tempat tidur sang istri melihat ada sepotong bambu yang di ikat di atas bubungan, istrinya heran melihat bambu tersebut, dan mengambil bambu tersebut, lalu sang istri membuka isi bambu tersebut dan melihat ada sayap (selendang) yang dia miliki yang telah hilang selama ini. Dengan hati yang sangat senang dan kecewa karena yang telah mencuri sayap tersebut adalah suaminya sendiri.

Suaminya yang merindu mencari jalan untuk menyusul istrinya. Bantuan diperolehnya dari nenek tua yang menunjukkan jalan menuju kayangan yakni dengan memanjat batang rotan yang menjulang hingga ke langit. Sampai di kayangan Syeh menghadapi ujian untuk mendapatkan kembali istrinya. Ujian pertama adalah memisahkan air asin dengan air tawar. Ujian kedua memotong batang pohon dalam sekali tebas dan ujian ketiga menemukan istrinya diantara enam bidadari lainnya yang serupa. Ujian pertama berhasil dilaluinya berkat bantuan *kurlemar* ‘semut merah’ yang menyarankan ia menangis dan menampung air matanya semalaman agar ia dapat menampung air tawar dalam satu tempurung dan air asin di tempurung yang lain kepada raja kayangan. Ujian kedua dilaluinya berkat bantuan ane-ane ‘rayap yang memudahkannya menebas pohon dalam sekali tebas’. Ujian ketiga juga berhasil dilaluinya dengan bantuan seekor lalat untuk menemukan istrinya. Hadiah dari raja Kayangan padanya adalah mendapatkan kembali istrinya dan juga membawa sebuah pisau sunat dan sebuah tongkat khutbah. Menurut penutur cerita di Helang Dohi, pisau sunat diterima oleh oleh suku Helang Dohi sehingga dilakukan ritual sunat adat hingga hari ini di Helang Dohi sekalipun mereka Katolik. Sedangkan tongkat khutbah diberikan kepada orang di Pandai (pesisir) karena banyak Muslim dan air mudah diperoleh di Pandai untuk berwudhu. Berikut tabel empat cerita bidadari dari empat wilayah Indonesia Timur.

Tabel 1. Empat Cerita Bidadari Turun ke Bumi dari Indonesia Timur

| TOUMATENDEN (Minahasa) | TONISESEQ DITINGALOR (Mandar) | PUTERI BUNGSO (Maluku Tengah) | PUNTERI PINTO (Pulau Pantar, NTT) |
|---|---|---|---|
| Lumalundung (bidadari) Mamanua (Lelaki pencuri sayap bidadari) | Immandarraq (bidadari) Tomadepaq-e Rippaq Tallang (lelaki dari betung) | Puteri Bungso (bidadari) Laweri Hulan | Punteri Pinto (Bidadari) Kolmali |
| Sembilan bidadari yang disimbolkan dengan sembilan pincuran mandi di Desa Klabat dan puteri ke sembilan yang tertinggal | Tujuh bidadari tapi yang turun ke bumi hanya satu, yakni Immandarraq jatuh ke laut dan dimakan oleh ikan Tingalor | Tujuh bidadari yang turun mandi ke bumi dan Puteri Bungso yang tertinggal | Tujuh bidadari yang turun ke bumi dan Punteri Ponto) puteri ke tujuh yang tertinggal) |

| | | | |
|--|---|---|---|
| (Walangitan (pohon hitam), rotan, babi hutan, ikan terbang, lelaki tua bernama Malaroya, lalat, dan belut (pembantu dalam struktur Greaimas) | bantuan dari wali, teukur, dan lalat untuk menyatukan tomadeppaq-e Rippaqtallang dan Imandarraq (pembantu) | Burung Iyaba dan Lalat (pembantu Laweri Hulan Bersatu dengan Puteri Bungso) | Rayap dan Lalat (pembantu Kolmali bersatu dengan Punteri Pinto) |
| Walansendow (putra Mamanua dan Lumalundung) sebagai nenek moyang orang di Kampung Klabat | Tomepajar Bassi, Tokalambalamba, dan Ilasso Manurung. Berkembang biak di Podang, jadi Puatta di Podang anak-cucunya Ilissiq Manurung. | Melahirkan keturunan marga Tehupelasury di Kampung Tulehu, Maluku Tengah | Kolmali membawa dua alat ke bumi dari kayangan, yakni pisau sunat yg dipakai sebagai alat menyubat du Helang Dohi dan tongkta khutbah sebagai simbol penyebaran agama Islam di pesisir Pandai |

Discussion

Topoi dalam Cerita Bidadari

Salah satu ciri yang terdapat dalam cerita lisan adalah ditemukannya topos (jamak) yang merupakan kata atau sejumlah kata yang selalu muncul di tempat yang sama (Sweeney, 1980), (Sunarti, 2013). Adapun fungsi topos dalam cerita lisan menjadi alat bantu bagi penutur dan pewaris untuk menyimpan cerita tersebut agar mudah diteruskan pada generasi selanjutnya. Thompson (1967) menyebut topoi tersebut sebagai motif cerita. Beberapa topoi yang muncul dalam keempat cerita bertemakan bidadari dari Minahasa, Mandar, Maluku Tengah, dan Pantar meliputi beberapa macam seperti, topoi bidadari turun ke bumi, topoi penjelmaan, topoi pencurian sayap, topoi pertemuan, topoi perpisahan, topoi ujian, topoi bantuan dari makhluk lain dan topoi penyatuan kembali.

Unsur yang berulang dalam cerita bidadari ini membangun sebuah struktur yang membangun sebuah tema besar yakni tema penyatuan dua ras makhluk yakni ras makhluk kayangan dan ras makhluk bumi. Tema cerita bidadari ini sangat berbeda dengan tema bidadari dalam mitologi Jepang yang digambarkan sebagai makhluk adikroditi yang sering mengamuk, merusak, dan dengan mudah memusnahkan manusia yang dianggap tidak memenuhi keinginannya (Kelsey, 1981). Sebaliknya cerita bidadari di Indonesia menggambarkan keharmonisan antara manusia langit dan manusia bumi. Topoi dalam cerita lisan membantu penutur mengingat kembali adegan atau peristiwa dalam cerita yang disampaikan kepada generasi berikutnya. Berikut akan diuraikan setiap topoi tersebut.

(a) Topoi Bidadari Turun ke Bumi

Topoi bidadari turun ke bumi merupakan topoi yang dapat ditemukan dalam keempat cerita bidadari. Keinginan untuk mandi di telaga atau sumur milik orang bumi menjadi unsur penggerak atau pendorong bagi bidadari untuk turun ke bumi dan bertemu dengan lelaki yang mencuri sayapnya (Sender dalam skema aktan, Greimas, 1982). Biasanya jumlah bidadari yang turun itu digambarkan berjumlah sebanyak tujuh orang. Namun, dalam cerita Toumatenden dari Minahasa, jumlah bidadari yang turun berjumlah sebanyak sembilan bidadari. Angka tujuh maupun angka sembilan merupakan angka ganjil yang memiliki makna penting dalam beberapa agama langit, seperti Nasrani dan Islam. Angka tujuh misalnya, dikaitkan dengan jumlah surga atau neraka, serta lapisan bumi dan langit yang dalam kitab agama besar berjumlah tujuh lapis atau tujuh jenis. Demikian juga angka Sembilan dalam agama Nasrani merupakan angka istimewa karena memiliki makna kesempurnaan.

(b) Topoi Penjelmaan

Sebagai makhluk dari kayangan, sering kali digambarkan bahwa bidadari merupakan makhluk supranatural dan memiliki kemampuan untuk berubah wujud. Dalam tiga cerita bidadari, seperti Toumatenden, Puteri Bungso, dan Punteri Pinto, digambarkan bahwa para bidadari yang turun awalnya berwujud burung dara atau burung garuda. Namun, setelah sampai ke bumi mereka menjelma menjadi putri yang cantik. Dalam cerita Toniseseq Ditingalor, sang bidadari menjelma dari perut ikan Tingalor ikan terbang yang hanya boleh dikonsumsi dan dihidangkan.

(c) Topoi Penyembunyian Sayap Bidadari

Satu sayap milik salah seorang bidadari bernama Lumalundung dicuri oleh Mamanua. Hal tersebut menyebabkan Lumalundung tidak bisa terbang kembali ke kayangan bersama kakak-kakanya. Setelah sayapnya dicuri oleh Mamanua, maka iapun berkata bahwa siapapun yang berhasil menemukan sayapnya akan dijadikan saudara jika perempuan dan akan dijadikan suami jika laki-laki. Mendengar ucapan Lumalundung tersebut maka keluarlah Mamanua dari persembunyian dan mengatakan bahwa sayapnya ada pada dirinya. Adegan kehilangan sayap bidadari merupakan adegan yang selalu berulang dan ditemukan dalam cerita bidadari dari tiga cerita bidadari. Sayap Puteri bungso disembunyikan oleh Luwari Hulan, sayap Punteri Pinto disembunyikan oleh Syeh. Sementara dalam cerita toniseseq Ditingalor, tidak sayap yang disembunyikan karena Imandarraaq turun ke laut dan langsung masuk dalam perut ikan Tingalor.

(d) Topoi Pertemuan

Topoi pertemuan merupakan adegan yang menggambarkan pertemuan antara bidadari dengan lelaki calon suami mereka. Pertemuan itu terjadi karena pencuri sayap bidadari hanyalah unsur penggerak yang mempertemukan lelaki bumi dengan bidadari dari kayangan. Cerita bidadari dari Indonesia timur mengandung topoi pertemuan karena peristiwa pencurian sayap. Dalam cerita Toniseseq Ditingalor, kisah pertemuan ini bukan melalui peristiwa pencurian sayap, melainkan melalui peristiwa memancing ikan karena sang bidadari masih berada dalam perut ikan Tingalor. Kemudian ripadepaq berhasil memancing oleh setelah menggunakan kail emas. Kemudian Imandarraaq keluar dari perut ikan untuk kemudian menikah dengan Tomadepaq e Rippaq Tallang.

(e) Topoi Perpisahan

Setelah menikah dan memiliki keturunan, semua tokoh bidadari dan pasangannya akan menghadapi sebuah perpisahan, yakni ketika Lumalundung, Puteri Bungso, dan Punteri Pinto menemukan sayap mereka yang disembunyikan oleh para suami mereka, yakni Mamanua, Luwari Hulan, dan Syeh. Dalam cerita Toniseseq, perpisahan itu terjadi karena sebab yang lain yakni ketika Imandarraaq diminta bernyanyi oleh suaminya. Imandarraaq menghilang atau raib ke langit setelah selesai menyanyi atas permintaan suaminya dan raja Palapi

(f) Topoi Ujian

Untuk mendapatkan kembali bidadari di kayangan para lelaki harus mengalami beberapa ujian. Adapun beberapa ujian yang harus dihadapi oleh para lelaki bumi di kayangan adalah melewati jembatan rambut yang licin, memenuhi talang bambu yang tiris dengan air, memisahkan pasir dari jiwawut, memisahkan air asin dengan air tawar, mengenali *sarumpak* (tempat sirih) yang sama, memilih *beluga* (kelambu) yang tepat, dan menebas pohon yang harus tumbang dalam sekali tebas. Selain itu, semua tokoh lelaki tersebut juga diuji dengan memilih pasangannya dengan tepat diantara saudaranya yang lain yang memiliki paras yang serupa semuanya.

(g) Topoi Penyatuan Kembali

Setelah berhasil melewati ujian yang diberikan oleh raja Kayangan, para suami bidadari kemudian bersatu kembali dengan para istri mereka. Mamanua dan Lumalundung; Luwari Hulan dan Puteri Bungso, Tomadepaq-e Rippaq Tallang dan Imandarraaq. Setelah penyatuan kembali para bidadari dan suaminya, mereka diizinkan oleh raja kayangan untuk kembali ke

Bumi. Hanya dalam cerita Punteri Pinto dari Pantar yang memiliki motif berbeda dari yang lain. Saat mereka kembali ke bumi yakni mewariskan pengembangan agama Islam melalui simbol benda yang dibawa dari langit yakni sebuah pisau sunat, tongkat kutbah, dan mimbar masjid.

(h) Topoi Genealogi

Pernikahan antara bidadari dengan lelaki bumi tersebut melahirkan keturunan yang dipercaya oleh komunitas pemilik cerita tersebut. Di Minahasa ada kepercayaan bahwa nenek moyang mereka merupakan anak cucu keturunan Mamanua dan Lumalundung. Perkawinan Puteri Bungso dan Luwari Hulan dipercayai oleh masyarakat suku Tehupelasury di Kampung Tulehu, Maluku Tengah. Sebagai keturunan Puteri Bungso dan Luwari Hulan, mereka berhak mendapatkan status sosial yang lebih tinggi yakni sebagai suku raja. Perkawinan Imandarraq dan Tomadepaq e Rippaq Tallang melahirkan keturunan raja-raja di Barras dan di Podang, Mandar. Sementara itu, cerita bidadari dari pulau Pantar, NTT menjadi legitimasi penyebaran agama Islam di pulau Pantar. Dari cerita tersebut diketahui bahwa keturunan Syeh dan Punteri Pinto beserta empat penyebar agama Islam dari Ternate Maluku bernama Sigogo, Sulemagogo, Himalasak, dan Makani.

Tabel 2
Topos dalam Cerita Bidadari dari Indonesia Timur

| Topoi Bidadari turun ke bumi | Tupoi Penjelmaan | Topoi Kehilangan sayap | Topoi Pertemuan | Topoi Perpisahan | Topoi Ujian | Topoi Reunian | Topoi Genealogi |
|---|--|-----------------------------------|---|---|---|---|---|
| Sembilan bidadari turun ke telaga di kampung Klabat | Sembilan burung dara menjelma menjadi bidadari | Lumulundung kehilangan sayap | Lumulundung bertemu dengan Mamanua | Lumalundung meninggalkan Mamanua | Mamanua diuji dengan mengisi bambu bocor hingga penuh | Mamanua bertemu kembali dengan Lumalundung berkat bantuan pohon langitan, babi, ikan layer, dan | Perkawinan keduanya melahirkan putra Walansendowme menurunkan nenek moyang orang Mina-hasa. |
| Satu bidadari yang jatuh ke laut | Imandarraq menjelma dari perut ikan Tingalor dan Tomadepaq rippaq tallang keluar dari buluh betung | Imandarraq kehilangan sarung emas | Imandarraq bertemu Tomadepaq-e Rilappaqta-llang | Imandarraq hilang dan rajib ke kayangan setelah beryanyi | Tomadepaq diuji melalui jembatan rambut, memisahkan pasir, tepung, dan jiwawut dalam semalam, dan memilih istrinya diantara enam saudaranya yg sama wajahnya. | Tomadepaq bertemu kembali dgn Imandarraq setelah mendapatkan bantuan dari seorang wali dan rotan betina yg mengantarkannya ke langit. | Imandarraq dan Tomadepaq melahirkan Ilissiq Manurung yang menikah dgn anak dari Ilssiq Baras dan menurunkan bangsawan di Podang, Mandar. |
| Tujuh bidadari turun ke telaga | Tujuh ekor burung dara menjelma bidadari | Puteri Bungso kehilangan sayap | Puteri Bungso bertemu dengan Laweri Hulan | Puteri Bungso meninggalkan Laweri Hulan kembali ke kayangan | Ujian untuk Laweri Hulan adalah menemukan istrinya yang serupa dengan keenam saudaranya | Laweri Hulan bertemu kembali dengan Puteri Bungso setelah dijemput oleh burung Iyaba ke kayangan | Laweri Hulan dan Puteri Bungso dipercayai nenek moyang marga Tehupelasury di Maluku Tengah |
| Tujuh bidadari turun ke telaga di Helang Dohi | Tujuh burung nuri menjelma bidadari | Punteri Pinto kehilangan sayap | Punteri Pinto bertemu dengan Syehe | Punteri Pinto meninggalkan Kolmali | Ujian untuk Syehe adalah memotong kayu besar dalam semalam, memisahkan air asin menjadi air tawar, memilih sarumpak dan kelambu istrinya dgn tepat. | Syeha bertemu kembali dengan Punteri Pinto setelah mendapat bantaun dari nenek tua dan rotan betina yang membawanya ke kayangan | Perkawinan Syeh dgn Punteri Pinto dianggap sebagai awal mulanya pengembangan agama islam di Pantar dan melahifirkan keturunan Muslim di Pandai dan Helang Dohi. |

Terdapat delapan jenis topoi dalam cerita bertemakan bidadari turun ke bumi dari empat wilayah di Indonesia Timur. Sebanyak tiga cerita menggunakan angka tujuh untuk menunjukkan jumlah bidadari dan satu cerita (dari Minahasa) menunjukkan jumlah sembilan bidadari yang turun ke bumi. Angka tujuh memiliki makna penting karena sering digunakan dalam kepercayaan, mitologi kuno, dan al kitab sebagai angka yang penting seperti jumlah lapisan langit, bumi, dan surga dalam Al Quran terdiri atas tujuh tingkatan. Demikian juga dalam kepercayaan Sumeria kuno, angka tujuh merujuk kepada tujuh dewa dan Bintang, (Nejat and Rhea, 1998).

Dalam konteks Indonesia, ketujuh atau kesembilan bidadari yang turun ke bumi memiliki dimensi yang berlapis. Bidadari dapat diasosiasikan sebagai burung, makhluk lain, alat legitimasi suku, (Goody: 1968), (Wiradnyana: 2010), dan menurunkan sejarah lisan suku atau kelompok (Vansina, 2014). Dalam cerita Puteri Bungso dari Maluku Tengah, cerita ini menjadi legitimasi marga Tehupelasury menjadi suku raja dan memiliki status sosial yang lebih tinggi dari suku lainnya.

Dalam cerita Toniseq Ditingalor cerita ini menurunkan sejarah lisan raja di Podang, Sulawesi Barat. Dalam cerita Punteri Pinto ia menurunkan sejarah pengembangan agama Islam seperti di pulau Pantar. Sebagaimana yang tergambar dalam topoi Syehe turun ke bumi dengan membawa serta tiga benda yang berguna untuk pengembangan agama Islam. Ketiga benda itu adalah tigas, tongkat, mimbar, dan pisau sunat. Sampai di bumi Syeh juga mendapat bantuan dari empat pengembang agama Islam masing-masing bernama Sigogo, Sulemagogo, Himalasak, Makani menjadi pengembang agama Islam bersama-sama dengan keturunan Syehe dan Punteri Pinto. Keempat orang utusan Syeh tersebut kemudian menyebar ke daerah-daerah di Alor--Pantar. Makani menyebarkan agama Islam di Malua dan mendirikan masjid tua di sana. Himalasak ke Alor, Sigogo ke Pandai, dan Sulemagogo ke Baranusa (Pantar Barat).

Conclusion

Cerita bidadari turun ke bumi merupakan mitologi yang tersebar luas di berbagai wilayah Asia dan Asia Tenggara, seperti Jepang dan Indonesia. Di Indonesia, cerita ini juga menyebar di seluruh Indonesia seperti dari barat hingga timur. Tulisan ini membahas empat cerita bidadari turun ke bumi dari wilayah Indonesia timur yang meliputi Minahasa, Mandar, Maluku Tengah, dan Pantar, NTT. Berdasarkan empat cerita bidadari tersebut ditemukan delapan topoi yang selalu muncul dalam cerita tersebut. Delapan topoi itu meliputi Topoi Bidadari Turun ke Bumi, Penjelmaan, Penyembunyian Sayap Bidadari, Perpisahan, Pertemuan kembali, Ujian, dan Genealogi.

Empat cerita bidadari ini memiliki dimensi yang termuat dalam cerita seperti menjadi alat legitimasi suku dan kelompok, Sejarah lisan nenek moyang dan kerajaan lokal, serta Sejarah pengembangan penyebaran agama Islam, seperti Pulau Pantar NTT.

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THE USE OF JAVANESE PHONOLOGY IN THE MOUNTAINOUS REGION OF BATANG REGENCY: A SOCIO-DIALECTOLOGICAL STUDY

Sriatun¹; Daru Winarti*²; Salahuddin³

Linguistics, Department of Language and Literature, Faculty of Cultural Sciences, Gadjah Mada University^{1,3}

Javanese Language and Literature Study Program, Department of Language and Literature, Faculty of Cultural Sciences, Gadjah Mada University²

Corresponding author's email : sriatun@mail.ugm.ac.id¹; daru.w@ugm.ac.id*²; salahuddin1998@mail.ugm.ac.id³

Abstract - This article discusses the phonological and lexical variations of the Javanese language in Batang Regency, focusing on the geographic dialect framework. Using a dialectological approach, particularly within the framework of geographic dialect theory, this article analyzes the phonological variations of Javanese, including local sound variations, consonants, vowel and consonant sound correspondences, and the patterns of syllables formed. The research data consists of oral Javanese speech used by native speakers and residents of Bawang Subdistrict in Batang Regency. Based on data analysis, phonological variations were identified, including sound changes and syllable patterns. Sound changes included free variations such as vowel sound changes in the first syllable, vowel sound changes in the second syllable, vowel sound changes in both the first and second syllables, consonant replacement in the first syllable, and consonant replacement in the second syllable. Additional sounds were observed, including prosthesis and paragogee. Sound reductions, including apheresis and syncope, as well as sound shifts, were also found. Seven syllable patterns were identified, including V, VK, KVK, KKV, KKVK, KKKV, and KKKVK. These phonological variation data are then presented on a language map. Geographic factors are identified as the causes of Javanese language variations in Batang Regency.

Keywords: Javanese language, dialectology, variations.

1. Introduction

Language serves as a communication tool used in human daily life. It is a system of sound symbols characterized by arbitrariness, uniqueness, productivity, dynamism, and variability (Chaer 2007: 13). In Indonesia, there are 715 languages spoken in various regions, one of which is the Javanese language, which continues to thrive. The Javanese language has evolved (Raymonda in Sumarlam 2012, p. 114). One of the regions that still uses the Javanese language as a means of communication is Batang Regency. The development of this language can be influenced by the diverse social backgrounds of its speakers. Additionally, geographical factors also play a role in the language's development in a region.

Batang Regency has many unique features, one of which is the use of the Javanese language by its residents. This phenomenon is closely related to the presence of variations in the Javanese language, making it a hub of cultural mixing and Javanese language variations.

that can be found in Batang Regency include the [a] dialect, the [ə] dialect, and the [ɔ] dialect. The strategic location of Batang Regency, situated between 60° 51' 46" and 70° 11' 47" South Latitude

and between 109° 40' 19" and 110° 03' 06" East Longitude, is a trigger for these variations. To the west, Batang Regency borders Pekalongan Regency and City, where the [ɔ] dialect is used. In contrast, to the south, it borders Wonosobo Regency and Banjarnegara Regency, where the [a] dialect is prevalent. To the east, it borders Kendal Regency, which also uses the [ɔ] dialect, while to the north, it is bounded by the Java Sea and is part of the coastal area.

Based on its geographical characteristics, Batang Regency can be divided into two regions: coastal and mountainous, leading to noticeable language variations. This research was conducted by observing two locations representing different sub-dialects. The first location is Bawang Subdistrict, representing the use of the mountain dialect. Meanwhile, Tulis Subdistrict was chosen as the area reflecting the coastal dialect in Batang Regency. Differences in language variations are typically observed through various factors, such as phonological, morphological, and syntactic differences. The initial difference can be observed in terms of phonology in the usage of the Javanese dialect by the people of Batang Regency. Phonology is one of the most prominent aspects of dialect variations in Batang Regency.

In this context, there are three different pronunciations between the Batang community who speak the [a] dialect and those who speak the [ɔ] dialect. For example, in the pronunciation of the word 'nasi' (rice). In the Tulis Subdistrict, where the community predominantly speaks the [ɔ] dialect, they pronounce 'nasi' as [səgɔ], while in the Bawang Subdistrict and its surroundings, where the community is influenced by the [a] dialect, they pronounce it as [səgə]. The difference in vowel sounds at the end of these two dialects is widely used by the people of Batang Regency in their communication. According to Sasangka's theory (2011) in Javanese linguistic studies, the vowel /a/ is commonly referred to as "a swara miring," meaning "the slanted sound a." This vowel can be located in the middle and at the end of words. In the Batang dialect, there are three vowel allophones: [ɔ], [a], and [ə].

In addition to direct observations of dialect usage in the coastal and mountainous regions of Batang Regency, this research is also grounded in a substantial body of dialectological studies. The most striking findings from these dialectological studies pertain to phonology and vocabulary. Therefore, this study will primarily focus on the phonemic variations that are distinctive features of the Javanese dialect in the coastal and mountainous areas of Batang Regency. Apart from being influenced by geographical location, other factors play a role, such as educational level, occupation, gender, and age. Some previous researchers have limited their studies to the geographical and phonological aspects of Javanese language variations in Batang Regency.

Dialectology is a branch of linguistic science that centers on language variations. This field studies differences in linguistic elements like phonology, vocabulary, morphology, syntax, and semantics. The use of language variations by the people of Batang Regency, which distinguishes them from people in other regencies in Central Java, is part of social dialect. To understand the

influence of a dialect from Batang Regency on dialects from other regencies, it can be analyzed using a sociolinguistic approach. When sociolinguistic studies are combined with dialectology, it leads to an understanding of inter-dialectal influence. This influence can be examined based on the extent to which social factors affect the dialect, or how the dialect is influenced by the different social statuses of speakers. Branches of linguistic science like sociolinguistics and dialectology form the foundation for comprehending language variations used by the people of Batang Regency.

Based on these considerations, the author is interested in conducting research on phonemic changes in the Javanese dialects of the coastal and mountainous regions of Batang Regency, both in terms of vowel and consonant changes. The primary focus of this research is to elucidate the phonemic changes that occur in the Javanese language dialects of the coastal and mountainous areas of Batang Regency. The main objective of this research is to analyze phonemic variations in the Javanese mountain dialect of Batang Regency, taking into account factors such as education level and age.

This research is grounded in a socio dialectological perspective on the use of the Javanese language in Batang Regency and needs to be continued. This is because previous research, such as that conducted by Wiladati (2014), only observed Batang Javanese language variations from a geographical perspective. Other research conducted by Sasangka (2015) using a socio dialectological approach was limited to lexical analysis at one observation point, namely, Ngadirejo Village. Additionally, research conducted by Larasati (2012) on the Javanese language in Kendal Regency only described phonological and lexical aspects, revealing changes in word pronunciation and syllable patterns in spoken language. Changes in word pronunciation included free variations, sound additions, sound reductions, and sound changes, while in syllable patterns, six patterns were found, namely V, VK, KV, KVK, KKV, and KKVK.

2. Methodology

This research employs two main approaches, namely the methodological approach and the theoretical approach. The methodological approach used is a qualitative descriptive approach. Meanwhile, the theoretical approach used is socio-dialectological, particularly in the context of dialect geography. The data used in this research consists of words or phrases in the Javanese language spoken by informants at each research location, indicating dialect variations. To collect this data, the researcher provided the informants with a list of 250 Swadesh basic words, which was then expanded into a list of 300 questions. This list of questions covers various aspects such as (a) body parts, (b) pronouns, greetings, and references, (c) kinship systems, (d) village life, society, and occupations, (e) houses and their components, (f) equipment and tools, (g) food and drinks, (h) plants, their parts, fruits, and products, (i) animals and their parts, (j) time, seasons, natural conditions, natural objects, and directions, (k) movements and activities, (l) characteristics, colors, (m) illnesses, (n) clothing and jewelry, (o) numbers and measurements, (p) function words, adverbs, and others. The data source in this research is oral data, encompassing all utterances used by informants at each research location. There are two research locations used, namely Surjo

Village, Bawang Subdistrict (TP-1), and Denasri Wetan Village, Batang Subdistrict (TP-2). These two locations represent different mountainous and coastal regions in a geographical context.

The data collection method applied in this study is field research. Field research is an approach to gathering data directly at the research location. Data is obtained through two methods, namely

(1) direct note-taking and (2) recording. In the field, the methods used include observation and speech. Additionally, advanced techniques applied include participant observation and informal conversations. In the data analysis stage, the method of articulatory phonetic correspondence is used, employing the techniques of element selection (PUP), distinguishing comparison (HBB), and equalizing comparison (HBS) in line with the theory proposed by Sudaryanto (2015). The results of data analysis are presented using formal and informal methods. The formal method is mainly used during data processing, where phonetic symbols and tables are utilized when transcribing Batang Javanese lexical data in the border region. Meanwhile, the informal method is used alongside the formal method to describe the results of data analysis using a more common language.

3. Findings and Discussion

In the use of the Javanese language in the Bawang District, Batang Regency, phonological and lexical variations, as well as its uniqueness, were discovered. These variations are related to social factors, including occupation, education, and age. The following is a description of these variations.

1. Phonological Variations of Javanese Language in Bawang District, Batang Regency Based on Occupation, Education, and Age

Vowel sound correspondence

In the use of the Batang Javanese language, there are phonological variations that can be grouped into two types: sound correspondence and sound variations. Sound correspondence refers to regular sound variations, while sound variations are sporadic in nature. Social factors such as occupation, education level, and age contribute to the emergence of these sound variations. Now, let's delve further into vowel correspondence.

Vowel Correspondence [ɔ]~[a]. The vowel sound [ɔ] corresponds to the vowel sound [a] in the usage of the Javanese language in Batang Regency (BJB). It is called correspondence because there is regularity in the sound changes. In the body parts semantic field, it is found in the glosses 'dada' [dɔ dɔ] ~ [dada] and 'rusuk' [igɔ] ~ [iga]. Meanwhile, in the time, season, natural condition, natural objects, and direction semantic field, it is found in the glosses 'di sana' [naŋ kɔnɔ] ~ [naŋ kana], in the gloss 'hari' [dhinɔ] ~ [dhina], and in the gloss 'kiri' [kiwɔ] ~ [kiwa]. In the plant, parts, fruit, and its products semantic field, it is found in the gloss 'kulit kayu' [klikɔ] ~ [klika]. In the activities semantic field, it is found in the gloss 'datang' [təkɔ] ~ [təka]. Meanwhile, in the numbers and measurements semantic field, it is found in the gloss 'sembilan' [sɔŋɔ] ~ [saŋa].

Vowel Correspondence [a]≈[e]. The correspondence of the vowel sound [a] with the vowel sound

[e] is found in the usage of BJB (Batang Javanese language) in various semantic fields. In the semantic field of time, season, natural condition, natural objects, and direction, it is found in the gloss 'air' [baŋu] ~ [beŋu]. Meanwhile, in the semantic field of activities, it is found in the

gloss 'duduk' [njagəŋ] ~ [njegəŋ]. The sound [a] is an open-mid unrounded weak vowel sound, while [e] is a mid-close front unrounded strong vowel sound. Both sounds that correspond in BJB, when viewed from the perspective of the speakers, in TP-1, the sound [a] tends to be pronounced by all speakers. In TP-2, the sound [a] tends to be pronounced by older and younger high-education employees and older low-education employees. Meanwhile, the sound [e] tends to be pronounced by younger low-education employees, non-employee individuals of older age with high education, and non-employee individuals of older age with low education.

Based on the description, the correspondence of the vowel sound [a] with the vowel sound [e] in TP-2 is considered a type of less perfect correspondence. It is called less perfect because the sound [a] pronounced by older and younger high-education employees and older low-education employees does not always appear as the sound [e] pronounced by younger low-education employees, non-employee individuals of older age with high education, and non-employee individuals of older age with low education.

Correspondence [u]≈[o]. The vowel sound [u] corresponds to the vowel sound [o] in the use of BJB. The correspondence of the vowel sounds [u] ~ [o] is found in the semantic field of body parts in the gloss 'skin' [kulIt] ~ [kolIt] and the gloss 'ear' [kuplŋ] ~ [koplŋ]. In the semantic field of time, season, natural conditions, natural objects, and direction, it is found in the gloss 'smoke' [kukos] ~ [kokos]. Meanwhile, in the semantic field of plants, parts, fruit, and their processed products, it is found in the gloss 'latex' [tlutoh] ~ [tlotoh].

The sound [u] is a high-close unrounded vowel sound. Meanwhile, the sound [o] is a mid-close rounded vowel sound. When viewed from the perspective of the speakers, in TP-1, the sound

[u] tends to be pronounced by all speakers, while in TP-2, the sound [u] tends to be pronounced by older and younger high-education employees, and the sound [o] tends to be pronounced by older and younger low-education employees and non-employees. In TP-2, the correspondence of the vowel sound [u] with the vowel sound [o] is considered a perfect correspondence because the

- u. sound pronounced by older and younger high-education employees always appears as the [o] sound tended to be pronounced by older and younger low-education employees and non-employees. As expressed by Hartono (2000), the higher the job position of the speaker, the better their use of Standard Javanese (BJS). Therefore, it can be seen here that employees tend to use forms similar to BJS.

Correspondence [i]≈[I]. There is a correspondence between the vowel sound [i] and the vowel sound [I] in the usage of BJB. The sound [i] is a mid-close front unrounded vowel sound, while the sound [I] is a high-close front unrounded vowel sound. The correspondence of the vowel sounds [i] ~ [I] is found in the semantic field of body parts in the gloss 'foot' [sikI] ~ [sIkI] and

in the gloss 'elbow' [sikUt] ~ [sIkUt]. In the semantic field of animals, it is found in the gloss 'puppy' [kirIk] ~ [kIrIk].

When looking at the speakers, in TP-1, the sound [i] tends to be pronounced by all speakers. However, in TP-2, the sound [i] tends to be pronounced by older and younger high-education

employees, and the sound [I] tends to be pronounced by older and younger low-education employees and non-employees. The correspondence of the vowel sound [i] with the vowel sound

I.in TP-2 is considered a less perfect type of correspondence because the [i] sound pronounced by older and younger high-education employees does not always appear as the [I] sound pronounced by older and younger low-education employees and non-employees.

Consonant sound correspondence

Based on the data obtained, two rules of consonant correspondence were found in the usage of BJB, namely the consonant correspondences [k][?] and [z][y], which will be explained as follows.

Consonant Correspondence [k]~[?]. In the usage of BJB, a correspondence between [k] and [?] is found. The sound [k] is an unvoiced oral dorso-velar stop consonant. Meanwhile, the sound [?] is a glottal stop. This correspondence is observed in the semantic field of body parts in the gloss 'heel' [tuŋkak] ~ [tuŋka?]. In the semantic field of illnesses, it is found in the gloss 'cough' [watUk]

~ [watU?].

When considering the speakers, in TP-1, the sound [k] is pronounced by all speakers. In TP-2, however, the sound [k] tends to be pronounced by older high-education employees, older and younger low-education employees, and non-employees, while the sound [?] tends to be pronounced by younger high-education employees. The correspondence of the sound [k]~[?] in TP-2 is considered a type of perfect correspondence because the [k] sound pronounced by older high-education employees, older and younger low-education employees, and non-employees always appears as the [?] sound pronounced by younger high-education employees.

Correspondence [y]~[z]. The sound [y] in the usage of BJB corresponds to the sound [z]. The sound [y] is a voiced palatal fricative, while the sound [z] is a voiced palatal semivowel. This correspondence is evident in the semantic field of time, seasons, natural conditions, natural objects, and direction, namely in the gloss 'salt' [uyah] ~ [uzah]. In the semantic field of plants, parts, fruit, and their processed products, it is evident in the gloss 'root' [oyot] ~ [ozot]. Meanwhile, in the semantic field of activities, it is found in the gloss 'running' [mlayu] ~ [mlazu]. When considering the speakers, in TP-1, the sound [y] is pronounced by younger high-education employees, older low-education employees, and non-high-education non-employees. The sound [z], on the other hand, is pronounced by older high-education employees, younger low-education employees, younger high-education non-employees, and non-high-education older low-education non-employees. In TP-2, the sound [y] is pronounced by all speakers, which is attributed to the location of TP-2 being in the city. As Labov stated in Rokhman (2013:9), someone from a big city has a

clear understanding of language norms and knows if they deviate from the existing norms. Therefore, in TP-1, there is a tendency to use forms similar to BJS or urban dialect.

The correspondence [y]~[z] in TP-1 is considered a type of less perfect correspondence because the [y] sound pronounced by younger high-education employees, older low-

education employees, and non-high-education older non-employees does not always correspond to the [z] sound pronounced by older high-education employees, younger low-education employees, younger high-education non-employees, and non-high education younger low-education non-employees.

2. Vowel and Consonant Variations

Sound variations are irregular or sporadic changes in sound. Phonological variations are found in the usage of BJB in the form of vowel and consonant variations, which will be explained as follows.

Vowel Variation

There are eight vowel variations in the usage of BJB, namely [i][ɛ], [ə][e], and [a]~[ə]. These forms of variation will be explained as follows.

[i] ~ [ɛ] Variation. Based on the data obtained, [i][ɛ] variation is found in the usage of BJB. The sound [i] is a mid-close front unrounded vowel, while the sound [ɛ] is a mid-open front unrounded vowel. This type of variation is the lenis sound variation found distributed at the end.

The [i]~[ɛ] variation is found in the semantic field of plants, parts, fruit, and their processed products in the gloss 'straw' [dh ami] ~ [dh amen]. This variation is only found in TP-1. When considering the speakers, the sound [i] tends to be pronounced by younger high-education employees, older low-education employees, and non-employees.

Variation [ə]~[e]. The vowel sound [ə] varies with the vowel sound [e] in the usage of BJB. The sound [ə] is a mid-central unrounded vowel, while the sound [e] is a mid-close front unrounded vowel with strong articulation. This type of variation is considered a fortis variation. This variation is distributed both at the beginning and the end.

The [ə]~[e] variation is found in the semantic field of body parts, specifically in the gloss 'back' [gəgər] ~ [geger]. When considering the speakers, in TP-1, the sound [ə] is pronounced by all speakers except for non-high education older speakers who tend to pronounce [e]. Meanwhile, in TP-2, the sound [ə] is pronounced by all speakers.

Variation [a]~[e]. In the usage of BJB, the sound [a] varies with the sound [e]. The sound [a] is a low-open mid-central unrounded vowel, whereas the sound [e] is a mid-central unrounded vowel with strong articulation. The low-weak [a] sound varying with the mid [e] sound is considered a fortis sound variation.

The [a]~[e] sound variation is found in the semantic field of activities, specifically in the gloss 'smelling (odor)' [ŋambUŋ] ~ [ŋembUŋ]. When considering the speakers, in TP-1, the sound [a] tends to be pronounced by older high-education speakers and non-employees, while the sound [e] tends to be pronounced by younger high-education speakers and younger low-education speakers. In TP-2, the sound [a] is pronounced by all speakers.

Consonant Variation

Based on the findings obtained, four consonant variations in BJB were identified, namely [b][l] and [l][p]. These forms of variation will be explained as follows.

[b] ~ [l] Variation. In the usage of BJB, [b][l] variation is found. The sound [b] is a voiced bilabial stop, while the sound [l] is a voiced dental lateral sound. The voiced stop [b] varying with the voiced lateral [l] sound is considered lenis sound variation.

The [b]~[l] sound variation is found in the semantic field of time, seasons, natural conditions, natural objects, and direction, specifically in the gloss 'star' [bintaŋ] ~ [lintaŋ]. When considering the speakers, in TP-1, the sound [b] is pronounced by younger high-education employees and younger non-employees, while the sound [l] is pronounced by older high-education employees, older low-education employees, older non-employees, and older low-education non-employees. In TP-2, the sound [l] is pronounced by all speakers except for older non-employees who tend to pronounce [b].

[l]~[p] Variation. Variation between the sounds [l] and [p] is found in the usage of BJB. The sound

[l] is a voiced dental lateral sound, while the sound [p] is an unvoiced bilabial stop sound. The voiced lateral [l] sound varying with the unvoiced stop [p] sound is considered lenis sound variation.

The [l]~[p] variation in the usage of BJB is found in the semantic field of time, seasons, natural conditions, natural objects, and direction, specifically in the gloss 'slope' [lɛrɛŋ] ~ [pɛrɛŋ]. When considering the speakers, in TP-1, the sound [p] is pronounced by all speakers except for older high-education employees who pronounce [l]. Meanwhile, in TP-2, the sound [p] is pronounced by all speakers.

Addition of Sounds

Based on the data obtained, sound changes involving the addition of sounds were found. The addition of sounds includes prosthesis, epenthesis, and paragoge. The forms of added sounds will be described as follows.

Prosthesis. Sound addition in the form of the prosthesis was found in the semantic field of time, seasons, natural conditions, natural objects, and direction, specifically to mark the gloss 'village' with two variants [dh esa] ~ [ndhesa]. There is an evident addition of the sound [n] at the beginning of the word [dhesa] to become [ndh esa]. The addition of the phoneme [n] is made to make the word [dhesa] easier to pronounce. The addition of the phoneme [n] is only found in TP-2. When

considering the speakers, the word [dhesa] tends to be pronounced by older high-education employees and older non-employees. On the other hand, the word [ndh esa] tends to be pronounced by younger high-education employees, younger low-education employees, younger non-employees, and younger low-education non-employees.

In the semantic field of time, seasons, natural conditions, natural objects, and direction, specifically to mark the gloss 'land,' there are two variants [darat] ~ [ndarat]. There is an evident addition of the sound [n] at the beginning of the word [darat] to become [ndarat]. The addition of the phoneme [n] is made to make the word [darat] easier to pronounce. The addition of the phoneme [n] is only found in TP-1. When considering the speakers, the word [darat] tends to be pronounced by all speakers except for older non-employees who pronounce the word [ndarat].

Epenthesis. In the usage of BJB, sound addition in the form of epenthesis was found in the semantic field of time, seasons, natural conditions, natural objects, and direction, specifically to mark the gloss 'fire,' with two variants [mawa] ~ [waŋwa]. There is an evident addition of the sound [ŋ] in the middle of the word [mawa] to become [waŋwa]. The addition of the sound [ŋ] occurs to make the word [mawa] easier to pronounce. The addition of the sound [ŋ] is only found in TP-2. When considering the speakers, the word [mawa] tends to be pronounced by older high- education employees and older low-education non-employees. On the other hand, the word [maŋwa] tends to be pronounced by younger high-education employees, younger low-education employees, younger non-employees, and younger low-education non-employees.

Paragoge. Sound addition in the form of paragoge was found in the semantic field of activities to mark the gloss 'grazing,' with two variants [ŋarIt] ~ [ŋariti]. There is an evident addition of the phoneme [i] at the end of the word [ŋarIt] to become [ŋariti]. The addition of the phoneme [i] is made to make the word [ŋarIt] easier to pronounce. When considering the speakers, in TP-1, the word [ŋarIt] tends to be pronounced by both high-education employees and non-high education non-employees, while the word [ŋariti] is more commonly pronounced by non-high education older non-employees and non-high education younger low-education employees. In TP-2, the word [ŋarIt] is pronounced by all speakers except for low-education older employees and low- education non-employees.

In the semantic field of plants, parts, fruit, and their processed products to mark the gloss 'straw,' there are two variants [dhami] ~ [dhamen]. There is an evident addition of the phoneme [n] at the end of the word [dhami] to become [dhamen]. The addition of the phoneme [n] is only found in TP-1. When considering the speakers, the word [dhami] tends to be pronounced by younger high-education employees and non-employees, while the word [dhamen] is more commonly pronounced by older high-education employees and older low-education employees.

Sound Reduction

Based on the data obtained, in the usage of BJB, sound reduction in the form of apheresis and apocope was found. The forms of sound reduction will be explained as follows.

Apheresis. In the usage of BJB, a sound reduction in the form of apheresis was found in the semantic field of time, seasons, natural conditions, natural objects, and direction, with two variants [əmbUn] ~ [bUn] to mark the concept of 'dew.' There is an evident reduction of the sound [ə] at the beginning of the word [əmbUn] to become [bUn]. When considering the speakers, in TP-1, the word [əmbUn] is pronounced by older high-education employees, older low-education employees, and younger non-employees, while the word [bUn] is pronounced by younger low-education employees, older non-employees, and younger low-education non-employees. A sound reduction in the form of apheresis was also found in the semantic field of pronouns, greetings, and references, with two variants [gəndUŋ] ~ [ndUŋ] to mark the concept of 'call for a young girl.' There is an evident reduction of the sound [gə] at the beginning of the word [gəndUŋ] to become [ndUŋ]. When considering the speakers, in TP1, the word [gəndUŋ] is pronounced by all speakers. In TP- 2, the word [gəndUŋ] is pronounced by older high-education employees and older low-education employees, while the word [ndUŋ] is more commonly pronounced by younger high-education employees, younger low-education employees, younger non-employees, and younger low- education non-employees.

Apocope. Based on the data obtained, sound reduction in the form of apocope was found in the usage of BJB. Sound reduction through apocope occurs in the semantic field of kinship system, specifically in the gloss 'younger sibling,' with two variants [adI?] ~ [adi]. There is an evident reduction of the sound [ʔ] at the end of the word [adI?] to become [adi]. Sound reduction of this kind is only found in TP-1. When considering the speakers, the word [adI?] tends to be pronounced by older high-education employees and younger low-education employees, while the word [adi] is more commonly pronounced by younger low-education employees and non-employees.

Sound Shift

Sound shift in the form of dissimilation is observed, for example, in the word 'tidak ada,' which in standard Javanese ora ana [ora ənə] changes to nana [nana].

Syllable Patterns

Words in the Batang Javanese dialect follow specific syllable structure patterns, which include (1) one vowel, (2) one vowel. Syllable patterns can be determined by formulating each syllable within a word. Vowels are abbreviated as V, and consonants are abbreviated as K. There are 9 syllable patterns found, including V, VK, KV, KVK, KKV, KKVK, KVKK, KKKV, and KKKVK.

V Pattern. The V syllable pattern is a type of syllable pattern that consists of only one phoneme. A single phoneme filling the syllable is in the form of a vowel phoneme.

[u-lə]

Ula

[u-lə]

VK Pattern. The VK syllable pattern is a type of syllable pattern that consists of two phonemes. The sequence pattern of phonemes that fill the syllable consists of a vowel phoneme in the first part followed by a consonant phoneme in the next part. This syllable pattern is also constructed with a vowel sound as the peak and a consonant sound as the code.

[an-jlug]

Anjlog

[an-jlog]

KVK Pattern. The KVK syllable pattern is a type of syllable pattern that consists of two phonemes. This syllable pattern is constructed with a consonant sound as the syllable base and a vowel sound as the peak.pattern VK.

[gan-tar]

Genter

[gen-ter]

KKV Pattern. The KKV syllable pattern is a type of syllable pattern that consists of three phonemes. The sequence pattern of phonemes that fill the syllable consists of a vowel phoneme in the first part, followed by a consonant phoneme in the second part, and closed with a vowel phoneme at the end. Alternatively, it can be said that this syllable pattern is constructed with a combination of a vowel sound and a consonant sound as the syllable base and a vowel sound as the syllable peak.

Blimbing

[blem-beŋ]

[blim-bliŋ]

KKVK Pattern. The KKVK syllable pattern is a type of syllable pattern that consists of four phonemes. The sequence pattern of phonemes that fill the syllable consists of a consonant phoneme in the first part, followed by another consonant phoneme in the second part, and closed with a vowel phoneme at the end, which is followed by a consonant phoneme.

[bliʔ]

Blεg

[blεg]

KKKV Pattern. The KKKV syllable pattern is a type of syllable pattern that consists of four phonemes. The sequence pattern of phonemes that fill the syllable consists of a consonant phoneme

in the first part, followed by another consonant phoneme in the third part, and the fourth part with a vowel phoneme at the end, closed by a consonant phoneme.

[spre-tUs]

spritus

[spri-tUs]

KKKVK Pattern. The KKKVK syllable pattern is a type of syllable pattern that consists of five phonemes. The sequence pattern of phonemes that fill the syllable consists of a consonant phoneme in the first part, followed by another consonant phoneme in the third part, a consonant phoneme in the fourth part, and a vowel phoneme at the end, closed by a consonant phoneme.

[skrIp-si]

skripsi

4. Conclusion

[skrip-si]

Based on the analysis of data on the use of the Javanese language in the Bawang District, Batang Regency, phonological and lexical variations as well as their characteristics were found. These variations are related to social factors including occupation, education, and age. Here is a description of these variations. Based on the data analysis, at the phonological level, variations were found in terms of sound changes and syllable patterns. In sound changes, free variations were found, including changes in vowel sounds in the first syllable, changes in vowel sounds in the second syllable, changes in vowel sounds in the first and second syllables, substitution of consonants in the first vocabulary, and substitution of consonants in the second syllable. Sound additions were found, including prosthesis and paragoge. Sound reductions were also found, including apheresis and syncope. In syllable patterns, 7 patterns were found, including V, VK, KVK, KKV, KKVK, KKKV, and KKKVK. The data of these phonological variations are then presented on a language map. Geographic factors in the region contribute to the emergence of Javanese language variations in Batang Regency.

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Universitas Negeri Semarang

MC'S NARATIVE SPEECH STYLE AT WEDDING CEREMONY OF SURAKARTA STYLE IN WEDDING INDUSTRY

Suwarna Dwijonagoro, Sukisno, Erna Istiqomah, Caesar Rosyad Achmadi

Corresponding author's email : suwarnadr@uny.ac.id

Abstract: Since the Jatisari Agreement on Saturday, 15 February 1755, sectoral cultural legitimacy has occurred for the Kraton Surakarta Hadiningrat, including the holding of a Javanese wedding ceremony. The holding of the wedding ceremony is supported by the master of ceremony (MC/pewara) who is usually called pranatacara. This study focuses on the speech styles of the Javanese wedding ceremony attendants in the Surakarta style. Data sources were professional MC at the Surakarta style wedding ceremony (1) who came from Surakarta, totaling 3 people, and (2) who came from Surakarta but became MC in Yogyakarta, totaling 3 people. Data taken from youtube. Data validity with source triangulation and data saturation. Data were analyzed by stages of data selection, categorization, comparison, synthesis, and interpretation (McMillan & Schumacher, 2001). The results of the study show that the Surakarta style pewara has three speech styles, namely lamba songs, lamba rinengga songs, and candra songs. The style of speech is recorded in the form of audio and video. Patented research results that can be guided by the wardens. The results of the research were disseminated to PEPARI (Indonesian Pewara Association), PPY (Yogyakarta Pranatacara Association), and HARPI (Yogyakarta Association of Bridal Makeup Experts).

Keywords: speech style, presenter, host, lamba, lamba rinengga, candra

PENDAHULUAN

Master of ceremony (selanjutnya disingkat MC) telah menjadi salah satu faktor pendukung utama dalam wedding industry (Noorsinggih, 2023). Hal tersebut dinyatakan oleh narasumber upacara pengantin Faizal Noorsinggih pada wedding expo ke-7 di Jogja City Mall Februari 2023). Untuk mendukung kontribusi kesuksesan dalam wedding industry, MC harus memiliki kemahiran hebat dalam membawakan acara. Dengan kemahirannya, MC dapat membawakan acara dengan bagus, indah, dan sukses sehingga memuaskan pemangku hajat dan pengantin bahagia. MC yang demikian itu dalam upacara pengantin Jawa disebut pranata adicara. Artinya pembawa acara yang mampu membuat upacara pengantin menjadi indah dan sukses.

Salah satu faktor pendukung kesuksesan MC dalam memandu upacara pengantin adalah olah suara (Zhu, 2021). Olah suara MC disebut gaya tutur (Dwijonagoro, Sukisna, dan Erna, 2023). Gaya tutur ini memiliki peran pokok bagi seorang MC. Kesuksesan MC sangat

ditentukan oleh kemahiran dalam olaha atau bergaya tutur (Dinsa, 2017) . Gaya tutur yang bagus dapat mendongkrak faktor lain yang kurang maksimal sehingga peran MC tetap sukses. Gaya tutur yang bagus didukung dengan gaya bahasa dan sastra yang indah (Isti'anah, 2017), serta didukung penampilan yang elegant, maka seorang MC dipastikan akan meraih sukses dalam tugasnya. Jika gaya bahasa dan sastranya kurang bagus, dan penampilannya pun kurang elegant, kualitas MC masih dapat didongkrak oleh gaya tutur yang indah. Sebaliknya seindah apapun gaya bahasa dan sastranya, serta penampilannya, kalau gaya tutirnya jelek, MC tersebut tetap kurang berkualitas.

Gaya tutur yang indah menjadi faktor penentu kesuksesan MC sehingga laris berkontribusi dunia *wedding industry*. Para venue dan vendor upacara pengantin mencari dan menggunakan jasa MC yang memiliki gaya tutur yang indah (Noorsinggih, 2023). MC yang memiliki gaya tutur yang indah menjadi laris di pasaran (*wedding industry*) dengan jam terbang semakin tinggi. Semakin tinggi jam terbang seorang MC semakin matang dalam menjalankan profesi. Semakin matang profesi, MC semakin profesional. MC yang demikian matang secara mental dan secara profesional dalam tugasnya.

Begitu besar peran gaya tutur bagi seorang MC. Namun gaya tutur juga merupakan bekal keterampilan wicara yang paling sulit dikuasi oleh para pebelajar MC (Dinsa, 2017). Pengalaman penulis sebagai praktisi MC, gaya tutur merupakan bekal yang paling sulit dan paling lama untuk dikuasi. Untuk menguasai gaya tutur diperlukan latihan secara rutin, mendengarkan gaya tutur MC senior, latihan berkali-kali, terus-menerus, seperti teori TETES yang dinyatakan oleh Torndike seorang ahli psikologi perkembangan. Untuk menguasai gaya tutur yang baik, lakukan *trial and error, trial and error, and succes*. Latihan terus-menerus, selalu dicoba, tidak putus asa oleh kesalahan sehingga terampil akhirnya menemui kesuksesan dengan menguasai gaya tutur MC yang indah (Dinsa, 2017).

Pengalaman penulis sebagai pengampu matakuliah MC, mahasiswa paling sulit menguasai gaya tutur karena gaya tutur ini bersifat prosodi auditif (nada-nada terdengar). Nada-nada auditif MC bersifat momental (Dinsa, 2017). Artinya nada sekali terdengar langsung menghilang. Untuk mendengarkan nada MC, gaya tutur perlu diulang kembali. Perulangan ini dapat dilakukan secara langsung (melalui dosen pengampu pada saat perkuliahan) maupun rekaman MC. Sifat momental gaya tutur inilah yang membuat gaya tutur sulit dipelajari. Kesulitan itu semakin bertambah karena gaya tutur MC ini satu dengan lainnya berbeda. Namun yang menjanjikan adalah jerih payah upaya menguasai gaya tutur akan terbayar jika telah menjadi MC yang laris.

Perbedaan gaya tutur bukan saja dipengaruhi oleh diri MC secara personal (ideolek), tetapi gaya tutur juga dipengaruhi jenis dan pakem gaya upacara pengantin. Secara ideolek, gaya tutur MC pengantin menjadi identitas (. Gaya tutur MC menjadi identitas diri, para tamu mengetahui siapa MC tersebut walaupun hanya mendengar gaya tuturnya. Secara jenis ada dua gaya tutur (Dwijonagoro, Sukisna, Istiqomah, 2023) yakni gaya tutur naratif dan puitif. Gaya tutur naratif dan puitif merupakan kajian etnopuitika (Moore, 2013), yakni keindahan tutur, baik keindahan tutur prosais (naratif) dan puitif. Gaya tutur naratif adalah nada-nada tutur dari narasi (prosa) MC pada upacara pengantin. Sedangkan gaya tutur puitif adalah nada-nada tutur MC berdasar materi tutur bermetrum puisi seperti tembang macapat, tembang gending, pathetan, lagon, dan suluk. Keduanya merupakan performansi vokal seorang MC (Zhu, 2021).

Berdasarkan gaya pakemnya, di Jawa ada dua gaya upacara pengantin yang bersumber pada kraton, yakni MC upacara pengantin gaya Surakarta Hadiningrat dan gaya Ngayogyakarta Hadiningrat. Sayangnya, MC secara umum belum memahami perbedaan tersebut. Berdasarkan pengamatan penulis pada saat menghadiri resepsi pernikahan masih banyak MC yang belum dapat membedakan kedua gaya tutur yang berbasis kraton tersebut. Banyak MC yang masih menggunakan gaya tutur yang sama antara MC untuk upacara pengantin Surakarta dengan Yogyakarta. Bagi MC yang peka dan profesional akademis dapat merasakan gaya tutur tersebut.

Peneguhan gaya tutur lingual sebagai bagian penting dalam politik identitas kebudayaan kraton sangat penting (Brown, & Carpenter, 2018, Maltese, et al, 2017). Gaya tutur MC mendukung kesatuan kebudayaan untuk melegitimasi kebudayaan kraton (Atasever Belli, (2018). Dengan demikian budaya pengantin menjadi utuh, lengkap, dan pakem. Budaya demikian ini yang dikehendaki kraton (berdasarkan wawancara dengan Kanjeng Budyaningrat -Penghageng Karaton Surakarta Hadiningrat, Juli 2023). Gaya tutur yang menyatu (*kempal lan kempel*) dengan gaya upacaranya menjadi idaman bagi kraton, perias pengantin, dan MC. Sehingga penyelenggaraan upacara pengantin betul-betul berpakem kraton dan berpolitik identitas kraton (Brown, & Carpenter, 2018).

Oleh karena, gaya tutur sangat penting berkontribusi pada profesionalitas MC, *wedding industry*, legitimasi kebudayaan, dan politik identitas kraton, penelitian sekarang ini difokuskan pada gaya tutur berbasis kraton, yakni gaya tutur upacara pengantin gaya Surakarta Hadiningrat terlebih dahulu. Kami berharap dapat meneliti gaya tutur MC gaya Yogyakarta pada waktu selanjutnya. Adapun fokus penelitian adalah (1) apa saja jenis gaya tutur naratif MC upacara pengantin gaya Surakarta Hadiningrat?, (2) apa karakteristik masing-masing gaya tutur naratif MC upacara pengantin gaya Surakarta, (3) pada situasi yang bagaimana gaya tutur naratif MC tersebut diekspresikan, (4) apa fungsi gaya tutur naratif tersebut?

METODE

Metode penelitian ini deskriptif kualitatif. Penentuan sumber data dilakukan secara eksploratif. Peneliti mengeksplorasi unggahan MC. Setelah berselancar di dunia maya per-MC-an dengan membuka banyak unggahan MC gaya Surakarta, ditetapkan 6 MC sebagai sumber data. Sumber datanya adalah MC profesional pada upacara pernikahan gaya Surakarta (1) yang berasal dari Surakarta berjumlah 3 orang, dan (2) yang berasal dari Surakarta namun menjadi MC di Yogyakarta yang berjumlah 3 orang. Semua data diambil dari youtube. Berdasarkan pengamatan dan evaluasi peneliti (sebagai praktisi dan akademisi), dengan kriteria (a) gaya tutur, (b) penampilan fisik, (c) pelaksanaan tugas sebagai MC, (d) setting penyelenggaraan upacara pengantin di gedung yang mewah, (e) teknik rekam yang memadai, (f) frekuensi unggahan youtube, disimpulkan bahwa 6 MC profesional dalam tugasnya dan memiliki kualitas gaya tutur yang indah sehingga memenuhi syarat dan representatif sebagai sumber data penelitian.

Penelitian ini menggunakan instrumen utama adalah peneliti karena peneliti memiliki sensibilitas nada-nada gaya tutur atau *sense of ngeng* (meminjam istilah dari Djaduk Feriyanto) naratif MC pengantin gaya Surakarta. Pemerolehan data peneliti dilakukan dengan cara (1) mengamati gaya tutur naratif MC di youtube atau diunduh terlebih dahulu, (2) mengidentifikasi gaya tutur, (3) menginventarisasi jenis gaya tutur, (4) menganalisis gaya

tutur naratif, (5) mengelaborasi gaya tutur naratif, dan (6) menyimpulkan jenis gaya tutur naratif.

Keabsahan data dilakukan secara (a) ketekunan pengamatan, (b) kajian berulang atau check and recheck, atau validitas intrarater atau kestabilan, (Moleong, 2018). Selanjutnya data dianalisis model siklus interaktif Miles, Huberman, and Saldana (2014) melalui tahapan koleksi data, kondensasi, presentasi, dan verifikasi dengan mempertimbangkan analisis stilistika (Isti'anah, 2017, Shaheen, Jamil, & Jahangir, 2015), serta aplikasi Praat 1 (<https://www.youtube.com/watch?v=fKBgXtZv1Nc>). Setelah koleksi data, data dipilah, disederhanakan, diabstraksi, dan ditransformasikan hingga merepresentasikan semua data. Triangulasi dilakukan dengan triangulasi sumber, yakni membandingkan semua sumber data. Hasil analisis adalah gaya tutur naratif ditinjau dari jenis, ciri, situasi, dan fungsi.

HASIL PENELITIAN DAN PEMBAHASAN

Hasil

Sesuai dengan pertanyaan penelitian hasil penelitian disajikan gaya tutur naratif dari jenis, ciri, situasi, hingga fungsi.

1. Jenis dan Ciri Gaya Tutur Naratif

Peneliti menemukan jenis dan ciri gaya tutur naratif MC pengantin gaya Surakarta seperti Tabel 1.

| No. | Jenis Gaya Tutur Naratif | Ciri-ciri Gaya Tutur Naratif |
|-----|--------------------------|--|
| 1. | Lagu lamba | <ol style="list-style-type: none"> 1. Nada tegas dan lugas 2. Laras/nada rendah 3. Lagu tidak variatif 4. Lagu Tidak melodi 5. Tempo dan dinamik sederhana seperti natural atau tidak modulatif. 6. Digunakan untuk tuturan tanpa iringan gending atau ada iringan gending dengan struktur lancar, ladrang, dan ketawang. 7. MC berharap mendapatkan tanggapan aktif atau aktif reseptif. 8. Jeda tuturan pada kata tau kelompok kata. relatif pendek- |

| | | |
|----|----------------|--|
| | | pendek tidak terlalu panjang. |
| 2. | Lamba rinengga | <ol style="list-style-type: none"> 1. Nada tegas dan lugas 2. Laras/nada tengah hingga tinggi 3. Medium melodius 4. Medium tempo dan dinamik. 5. Harmoni gaya tutur dengan iringan ladrang dan ketawang. 6. MC berharap mendapatkan tanggapan aktif reseptif. 7. Jeda tutur kata, frase, dan klausa. |
| 3. | Candra | <ol style="list-style-type: none"> 1. Lugas 2. Laras/nada rendah 3. Melodius 4. Tempo dan dinamik tinggi (dinamis). 5. Ada pemanjangan (length) 6. Gregel (vibrasi) 7. Paling cocok untuk mengiringi gending ketawang. 8. MC tidak berharap mendapatkan tanggapan aktif reseptif karena cenderung untuk mengisi menciptakan suasana indah. 9. Struktur jeda panjang dari frase hingga kalimat hingga lebih sesuai kemampun olah nafas MC. |

2. Situasi dan Fungsi Gaya Tutur Naratif

Situasi dan fungsi gaya tutur naratif MC pengantin gaya Surakarta seperti Tabel 2.

| No. | Jenis Gaya Tutur Naratif | Situasi | Fungsi |
|-----|--------------------------|--|--|
| 1. | Lagu lamba | <ol style="list-style-type: none"> 1. Menyampaikan informasi, misal pada saat MC mengawali atau membuka | <ol style="list-style-type: none"> 1. Membangun situasi teduh. 2. Menjadi tutur mediator |

| | | | |
|----|----------------|---|--|
| | | acara, yakni pada saat MC menyampaikan urutan acara. 2. Berinteraksi kepada tamu VIP dan audien. | antara lagu candra dan lamba rinengga. |
| 2. | Lamba rinengga | 1. Digunakan pada jeda atau slot kosong sehingga tuturan menjadi rapat. 2. MC ingin berinteraksi dengan para tamu dengan menggunakan gaya tutur yang indah | 1. Membangun situasi semangat. 2. Memperindah gaya tutur. 3. Berinteraksi indah dengan audien. 4. Membangun situasi gembira (aufoni), semangat (heroik), dan mengharukan (kakofoni). |
| 3. | Candra | 1. Pada saat audien tidak harus memaknai makna tutur MC, namun tetap indah didengar. 2. Mengisi slot-slot kekosongan acara sehingga acara menjadi merapat dan menyatu. | 1. Memperindah suasana 2. Menguraikan keindahan tempat, situasi, diri dan busana pengantin 3. Mendeskripsikan upacara panggih tatacara dan tata upacara. 4. Dapat untuk membangun situasi gembira (aufoni) dan haru (kakofoni). |

Diskusi

Gaya tutur naratif adalah variasi narasi tutur MC yang berbasis prosa (Atkinson, & Carver, 2021). Sesungguhnya tuturan MC adalah rangkaian nada-nada wicara yang bersifat naratif (karena materi tutur bergenre prosa). Verbalisasi prosa menjadi tuturan disebut gaya tutur naratif. Naratif di sini berarti materi tutur tidak ditembangkan namun diuraikan secara mengalir sehingga tuturan MC lancar.

Ada tiga jenis gaya tutur naratif yakni (a) lagu lamba, (b) lagu lamba rinengga, dan (c) lagu candra. Ketiga merupakan warisan budaya tak benda yang perlu dilestarikan dan dikembangkan (Teresa, & Gagliardi, (2017). Pembahasan tiga jenis gaya tutur naratif juga diikuti situasi ekspresi dan fungsi gaya tutur naratif.

1. Lagu lamba.

Lamba dalam bahasa Jawa berarti satu. Lagu lamba adalah nada-nada tutur yang diekspresikan secara sederhana atau satu struktur atau pola nada. Tuturan lagu lamba bernada tegas dan lugas (Tuomainen, & Hazan, 2015). Tegas mengacu fonologi Jawa gaya Surakarta. Alat-alat lingual untuk produksi suara diberdayakan maksimal sesuai dengan fungsinya (Allen, 2020, Brown, & Bousquette, 2018, Zhu, 2021)), baik lingual maupun kontekstual. Sedangkan lugas berarti tidak perlu olah suara yang berlebih atau tidak perlu melodius.

Struktur atau pola nada bersifat tunggal dan repetitif. Artinya pola nada dituturkan secara berulang dan tidak terlalu banyak variasi nada. Oleh karena itu, lagu lamba tidak melodius. Namun demikian tetap ada variasi nada (walaupun tidak banyak) untuk mendukung keindahan tutur (Moore. (2013, Shaheen, Jamil, & Jahangir, (2015). Sekali lagi variasi nada lagu lamba sederhana, tidak melodius. Lagu lamba menggunakan nada atau laras (dalam bahasa Jawa) yang rendah atau bass bagi suara pria dan alto bagi suara wanita dengan ambitus suara E sampai dengan C1.

Lagu lamba ini seperti bertutur pada umumnya, tidak terlalu banyak tempo -dinamis/tidak modulatif atau tidak banyak gaya suara, seperti orang bertutur secara natural dalam situasi formal, namun tetap diolah secara sederhana agar tetap indah atau enak didengar (Isti'anah, 2017). Pada lagu lamba ini MC ingin berkomunikasi dengan audien untuk dapat diperhatikan. Audien memberikan tanggapan aktif atau aktif reseptif. Tanggapan aktif adalah respon lingual untuk memberikan jawaban atas tutur stimulus MC. Sedangkan aktif reseptif adalah perhatian dari audien terhadap tuturan lagu lamba MC. Sebagai ilustrasi, tuturan MC pada pembukaan acara dipastikan menggunakan lagu lamba dengan stratifikasi bahasa Jawa krama (stratifikasi tinggi bahasa Jawa) yang santun (Kousar, (2015). Contoh teks lingual tuturan lagu lamba seperti berikut.

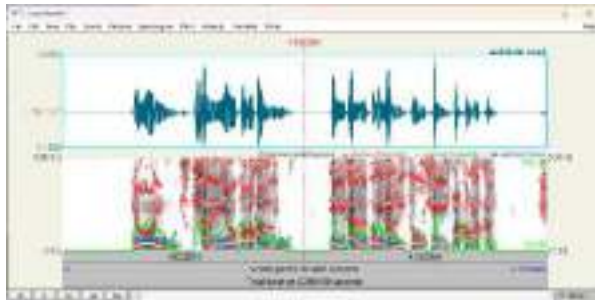
Data 1. Nuwun sanggya para tamu ingkang winantu ing pakurmatan.// Keparenga kula minangka pranatacara // badhe hangaturaken menggah rantamaning adicara.//

‘Para para tamu yang terhormat. Mohon izin saya pewara menyampaikan rancangan acara yang telah disusun oleh panitia.’

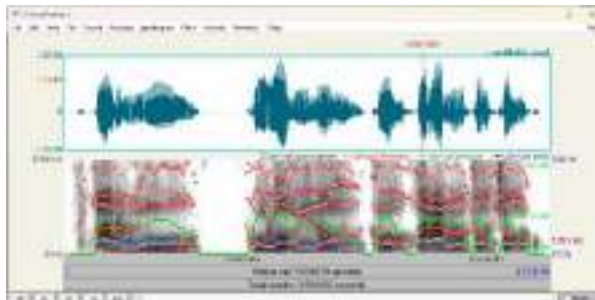
Lagu lamba dapat dituturkan secara bebas, baik dengan iringan maupun tatkala tidak ada iringan gending (musik pengiring). Jika tidak ada iringan gending, dipastikan MC menggunakan lagu lamba. MC mengolah gaya tutur sesuai dengan karakter dan warna suaranya sendiri (Allen, 2020). Warna dan karakter suara ini memberikan identitas jati diri bagi seorang MC. Audien akan mengetahui siapa MC-nya ketika telah mendengar suaranya walaupun tidak melihat orangnya dengan syarat audien telah mengenal MC tersebut sebelumnya. Lagu lamba dapat berharmoni dengan struktur gending apapun, baik lancaran, ladrang, maupun ketawang. Untuk lagu lamba ini, MC tidak terlalu banyak energi yang dikeluarkan karena relatif santai, nada rendah. Analisis prosodi Praat menunjukkan pada data

1a dengan intensitas suara 50-100dB, dengan waktu 9.26048 seconds, 1b dengan sintesitas suara 50db, 64dB, dan 100dB, dengan durasi waktu 3.634380 seconds, dan 1c dengan intensitas suara 50dB, 67.11dB, 140dB dengan durasi 5.874263 seconds). Lagu lamba bersifat tuturan santai dan tidak perlu harus berpikir keras tentang harmoni dengan iringan gending. Lagu lamba dapat menyesuaikan dengan nada (laras) gending apapun dan tetap indah didengar.

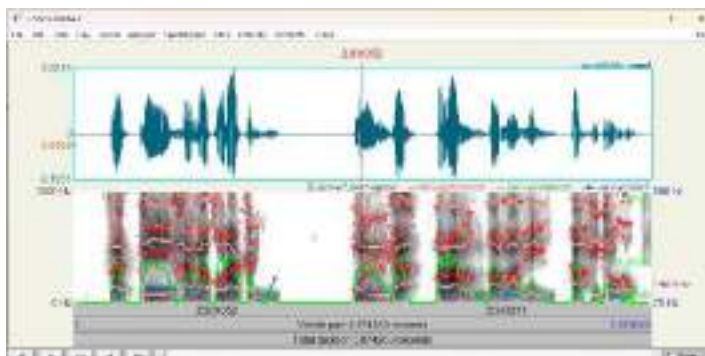
Data 1a-Nuwun sanggya para tamu ingkang winantu ing pakurmatan.//



Data 1b-keparenga kula minangka pranatacara //



Data 1c-badhe hangaturaken menggah rantamaning adicara.//



Selain itu MC juga tidak memerlukan olah nafas yang panjang karena jeda tutur lagu lamba ini terletak pada kata dan kelompok kata saja. Jarak jeda tutur relatif pendek. Hal ini sesuai dengan spesifikasi tutur yang tegas dan lugas yang dalam bahasa Jawa: *antal lan cetha* (Tuomainen, & Hazan, 2015). Jeda pada kata dan kelompok kata tidak memerlukan energi yang ekstra, cukup santai, dengan *power* rendah yakni hembusan udara dari paru-paru ke pita suara dan diolah oleh alat-alat lingual sehingga diproduksi suara (Allen, 2020, Zhu, 2021).

Ditinjau dari situasi, situasi kosong adalah waktu yang paling tepat MC menggunakan lagu lamba. Misalnya pada awal membuka acara, pergantian acara, pergantian gending. Jika ada gending, lagu lamba dapat digunakan dalam struktur nada apapun, baik gancaran, ladrang, maupun ketawang. Lagu lamaba dapat menyesuaikan dengan laras dan patet apa pun. Gamelan Jawa memiliki dua struktur laras yakni slendro dan pelog. Laras slendro memiliki tiga patet yakni patet nem, sanga, dan menyura. Laras pelog yang memiliki tiga patet, yakni patet lima, patet nem (bem), dan patet barang. Ketiga patet baik slendro maupun pelog secara berurut dengan laras rendah, sedang, dan tinggi. Lagu lamba dapat dituturkan dalam iringan gending laras dan patet apapun. Lagu lamba sangat luwes dan dapat mengisi semua slot tutur.

Lagu lamba berfungsi untuk menyampaikan informasi yang memerlukan tanggapan, baik aktif maupun aktif reseptif (Brown, & Bousquette, 2018). Aktif adalah tanggapan secara verbal maupun behavioral atau tindakan. Misalnya MC sedang berinteraksi (tanya-jawab) dengan audien (tamu) atau dengan *wirapradangga* (pengrawit/penabuh gamelan) dan *wiraswara* (penyanyi dalam karawitan berjenis kelamin pria) dan swarawati atau pesinden (penyanyi karawitan berjenis kelamin wanita). Tanggapan berupa tindakan misalnya MC meminta suatu gending, MC mempersilahkan foto tamu yang hadir, memanggil tim wedding organizer karena ada yang perlu dieksekusi. Tanggapan aktif resepsif seperti MC mengucapkan terima kasih kepada tim perias setelah upacara panggih (upacara pertemuan pengantin pria dan wanita secara adat Jawa), MC mengucapkan terima kasih kepada venue dan vendor pada penutupan acara.

2. **Lagu Lamba Rinengga**

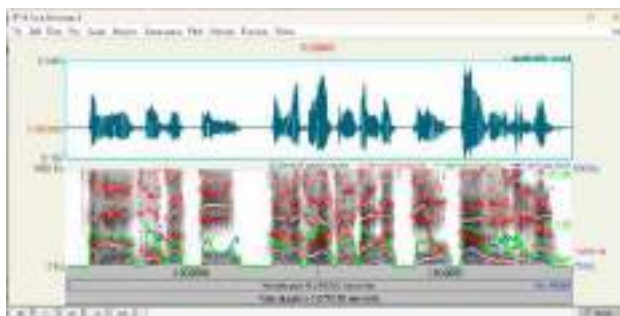
Ditinjau dari namanya dengan tambahan rinengga (yang berarti diolah indah), sudah dapat ditebak bahwa lagu ini lebih tinggi keindahan melodiusnya daripada lagu lamba. Namun lagu lamba rinengga ini masih menggunakan struktur atau pola nada sederhana, menggunakan variasi tempo dan dinamik dengan modulatif medium atau variasi nada lebih banyak daripada lagu lamba. Sesuai dengan namanya *lamba*, nada lagu lamba rinengga tetap tegas (*antal*) dan lugas (*cetha*) dengan laras atau nada tengah hingga tinggi. Lagu lamba rinengga memerlukan energi suara lebih daripada lagu lamba. Lagu lamba rinengga memerlukan hentakan udara (bukan sekedar hembusan udara seperti pada lagu lamba) dari paru-paru yang lebih kuat untuk menggertarkan pita suara (Allen, 2020). Selanjutnya alat-alat lingual akan memroses menjadi tuturan dengan nada sedang dan tinggi. Contoh teks tutur lagu lamba rinengga sebagai berikut

Data 2. Pamengku gati hangaturaken pambagya kawilujengan // sinuba sinukarta kartaning kairing jatining pakurmatan // sinawung agunging panuwun ingkang tanpa pepindhan.//

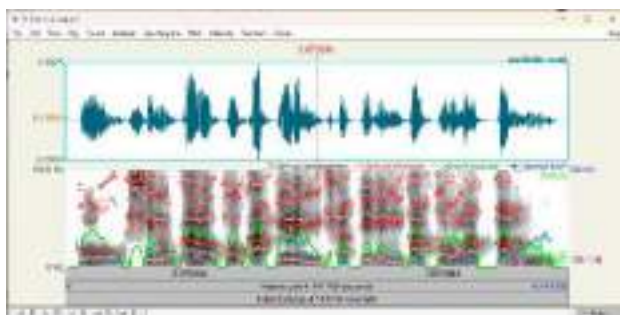
‘Pemangku hajat mengucapkan selamat datang dengan sambutan penuh takzim untuk kehormatan, disertai ucapan terima kasih yang tiada terkira.’

Karena lagu lamba rinengga ini memerlukan energi lebih, juga lebih cepat melelahkan organ lingual (sebab nada tengah hingga tinggi). Kagu lamba rinengga data 2a berintensitas suara 50dB, 70.5dB, 100dB dengan durasi waktu 6.079320 seconds, 2b dengan beintensitas suara 50dB, 56.31dB, 100dB dengan durasi 4.141769 seconds, dan 2c berintensitas suara 54bB, 100dB dengan durasi 4.5726764 seconds. Itulah lagu lamba rinengga ini sangat tidak produktif. Jika dipaksakan lagu lamba rinengga dengan nada rada, terdengar aneh, disharmoni, dan tidak indah. Keharmonian nada sangat penting di dalam gaya tutur seorang MC. Seorang MC terus bereksplorasi untut mendapatkan nada-nada yang harmoni, terutama pada saat tuturan diiringi gending.

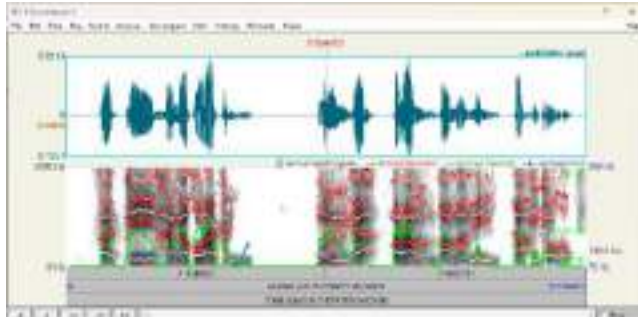
Data 2a-Pamengku gati hangaturaken pambagya kawilujengan //



Data 2b-sinuba sinukarta kartaning kairing jatining pakurmatan //



Data 2c- sinawung agunging panuwun ingkang tanpa pepindhan.//



Lagu lamba rinengga digunakan pada saat ada iringan gending ladrang dan ketawang. Iringan lancar sudah tidak cocok atau tidak harmoni karena tempo laras lancar cepat, sedangkan lagu lamba rinengga bersifat medium. Namun lagu lamba rinengga dapat berharmoni dengan tempo yang medium dan panjang, seperti tempo gending berstruktur ladrang atau ketawang. Ladrang memiliki struktur laras yang relatif medium, sedangkan ketawang memiliki struktur laras yang panjang (lambat).

Pada tuturan lagu lamba rinengga, MC berharap audein memberikan tanggapan secara aktif reseptif saja. Artinya audien cukup memperhatikan informasi yang disampaikan oleh MC, tidak perlu memberikan jawaban lingual atau melakukan sesuatu. Secara prinsip, lagu lamba rinengga memberikan informasi dengan bahasa dan tuturan yang indah untuk didengar atau diapresiasi. Bahasa yang digunakan dalam krama dan ngoko sebagai kesantunan (Kousar, 2015). Krama adalah stratifikasi tinggi bahasa Jawa, dengan kesantunan tinggi sedangkan ngoko stratifikasi rendah bahasa Jawa (Dwijonagoro, 2023).

Ditinjau dari jeda tuturan, lagu lamba rinengga berjeda pada kata, frase, hingga klausa. Jeda kata dan frase tidak memerlukan energi berlebih. Namun hentakan udara dari paru-paru tetap diperlukan untuk tutur nada sedang hingga tinggi. Oleh karena itu, seorang MC harus berlatih vokal agar pita suara lentur dan dapat mencapai nada tinggi dan bertahan lama atau tidak cepat lelah (Allen, 2020). Kelelahan pita suara ditandai dengan suara parau, inkonsisten modulasi, dan djeda tutur semakin pendek. Sedangkan untuk jeda klausa, selain diperlukan hentakan udara dari paru-paru, juga diperlukan nafas yang relatif panjang. Maka seorang MC sebaiknya berlatih olah nafas agar memiliki nafas yang panjang dan dapat bertutur lagu lamba rinengga.

Penggunaan lamba rinengga menuntut adanya iringan gending. Artinya lagu lamba rinengga dituturkan MC pada saat gending mengalun, baik ladrang atau ketawang. Lagu lamba rinengga tidak laras/harmoni jika digunakan pada gending lancar. Jika dilakukan, seperti terjadi pemaksaan harmoni laras. Seacra tempo lagu lamba rinengga lebih lambat

daripada lagu lamba. Itulah sebabnya lagu lamba rinengga lebih tepat untuk struktur pola nada gending ladrang dan ketawang dan kurang tepat untuk struktur pola nada gending lancara yang berirama cepat.

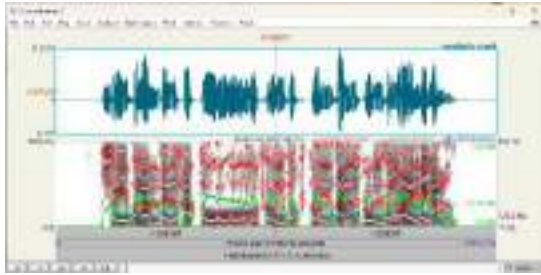
Lagu lamba rinengga digunakan MC untuk membangun interaksi, namun audien cukup memberikan reaksi aktif resepsif saja. Misalnya cukup dengan memperhatikan. Lagu lamba rinengga disampaikan oleh MC dengan nada dan diksi yang indah sehingga tamu terpesona dengan keindahan tersebut (Isti'anah, 2017, Moore, 2013)). Walaupun terkadang tamu tidak memahami makna tuturan MC yang indah (estetis) dan bahagia (aufoni), audien dapat menikmati keindahan melalui organ pendengaran atau estetika auditif (Shaheen, Jamil, & Jahangir, 2015). Estetika auditif MC secara hakikat tidak harus dipahami, tetapi dapat dinikmati melalui organ pendengaran (Moore. (2013). Lagu lamba rinengga juga dapat untuk menciptakan situasi situasi semangat dengan tuturan yang heroik dan rapat (agak sedikit cepat dan bernada sedang hingga tinggi). Lagu lamba rinengga juga dapat untuk menciptakan situasi yang mengharukan dengan suara yang lirih, bernada rendah, dan parau.

3. Lagu Candra

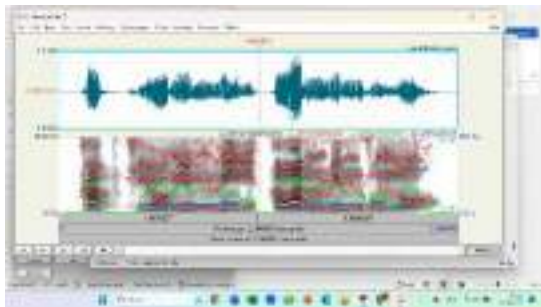
Candra adalah menguraikan suatu benda, orang, atau peristiwa dengan tuturan yang indah (Padmosoekotjo, 1960). Candra sebagai warisan budaya berbasis lingual (Brown, & Bousquette, 2018, Maltese, Mariotti, Oppio, & Boscacci, 2017). Apabila dibandingkan dengan lagu lamba dan lamba rinengga, lagu candra paling dinamis. Kedinamisan ini ditengarai oleh kompleksitas tempo dan dinamika nada. Maka lagu candra ini lagu yang paling melodiis dibandingkan dua lagu sebelumnya. Melodiusitas inilah yang menjadikan lagu candra menjadi indah (Moore. (2013). Apalagi diiringi gending kewartang sehingga terjadi harmoni nada laras. Antara lagu candra dan gending ketawang bersifat linear. Lagu candra dengan tempo yang lambat sesuai dengan gending ketawang.

Variasi lagu lamba dinamis karena variasi pola nada. Pola-pola nada pada lagu candra bersifat sinkretis, acak, dan variatif. Disebut sinkretis karena lagu lamba ini gabungan dari berbagai pola nada dengan nada yang rendah. Analisis Praat menunjukkan data 3a, 3b, 3c, 3d, dan 3^e dengan intensitas suara antara 63.36 dB-64.14dB dengan durasi waktu 25.298.934 seconds (jeda cukup panjang pada lagu candra). Gabungan itupun terjadi secara acak, tidak monoton, namun terus terjadi. Itulah yang menyebabkan lagu candra bersifat variatif. Variasi inilah membuat lagu candra menjadi indah, enak didengar, dan tidak membosankan (Padmosoekotjo, 1960).

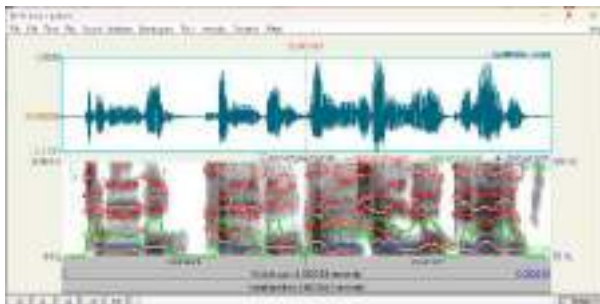
Data 3a-Sri penganten atut runtut runtang-runtung rerentengan //



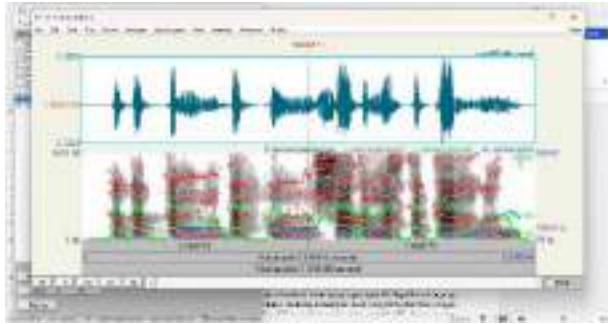
Data 3b-kadya mimi lan mintuna, //



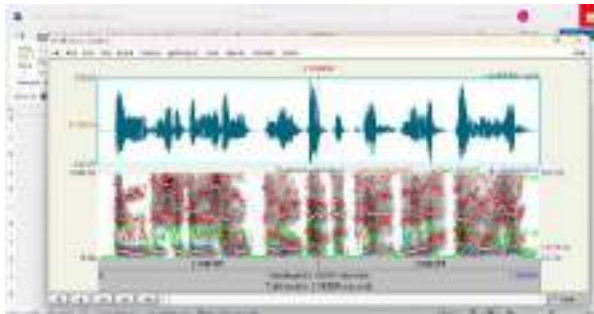
Data3c-jumbuh gambuh kang samya ginayuh //



Data 3d-teteken tekun satemah tekan, //



Data 3e- ing gisiking samodra kabagyan lan kamulyan.



Karakter lain yang ada di dalam lagu candra adalah adanya pemanjangan (*length*) lagu pada akhir suatu kata. Kata yang dipanjangkan pun bersifat acak, tidak ajeg, atau semaunya MC (bebas), tidak dapat ditebak, dipolakan, atau distrukturkan. Pemanjangan sengaja diciptakan oleh MC agar nada menjadi *ulem*. Suara *ulem* sebagai olah suara secara fisik mirip dengan penambahan efek suara secara mekanik (*sound system*), tidak terlalu keras, bernada lebih halus, sehingga enak didengar (Zhu, 2021). Pemanjangan menjadi karakter lagu candra. Teks tutur lagu candra sebagai berikut.

Data 3. Sri penganten atut runtut runtang-runtung rerentengan // kadya mimi lan mintuna, // jumbuh gambuh kang samya ginayuh // teteken tekun satemah tekan, // ing gisiking samodra kabagyan lan kamulyan.

‘Semoga mempelai rukun damai, dapat mencapai cita-cita hidup bahagia dan mulia seperti yang diharapkan orang tua.’

Selain pemanjangan juga ada vibrasi (bahasa Jawa: *gregel*) atau trill, yakni getaran nada secara tepat pada suatu kata. Kata yang divibrasikan juga dilakukan secara acak oleh MC, tidak ada formula, semuanya MC, dan sulit ditebak. Vibrasi ini juga tidak muncul setiap saat

atau pada jeda waktu tertentu. Vibrasi dilakukan secara acak oleh MC. Vibrasi ini juga menjadi salah satu karakter lagu candra. Pada dua lagu sebelumnya (lamba dan lamba rinengga) tidak ada vibrasi karena tempo lagu lamba relatif lebih lambat.

Jeda lagu candra panjang-panjang minimal frase, klausa, kalimat, bahkan lebih sesuai dengan ketahanan nafas MC. Walaupun jeda panjang, laval MC tetap terdengar lugas (jelas) dengan sedikit penurunan intensitas ketegasan. Penurunan ini karena olah nafas yang berharmoni dengan olah vokal dalam tempo yang relatif lama karena jeda tutur yang panjang.

Jeda panjang tersebut berharmonis dengan nada rendah yang digunakan oleh lagu candra. Nada rendah tidak cepat melelahkan pita suara (Allen, 2020). Nada rendah selaras dengan jeda yang panjang. Jeda panjang memerlukan nafas panjang. Nafas panjang dapat terjadi (tidak cepat kehabisan nafas) jika tuturan MC rendah. Ditinjau dari organ lingual, tuturan lamba ini cukup menggunakan aliran udara dari paru-paru secara medium karena hanya dibutuhkan untuk nara rendah. Inilah sebabnya MC berlagu candra dapat bertahan lama, variatif, enak didengar, dan indah (bahasa dan lagu tuturnya).

Ditinjau dari fungsinya, lagu candra sesuai dengan namanya, yakni candra yang berarti memperindah (Padmosoekotjo, 1960). Panyandra adalah tuturan MC untuk menyampaikan gambaran keindahan pada orang, barang, atau situasi (Brown, & Bousquette, 2018). Untuk itu, MC memberdayakan kata-kata estetik dengan lagu yang indah pula. Bahkan sangking indahnnya terkadang tuturan MC sulit dipahami maknanya oleh audien. Namun kesantunan tetap dijaga tinggi oleh MC (Kousar, 2015). Walaupun tingkatan bahasa lagu candra biasanya *ngoko* (stratifikasi bahasa Jawa paling rendah). Tetapi panyandra memang tidak menuntut pemahaman audien. Audien cukup mendengar dan mengapresiasi keindahannya, tidak harus memahami maknanya (Moore, 2013). Keindahan auditif tidak harus dipahami cukup dinikmati. Untuk itu, lagu candra diberdayakan untuk mengisi slot-slot kekosongan situasi sehingga situasi menjadi padat, berisi, indah, dan menenteramkan hati.

Lagu candra rinengga ini menuntut kehadiran gending dengan struktur lambat. Yang paling harmoni dengan lagu candra adalah lagu ketawang. Akan sangat tidak tepat, tidak enak didengar dan tidak enak dinikmati, jika lagu candra digunakan untuk mengiringi gending lancaran karena struktur atau pola nada yang kontradiktif. Lagu candra bertempo lambat, sedangkan lagu gending lancaran bertempo cepat. Harmoni antara lagu candra dengan gending ketawang menjadikan indah di pendengaran.

4. Wedding Industry

Wedding industry membutuhkan MC-MC profesional yang memiliki suara berkualitas (Noorsinggih, 2023). Suara itu anugerah namun dapat diolah (Zhu, 2021). Olah suara inilah yang membuat suara MC menjadi semakin indah apalagi MC memiliki dasar suara yang bagus (Allen, 2020). Dasar suara yang bagus dipengaruhi oleh jenis suara dan warna suara (seperti *gandhang* yakni suara dengan power yang kuat, bersih, dan indah berefeks). MC yang demikian merupakan faktor Sumber Daya Manusia yang dibutuhkan dalam wedding industry (Dwijonagoro, Endraswara, & Kuswarsantyo, 2023).

Selain memiliki jenis dan dasar swara yang bagus, agar MC dapat berkecimpung dalam *wedding industry* harus didukung kemampuan suara yang berpoliharmoni dengan instrumen lainnya (Zhu, 2021). Artinya gaya tutur naratif MC harus mampu berkolaborasi indah dengan berbagai instrumen suara lainnya atau pendukungnya (Atkinson, & Carver, 2021). Harmoni yang pertama MC harus mampu memberdayakan kualitas olah suara atau gaya tuturnya dengan suara lain. Suara yang dimaksud adalah suara gamelan. Seorang MC harus memiliki daya peka dengan laras gamelan.

Jika gamelan irama gamelan mengalun cepat (gending lancar), MC menggunakan gaya tutur naratif lagu lamba. Jika gamelan irama gamelan mengalun medium (gending ladrang), MC menggunakan gaya tutur naratif lagu lamba atau lamba rinangga. Jika gamelan irama gamelan mengalun lambat (gending ketawang), MC menggunakan gaya tutur naratif lagu lamba, lamba rinangga, atau candra. Antara irama tutur dengan irama instrumen gamelan harus berkolaborasi harmoni.

Harmoni lainnya adalah MC berkolaborasi suara atau vokal (Allen, 2020) dengan *wiraswara* dan atau *swarawati*. *Wiraswara* adalah pelantun tembang berjenis kelamin laki-laki yang menyatu dengan tim karawitan, sedangkan yang berjenis kelamin wanita disebut *swarawati* atau *pesindhén*. Kolaborasi antara MC, *wiraswara*/*swarawati*, dan gamelan yang indah tercipta poliharmoni, yakni harmoni yang indah dengan keselarasan nada, struktur nada, tempo, dan dinamikanya nada.

MC yang memiliki kualifikasi suara individual dan komunal (bersama tim karawitan) yang laku jual di *wedding industry* (Noorsinggih, 2023). Para pelaku *wedding industry* seperti perias, *wedding organizer*, dan *wedding planner* dapat memberdayakan MC untuk dapat mengembangkan usaha bersama (kolaboratif). Upacara pengantin adalah upacara kolektif. Artinya upacara pengantin dilaksanakan secara bersama-sama oleh pemangku hajat, panitia, venue, dan vendor.

SIMPULAN

Berdasarkan hasil dan pembahasan, dapat disimpulkan sebagai berikut.

1. Gaya tutur naratif MC pengantin gaya Surakarta terdiri atas lagu lamba, lamba rinangga, dan candra.
2. Gaya tutur naratif seorang MC pengantin ditentukan oleh eksistensi dan karakter gending pengiringnya. Lagu lamba dapat berkolaborasi nada dan struktur nada apa pun. Maka lagu lamba dapat dilantunkan pada iringan gending lancar, ladrang, dan ketawang. Lagu lamba rinangga tepat untuk gending ladrang dan ketawang. Sedangkan lagu candra hanya tepat untuk gending ketawang.
3. Secara gradatif keindahan gaya tutur naratif adalah lagu lamba, lamba rinangga, dan candra. Semakin indah semakin banyak syarat yang harus dipenuhi. Lagu lamba adalah lagu tutur MC yang paling bebas, sedangkan yang paling terikat adalah lagu candra.

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PHILOSOPHICAL NUMERACY LITERACY IN SUNDANESE LOCAL WISDOM

[Yayat Sudaryat](#)¹, [Agus Suherman](#)², [Temmy Widyastuti](#)³

Sundanese Study Program, Universitas Pendidikan Indonesia, Indonesia

Corresponding author's email : yayat.sudaryat@upi.edu

Abstract

The old Sundanese people already had numeracy literacy or the ability to understand and use numbers. This is evident in some ancient Sundanese manuscripts. This study aims to describe the use of numbers philosophically in the life of the old Sundanese people. In the study, a qualitative approach with a descriptive method was used. Data were collected by bibliographic study techniques. Data sources are ancient Sundanese manuscripts *Sanghyang Siksakandang Karesian* (1518 AD) and several Sundanese culture books. The data is processed by immediate constituent analysis techniques. To carry out the philosophical interpretation of numeracy literacy used hermeneutic analysis techniques. The results of the study found five paradigms of numeracy literacy, namely numeracy paradigm-(two, three, four, five, and ten). These figures are used in philosophical expressions as Sundanese local wisdom. Philosophical values are related to character, social life, knowledge, education, leadership, and religion.

Keywords: *philosophical paradigm, numeracy literacy, local wisdom*

INTRODUCTION

Numeracy literacy plays an important role in people's lives. As stated by Weilin Han, et al. (2017: 2), literacy skills in general and specifically not only have an impact on individuals, but also on society and the nation and state. Numeration is not something new, initiated by the World Economic Forum or OECD. Numeracy already appeared in 1959 in a report made to the British Government (<http://www.educationengland.org.uk/documents/crowther/crowther1959-1.2/literasi-nuerasi-gerakan-literasi-nasional.html>, accessed February 10, 2023, at 10:55 AM). In 2006 UNESCO has listed numeracy skills as one of the determinants of a nation's progress.

Most numeracy literacy is used for the sake of praxis in everyday life. For example, when shopping at the market, and the village head's speech about the number of residents and village budget (Han, et al., 2017: 1). Numeracy literacy is in modern society. However, it is very rare to study numeracy literacy in the lives of old people, including numeracy literacy in ancient manuscripts.

Although the community group is already in Generation Alpha, basically the state of society is still at two poles, namely the old society as digital immigrants and modern society as millennials. The state of life of such people is not only from physical behavior, but also implicated in patterns of thought. For example, in modern life, there are still citizens who use classical calculations and numbers philosophically.

Indeed, the use of numbers in human life has been going on for a long time. The Ancient Egyptians around 1500 BC had used a 12-based number system. They developed a sundial system shaped like the letter T placed on the ground and divided the time between sunrise and sunset into 12 parts

(https://myevi21.blogspot.com/2015/07/sistem-numerasi-mesir-kuno_66.html). Also the Sundanese people have known fortune calculation experts called bujangga (*Sanghyang Siksakandang Karesian* (SSKK), 1518 M)). In addition, in these ancient manuscripts also used numbers for various contexts such as social life, education, and religion.

This paper focuses on the philosophical use of numbers in the old Sundanese society. For example, the use of numbers means 'three' as in the expression *Tritangti di bumi*. This study is necessary and important because it intersects and can describe the skills of *Calistung* (*membaca* 'Reading', *menulis* 'Writing', and *berhitung* 'Numeracy') of the old Sundanese community. As far as researchers know, this kind of research that describes traditional Sundanese calculation skills as a form of local wisdom of philosophical numeracy literacy is rarely carried out.

LITERATURE REVIEW

This paper is based on three theories, namely numeracy literacy, philosophical values, and local wisdom. Literacy is an individual's ability to read, write, and speak (in English), compute, and solve problems, at levels of proficiency necessary to function on the job, in the family of the individual, and in society" (*National Institute for Literacy*, 2010: 22). Generally, literacy also encompasses numeracy, the ability to make simple arithmetic calculations. Encompassing the ability to **order and sort, count, estimate, compute, measure, and follow a model**, it involves responding to information about mathematical ideas that may be represented in a range of ways (*Unesco IIEP Learning Portal*, 2003). **Numeracy literacy is defined as the knowledge and ability to use various kinds of numbers and symbols related to basic mathematics to solve practical problems in various contexts of everyday life** (Han, dkk., 2017, h. 3).

Philosophical values refer to noble and deep values that are used as principles or views of life, which relate to an order regarding the way of behavior and the ultimate goal desired by individuals or society. This understanding interprets philosophy as an attitude about life and the universe (Harold Titus, 1959, in Sadulloh, 2004:18-19). This philosophical concept is manifested into the form of praxis philosophy as widely understood by Indonesian society, including Sundanese society. This shows that the core of Sundanese philosophy is a matter of 'empty' and 'content' or 'being' and 'nothing' (Sumardjo, 2003).

Local wisdom refers to the collection of facts, concepts, beliefs, and perceptions of local people about the world around them (Alwasilah, 2009:50). Local wisdom becomes the identity or personality of the nation's culture (cultural identity) so that the nation is able to absorb and process foreign cultures in accordance with its own character and abilities (Haryati Soebadio, in Sartini, 2004:111). **Local wisdom is a value that is considered good and true so that it can last for a long time and even institutionalize** (Geriya, in Sartini, 2004:111).

The orientation of local wisdom can refer to the basic problems of life, namely the nature of life, work, man and nature, man and time, man with others (Kluckhohn, in Pelly, 1994). The basic problems of life by Warnaen (1987) are made into the Sundanese view of life, which includes the view of human life towards (1) God, (2) self, (3) fellow humans, (4) time, (5) nature, and (6) in the pursuit of external and inner satisfaction.

METHOD

This research uses a qualitative approach that is naturalistic because it is carried out in natural conditions (natural setting) or real phenomena. As revealed by Litchman (2006) that "A qualitative approach was used if a study investigating a real phenomenon without any manipulation". In line with the view that "A qualitative approach was also used if a study analyzed an interesting real phenomenon" (Creswell, 2013).

In this study, a descriptive method was used. The elements described in this study are numeracy (numbers) used in the life of Sundanese people. The main source of data for this study is written media in the form of ancient Sundanese manuscripts *Sanghyang Siksa kundang Karesian (Scholar's version of the law)* (Atja & Danasasmita, 1981) and *Amanat ti Galunggung (Mandate from Galunggung)* (Atja & Danasasmita, 1981a), written in the Saka year *nora catur sagara wulan* (1440 Saka) or 1518 A.D. The manuscript of *Amanat Galunggung* is in Kropak 632 in the National Library. The determination of this writing mode is based on the consideration that (a) the written variety is better preserved than the oral variety so that it reflects a planned, steady, standard language (Ochs, 1979, h. 51-80); and (b) the target language of the study already has a standard writing system (Samsuri, 1995, h.196).

Data collection is carried out through bibliographic study techniques. Data collection steps include (1) determining the data source, (2) recording data in digital data cards, and (3) assigning data code numbers. The data is processed by direct element analysis techniques. An effort to determine the analysis is in the form of numeracy functions in the old Sundanese society. To analyze the philosophical value of numeracy and its interpretation, hermeneutic analysis techniques are used (Sumaryono, 1999, pp. 23-24), which are objective (Palmer, 2003). The stages include (a) *comprehension*, (b) *explication*, (c) *explanation*, and (d) *interpretation* (Ricour, 1985:28).

FINDINGS

The use of numbers or numbers in the life of Sundanese people refers to various aspects of numeracy literacy, among others, philosophical numeracy literacy. Philosophical numeracy literacy is concerned with an individual's ability to use numbers in a society's outlook on life. The old Sundanese people already had numeracy literacy as found in the script *Sanghyang Siksakundang Karesian* ((SSKK), 1518 M) that the master of life-related calculations is called a footman. "If you want to know about the calculation of time, such as the earthquake month, the year without a stomach, without sirah, sakala lumaku, sakala stagnate, kapendem earth, earthquake earth; All kinds of ancestral inheritance knowledge, ask the footman". These life-related calculations are commonly called *paririmbon* (*primbon*). The existence of this calculation indicates that in the old Sundanese society there has been numeracy literacy.

The results of this study found numeracy literacy used philosophically. Philosophical numeracy literacy is described based on the number paradigm, namely (1) paradigm-two numeracy, (2) paradigm-three numeracy, (3) paradigm-four numeracy, (4) paradigm-five numeracy, (5) paradigm-ten numeracy, and (6) paradigm-twelve numeracy.

Numeration Paradigm-Two refers to the use of the meaningful number 'two' in philosophical expression. The number used is the number word *dwa* 'two'. In the SSKK manuscript (1518:25) there is an expression:

"Upama urang mandi, cai pitemu urang hengan ta na cai dwa piliheun[a]na; nu keruh deungeun nu herang. Kitu keh twah janma. Dwa nu kapaknakeun: nu goce

deungeun nu rampes. Kitu keh janma. mana na kapahayu ku twah nu mahayu inya. Nya mana janma mana hala ku twahna mana hayu ku twahna."

Translation:

[When we bathe, the water we find contains two choices: the turbid and the clear. Such is the work of man. Two kinds are done: the bad and the good. Such is man, getting hard because of actions that trouble himself. Such is man, getting happiness because of actions that make himself happy. Yes, man is difficult because his actions are happy because of his actions.]

In the data above, it appears that the number meaning 'two' is used to refer to the type of water as a symbol of human action. There are two choices of water, namely clear water and turbid water. Both types of water are symbols of good and bad human deeds. Man gets happiness because of his good deeds, and vice versa gets trouble because of his bad deeds. In addition, in SSKK (1518:26) it is also mentioned that cool and clear water symbolizes sanghyang *darmawisesa* (Supreme Ruler), which is done by the Supreme Pastor, as a symbol of goodness, law-conscious (*centana*), and the subject of a prosperous world. On the contrary, gloomy and murky water is carried out by the *wiku*, society, and all those in position, as a symbol of ugliness, unconscious law (*acentana*), and the cause of man going to hell. Thus, the meaningful number two is used to contrast the two poles: positive (good) versus negative (bad).

Numeration of Paradigm-Three refers to the use of the number 'three' in philosophical expression. The numbers used are Javanese numerals *telu* 'three' and Sanskrit *tri* 'three'. As an example looks in the expression *Pola tilu* atau *Tangtu telu* (Pattern Three), *Tritangtu di bumi* (Three provisions on earth), *Tritangtu di nu reya* (Three provisions on the crowd), dan *Triwarga di lamba* (Three provisions in citizens). *Pola tilu* (Kanekes people: *tangtu telu*) refers to three rules in the life of the old Sundanese people. The Sundanese Cosmological Tilu pattern refers to three realms. The journey of human life is not separated from the container of three realms or world, namely (1) *Buana Nyungcung* is the realm of all origin or empty nature, which is the highest position in the systematics of nature; (2) *Buana Panca Tengah* is the womb realm, which is an intermediate realm that processes the human body, namely the entry of the puppet universe; and (3) *Buana Larang* is the realm of beings or the realm of authority.

Tritangtu di bumi means 'three positions on earth', namely "*prebu, rama, resi*" (King, Elders, Rishi). In addition, there are expressions *Triwarga di lamba* as *Tritangtu di nu reya* (Three citizens on earth as three provisions on the crowd). In the SSKK manuscript (1518 AD) it is stated that "*Ini triwarga di lamba. Wisnu kangken prabu, Brahma kangken rama, Isora kangken resi. Nya mana tritan[g]tu pineguh ning bwana. triwarga hurip ning jagat. Ya sinangguh tritangtu di nu reya ngaranya*" (Three citizens on earth. Vishnu is likened to prabu, Brahma is likened to rama, Isora is like a Rishi. Yes as an uplifter in the world). The *Triwarga* (Tricitizen) in life compares the position of God with the *tritangtu* on earth. Lord Vishnu is like *prabu*(King), Lord Brahma is like *rama* (Elders), and Lord Isora is like a *Resi* (Rishis). That's why *tritangtu* becomes the protector of the world, *Triwarga* becomes life in the world. *Triwarga* in life is *tritangtu* in many people.

Numeracy Paradigm-Four refers to the use of the meaningful number four in philosophical disclosure. The numbers used are the Sundanese number *opat* word 'four'

and Sanskrit *catur* 'four'. As an example looks in the expression *opat paharaman, catur buta, sanghyang catur yatna, sanghyang catur mula, catur utama, dan catur yoga*.

Opat Paharaman (Four that are forbidden) refers to four attitudes that should not be done, namely *pundungan, babarian, humandear, and kukulutus*. *Pundungan* means *teu kaopan 'irritable'*. *Babarian* means *easily kasigeung 'irritable'*. *Humandear* means *luhlah waé 'easily discouraged', unable to face problems*. *Kukulutus* means *'grumbling', as a sign of a disloyal and unfaithful person*.

Catur buta means 'four terrible things' as the wrong human conversation, namely *burangkak, maréndé, mariris, and wirang*. *Burangkak* means violent human behavior. *Maréndé* means allegedly cold in fact hot, well born. *Mariris* means disgust, more disgust than moles, more disgust than rotten carrion. *Wirang* means not willing to be honest, unwilling to be right, and unwilling to try (SSKK, 1518: 22-23).

Sanghyang Catur yatna means 'four precautions', namely *siwok ca(n)te, mulah simur cante, mulah simar cante, dan mulah darma cante* (SSKK,1518:VI). *Siwok cante* is not to be tempted by eating and drinking (which is *haram*); *Simur Cante* is not to make a wrong step, follow the deeds of those who steal, seize and summarize; *Simar cante* is not to take gold and silver merchandise in sheets without being ordered; *Darma Cante* is not to help [the party] hated by the ruler.

Sanghyang catur mula refers to the amount of the world's content, namely *kurija, mataja, bagaja, and payuja*. *Kurija* is everything that comes out of the mouth. *Mataja* is all that comes out of the eye [bud eye]; *Bagaja* is everything that comes out of *baga* (genitals), *Payuja* is everything that comes out of the *tumbung* or *cungap* (hole) (SSKK, 1518: 28). *Catur utama* means 'four perfections' when learning from the supreme priest, namely *guru utama* (the main teacher), *guru mulya* (Noble Master), *guru premana* (teacher alert), and *guru kaupadesaan* (rural teacher). *Catur yoga* is the 'four praiseworthy things', which are enshrined or symbolized by *emas* (gold), *perak* (silver), *permata* (gems), and *intan* (diamonds) (SSKK,1518:25).

Numeracy Paradigm-Five refers to the use of the meaningful number five in philosophical disclosure. The number word used is the word five 'five' (Sundanese) and the word *panca* 'five' (Sanskrit). As an example looks in the expression *Papat kalima pancer, Pancagati, Panca byapara, Panca aksara, dan Pancarawayan (Gapura panca waluya)*.

Papat kalima pancer means 'four five centers' which refers to the four cardinal directions and one center, namely *kalér* (north), *kidul* (south), *kulon* (west), *wétan* (east), and *pancer* (center). There is a mixed language in the use of the word number four, namely the word *papat* (Javanese) and the word *opat* 'four' (Sundanese).

Pancagati means 'five diseases', namely (1) *sarakah* (greed), (2) *bodo* (ignorance), (3) *jahat* (evil), (4) *takabur* (blurred), and (5) *angkuh* (arrogance). All five diseases are liver diseases, which should not be done by a person. We must be vigilant to escape the *pancagati*. Don't betray, don't be cunning, because it can cause misery.

Panca rawayan 'five bridges', which is also called *gapura panca waluya* means 'five doors of perfection', namely *cageur* (physical-mental health), *bageur* (praiseworthy morals, emotional-social character), *bener* (obeying the law), *pinter* (smart, knowledgeable), *singer* (skillful), which is strengthened by the character of *pangger* (strong, dedicated). *Panca rawayan* is a character and mental attitude that must be possessed by qualified individuals in order to reach or enter the gate of happiness in life. The five joys of life (*panca waluya*) refer to the happiness of birth and mind or *bagja-waluya* (well-being).

Numeracy Paradigm-Ten refers to the use of the meaningful number ten in philosophical disclosure. The numbers used are the Sundanese number *sapuluh* word 'four' and Sanskrit *dasa* 'four'. As an example looks in the expression *Dasa indria* dan *Dasa prebakti*.

Dasa indria (The Ten Senses) are ten prohibitions for members of the senses, namely *ceuli* (ears), *mata* (eyes), *kulit* (skin), *létah* (tongue), *irung* (nose), *sungut* (mouth), *leungeun* (hands), *suku* (feet), *tumbung* (anal opening), and *baga-purusa* (genitals) how not to use things that are not good.

Dasa prebakti refers to the filial piety, namely (1) the child (*anak*) submits to the father (*bapa*); (2) the wife (*éwe*) is submissive to the husband (*laki*); (3) the servant (*hulun*) submits to the master (*pasandaan*); (4) students (*sisya*) submit to the teacher (*guru*); (5) farmers (*wang tani*) submit to *Wado*; (6) *Wado* submits to *Mantri*, (7) *Mantri* submits to *Nu nanggan*; (8) *Nu nanggan* submits to *Mangkubumi*; (9) *Mangkubumi* submits to the king; (10) The king submits to the gods (*dewata*); and (11) the gods submit to Occult God (*Hyang*) (SSKK,1518: II).

DISCUSSION

Philosophical numeracy literacy in Sundanese local wisdom refers to the philosophical use of numbers by the old Sundanese people. Philosophically, the ability to use the number contains life values such as character, leadership, social life, knowledge, education, and religion.

Philosophical values are related to morals, social life, leadership, and religion. Character refers to traits that build up a person's person and demonstrate kindness, benevolence, and moral maturity. The use of numbers in character values appears in the expression *catur yoga* (four praiseworthy things), which are enshrined or denoted by gold (*emas*), silver (*pérak*), gems (*permata*), and diamonds (*intan*) (SSKK,1518:25). *Emas* (gold) means honest, precise, real speech *panca aksara* (five letters). *Perak* (silver) means a serene, good heart, and happy. *Permata* (gems) mean living bright, content, and free. *Intan* (diamond) means easy to laugh, cheap smile, and kind.

Nilai kehidupan sosial mengacu pada kehidupan yang dijalani antara satu manusia dengan manusia lainnya dalam lingkungan masyarakat, bagaimana etika hidup sebagai pribadi dan sebagai anggota masyarakat. Penggunaan angka dalam nilai kehidupan sosial tampak pada ungkapan *Opat paharaman* dan *Dasa prebakti*. *Opat Paharaman* (Four that are forbidden) refers to four attitudes that should not be done, namely *pundungan*, *babarian*, *humandear*, and *kukulutus*. *Pundungan* (*teu kaopan*) means irritable. *Babarian* (*babari kasigeung*) means irritable. *Humandear* (*luhlah waé*) means easily discouraged, *unable to face problems*. *Kukulutus* means 'grumbling', as a sign of a disloyal and unfaithful person.

The value of social life refers to the life that is woven between one human being and another in the community environment, and how ethics live as a person and as a member of society. The use of numbers in the value of social life is seen in the expressions *Opat paharaman* and *Dasa prebakti*.

Opat paharaman or four attitudes that should not be done, namely (1) *pundungan* which means *teu kaopan* 'irritable'; (2) *babarian* who are easily 'irritable'; (3) *humandear* which means *luh-lah waé* 'easily discouraged', unable to face problems; and (4) *kukulutus* which means 'grumbling', as a sign of a disloyal and unfaithful person.

In addition, in social interaction, there are ten devotional *Dasa prebakti* or ten filial piety. The obligation to serve the life of the old Sundanese people, called *Dasa prebakti*, is seen in terms of age and position. In terms of age, it appears that filial duty must be

carried out from the child to the father. In terms of position, it appears that filial duties must be carried out from wife to husband, servant to master, student to teacher, farmer to wado, wado to orderly, orderly to *Nu nangganan*, *Nu nangganan* to *mangkubumi*, *mangkubumi* to king, king to God, and *Dewata* to *Hyang*. The highest duty must be done to Almighty God (*Hyang*).

Berkaitan dengan nilai sosial terdapat **paradigma numerasi dua belas**, yang disebut *Pangimbuhning Twah*, yaitu panduan etika dalam bermasyarakat agar hidup bertuah (boga pamor, dangiang, tuwah). Kedua belas tuah tersebut adalah *emét*, *imeut*, *rajeun*, *leukeun*, *palaprajeunga*, *marogol-rogol*, *purusa ning sa*, *widagda*, *gapitan*, *karawaleya*, *cangcitan*, dan *langsitan*. *Emét* (sedikit), menggunakan sesuatu secara irit (ekonomis); *imeut* (taliti), mengerjakan sesuatu harus cermat; *rajeun* (rajin), harus pintar memanfaatkan waktu; *leukeun* (tekun) harus tekun dalam bekerja untuk hasil yang baik; *palaprajeunga* (pantas, serasi), harus harmonis dan modis dalam berdandan (*hadé paké*); *marogol-rogol* (semangat), harus semangat dalam hidup, tidak mudah mengalah; *Purusa ning sa* (ksatria) memiliki jiwa ksatria atau pahlawan dalam membelakebenran; *Widagda* (bijaksana) harus seimbang anatar pikiran dan perasaan; *Gapitan* berani berkorban demi keyakinan dirinya; *Karawaleya* (dermawan) mau menolong kepada sesama manusia; *Cangcingan* (gesit), cepat dalam bekerja, tidak malas; *Langsitan* (piawai), terampil, cekatan, dan multitalenta.

Nilai pengetahuan mengacu pada fakta, kebenaran, atau informasi yang diperoleh melalui pengalaman atau pembelajaran. Penggunaan angka dalam nilai pengetahuan tampak pada ungkapan *panca byapara*. Secara filosofis panca byapara dikaitkan dengan keadaan alam dunia (*jagat/bumi ageung*) dan tubuh manusia (*jagat alit*). Dalam SSKK (1518) disebutkan bahwa alam dunia ini terdiri atas lima elemen, yakni "*Sanghyang pretiwi, apah, teja, bayu mwang akasa*". Elemen yang terdapat di alam dunia terdapat pula pada diri manusia. Elemen di alam dunia diibaratkan bagian tubuh manusia: elemen *pretiwi* (tanah) ibarat kulit; elemen *apah* (air) ibarat darah dan ludah; komponen *teja* (cahaya) ibarat mata; komponen *bayu* (angin) ibarat tulang dan napas; serta komponen *akasa* (angkasa) ibarat kepala. Semuanya diibaratkan penguasa bumi, yang menjelma menjadi para rama, resi, ratu, disi, dan tarahan.

Masyarakat Sunda lama mengenal pula arah mata angin, yang disebut *opat papat kalima pancer*. Madhab papat kalima pancer berkaitan dengan anggapan masyarakat bahwa seluruh kehidupan manusia tidak dapat dipisahkan dari kosmos yang merupakan suatu kesatuan yang lebih besar (Suhamihardja dalam Ekadjati, 1984: 296-297). Kelima arah mata angin tersebut adalah utara (*kalér*), selatan (*kidul*), barat (*kulon*), timur (*wétan*), dan pusat (*pancer*). Setiap arah mata angin dihubungkan dengan unsur alam, warna, pasaran, karakter, dan pekerjaan.

1. Madhab *pancer* (pusat) melambangkan warna kotor atau beraneka warna; logamnya beraneka bentuk; memiliki pasaran Kliwon dengan naptu (nilai) 8; karakter pandai bicara; dan pekerjaan yang cocok menjadi pemimpin.
2. Madhab utara melambangkan warna hitam; logamnya berupa besi; memiliki pasaran wage dengan naptu 4; karakter kaku; dan pekerjaan yang cocok menjadi pembantu.
3. Madhab selatan melambangkan warna merah; logamnya suasa; memiliki pasaran pahing; karakter loba atau tamak; dan pekerjaan yang cocok berdagang.
4. Madhab barat melambangkan warna kuning; logamnya berupa emas; pasaran pon dengan naptu 7; karakter suka pamer; dan pekerjaan yang cocok sebagai penyadap.

5. Madhab timur melambangkan warna putih; logamnya perak; pasaran manis dengan naptu 5; karakter mencukupi; dan pekerjaan yang cocok bertani.

Nilai pendidikan mengacu pada segala sesuatu yang mendidik ke arah kedewasaan, bersifat baik maupun buruk sehingga berguna bagi kehidupannya yang diperoleh melalui proses pendidikan. Penggunaan angka dalam nilai kependidikan tampak pada ungkapan *catur utama*. Dalam SSKK (1518:XII) disebutkan bahwa "*Maka nguni lamun hatur ka mahapandita ya kangken guru utama, ya kangken guru mulya, ya kangken guru premana, ya kangken guru kaupadesaan. Ya sinangguh catur utama ngara[n]na.*" *Catur utama* bermakna 'empat kesempurnaan' apabila berguru kepada maha pendeta, yakni *guru utama, guru mulya, guru premana, dan guru kaupadesaan*. Siapakah yang disebut guru itu? Guru itu tempat bertanya orang banyak, Karena itu, dinamakan guru manusia. Kebodohan itu baru ada setelah adanya dunia. Sebagaimana ditemukan dalam SSKK (1518: III), "*Guru ma panayaan na urang reya. Nya mana dingaranan guru ing janma. Sang moha sa[ng] geusna aya bwana*".

Nilai kepemimpinan mengacu pada prinsip yang dipegang oleh pemimpin dalam menjalankan tugasnya. Penggunaan angka dalam nilai kepemimpinan tampak pada ungkapan *Tritangtu di bumi, yaitu prebu, rama, dan resi*. Tugas ketiga tokoh itu dalam Kropak 632 *Naskah Amanat Galunggung* ditegaskan bahwa "*jagat daranan di sang rama, jagat kreta di sang resi, jagat palangka di sang prabu*". Urusan bimbingan rakyat menjadi tanggung jawab sang rama, urusan kesejahteraan hidup menjadi tanggung jawab sang resi, dan urusan pemerintahan menjadi tanggung jawab sang raja.

Ketiga pemegang posisi itu sederajat karena "*pada pawitannya, pada muliyana*" (sama asal-usulnya, sama mulianya). Oleh karena itu, di antara ketiganya memiliki kedudukan dan tugas masing-masing. "*haywa paala-ala palungguhan, haywa paala-ala pameunang, haywa paala-ala demakan. Maka pada mulia ku ulah, ku sabda ku hedap si niti, si nityagata, si aum, si heueuh, si karungrungan, ngalap kaswar, semu guyu, tejah ambek guru basa dina urang sakabeh, tuha kalawan anwam*" (Kropak 632 *Naskah Amanat Galunggung*, III. Rekto). Artinya, jangan berebut kedudukan, penghasilan, dan hadiah. Mulialah dengan perbuatan, dengan ucapan dan dengan tekad yang bijaksana, yang masuk akal, yang benar, yang sungguh-sungguh, yang menarik simpati orang, suka mengalah, murah senyum, berseri di hati dan mantap bicara kepada semua orang, tua maupun muda.

Nilai keagamaan mengacu pada konsep mengenai penghargaan tinggi yang diberikan oleh warga masyarakat pada beberapa masalah pokok dalam kehidupan keagamaan yang bersifat suci sehingga menjadikan pedoman bagi tingkah laku keagamaan warga masyarakat bersangkutan (KBBI Online, 2023). Penggunaan angka dalam nilai keagamaan tampak pada ungkapan "*Emas* berarti ucapan yang jujur, tepat, nyata *panca aksara*." (SSKK 1518:25). Yang disebut *panca aksara* itu adalah NA, MO, SI, WA, YA, yang dikaitkan dengan *wuku lima di bumi* (tempat atau arah mata angin) dan *dewata lima* (lima dewa), yaitu *purba, daksina, pasima, utara, madya*. Aksara NA menunjukkan *purba* (timur) sebagai tempat Hyang Isora, putih warnanya; aksara MO menunjukkan *daksina* (Selatan) sebagai tempat Hyang Brahma, merah warnanya; aksara SI menunjukkan *pasima* (barat) sebagai tempat Hyang Mahadewa, kuning warnanya; WA menunjukkan utara sebagai tempat Hyang Wisnu, hitam warnanya; dan YA menunjukkan *madya* (Tengah) sebagai tempat Hyang Siwa, aneka warnanya (SSKK, 1518: III; Danasasita & Djatisunda, 1986: 81; Sudaryat, 2022: 9).

Di samping dengan *wuku lima di bumi*, *wuku lima* dikaitkan pula dengan maha pendeta, yakni perilaku keagamaan (rahasia, tapa, duduk, kepastian, dan eling). Rahasia itu terasa dalam bertutur; tapa itu terasa dalam berkelana; duduk itu terasa dalam

keteguhan; kepastian itu terasa dalam kemustahilan; kelepasan itu terasa dalam memberi tanpa diberi, mengingat [eling] tanpa batas.

Penggunaan angka bermakna lima seperti *panca aksara*, *wuku lima*, dan *dewata lima* dalam nilai keagamaan pada naskah SSKK (1518) menunjukkan bahwa pada masa itu masyarakat Sunda menganut agama Hindu. Maka tidak mengherankan jika nilai filosofis kehidupan kearifan lokal Sunda sejak saat itu memperlihatkan pengaruh dari nilai-nilai agama Hindu.

Berkaitan dengan kosmologi Sunda lama, jagat raya dibagi ke dalam tiga alam, yaitu *bumi sangkala* (dunia nyata, alam dunia), *buana niskala* (dunia gaib, alam gaib), dan *buana jatinskala* (dunia atau alam kemahagaiban sejati) (Ekadjati, 2005). *Bumi sangkala* adalah alam nyata di dunia tempat kehidupan makhluk yang memiliki jasmani (raga) dan rohani (jiwa). Makhluk demikian adalah manusia, hewan, tumbuhan, dan benda lain yang kasat mata. *Buana niskala* adalah alam gaib sebagai tempat tinggal makhluk gaib yang wujudnya hanya tergambar dalam imajinasi manusia, seperti dewa-dewi, bidadara-bidadari, dll. *Buana niskala* yang disebut juga kahyangan yang terdiri atas surga dan neraka. *Buana jatinskala* adalah alam kemahagaiban sejati sebagai tempat tertinggi di jagat raya. Penghuninya adalah zat Maha Tunggal yang disebut Sang Hyang Manon, zat Maha Pencipta. Zat inilah yang tingkat kegaiban dan kekuasaannya paling tinggi. Dialah pencipta batas, tetapi tak terkena batas. Tiap-tiap alam mempunyai penghuninya masing-masing yang wujud, sifat, tingkat, dan tugas/kewenangannya berbeda.

Dasa indria merupakan sepuluh larangan bagi anggota indra, yakni telinga, mata, kulit, lidah, hidung, mulut, tangan, kaki, tumbang, dan baga-purusa. *Ceuli* (telinga) jangan mendengarkan yang tidak layak didengar; *Mata* (mata) jangan sembarang melihat yang tidak layak dipandang; *Kurir* (kulit) jangan digelisahkan karena panas ataupun dingin; *Létah* (lidah) jangan salah kecap; *Irung* (hidung) jangan salah cium; *Sungut* (mulut) jangan sembarang bicara; *Leungeun* (tangan) jangan sembarang ambil; *Suku* (kaki) jangan sembarang melangkah; *payu* (tumbang, lubang dubur) jangan dipakai *keter* (hubungan seksual sejenis); dan *Baga-purusa* (kemaluan wanita-pria) jangan dipakai berzina. Jika larangan itu dilanggar dapat menimbulkan bencana dan kenistaan. Oleh karena itu, perilaku anggota indra itu harus dijaga. Kalau pintu (nafsu) yang sepuluh dipelihara, maka sempurna lah perbuatan orang banyak.

Dalam ungkapan filosofis *dasa indria* digunakan kata bilangan bermakna 'sepuluh', yakni kata *dasa*. Anggota indra yang dirinci berbeda dengan rincian sekarang, yang hanya lima indra (*pancaindra*), yakni indra penglihat (mata), indra pendengaran (telinga), indra pencium (hidung), indra pengecap (lidah), dan indra peraba (kulit). Akan tetapi, ada sepuluh anggota indra, yakni telinga, mata, kulit, lidah, hidung, mulut, tangan, kaki, tumbang, dan baga-purusa (kemaluan).

CONCLUSION

Kemampuan individu dan masyarakat Sunda lama dalam penggunaan angka secara filosofis dapat dipahami sebagai literasi numerasi filosofis. Nilai filosofis ini berkaitan dengan nilai-nilai luhur dan mendalam yang dijadikan sebagai prinsip atau pandangan hidup masyarakat.

Literasi numerasi filosofis mengacu pada lima paradigma bilangan, yakni (1) numerasi paradigma tiga yang berupa *Tritangtu di bumi*, *Tritangtu di nu réya*, *Triwarga*, dan *Tangtu telu (Pola tilu)*; (2) numerasi paradigma empat yang berupa *opat paharaman*, *catur buta*, *sanghyang catur mula*, *catur utama*, dan *catur yoga*; (3)

numerasi paradigma lima yang berupa *Papat kalima pancer, Pancagati, Panca byapara, Panca aksara, dan Pancarawayan (Gapura panca waluya)*; (4) numerasi paradigma sepuluh yang berupa *Dasa indria, Dasa prebakti*; dan (5) numerasi paradigma dua belas yang berupa *Pangimbuhing Twah*.

Dari keseluruhan numerasi paradigma bilangan tersebut tersirat lima nilai kehidupan, yakni nilai karakter, nilai pengetahuan, nilai pendidikan, nilai sosial, dan nilai kepemimpinan. Literasi numerasi muncul dalam filosofi masyarakat karena angka digunakan dalam ungkapan pandangan hidup masyarakat.

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**Harmoni dalam Keluarga: Konstruksi Hegemoni Patriarki Melalui Sastra Piwulang
Pada masa Pemerintahan Pakubuwana IX**

Yusro Edy Nugroho¹, Prembayun Miji Lestari², Ucik Fuadiyah², Widodo⁴

¹²³⁴Universitas Negeri Semarang

Corresponding author's email: yusronugroho@mail.unnes.ac.id,
prembayun@mail.unnes.ac.id, ucikfuadiyah@mail.unnes.ac.id,
widodojawa@mail.unnes.ac.id

Abstrak

“Harmoni dalam keluarga” adalah sebuah konsep yang ditawarkan melalui sastra *piwulang* pada masa pemerintahan Pakubuwana IX di Kraton Surakarta. Konsep ini melatarbelakangi konstruksi hegemoni patriarki yang terwujud dalam beberapa sastra *piwulang*, khususnya *piwulang* bagi perempuan pada masa itu. Fokus penelitian ini adalah kajian teks sastra *piwulang* untuk memahami bagaimana ideologi patriarki memengaruhi hubungan dan dinamika sosial pada masa tersebut, serta bagaimana konsep harmoni diartikulasikan melalui karya sastra *piwulang*. Dari hasil analisis diketahui bahwa hampir semua teks *piwulang* bagi perempuan selalu membawa pesan “harmoni dalam keluarga” yang menguatkan dominasi patriarki dalam masyarakat dan pemerintahan. Hal ini tercermin dalam peran yang diemban oleh perempuan, yang tidak sepenuhnya leluasa dalam mengatur eksistensi dan aktualisasi diri. Konsep kekuasaan, kontrol, dan pengambilan keputusan dipegang oleh pihak laki-laki, yang mengakibatkan ketidaksetaraan gender dalam keluarga. Di tengah dominasi patriarki tersebut, sastra *piwulang* menjadi alat untuk mengartikulasikan nilai-nilai yang mengedepankan harmoni dalam keluarga. Hasil penelitian ini dapat digunakan sebagai landasan untuk memudukkan kembali peran perempuan dalam keluarga Indonesia, khususnya keluarga Jawa dalam pembangunan program kesetaraan gender pada kehidupan masyarakat saat ini.

Kata kunci: *Harmoni keluarga, Patriarki, Sastra Piwulang, Sosiologi Sastra.*

PENDAHULUAN

Dalam kebudayaan Jawa pernikahan merupakan salah satu sarana untuk menyatukan ikatan dua keluarga yang berbeda. Setiap kelompok sosial pada umumnya akan menikahkan anaknya dengan orang dari golongan yang satu visi atau sederajat. Sriyadi dan Pramutomo (2020) menjelaskan bahwa ada kecenderungan dalam keluarga bangsawan di kraton=kraton Jawa untuk mempertahankan keterjalinan kekuasaan dan hubungan sosial kekerabatan antar dinasti dengan sarana lembaga perkawinan Strategi ini merupakan implementasi pendekatan kultural pascaperang Jawa, yakni dengan menggunakan pendekatan kebudayaan atau pernikahan. John Watkins (2018) menjelaskan bahwa praktik ini dijalankan oleh dinasti kraton yang memiliki kepentingan untuk menyatukan, mengembangkan kekuasaan, atau membentuk aliansi politik yang kuat. Praktik ini juga dilaksanakan oleh banyak kerajaan dan dipandang sebagai cara yang berhasil untuk meningkatkan hubungan baik dua kerajaan.

Praktik pernikahan dan tujuan politik ini dapat ditemukan di beberapa kerajaan. Freed (1995) menjelaskan praktik-praktik pernikahan politik dilatarbelakangi atau menimbulkan pengaruh politik yang mengiringinya. Ia mencontohkan pernikahan bangsawan di Austria yang seringkali bertendensi dengan politik dan kepentingan kerajaan pada tahun 1190an. Dalam bab lain, ia juga menyinggung adanya hak waris yang muncul untuk mempertahankan kedudukan, warisan, dan pengaruh perpolitikan itu. Praktik ini juga dijalankan oleh Majapahit dalam upaya melanggengkan kekuasaannya. Pernikahan politik antarkeluarga Majapahit adalah jejak adanya pernikahan politik masa Singhasari. Mereka yang berstatus

sebagai keluarga kerajaan, berhak mengeluarkan prasasti tentang daerah *Sima* atau kebijakan lainnya. Model ini berkembang menjadi sarana rekonsiliasi politik dalam balutan nuansa yang lebih ‘cair’. Status raja-raja dalam kekeluargaan, akan tergantung dengan peran ayah-menantu.

Dalam khasanah kesusasteraan Jawa, era abad 19 menjadi puncak budaya yang menempatkan kesusasteraan dalam panggung politik dan sosial yang sedemikian rumit. Tidak bisa dipungkiri bahwa dengan masifnya pengaruh Belanda dan kuatnya kekuasaan kraton di Jawa menempatkan karya sastra sebagai sebuah wacana yang dapat digunakan untuk menyebarkan kapitalisme budaya. Hal ini disebabkan dalam kapital budaya terdapat sebuah klasifikasi kelas yang didasarkan pada budaya yang dialami oleh individu atau kelompok orang (Karman, 2017). Oleh karena itu maka, raja dan pujangga kraton dapat dikatakan sebagai lembaga yang berkuasa mengkapitalisasi budaya berupa teks-teks sastra untuk kepentingan khusus dan tujuan-tujuan tertentu.

Sastra sebagai sebuah kebenaran mutlak mengilhami adanya kuasa pada kalangan tertentu untuk menciptakan sebuah pembenaran guna mengubah struktur lama. Pemikiran Ben Anderson terhadap bahasa-bahasa di Indonesia menunjukkan adanya sebuah upaya politik yang digunakan kalangan penguasa dalam menyuarakan kehendak melalui bahasa (Wibisono, 2020). Hal ini bisa terjadi karena dalam bahasa sastra—utamanya puisi—terdapat ambiguitas, tidak secara literer menyampaikan maksud dan tujuannya. Struktur gramatikal dalam teks puisi sebagaimana disebutkan oleh Luxemburg (1984), bisa berubah, bertambah, atau berkurang. Implikasinya adalah teks sastra puisi tersebut menjadi ajang untuk saling memaknai isi teks tersebut yang pada akhirnya berpengaruh menjadi sebuah wacana.

Sebelum memasuki keberadaan wacana dalam karya sastra, ada sebuah penanda kultural bahwa pada prinsipnya kekuasaan Jawa menekankan sebuah stabilitas atau harmonisme. Gelar-gelar kebangsawanan yang mengakuisisi keagungan dan kebesaran dunia, adalah citraan bagaimana penguasa yang menginginkan harmoni kehidupan bernegara (Moertono, 2016). Untuk membentuk harmoni itu, perlu adanya sebuah *tuntunan* dan *tatanan* yang mengakomodasi elemen politik menjadi sebuah pranata nilai yang selaras dan harmonis. Moertono juga menuliskan bahwa implementasi itu diambil dari dwitunggal konsepsi Jawa tentang makrokosmos-mikrokosmos yang akhirnya berwujud pada pemahaman *kawula-gusti* yang mendudukan *kawula* atau masyarakat sebagai klien dan *gusti* atau bangsawan yang memiliki patronase.

Praktik kekuasaan patronase yang menjanjikan adanya taraf hidup yang baik dan iming-iming khusus dalam kultur Indonesia saat ini sebagaimana disebutkan oleh beberapa penelitian (Andhika, 2017; Widoyoko, 2018; Cahyati dan Lopo, 2019), juga terjadi pada masa abad 19 yang disalurkan melalui representasi karya sastra dan pernikahan. Sastra klasik menjadi arena politik pada saat itu karena hanya sebagian kecil kalangan istana yang diberikan akses untuk menciptakan, menulis, dan menyebarkan karya sastra itu sendiri. Sudewa (2001) menuliskan bahwa pada masa itu kraton menjelma menjadi sentra wilayah kekuasaan magi-politik dimana raja yang berkuasa bisa menjadi pujangga yang mengarang karya sastra. Hal ini tidak dijumpai pada masa-masa sebelumnya dimana kekuasaan penulisan sastra hanya dilakukan oleh kalangan intelektual tradisi yang kompeten di bidangnya. Salah satu teks yang diciptakan saat itu adalah beberapa variasi teks piwulang kepada wanita atau yang dikenal sebagai teks-teks *serat wulang putri*.

Dari hasil pembacaan awal pada korpus data teks-teks *piwulang* bagi perempuan di kraton Jawa ini terdapat pengaruh besar dalam lahirnya paradigma wanita Jawa yang memiliki kapabilitas lahir batin untuk mengabdikan kepada suaminya. Namun demikian, dari aspek penulisannya perlu dipertanyakan apakah dalam teks-teks tersebut benar-benar mengakomodasi keberadaan wanita dalam menentukan pendapatnya pada saat itu.

Budaya patriarki yang berkembang dalam karya sastra saat itu menjadi sebuah ukuran seberapa besar menancapnya pengaruh pria dalam menentukan kebijakan politik maupun keputusan ranah domestik saat itu. Pemisahan institusi wanita dalam kultur kerajaan memunculkan sebuah pandangan bahwa wanita hanya berhak mengatur apa saja yang sudah diberikan oleh pria (Nugroho, 2019). Sementara itu, Suhandjati (2018) menjelaskan bahwa dengan adanya sentralisasi pria memunculkan kemungkinan besar adanya Kekerasan Dalam Rumah Tangga (KDRT). Jika dalam satuan terkecil terjadi sebuah konflik, maka dalam unit yang lebih besar akan menjadi sebuah *habit* yang buruk. Hal ini menjadi paradoks manakala konsep harmonisme dan ketaatan wanita dalam keluarga pada sastra *piwulang* putri diterjemahkan dalam konteks sosial bermasyarakat saat ini. Fenomena ini memberikan sebuah pertanyaan bagaimana kuasa bahasa merepresentasikan makna harmoni keluarga dalam konteks sejarah teksnya.

METODE PENELITIAN

Penelitian ini adalah sebuah usaha untuk menyajikan konsep “Harmoni dalam Keluarga” dalam teks-teks serat *piwulang* putri melalui pendekatan sosiologi sastra. Terdapat lima teks sumber, yaitu *Serat Wulang Putri Adisara*, *Serat Darma Duhita*, *Serat Darma Rini*, *Serat Warayatna*, dan *Serat Candrarini* yang dianalisis melalui model kajian strukturalisme genetik. Teks-teks yang menjadi sumber data penelitian ditulis pada masa pemerintahan Paku Buwana IX. Data yang dikaji adalah gagasan tentang harmoni dalam keluarga yang terdapat dalam kelima teks tersebut.

Teknik pengumpulan data dalam penelitian ini adalah menggunakan metode heuristik untuk mendapatkan skema ide penelitian. Metode pembacaan heuristik menghasilkan pemahaman secara harfiah, makna langsung, makna tersurat, *actual meaning*, makna sesungguhnya,

makna denotatif. Selanjutnya melakukan analisis dengan teori hegemoni Gramsci untuk menunjukkan bagaimana konstruksi hegemoni patriarki yang terwujud dalam beberapa sastra *piwulang*. Gramsci mengungkapkan hegemoni sebagai satu bentuk supermasi satu kelompok atau beberapa kelompok atas yang lainnya, dengan bentuk supermasi lain yang ia namakan “dominasi” yaitu kekuasaan yang ditopang oleh kekuatan fisik (Sugiono, 1999:31)

PEMBAHASAN

Para raja Jawa yang memegang kekuasaan tertinggi dinasti Mataram pada abad ke-19 menempatkan pemikiran tentang dominasi laki-laki terhadap wanita menjadi latar sosial kehidupan kerajaan dalam kurun waktu yang cukup lama. Hegemoni laki-laki terhadap perempuan terjadi dalam sistem pemikiran familialisme keraton Jawa. Ideologi familialisme (*ideology of familialism*) timbul dan dilestarikan melalui proses sejarah yang kompleks dalam kurun waktu yang cukup lama. Dijelaskan oleh Supriyanto (2008:10) bahwa struktur sastra

merupakan bagian strukturasi yang lebih besar, yaitu dunia. Harmoni dalam berkeluarga sebagaimana dalam teks-teks *piwulang putri* tidak menampilkan realita sebenarnya, melainkan sebuah gagasan yang terselubung guna kepentingan khusus sesuai masanya. Teks ini tidak secara absolut menempatkan harmoni sebagai sebuah konsep saling melengkapi, tetapi sebuah gerakan yang mendikte. Peniruan, pengharusan, dan peringatan kultural menjadi sebuah citraan bahwa teks ini memiliki kekuatan dogmatis yang melembaga. Para putri raja dan perempuan kerabat istana dibekali pengetahuan tentang hak dan kewajiban perempuan melalui teks-teks *piwulang putri*. Sebagai seorang ayah dan juga penguasa, raja berusaha untuk memberikan perlindungan dan jaminan masa depan bagi putri-putrinya. Namun pada kenyataannya, kehadiran teks-teks *piwulang putri* yang dijadikan bacaan wajib di lingkungan *keputren* menjadi usaha dogmantis dominasi laki-laki terhadap perempuan melalui pembentukan sikap *mbagun turut*. Pemahaman tentang kewajiban seorang istri kepada suami tampak menonjol dalam latar pandangan ideologi politik keagamaan. Secara politis, dominasi laki-laki atas perempuan dalam masyarakat patriarki sepadan dengan dominasi raja pada rakyatnya. Keduanya membutuhkan ketundukkan yang menyeluruh.

Konsep Harmoni pada Serat Wulang Putri Adisara

Pokok ajaran disampaikan secara lugas dalam puisi ini berupa kepasrahan seorang perempuan kepada Tuhan, ikhlas lahir batin, kuat, dan harus selalu *awas eling* pada kodrat. Pada *Serat Wulang Putri* karya Nyi Adisara, tema yang dikedepankan adalah pengendalian diri. Seorang perempuan Jawa harus mampu mengendalikan dirinya dengan baik meliputi hati, pikiran, dan rasa agar dapat memiliki sikap dan perilaku yang sesuai dengan ajaran Jawa seperti yang terdapat dalam kutipan berikut.

*tinindakken lawan patut, pinantes-pantes tiniti, tinimbang lan isinira, nagara Surakarta
di tan kena den kinukuhan, angkuh ing tyas anglakoni*

(SWPA, Kinanthi: 2)

*laladan karsaning napsu, sungkawa kasedan swami, nora nganggo miyak maya, maya-
mayaning tyas ening, he ngger ywa mangkono sira, lalakoningsun puniki*

(SWPA, Kinanthi: 14)

Seorang perempuan Jawa adalah mahkota. Ketika seorang perempuan Jawa tidak bisa mengendalikan semuanya, maka yang terjadi hanyalah keburukan semata. Perempuan pasti akan terlihat cantik jika memiliki sikap yang baik karena keutaman pada perempuan Jawa kecantikannya terletak pada hati. Seorang perempuan Jawa harus kuat hatinya, harus sanggup menerima keadaan yang diberikan Tuhan kepadanya.

Di dalam teks *piwulang putri* Nyi Adisara, dijelaskan bahwa terdapat empat ajaran utama bagi seorang perempuan Jawa. Empat ajaran utama itu yaitu (1) tawakal dan tabah dalam menerima cobaan; (2) tulus dan ikhlas dalam menerima kesulitan; (3) harus memiliki sikap jiwa yang halus dan suci, sehingga semakin tawakal dan percaya pada Tuhan; dan (4) harus memiliki rasa, sehingga dapat selalu waspada dan sadar akan Tuhan.

1. Jika mendapat musibah harus berbesar hati menyerahkan kepada Tuhan (*yen ketaman ing cuba kudu mangesthi budi temen lan tarima*)
2. Jika hati gundah gulana ikhlaslah lahir batin (*yen kataman mudah legawa lila den kesth*)
3. Jadikan jiwa perempuan jiwa yang halus dan kuat (*lakuning jiwa ing sarehning dumadine jiwa nini wus alus kalawan suksci*)
4. Perjalanan batin seorang perempuan harus *awas eling* pada kodrat yang diberikan oleh Tuhan (*lakuning rahsa sarehning rahseku wus mulya kudu musthi awas eing marang kodrating hyang suksma*)

Bagan 1. Pokok Pikiran Serat Wulang Putri Adisara

Selain empat ajaran utama, penulis juga menuliskan empat cita-cita atau tujuan hidup yang harus diraih oleh seorang perempuan Jawa, yaitu *gunawan* (kepandaian), *wiryawan* (keluhuran), *hartawan* (kekayaan), dan *berawan* (mempunyai banyak anak). Berikut adalah petikan *pupuh* Maskumambang bait 9-11.

Gung agunge ing begja punika nini, mung kawan prakara, gunawan ingkang sawiji, kasantikan tegesira

Dwi wiryawan kaluhuran lire nini, kaping tri hartawan, sira den samya mangerti, tegese pan kasugihan

Kapat berawan maksude nini, mapan sugih anak, mungguh laku pat prakawis, sayekti uwus tetela

(SWPA, Maskumambang: 9-11)

- 4 Hal yang harus diperhatikan perempuan dalam mendapatkan kebahagiaan:
1. *Gunawan*
 2. *Wiryawan*
 3. *Hartawan*
 4. *Berawan*

Bagan 2. Pokok Pikiran Serat Wulang Putri Adisara

Konsep Harmoni pada Serat Darma Duhita

Dalam teks-teks *piwulang putri* kepatuhan istri kepada suami menjadi sesuatu hal yang utama seperti kepatuhan prajurit kepada rajanya, demikian pula kepatuhan istri kepada suaminya. Pada hakikatnya prajurit adalah hak raja sementara istri adalah hak suami. Memiliki rasa hormat kepada suami sama halnya dengan memiliki rasa hormat kepada raja. Dalam *Serat Darmaduhita* disebutkan bagaimana seorang istri bisa menjadi wanita yang cekatan, terampil, dan memiliki keahlian dengan menjalankan konsep-konsep sesuai nama-nama jari. Salah satu konsep harmoni yang diusung adalah mengambil makna onomastika jari manis guna mendidik wanita agar bersikap manis.

Marmane sira puniku, ginawan dariji manis, dipunmanis netyanira, yen ana karsaning laki, apa maning yen angucap, ing wacana kudu manis.

Aja dhoso amarengut, nora merakaken ati, ing netya dipunsumringah, sanadyan rengu ing batin, yen ana ngarsaning priya, bungange ajana kari.

Terjemahan:

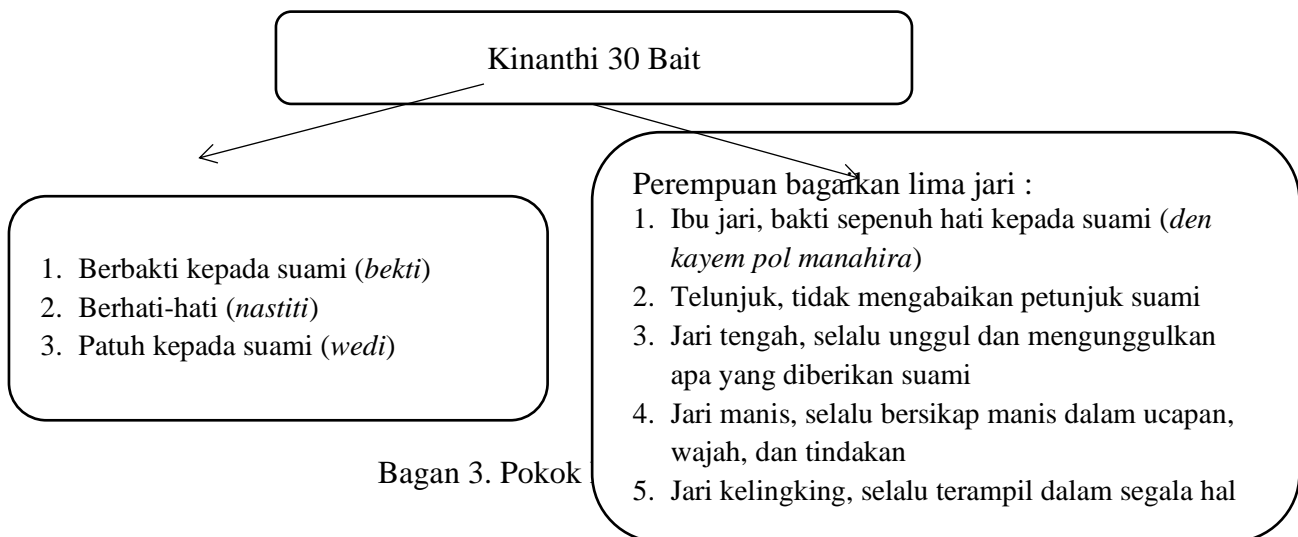
Oleh karena kamu itu, diberi jari manis, (maka) buatlah pandanganmu yang manis, jika ada didepan suami, apalagi ketika mengucap, dalam bertutur kata harus manis.

Jangan mengumbar wajah marah, tidak mengenakan hati, tampilkan wajah yang cerah, walaupun dalam hatimu gundah, jika ada di depan suamimu, tindakan itu jangan sampai ada yang terlupakan.

(Darmaduhita, I: 17-18)

Pada teks di atas, ada tendensi untuk memerintah sekaligus pesan untuk menjalankan konsep dalam idiom tersebut. Kontekstualisasi nilai dalam jari manis di kehidupan praktis sebagai bukti kesetiaan pernikahan melalui perkawinan, diejawantahkan kembali dalam keharusan berperilaku manis di hadapan suami. Lima jari dalam harmonisasi kehidupan keluarga adalah sebuah keseimbangan bahwa wanita yang menjaga keharmonisan memiliki komponen lengkap seperti jari jemari itu sendiri.

Berikut ini adalah peta konsep pokok pikiran dari *Serat Darma Duhita*.



Bagan 3. Pokok

Konsep Harmoni pada Serat Darma Rini

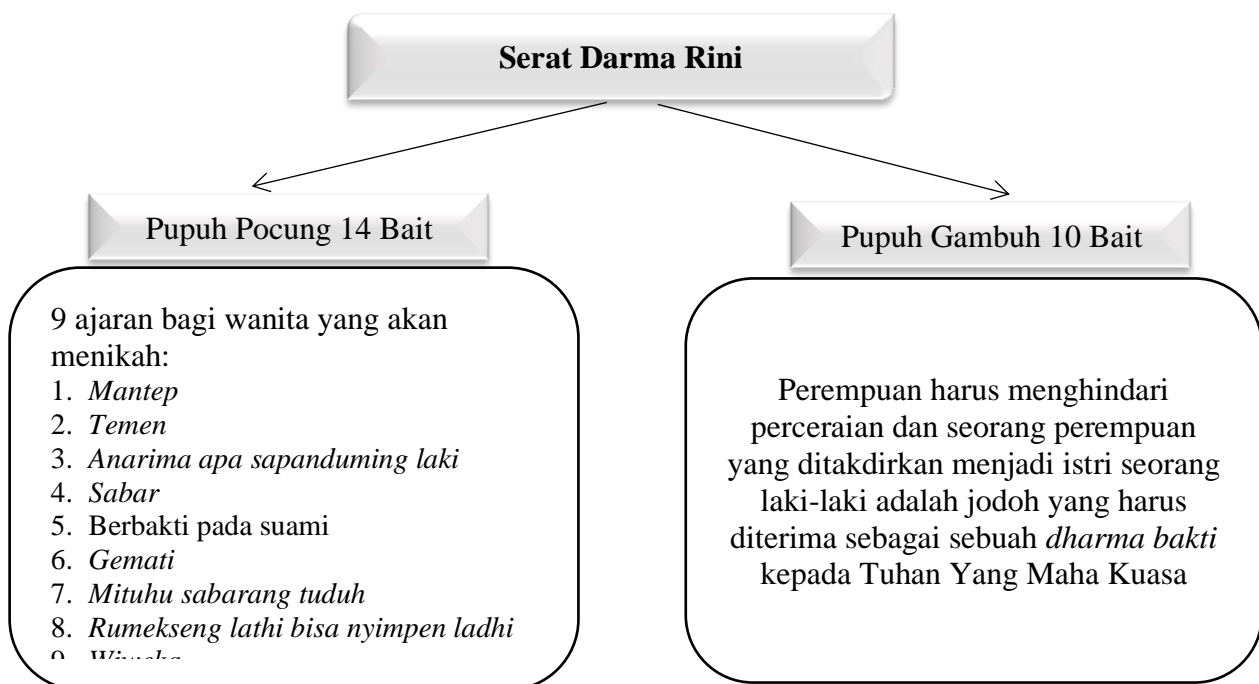
Pada teks *Serat Darma Rini* diungkapkan secara langsung sembilan ajaran bagi perempuan yang akan menikah. Sembilan ajaran tersebut di antaranya adalah *mantep, temen, anarima apa sapanduming laki, sabar, berbakti pada suami, gemati, mituhu sabarang tuduh, rumeksen lathi bisa nyimpen ladhi, wiweka*. Seorang perempuan yang ditakdirkan menjadi istri seorang laki-laki adalah jodoh yang harus diterima sebagai sebuah *dharmo bakti* kepada Tuhan Yang Maha Kuasa.

kang tinutur, marna reh mring para sunu, wanodya kang samya, manungku ing palakrami, pan mangkana ingkang pinedharing kata

(SDR, Pocung: 1-2)

Hegemomi laki-laki sedemikian tampak pada teks-teks piwulang terutama karena pengaruh besarnya kekuasaan raja terhadap para putri dan perempuan di dalam keraton. Dominasi kekuasaan ini terjadi karena adanya kepentingan politis yang sering diwujudkan dalam bentuk perkawinan antar dinasti kerajaan. Persoalan kehidupan poligami yang menjadi latar belakang lahirnya teks-teks *piwulang putri* juga tidak luput dari pandangan dunia pengarang. Perempuan diharuskan untuk menghindari perceraian dan hidup berdampingan dengan para madunya.

Berikut ini adalah peta konsep pokok-pokok pikiran dari *serat Darma Rini*.



Bagan 4. Pokok Pikiran *Serat Darma Rini*

Konsep Harmoni pada *Serat Wara Yatna*

Serat Warayatna membicarakan bagaimana perempuan yang memiliki arti rahasia (*wadon=wadi*). *Wadi* artinya tidak boleh diketahui oleh orang lain, harus dijaga, dan tidak boleh diumbar di sembarang tempat. Perempuan adalah *wanodya*, ibarat kain adalah kain yang halus yang dikerjakan dengan baik. Jika kain tersebut terjual, maka yang akan memakai adalah orang-orang yang terhormat, syukur bisa dipakai oleh seorang raja. Perempuan yang diibaratkan dengan kain yang buruk adalah perempuan yang diibaratkan seperti kain batik yang dikerjakan dengan gegabah. Kain batik yang tidak baik biasanya hanya dipakai oleh masyarakat bawah, orang desa, dan murah harganya.

Melalui *serat Warayatna*, Pakubuwana IX memberi nasehat kepada wanita untuk mewujudkan rumah tangga yang bahagia, aman tentram, dan bahagia lahir batin. Kemandirian wanita dalam berumah tangga berdampak pada situasi sosial.

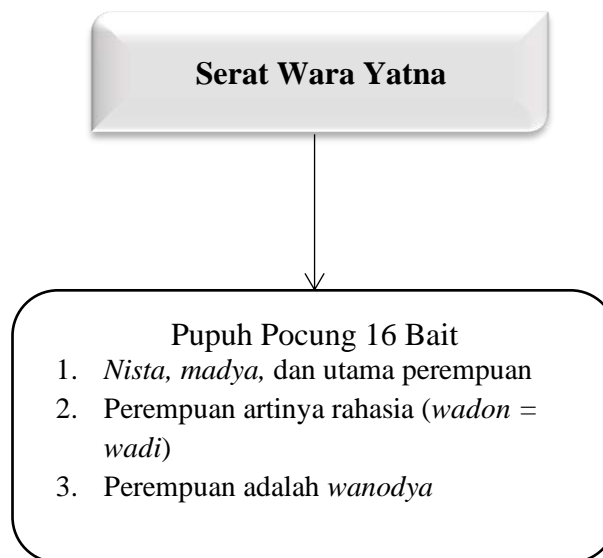
Ingsun cekak, supaya enggal dhinapur, nini putraningwang, estokena basa gati, basa wadon iku wadi tegesira

Milanipun, wadi tan kena kawetu, kudu rinuwatan, tan kena lerweh ing kardi, dipun sami eling jenenging wanodya

(SWY, Pocung: 9-10)

Pada *Serat Wara Yatna* disampaikan bahwa terdapat 3 sikap yang dimiliki oleh wanita yaitu *nistha*, *madya*, *utama*. Kemudian, dijelaskan pada bait berikutnya. *wanita nistha* ialah *lumayu anerjang palang* (suka menerjang rintangan), *wanita madya* ialah *sru gila lumayu ngenthir* (ikut-ikutan *ngedan*), *wanita utama* ialah *upamane sinjang dhasar alus ingkang mori* (bersikap halus seperti mori).

Berikut adalah peta konsep pokok-pokok pikiran dari *Serat Warayatna*



Bagan 5. Pokok Pikiran *Serat Warayatna*

Konsep Harmoni pada Serat Candrarini

Ajaran yang terkandung dalam serat Candra Rini secara garis besar menunjukkan bagaimana cara atau bersikap dan tindak tanduk seorang wanita agar terjaga keharmonisan kehidupan rumah tangganya meskipun dimadu. Pada zaman itu perempuan yang bercerai dianggap paling hina, sehingga sedapat mungkin seorang wanita mempertahankan rumah tangganya meskipun sang suami memutuskan untuk menikah lagi. Apabila wanita bercerai, maka hilanglah segala keutamaan dan tidak memenuhi kodratnya sebagai wanita karena itu sesuatu yang sangat hina. Seumpama orang yang sedang bertapa, maka gagallah semedinya.

Awit jenenging wanodya, pegat denny palakrami, nistha nir kadamnira, wigar denira dumadi, sami lan mangun teki, kang badhar subratanipun, punggel kaselan cipta, marma sagunging pawestri, marsudiya widadaning palakrama.

Terjemahan:

Sebab yang dikatakan wanita, (ketika) bercerai dari pernikahan, (ia) nista tidak memiliki darma, apa yang disumpahkan gagal, sama halnya dengan orang bertapa, maka gagal juga bertapanya, putus sudah yang ada, maka dari itu sebagai wanita, berusaha menyelamatkan pernikahan.

(Candrarini, I: 3)

Disharmoni dalam keluarga dewasa ini terjadi karena adanya beberapa fenomena sosial seperti tidak tercukupinya nafkah lahir dan batin. Munawaroh dan Azizah (2018) dalam penelitiannya mengungkapkan bahwa intensitas komunikasi memengaruhi kebertahanan keluarga. Akan tetapi, dalam teks wulang putri ini sudah terbentuk nilai yang ditanamkan tentang tugas kewajiban perempuan. Teks tersebut tidak mengkomparasikan bagaimana harmoni dibentuk dari kesinambungan dua unsur pria dan wanita. Akan tetapi, wanita ditempatkan sebagai sosok yang dibebani kewajiban menjaga pernikahan.

Perjuangan untuk mencapai harmoni dalam teks ini dikuatkan sebagai sebuah mandat suci dimana pengarang memosisikan diri sebagai validator. Jaminan adanya kemakmuran, kesuksesan, dan keberhasilan dalam berumah tangga akan didapatkan ketika bisa melaksanakan perintah orang tua sebagai wakil dari Tuhan. Adapun ketika melanggar amanat ini, anak perempuan akan mendapatkan kesusahan karena dikatakan tidak melaksanakan petunjuk tersebut.

Teks ini dikatakan sebagai bagian dari wulang putri menerangkan tentang pentingnya wanita meningkatkan kemampuan dirinya dalam mengelola keluarga (Nugroho, 2018). Dalam teks tersebut istri atau wanita sekalipun dikatakan memiliki keterbatasan gerak dibandingkan laki-laki, ia memiliki hak untuk mengembangkan sikap kebatinannya. Prinsipnya, nilai-nilai inilah yang ditularkan kepada anak cucu penguasa saat itu melalui ibu. Guna mendukung pengajaran kepada cucu-cucu penguasa tersebut, wanita yang berkewajiban untuk mendidik anak perlu diajarkan bagaimana membentuk karakter yang diinginkan dan tujuan politik yang diarahkan. Maka, wacana harmoni keluarga pada masa itu bukan untuk kalangan internal domestik melainkan untuk mengharmoniskan dua keluarga bangsawan yang terikat dalam nuansa kekuasaan.

Jalinan makna harmoni di masa lampau menekankan bagaimana wanita sebagai aktor penting yang bergerak untuk menjadi penyambung dua keluarga bangsawan. Narasi tentang penyatuan keluarga ini sudah menjadi ide masing-masing kerajaan untuk membangun kembali kekuasaan Mataram yang tunggal dibawah satu kerajaan tertentu. Hal ini dapat ditemukan dalam narasi di Babad Pakepung koleksi Universitas Indonesia bahwa setelah adanya pertempuran antara Belanda dan Yogyakarta melawan Surakarta. Setelah itu dilanjutkan pernikahan antara putra raja dengan putri Pangeran Adipati Anom. Narasi ini menjadi awal bahwa harmoni yang halus diwujudkan melalui pernikahan. Teks wulang putri adalah salah satu cara untuk mewujudkan ikatan dua kerajaan melalui wacana harmoni keluarga bangsawan. Secara praktis, di masa akhir abad XIX dijumpai pernikahan antarkeluarga Yogyakarta dengan Mangkunegaran, Surakarta dengan Paku Alaman, dan sebagainya.

Keharmonisan keluarga dibentuk melalui pengaplikasian hak dan kewajiban dan kedudukan yang setara. Namun demikian, dalam posisi tertentu teks wulang putri menjadi sebuah kerangka konseptual untuk merumuskan kembali bagaimana wanita bergerak mencapai kemampuannya. Teks ini tidak lagi menjadi wadah kungkungan patriarki, tetapi

menjadi motivasi untuk setara dengan pria dalam hal-hal praktis seperti yang ditekankan dalam metafora *jenthik* dalam *Darmaduhita* yang maknanya cekatan.

SIMPULAN

Wacana harmoni keluarga adalah ranah diskursus yang sarat dengan pemaknaan kultural. Sebagaimana yang dikatakan Foucault tentang bahasa dan kekuasaan, implementasi bahasa teks *piwulang putri* di masa lampau adalah cerminan bahasa politik yang halus yang dibalut dalam nuansa kekeluargaan. Dengan adanya pernikahan, maka akan terbentuk aliansi sehingga mampu menguatkan kedudukan. Praktisnya, dalam teks ini disebutkan perlunya wanita yang taat kepada pria dengan cara meniru teladan yang disajikan dalam teks-teks *piwulang*. Selain itu, ada beberapa tujuan moral yang seyogianya dicapai untuk menjadi keluarga yang utama atau harmonis. Ada juga aspek perintah dan larangan—bahkan stereotip—untuk menegaskan pentingnya harmonisasi pernikahan itu sendiri.

Di masa modern, harmoni keluarga sebagaimana dalam teks *wulang putri* tidak lagi menjadi sebuah kuasa bahasa pria tetapi menjadi sebuah ajang untuk memaknai kembali kedudukan pria dan wanita. Terminologi ranah domestik seperti *kanca wingking*, *sabar lan nrima*, *pasrah*, dan sebagainya, dipahami bukan dari wacana yang didikte oleh suami tetapi dibentuk dari realita sosial. Dengan demikian, restrukturisasi makna seringkali muncul dari narasi dominan yakni *kanca wingking* sebagai mitra yang sejajar maupun konsep *nistha*, *madya*, *utama* sebagai tujuan bersama untuk mencapai harmoni. Kendati mengalami perubahan saluran dari ranah domestik kerajaan menjadi institusi sosial, harmoni keluarga mengalami perubahan makna dan wacana berbanding lurus dengan kebijakan dan kondisi perpolitikan negara.

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