

LOCAL WISDOM IN THE JAVANESE LITERARY WORKS AS TEACHING MATERIALS

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LOCAL WISDOM IN THE JAVANESE LITERARY WORKS AS TEACHING MATERIALS

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Abstract

4 This study aims to describe the content of local wisdom in Javanese literary works as teaching material for Literature Teaching courses in the Bachelor's degree Indonesian Language and Literature Teacher Education program. The problems to be solved are, 'How the manifestation of local wisdom are in old Javanese poetry (*parikan, saloka, wangsalan, tembang*) and new/modern Javanese poetry (*geguritan*) classification of Suripan Sadi Hutomo (period of 1940-1950, period of 1950-1960, period of 1960-1970, and the period of 1970-1980)?' (The period from 1980 to 2000 can be said that there is no change in structure or theme in modern Javanese poetry), and 'Are the Javanese literary works worthy of teaching material?' The method used is descriptive with hermeneutic reading techniques. From the results of the analysis and discussion it can be concluded that the form of local wisdom in Javanese literary works, both old and new/modern is in the form of linguistic expressions that contain high life philosophical meaning and they are proper to be presented as teaching materials because they contain moral messages that are very good (*adiluhung*) for peaceful and sustainable life in the real world.

Keywords: Local wisdom, hermeneutics, Javanese literary works, teaching materials.

1. Introduction

Teaching materials one of the important aspects in teaching and learning process of Teaching Indonesian Literature at the S1 level. A good literary teaching material is made based on the analysis of students' needs by considering background, goals, interests, culture, (Arumdyahsari, 2016, pp. 828-834) and the level of appreciation. Teaching materials must also be interesting, close to students' lives, and contain moral messages (Ismawati, 2015, p. 142). This is important in order that the teaching and learning process is meaningful. On the other hand, the ideal teaching materials as described above are not yet or are not

presented in the curriculum because the curriculum only presents the outline of teaching materials. Teachers or lecturers must develop themselves in order to obtain ideal teaching materials.

Javanese literary works scattered and spread out in several decades are one of the teaching materials interesting to study and used as teaching material. Javanese literary works which constitute Indonesia's ancestral heritage has been widely studied, such as (1) Edy Tri Sulistyono, 2015 with his work entitled 'The Implicature of Tembang Gambuh in Serat Wedhatama and its significance for the Society', Journal of Humanities. Vol 27 February 1, 2015. (2) Suripansadi Hutomo and Setyo Yuwono Sudikan, 1988 with his work entitled 'The Study of Modern Javanese Literature', published by the Jakarta Language Center, (3) Tirtosuwondo, 2003 with his work entitled 'Mengenal Tiga Penyair Jawa', published by the Yogyakarta Language Center. Problems that will be answered in this paper are 'How is the manifestation of local wisdom in old Javanese poetry literary works (*parikan*, *saloka*, *wangsalan*, *tembang*) and new/modern Javanese poetry (*geguritan*)?', and 'Is it appropriate as a literary teaching material at the S1 level?'

2. Literature Review

Teaching materials in teaching and learning process of Teaching Indonesian Literature are said to play an important role because the ideal teaching materials both generate fresh dynamics in classroom learning and are as a means of delivering moral messages and values to prospective teachers through literary studies. The ideal teaching material contains content, such as culture and the elements in it, one of which is what is called local wisdom (Ahimsa-Putra, 2010). Local wisdom needs to be taught to the students as prospective teachers in order that it is sustainable. This is in line with the mandate of the Law of the Republic of Indonesia (UURI) Number 5 of Article 44 concerning the promotion of culture (Bureau of AKS, 2018, p. iv) in particular point (h) involvement of the community in promoting culture, point (i) active role and community initiative in promoting culture, and point (g) reviving and maintaining a sustained cultural ecosystem.

One of the important readiness that must be done before the teaching and learning process is the readiness of teaching materials, besides media readiness and evaluation tools. Teaching materials are made based on the analysis of students' needs by considering the background, goals, interests, culture, and the level of students' mental maturity (elementary school students have different levels of mental maturity with the students of junior high school, senior high school, or university) (Arumdyahsari, Sheilla, Widodo Hs, Gatut Susanto, 2016, p. 832).

Regarding the principle of developing teaching materials, Mbulu and Suhartono (2004, p. 8) state that there are seven principles for developing teaching materials, namely: (1) gradual, meaning there are certain procedures for developing teaching materials, (2) overall, meaning perspective of seeing teaching material is comprehensive not only per section, (3) systematic, meaning that teaching material needs to be arranged systematically, (4) flexible, meaning being able to incorporate new things when implementing it in the field, (5) scientific validity, meaning material in teaching materials can be accounted for the scientific side, (6) student-oriented, meaning that development is carried out in accordance with students' needs analysis, and (7) continuous, meaning that the process of developing teaching materials is interconnected, from designing, developing, testing, to utilizing (applying).

Meanwhile, according to Sitepu (2012, pp. 101-125), there are four important points that must be paid attention in considering the language used in teaching materials, namely

(1) students' language skills, (2) language rules, (3) word choices, and (4) readability. Regarding literary teaching materials, Ismawati (2015, p. 121) mentions the existence of several feasibility criteria for teaching materials besides being interesting, simple, new (in the sense of up to date), they are also easy for students to understand. Old and new Javanese literary works fall into these four criteria, namely (1) interesting, because the elements of pronunciation are unique as seen in the discussion below, (2) simple (in structure), (3) new (in bringing the theme of everyday life to be reflection material), and (4) easy to understand, because it is in the form of songs and *parikan* (a kind of modern Javanese poetry), *wangsalan* (everyday puzzles) which are not memorized but inherent in Javanese human identity. Therefore, both old and new Javanese literary works are appropriate to be used as teaching materials.

2.1 Local Wisdom

Local wisdom according to Darmastuti (2012, p. 64) in Arifianto (2013, p. 17) is the idea of a local community that is wise, is full of wisdom, has a good value that is embedded and followed by the community. Local wisdom is a manifestation of cultural teachings that are preserved by the local community so that it can be used as a filter for the entry of foreign cultural interactions. Local wisdom is a cultural manifestation that belongs to the community, can be used as a filter in dealing with the influence of foreign cultures (Sihabudin, 2013, p. 7). One part of abstract cultures is what is called local color, local wisdom, often referred to as local wisdom, local knowledge, local genius, is interpreted as a tool of knowledge and practices in a community, both from previous generations and from experience relating to the environment and other communities, to solve problems well and correctly and/or difficulties faced, which have the power of law or not (Ahimsa-Putra, n.d.). Part of this local wisdom according to Ahimsa is stored in society's language and literature. Javanese literature is one of the local wisdom that needs to be maintained or preserved because it involves the identity of one of the largest ethnic groups in Indonesia.

According to Arifianto (2013, p. 17), local cultural values and norms in the community can be used as a guiding basis when local communities access information from new (foreign) media. It means whether what is accessed is contrary to local cultural values and norms or not. If it is contradictory, it will cause problems.

Local wisdom emerges through internal process and passes for a long time as a result of the interaction between humans and their environment. This long process of evolution will lead to the emergence of a value system that is crystallized in the form of common law, belief and local culture. Thereby, substantially local wisdom is the norm practiced in a society which is faithfully believed and becomes a reference in their daily life. Therefore, it is reasonable if Geertz (1973) says that local knowledge is an entity that is crucial for human dignity in the community (Vitasurya, 2015, pp. 97-108).

Wisdom etymologically means a person's ability to use his mind and sense to respond to an occurrence, object or situation. While local shows the space of interaction where the event or situation occurred. Local wisdom is the positive behavior of human when interacting with nature and its local surroundings which is originated from their value of religious customs, advice of the ancestors or local culture, naturally built within a community to adapt to its local surroundings (Vitasurya, 2015, pp. 97-108).

2.2 Javanese Literary Works

Javanese literature (and language) is seen as an ancestral heritage that must be preserved in language education and teaching. Imam Sutardjo states that (Waluyo & Sutardjo, 2009, p. 8):

"Anggulawenthah siswa ing pamulangan menika wigatos sanget supados siswa dados generasi ingkang mumpuni, luhur ing budi, asih tresna dhumateng sesami, saged dados satriyapinandhita lan sarjana sujanengbudi. Sedaya wau saged dipun persudi lumantar piwulang paramasastra lan kasusastran Jawi tetilaranipun para leluhur bangsanipun piyambak ingkang sampun kaserat wonten ing buku-buku paramasastra Jawi, sastra kapujanggan (sastra seratan) saha sastra lesan (pangandikan) ingkang sampun sumebar wonten bebrayan".

[Educating students in learning is very important so that students become a capable generation (versatile), noble in mind, compassion for others can be knights with the pride and virtuous scholars. All of that can be attempted through the teaching of Javanese linguistics and literature of their own ancestral heritage that has been written in Javanese grammar books, poet literature (literary writings written by poets) and oral literature (word-of-mouth) that have been spread in life.]

One of the old Javanese literary teaching materials (including poet literature) that is still relevant until now can be read in the manuscripts of Wedhatama, Wulang Reh, Tripama, Kalatida, and so on. Below is the work of R.Ng. Ranggawarsita entitled Kalatida in the form of Sinomsong:

*"Amenangi jaman edan/ewuh aya ing pambudi /
Melu edan ora tahan/lamun tan melu nglakoni /
Boya tan keduman melik/kaliren wekasanipun /
Dilalah kersane Allah/begja-begjane kang lali /
Isih begja kang eling lawan waspada"/ /*

[Life in a crazy era is difficult to choose reasoning alternative, you can't help following to be crazy; if you don't take part, you won't get a decent fortune, and finally you can starve. However, because of God's justice, although those who forget are lucky, those who remember and are alert are luckier (Kamajaya in Soeratto, 1997, p. 19)]

It can be said that in the old Javanese Literary works, there are classical Javanese works from the poets of the Surakarta and Yogyakarta palaces, and in new or modern Javanese literature, there are poets from poets outside the palace (ordinary people).

Concerning with modern Javanese literature, Suripan Sadi Hutomo (Waluyo & Sutardjo, 2009, p. 96) classifies Modern Javanese poetry into four, namely Poetry in Period 1940 - 1950, Period 1950 - 1960, Period 1960 - 1970, and Period 1970 - 1980. It can be said that in the period 1980 - 2000 there was no change in structure or theme in Modern Javanese poetry, which is often stated as *geguritan* or *guritan*.

From the explanation above, it can be concluded that Javanese literature is divided into two categories, namely old Javanese and new Javanese literary works. In this paper, three types of old Javanese poetry are discussed which are worthy of being used as teaching materials, namely *parikan*, *wangsalan*, and *tembang* and a new Javanese literary work, that is *geguritan*.

3. Research Method

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This study uses descriptive methods with hermeneutic reading techniques. The research data is taken from various sources including reference books, studied books, Javanese literary criticism, and research results. Those materials are taken as examples with several considerations in terms of form and content as well as feasibility as teaching materials. Having been selected, those are then analyzed from the point of view of the language, the

content or moral messages, to be selected as teaching material for Indonesian literature at Bachelor's degree.

4. Results and Discussion

4.1 Old Javanese Literary Works

4.1.1 Parikan

Parikan comes from the word *pari* (in Malay *pantun*, Indonesian *paddy*), which means poetry created with leafy languages, such as the following example:

Suwe ora jamu
Jamu godhong tela
Suwe ora ketemu
Ketemu pisan gawe gela
[Long time not (drinking) herbal medicine
Herbal medicine of cassava leaves
Long time not seeing
Meeting once makes disappointed]

Parikan, as *Pantun*, has the characteristics (1) consisting of four lines per stanza, (2) rhyming a-b-a-b, (3) having two parts namely *sampiran* (figure of speech) and contents, (4) completing in one stanza. *Parikan* has three types, namely:

1. Concise *Parikan*, for example:

Anak dara, jare piyik,
seneng nangga, ora becik
[Pigeon child is said to be piyik,
like to huddle with neighbors is not good.]

2. Two-line *Parikan*, for example:

Kembang anggrek rumambat pinggiring gethek
Nganti tuwek ilmu iku ora entek
[Orchid flowers creep over the edges of a small boat
Until old age the science does not run out.]

3. Four-line *Parikan* (which are common), for example:

abang-abang gendera landa
ngetan sithik kuburan mayit
klambi abang nggo tanda mata
wedhak pupur nggo golek dhuwit
[the red color is Dutch flag
a little to the East there is a corpse grave
red clothes are for memento
the fragrant powder is for earning money.]

Parikan is also worthy of being used as teaching material for literature because it presents a fusion of beautiful *guru lagu* (the fall of the equation of the rhyme in each line), the contents are also beautiful and meaningful.

4.1.2 Wangsalan

It is a type of *parikan/pantun* in which *sampiran* and its contents have a meaningful relationship, *sampiran* is in the form of a puzzle and the next line is the content.

Jenangsela (apu), wader kali sesonderan (sepat)
Apuranto yen wonten lepat kawula
[Lime white (*labur*), the Sepat fish is dancing.
Sorry if there is something wrong with us].

Wangsalan is very good to use as a literary teaching material because besides providing skills in guessing its contents, it also contains a simple philosophy of life that can be applied in daily life.

4.1.3 Tembang

Tembang is a kind of old Javanese rhyme that has rules in its creation, including *guru lagu* (the sound of the end of the line), *guru wilangan* (number of syllables per line), *guru gatra* (number of lines per stanza), and character of the song. There are three types of songs namely *tembang gedhe* (song bound by the rules such as *asguru wilangan*, *guru lagu*, *guru gatra*), *tembang tengahan* (included into *macapat* song, but bound by the rules such as *guru wilangan* and *guru gatra*), *macapat* song. However, what is popular and worthy of being used as teaching material is the *macapat* song. There are 11 *macapat* songs (Waluyo & Sutardjo, 2009):

- Tembang Macapat Maskumambang
- Tembang Macapat Mijil
- Tembang Macapat Sinom
- Tembang Macapat Kinanthi
- Tembang Macapat Asmarahana
- Tembang Macapat Gambuh
- Tembang Macapat Dhandanggulo
- Tembang Macapat Durmo
- Tembang Macapat Pangkur
- Tembang Macapat Megatruh
- Tembang Macapat Pocung

The order from Maskumambang to Pocung is a description of the human life cycle, which is from the spirit phase, baby, birth, juvenile, adult, old to the dead phase. All phases are a sign of existence. This is one local wisdom of Javanese songs in very high philosophical values, which are not found in other cultures. Thus Javanese song (part of Javanese literature) is appropriate to be used as teaching material in Literature Teaching courses at S1.

The majority of Javanese Classical literary works are written in the form of songs. Why in the form of songs? Our analysis is as follows, (1) the song allows all of its contents in the form of advice to be easily memorized and understood by the reader, (2) the advice in the form of songs will not offend one's feelings advised, and (3) the song is very popular in Javanese society.

Tembang Gambuh in Kitab Wedhatama

Samengko ingsun tutur
Sembah catur supaya lumuntur
Dhihin raga, cipta, jiwa, rasa, kaki
Ingkono lamun tinemu
Tandha nugrahaning Manon
(Satyapranawa & Darmasarkara, 2000, in Sulistyono, 2015)

3
[Now I beseech you
Four types of worship
Worship by the body, mind/heart, soul, and sense, my son
Whereby, If succeed, you can see
Signs of God's grace
(Satyapranawa & Darmasarkara, 2000, in Sulisty, 2015)]

3
Samengko kang tinutur
Sembah katri kang sayekti katur
Mring Hyang Sukma sukmanen sa ari-ari
Arah endi pun kacakup
Sembah ing jiwa sutengong
(Satyapranawa & Darmasarkara, 2000, in Sulisty, 2015)

3
[Now I will talk about
The third worship as mentioned before
Towards the Hyang Sukma who makes you live every day
Try to achieve
This worship by the soul, my son
(Satyapranawa & Darmasarkara, 2000, in Sulisty, 2015)]

Tembang Dhandang Gula in Serat Wulang Reh

Lamunsira hanggeguru kaki
Hamiliha manungsa kangnyata
Hinggang becik martabate
Sarta kang wruh hing kukum
Kang ngibadah lankang wirangi
Sukur oleh wong tapa
Hinggang wus hamungkul
Tan mikir pawehing liyan
Iku pantes sira guranana kaki
Sartane kawruhana

[If you look for a teacher, my child
choose who is earnest
who has good dignity
and who knows the law (religious rules)
who is devout and helpful
it would be better to find a hermit
who has looked down (not looking up, not arrogant)
not expecting someone else's gift
that's the deserved person to be your teacher
then you should know]

From the song above, it can be known that there are six characteristics of a good teacher, namely *becikmartabate* (good-hearted); *wruh ing kukum* (obeying laws/religious orders); *ngibadah* (worship); *wirangi* (helpful); *hamungkul* (not looking up in worldly affairs; not arrogant); *tan mikirpawehingliyan* (not expecting someone else's gift).

4.2 Modern or New Javanese Literary Works

4.2.1 Geguritan

New Javanese literary works, which are the most popular and are often used in various aspects of life are in the form of modern songs which are no longer bound by four things, namely *guru lagu*, *guru wilangan*, *guru gatra*, and character. *Geguritan* contains good moral values and beautiful literary aesthetics, therefore it deserves to be used as teaching materials for literature. For example:

2

Sukma Lelana Gugat

(by Budhi Setyawan)

angin kang mabur kekiteran ing dhuwur samodra
 sasat tanpa leren ngobahake banyu
 iwak gedhe iwak cilik padha gumregah
 jumedhul sakdhuwure ombak
 ilang swara mlebu ing akasa

prau-prau lelengen ngoyak playune angen-angen
 kanthi jala lan jaring saka sutra
 obor thathit lan lintang
 sambung sinambung ing wewangunan jagad
 tepake isih katon cetha ing garis tangan

prasetya lan prasapa ngumbara
 dadi omah urang lan kewan segara liyane
 lumaku manut ilining pasir
 molah malih njupuk warna cahyaning jaman
 wit-witan gedhe ngadeg pating jenggeleg tanpa oyot

angin lagi thawaf
 ngubeng ikedhaton napas
 (Ismawati, 2019, p. 45)

[Soulwanders to Sue
 (by Budhi Setyawan)
 the wind that flies around above the ocean
 like not stopping moving the water
 the fish wake up
 sticking out on the waves
 lost sound into the sky

boats dance to chase dreams
 with nets and silk nets
 thunder torches and stars
 keeping up connecting natural beauty
 the sign is clearly visible in the hand line

promises and faithful promises are on the air
 becoming the home of shrimp and other marine animals
 walking to follow the flow of sand

swapping colors for taking the light of the age
large trees stand firm without roots

the wind is doing *tawaf*
surrounding the breath palace
(Ismawati, 2019, p. 45)]

From *geguritan* above we can get the moral message of the author, the beauty of the form of language and meaning connected harmoniously. Therefore, it deserves to be a teaching material.

Ing Sak Dhuwuring Laut Mati

Dening Herman W

*Ing sak dhuwuring laut mati kaya mung
Serambut pinara sewu
Bates antaraning urip lan mati*

*Ing aburing pesawat sak tengahing awing-uwung
Bulak panas lan segara pasir
Atiku mung pasrah Gusti paring berkah*

*Ing sakdhuwuring pegunungan Alpen
Alas pinus amba bawira
angin sore kang mawa teja
asrining bates bumi lan langit
ing kono aku eling akhirat
patemon putih lan langit, sorene candikala, segara anakan
bandara Heathrow lan ati goreng reh reh
(Waluyo & Sutardjo, 2009, pp. 111-112)*

[on the Sea dying is like a hair split in a thousand
the border between life and death
in flight, over the vacuum

hot earth and sea of sand
my heart surrenders
God gives blessings

above the Alps
the pine forest is vast
the afternoon winds are paring
the beauty of the earth and skyline boundary
here I remember the hereafter
the meeting of white and sky, the evening of the Ferris wheel, the sea of Anakan
Heathrow airport and scratched heart
(Waluyo & Sutardjo, 2009, pp. 111-112)]

From this poetry the reader can find the author's philosophy, when he is in a beautiful new experience outside the country he remembers God, the hereafter, and his own nature. This poetry is beautiful from the point of view of language and meaning. Therefore, it is worthy of being used as teaching material.

5. Conclusion

From the results of the analysis, it can be concluded that the old and new (modern) Javanese literary works, namely *parikan*, *wangsalan*, *tembang*, and *geguritan* which contain local wisdom in the language and its meaning are very suitable to be used as teaching material for Literature Teaching Courses because of two aspects. First in terms of content, they have noble values and strengthen the main character of our nation, namely religious, second in terms of curriculum they are also appropriate, and become local content, do not deviate from pedagogical, cultural, and social values so that Javanese literary works can be used as teaching materials of Indonesian Literature.

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