

Tembang Dolanan Banyumasan As A Form Of Local Wisdom In Banyumas Area

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Abstract. Tembang dolanan is taught to children through Wejangan, or traditional Javanese teachings, and is a high type of culture. The song dolanan is a part of the oral heritage because it was conveyed orally at the time; in Javanese, it was known as Gethok Tular. The philosophy of the noble Javanese people is reflected in the dolanan songs of their culture. This value of wisdom teaches goodness and nobility. The purpose of this research is to characterize the structure, function, and worth of Banyumasan dolanan songs as a form of regional local wisdom. This research utilizes a qualitative approach. The research implemented Banyumasan songs as data. The data for this research were derived from media documentation. Procedures employed include documentation and recording techniques. Five songs are provided as examples of Banyumasan songs as a result of the research. Describe the structure, purpose, and importance of dolanan songs as a source of regional know-how in the Banyumas region. Some of them take the form of songs, including multi-verse songs, and poetry written in the Banyumasan language. Using the Banyumas language, Banyumas dolanan songs are wise songs (Ngapak). Banyumasan dolanan songs serve as instructional instruments, fostering a sense of communal cohesion, superiority or criticism of others, consolation, and community criticism. Cultural significance of the Dolanan song The Dolanan song also imparts cultural values, religious values, customary values, behavioral norms, courtesy, a sense of joy, a sense of obedience, and a sense of full responsibility. Banyumasan poetry expressing the conclusion of the Banyumasan song. The many functions and values of Dolanan songs. Banyumasan dolanan songs are taught well at educational institutions and are well-known across the community.

Keywords: Banyumasan Dolanan song, local wisdom.

1 Introduction

The culture and customs of Javanese civilization have been passed down from generation to generation. Tembang Jawa is one of the traditions and cultures of Javanese traditional art. There are various sorts of Javanese songs, including major songs, medium songs, macapat songs, and dolanan songs. Tembang gedhe (Kawi song) originated during the Hindu era. The language

employed in this song is Javanese Kawi. Tembang gedhe is utilized more frequently in wayang kulit because song gedhe as suluk (walking a spiritual route to God) is typically a metaphor for the self. Meanwhile, the song *Tengahan* was composed in the Central Javanese language during the late Majapahit period.

The macapat song is oral folk poetry that has been passed down through generations. The use of the macapat song stresses the auditory aspect to amuse, while its meaning is delivered in a condensed manner. Tembang macapat is a tradition that involves reciting written literary works; thus, the Javanese society arranges macapat activities by reciting Javanese classical writings in order to preserve them. Tembang dolanan is a playful song or a song sung during a game. The children's game is an enjoyable activity. Typically, before to beginning a game, the youngsters will sing a song to set the mood. Every full moon night in the past, children played in the yard. They utilized the beautiful night to play a variety of activities. Typically, the game is accompanied by movements based on the lyrics of the music being sung.

The values in literary works are the outcome of the author's (the writer's) aesthetic expression and creation based on the culture of the people [1]. The author's ideal value is expressed in the form of *das sollen* regarding educational values and other areas of life values. A literary work is considered to be of high quality if it contains educational principles.

Tembang dolanan, as a literary work, contains didactic value (educational value) in the form of instruction, illustration, and as a way of life for the audience. There are four types of educational values in literature: religious, moral, social, and cultural educational values [1]. These values are indistinguishable from those which exist in a society's actual existence. In actuality, these are the ideal values for the author to examine a problem that occurs in the real world.

The oral work Tembang dolanan is a literary composition. This literary work is passed from generation to generation through word of mouth, and the author is occasionally unknown. In Tegal Regency, children typically employ Tembang dolanan as an accompaniment to traditional games, which they engage with their peers. Dolanan songs are uncommon in rural areas because, as time passes, children no longer identify their own region's songs, and there are also numerous activities that offer complexity and regeneration in the modern period. Researchers will disclose the dolanan songs of the Tegal Regency. In addition, these oral literary works can be catalogued in an original manner pertinent to the current circumstances by interested parties.

Children's growth and development must be accompanied by their acceptance of good things in order for them to become decent people themselves in the future. The ideals that youngsters gain through songs are easier to embrace because they are learned while playing. As a type of revitalization and inventory of oral literary works in Tegal Regency, this tembang dolanan research serves as the impetus for its conduct. The form, purpose, and worth of moorish dolanan songs are revealed by revitalization and inventorying based on research. In ancient times, children in villages often sang lullabies compared to children in urban areas. However, this is not absolute because children in villages have the same technological knowledge today as children in urban areas.

Tembang dolanan has ideals that must be instilled in children from a young age, such as respect for others, gratitude, and care for God's creation, Children will be able to obtain character education through songs more readily if they possess these traits, and they will be able to distract their attention from the outside world if they no longer engage in electronic play. In its implementation, children interact directly with their peers to foster tolerance, cooperation, and problem-solving skills. In its implementation, Tembang dolanan also reduces the incidence of

undesirable occurrences such as violence and bullying. Below is an example of a dolanan song from the district of Banyumas.

2 Method

This research use a qualitative, descriptive methodology. The objective of qualitative descriptive research is to describe or explain the issues that will be systematically studied. This research utilizes a research approach that begins with data collecting, data processing, and data analysis that are carried out methodically and in great detail. This research collected data through observation and documentation. The data collected for this research will be used to explain or characterize learning tembang dolanan from the beginning of the session through its learning results. During the learning process including Banyumasan song songs, the research was also assisted by technologies for sound recording, video recording, and photographing. In presenting the data, the researcher assembles descriptive narrative language containing the research findings. The data presented in this research pertain to the Dolanan Song Practice Test evaluation tool. This table is utilized to evaluate students' mastery of dolanan songs.

3 Result and Discussion

Suwardi Endrawara in his book entitled *Javanese Oral Traditions: The Eternal Cultural Heritage of Ancestors* classifies songs in the genre of Javanese oral tradition as a form of poetry. According to him, poetry, as an oral tradition in the form of folk poetry, has several forms, among which are: a) folk songs, which are poems sung by the people, such as children's songs; b) parikan (Javanese rhymes), which are semi-bound rhymes; and c) tembang, which are poems bound by numerous regulations, including *gehe* and *macapat* songs.

Tembang dolanan is included in poetry literary works so there is a theory that supports the creation of dolanan songs, as follows. Poetry is figurative language with solid forms and has rhymes with regular sounds and imaginative diction [2]. Following is an explanation of the method in the poem, specifically as follows: The selection of words (diction), specifically the words used in the poetry, is intended to convey beauty. In poetry, words are connotative and metaphorical, and they must be in harmony with one another.

Connotative words are words whose meanings are fictitious. This word is frequently used in poetry to evoke figures of speech and frequently employ comparative phrases. Cover phrases Poetry contains words that contain symbols with significance. In the poem "Rain in June" by Sapardi Djoko Damono, the term "Rain" serves as a metaphor for "goodness" and "fecundity." In the meantime, the term "Flower" represents beauty.

Not only is the poet's vocabulary essential for his or her expressive ability, but it also reveals the poet's traits. In picking his words, the poet expresses with passion and emotion his inner state, which is also influenced by sociocultural circumstances. The word order is fixed, which means that the word order cannot be changed even if the meaning would not be affected. The arrangement of the words above cannot be altered, despite the fact that doing so would not alter their meaning. If the meaning of the words is altered, their magical power will be gone. Because the arrangement has a psychological influence, the harmony of the song's sounds will vary as well.

In choosing words the poet balances the suggestiveness of those words. The suggestion is generated by the meaning which is considered very appropriate to represent feelings.

Imagination is something that may be heard and felt by the reader through the poet's poetry, so that the reader appears to be immersed in the poem's atmosphere. Will explain the poet's phrases that can transport the reader into the environment as follows. The poet will use concrete language so that the reader can visualize, hear, or feel the atmosphere described by the poet. Imagination, symbolism, and figurative language, as well as the poet's choice of words to complement the description of the atmosphere, are undoubtedly dissimilar to the poet's approach to describing the atmosphere. The purpose of concrete language is to transport the reader into the poem's inner world.

Figurative language and figures of speech serve to give poetry several and even multiple meanings. Poetically expressing something that cannot be communicated by figurative language. Figurative language is deemed more efficient for conveying the poet's meaning because [3]: (1) Figurative language is capable of providing imaginative delight, and (2) figurative language is a means of developing new pictures in poetry, so that the poetry's abstractness becomes more concrete and aesthetic in its enjoyment., (3) Figurative language is a means of intensifying the poet's sentiments for his poem and conveying the poet's perspective, (4) Figurative language is a technique to condense the meaning that has to be communicated, as well as a way to communicate something that is numerous and broad in a limited amount of words [4].

Researchers uncover local knowledge that is present in a region with the goal of preserving it so that it does not go extinct over time. Local wisdom is a body of knowledge that belongs to a community and is based on personal experience and instructions passed down from ancestors from generation to generation. It is adaptable in addressing local circumstances and conditions and is expressed verbally and nonverbally to promote peace and humane and dignified coexistence [5].

Indigenous knowledge is resistant to external influences and able to adapt to the future [5]. The resiliency of a community's personality can be assessed by the efficacy of its local knowledge in dealing with external challenges, since it is comprised of numerous strategic aspects, namely (1) forming an identity from birth; (2) not being foreign to the owner; (3) the community's emotions are strong in embracing local wisdom; (4) learning local wisdom does not require coercion; (5) local wisdom can increase self-esteem and self-confidence; and (6) local wisdom can enhance the dignity of the nation and state. There are numerous application strategies for local knowledge in research. Existing research approaches, including the (a) conservation method. (b) Recovery Technique (c) Adaptation Technique (d) Innovation Process. Resistance Technique Following is a detailed explanation of the application of local wisdom.

According to their qualities and traits, the numerous wisdoms possessed by the community can be categorized into two groups: (1) is verbal (verbal wisdom), expressed in vocabulary, phrases, clauses, discourse, and other linguistic units; and (2) is non-verbal (non-verbal knowledge), reflected in diverse sets of offerings, ritual rites, symbols, signs, prohibitions, spell components, and heirlooms [5]. There are numerous varieties of local wisdom, which shall be described in depth below. Specifically, there are many forms of local knowledge. Cultural wisdom is the effort made to solve life's issues by cultural means in accordance with conventional guidelines. In practice, it is summarized in a variety of other realms of knowledge, including: Philosophical wisdom, or the numerous efforts made to solve the challenges of inner and outer existence using philosophical/values-based solutions. Religious wisdom is a religious approach to tackling the inner and exterior issues of life. It is comparable to believing that a supernatural being serves as

a watchman somewhere. Moral wisdom is the effort to answer difficulties involving morals, etiquette, and morals.

Following are some forms of dolanan songs with explanations. a. Play effective songs. b) Lyrical music (c) Dolanan songs with narratives, as well as a full explanation of the many forms of dolanan songs. Functional dolanan songs are those in which the lyrics and music are of equal importance. In this instance, it is significant since the songs' meanings correspond to certain actions or activities. The types of dolanan songs are categorized into many groups a. Kelonan singing (lullaby). This song is sung to children before bedtime and has a soothing melody and words that convey the concept of affection. b. Work songs. This song has a beat that encourages work excitement, and its tone also inspires enthusiasm. c. Song game (play song). This music is used to complement the *game* and features cheerful tones and humorous lyrics.

The Banyumasan song has cublak cublak suweng as one of its dolanan songs. The following lyrics are for the following song:

*Cublak cublak suweng, suwenge teng gelenter
Mambu ketundhung gudel
Pak empo lera lere, sapa guyu delekake
Sir sir pong dhele gosong*

*Cublak cublak suweng, suwenge teng gelenter
Mambu ketundhung gudel
Mr. Empo Lera Lere, say hello to Guyu Delekake
Sir sir pong dhele burnt*

Tembang dolanan tersebut sarat dengan budaya dan kearifan local dimana para remaja dihibur dengan adanya tembang cublak cublak suweng. Sebagai kearifan local, Bahasa dan makna yang terkandung pun menjadi penglipur dan penyemangat anak anak. Cublak Cublak Suweng dolanan is actually one of the children's songs written by Sunan Giri to promote Islam. Despite being a children's song, the meaning is really profound.

This song implies that there is a valuable location or true treasure, meaning genuine happiness that exists among humans. However, many people pursue prosperity with lust, ego, and greed, which renders them confused fools despite their vast wealth. Thus, the wise are those who discover genuine wealth or genuine happiness.

With the several meanings of the song Ciblak Cublak Suweng, it is hoped that the youth of today may live up to the song's meaning and comprehend its content. As a song, it also provides an exemplary and complementary perspective on the given counsel. Consequently, it can be stated that this dolanan song is a product of the culture of Banyumasan's Javanese citizens and a type of the community's indigenous knowledge.

In addition, there is also a Banyumasan song titled "Ricik-Ricik Banyumasan". Below are some snippets of poetry from this dolanan song.

*Ricik gemricik gurimise wis teka sedela maning
Bapake wis teka nyong kaget
Aduh rika mbekta napa
Bungkus pethak niku isi napa*

*Kiye gendung leh oleh kang larang pitukone
Pinten pitukone pak,
Kula sagah pak, sagah pak sagah mawon*

*Ricik gemricik gurimise wis teka sedela maning
My father was so surprised
Oh Rika Mbekta, what's wrong?
Wrap the pethak niku with napa filling
Kiye gendung leh by kang ban pitukone
Pinten pitukone sir,
Kula sagah sir, sagah sir sagah mawon*

The dolanan song "Ricik-Ricik Banyumasan" has a physical structure with diction that is not of the same composition; the lyrics of "Ricik gemricik gurimise," which describe the sound of rain, contain an auditory image; yet, there are no concrete words or metaphorical language. This song teaches us that local wisdom is a guideline for a community or group of people that they inherited from previous generations, in which they are all living beings that acquire cultural traits, information, and ideas to become the identity of a community group.

4 Conclusion

According to F.X. Rahyono, local wisdom is an intelligence that is developed based on one's own personal experience and becomes a shared asset. For instance, the (local) wisdom of Javanese culture is a sort of intelligence developed by the Javanese people's own life experiences. Therefore, the author is of the opinion that the life experiences of the Javanese people, as expressed in Javanese songs or songs, can bring new insight for the teaching of literature, particularly in regards to poetry, rhymes, poems, and songs.

Tembang Dolanan Banyumasan is not only a resource for teaching the Indonesian language and literature, but it is also a repository of indigenous knowledge. Almost likely, we concur that Javanese songs contain moral elements that can be applied to daily life, particularly in character-building among students. This is also related to the notion of local wisdom, which we are beginning to hear more frequently.

In this instance, we are aware that the Banyumasan dolanan song serves as a teaching tool, enhancing a sense of social cohesion, emphasizing or critiquing other individuals, and providing solace and communal criticism. Dolanan song's cultural significance In addition, the dolanan song imparts cultural values, religious values, customary values, behavioral norms, courtesy, a sense of joy, a sense of obedience, and a sense of complete responsibility. Banyumasan dolanan songs may take the form of poetry. Dolanan songs serve a variety of purposes and values. Banyumasan dolanan songs are taught well at educational institutions and are well-known across the community

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