

# Manifestation of Oral Literature "*Jaran Kepang Wahyu Turonggo Panuntun*" as Pedagogical Content Knowledge for the Community of Mount Sumbing

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**Abstract.** *Jaran kepang* is a popular art in Temanggung Regency which entails many philosophical values therein. The purpose of this study was to explain the story of the *jaran kepang Wahyu Turonggo Panuntun* from the perspective of oral literature and to apply it in the education field. This study uses a qualitative descriptive type. Data analysis employed the theory of Ruth Finnegan (1992). The research setting was in Lamuk Gunung Village, Temanggung Regency. The results of this research discovered the story of *Jaran Kepang Lamuk Gunung* version from *Wahyu Turonggo Panuntun* Association based on the analysis of audience, participant, property, and text (reading). The story that is explained is the history of the war during the Mataram era and the soldiers who succeeded in defeating the devil (leak). It is shown from the choreographer combining Javanese art with Bali's. This is the characteristic of the *jaran kepang Wahyu Turonggo Panuntun* version. The implication of the research is the compilation of Indonesian language learning materials as a form of Pedagogical Content knowledge. This material was implemented in junior high school students of Mount Sumbing.

**Keywords:** oral literature, "*jaran kepang wahyu turonggo panuntun*", pedagogical content knowledge..

## 1 Introduction

Culture is a tradition, norm, value, and order of life that develops in society. It is in line with the definition of culture, which is something complex incorporating knowledge of belief, art, moral, law, custom, and others that are obtained by human beings as members of society (E.B Taylor). Likewise, with the culture in Central Java – the central part to the south – all traditions point to the level of belief and norm prevailing in the palace and Hinduism that was then practiced by the community.

The culture studied in this research is the type of *Kuda Lumping* dance (*jaran kepang*, *jathilan*). *Kuda Lumping* is a dance that is choreographed using a fake horse made of woven bamboo.

*Jaran Kepang* dance depicts warriors at war using horses. There are various versions of the history behind the emergence of *kuda kepang*. However, in Central Java, people believe that *jaran kepang* is a picture of the Mataram cavalry fighting against the invaders. The cavalry was led by the then King of Mataram, Sultan Hamengku Buwono I during the war against the Dutch. In this dance, several movements represent several scenes, such as scenes of military exercises, advice from the leader, and scenes of war. This dance is supported by lively gamelan music, portraying the spirit of the soldiers at war. With the various versions of the story, *Jaran Kepang* can be categorized as one of the oral literature developing in the Central Java region which has the potential to be expressed as a pedagogic study.

Oral Literature is described as a work that includes the literary expressions of a society in a culture that are conveyed and expressed orally (from mouth to ear, from one to another). Oral literature contained in the art of *jaran kepang* deserves to be expressed so it may generate appreciation from the community. To this day, no one has documented *jaran kepang* oral literature in writing so that people do not understand the values contained in these literary works.

*Jaran Kepang* chosen in this study is *Jaran Kepang* from Temanggung Regency. Researchers are interested in studying *jaran kepang* from Temanggung since the community in mountainous areas has local knowledge and wisdom that are distinct from other regions. From the local wisdom, creative and innovative art may be created. Mount Sumbing in Temanggung Regency is the best tobacco producer in Central Java. The community processes tobacco into semi-finished materials for cigarette raw materials. With tobacco, the community has a large income. This also affects the various cultures in that area. With increasing financial capacity, cultural development is progressing. Corresponding to arts, the appearance is increasingly attractive with the support of the latest knowledge and technology.

One of the villages in Temanggung that still preserves *Jaran Kepang* is Lamuk Gunung Village. Despite financial success, the village community maintains its culture. In this village, the youth remain consistent and preserve the arts that have been inherited by their parents and ancestors. Therefore, *jaran kepang* in this village has become a favorite art in Temanggung. *Jaran kepang* in Lamuk Gunung Village is managed by *Wahyu Turonggo Panuntun* (WTP) community. *Jaran Kepang* is popular because it is deemed adequate in terms of choreography, stage arrangement, gamelan, and cultural collaboration. Due to this uniqueness, *Jaran Kepang* frequently appears at various Central Java and national art festivals.

Based on this background, it can be determined that the study of the manifestation of oral literature in the art of *Jaran Kepang* WTP entails importance which lies in the art characterization of *Jaran Kepang Wahyu Turonggo* from Lamuk Village, Tlogo Mulyo Subdistrict, Temanggung Regency as a type of oral literature. This research on the characterization of oral literature applies the study of Ruth Finnegan (1992) on oral literature which is carried out by outlining the components in the object being studied. These components are speaker, property, participant, and text. Furthermore, the manifested oral literature is developed into the knowledge of pedagogical content which is widely applied as character education for the community in Gunung Sumbing.

Pedagogical content knowledge can be in the form of components in learning. Hawa, et al [13] formulated PCK in the sociology of literature learning actualized in developing a sociology of literature learning model. Literature learning is challenged by many obstacles at school so Hawa solved it with the CSQ model, making learning sociology of literature effective. Similarly,

Puspita attempted to apply PCK in a poetry appreciation textbook and cultivate character education in school. Thus, it can be concluded that Pedagogical content knowledge plays an important role in learning. In addition, PCK has many components depending on the needs of researchers in developing their knowledge.

Based on this background, the research problem is; How is the manifestation of oral literature in the *Jaran Kepang* Wahyu Turonggo as pedagogical content knowledge for the cleft slope community? Meanwhile, the purpose of this study is to explain oral literature from the art of *Jaran Kepang* in Mount Sumbing so it can be used as character education for the community of Mount Sumbing.

### **Literature Review**

Relevant research to the researcher's study includes research by Effendi [9] The Existence of Mahalabiu Oral Literature for the Banjar Community of South Kalimantan.

Next, is the research of Maasum, Maarof, Yamat, and Zakaria entitle Investigating Teachers' Pedagogical Skills and Content Knowledge in the Context of Content-Based Learning. The third is the research of Kurnia, Nani, et al with the title Community Appreciation of the Oral Tradition of 'Jaran Kepang' Folk Game in Kanagarian Simalidu, Koto Salak District, Dharmasraya Regency. Further research by Hermiyati and Sayuti with the article title The Existence of 'Mamaca' Oral Literature in Pemekasan Regency, Madura. Lastly, research by Baihaqi and Nugraheni [3] with the title Diba'an Oral aliterature of the Special Region of Yogyakarta as Pedagigical Content Knowledge.

These studies prove that research studies on oral literature and the art of 'Jaran kepang' or *kuda lumping* have been done. However, there has been no research about oral literature in the art of *Jaran kepang* as a components in education and teaching. Therefore, the researcher to analyze oral literature and oral culture. Thus, to make this research clearer, here are some of the theories used in this acivity. The theories are; oral literature, the art of *jaran kepang* or *kuda lumping*, and the components in education and theaching called PCK.

### **Oral Literature**

According to Hutomo, literature is a literary expression of citizens in a culture that is delivered and delivered orally or by word of mouth. On the other hand, Shipley asserts that oral literature's described as a reflection of past lives, cultural values in the past, as well as social institutions and creations that use language as a medium. In other words, oral literature is also reffered to as part of the embodiment of word literature that influences values and the latest developments in society.

In conclusion, oral tradition can be interpreted as a culture that develops in a community group and passed down from generation by word of a mouth. Meanwhile, oral literature is a story contained in a tradition. Stories passed down by ancestors contain values adhered to by a society [3]. The relation of Oral Literature to the performing arts is explained below.

*Performance is in a sense perhaps an element in every action, and certainly a concept of general interest within anthropology and elsewhere. While it is not possible to follow up all these aspects here, the idea and practice of performance does clearly have a particular import for oral expression and is nowadays one major focus of research in verbal arts and traditions* (Finnegan, 1992: 86).

Performance is related to an act included in the general concept and is associated with anthropological studies in an area.

*The following can serve as a summary checklist of the general research implications to which this bundle of 'performance' approaches more, or less, tends to lead: (1) Meaning and artistry emerge in performance: this means attention not just to words but also to how they are delivered: such elements as intonation, speed, rhythm, tone, dramatisation, rhetorical devices, and performance techniques generally, (2) Part of the reality lies in the interaction with, or behaviour of, all the participants, including the audience and its expectations, perhaps the researcher too: all important factors to explore, (3) The definition and meaning of particular oral genres may depend not just on verbal stylistics but also on non-verbal features such as music, gesture, dance or visual attributes like costume: these features too need investigation, (4) Oral forms are realised through performances carried out and mediated by people (rather than existing 'independently'): thus the interaction of individual artistry and cultural conventions is another matter for investigation, (5) The context of the performance (including the organisation of the event and the participants within it) may be central rather than peripheral to its meaning [12].*

Based on this description, Finnegan clearly describes several important components in performing arts, including; the meaning of the show, a picture of reality from the scene. Meaning is also obtained from music and visual motion, as well as the order or organization of the performance.

*"While clearly of prime interest for those particularly interested in the analysis of oral performance(s) as such, these questions are also relevant for those concerned with content, meaning, or textual style. Knowing the characteristics or occasion(s) of delivery or audience perception gives a new dimension to the explication of texts. Even for archive texts, where live observation is no longer possible, certain properties of their original performance can sometimes be deduced. At the least such questions draw attention to a gap in knowledge that may stimulate critical reassessment of hitherto dogmatic conclusions. [12].*

Based on this description, this study applies 4 Finnegan theories in explaining meaning in oral literature, namely speaker, property, participant, and text.

### ***Jaran Keping***

Daryanto elaborates that *Kuda Lumping* is a dance art that uses fake horses made of woven bamboo and accompanied by gamelan music. *Jaran Keping* analyzed in this study is *Kuda Lumping* art from Lamuk Gunung village, Tlogomulyo subdistrict. *Jaran Keping* in Lamuk Village is combined with Balinese dance. Costumes and stage equipment are made optimally and are expensive. With these various descriptions, it can be inferred that *Kuda Lumping* or *Jaran Keping* is a type of dance art that develops on Java Island. People address *kuda lumping* as *Jaran Keping*, *jathilan*, and *jaranan*. The story behind this dance is cavalry fighting or training for war.

### **Pedagogical Content Knowledge**

To study oral literature, a learning component is required which includes the characterization of oral literature. This characterization can be incorporated into Pedagogical Content Knowledge. Pedagogical Content Knowledge is defined as the main knowledge that must be applied as

a basis for learning by a teacher. Agreeing with him, Mishra and Koehler developed a set of basic knowledge that a teacher must possess as a TPACK. TPACK (Technological Pedagogic Content Knowledge) is a system of a learning program that prioritizes certain technologies and applications in it.

These important components that can be understood by teachers and taught to students are called Pedagogical Content Knowledge. The oral tradition which is the root of oral literature accommodates many pedagogical elements that can be delivered to students. Pedagogical Content Knowledge generated in this study is a learning media for junior high school students regarding content analysis and linguistic folklore.

## 2 Method

The research approach that will be used in this research is qualitative. Data analysis in this study uses Finnegan's theory [12] covering speaker, property, participant, and text. Meanwhile, the method used in this study is the critical analysis method developed by Harold D. Lasswell, namely who, says what, to whom, in what channel, and with what effect.

The data of this research is oral literature from *Jaran Kepang Wahyu Turonggo Panuntun*. Sources of data collected in this study involved; the first is the speaker, the researcher conducts interviews with the community figures; the second is property, the property that supports data collection is a video performance; the third is the participant, involving *jaran kepeng*; the last is reading, a written source used by the researcher in the analysis. The data were obtained from source of data (population) from the people of Lamuk Gunung Village, Tlogomulyo Subdistrict, Temanggung Regency who play *Jaran Kepang* art.

This study applied a purposive sampling technique. The study was conducted in Lamuk Gunung Village, Tlogomulyo Subdistrict, Temanggung Regency, which regularly practices *jaran kepeng* once every two weeks. To be more accurate and comprehensive, this study employed formal techniques by directly observing the performance of *jaran kepeng*, and non-formal techniques by interviewing community leaders and *jaran kepeng* actors.

The instrument used in this study refers to research data encompassing: 1) observation guidelines to identify selected video clips and direct observations about Oral Literature from *Jaran Kepang* Art, 2) interview guidelines to describe speaker responses related to the components contained in the *Jaran Kepang*.

Data collection techniques in this study are documentation, observation, and interviews. The data obtained were analyzed by describing and reviewing the results of observation, recording, and interviews related to *Jaran Kepang*. After the data is described and studied, the researcher synthesizes or unifies ideas from what has been obtained from the field. The data in this study were coded as follows.

**Table 1.** Data code.

No.	Data Code	Information
1.	Wcr	Interview
2.	Obs	Observation
3.	KP	Head of Association
4.	Ppa	Male Dancer
5.	Ppi	Female Dancer
6.	BDY	Budiyono
7.	AR	Arvian
8.	SW	Siwi

Sample data:

**“*Jaran Kepang* Lamuk consists of 13 players and all players wear gold vests”**  
(Wcr/KP/BDY/1)

The sample data implies data number 1 which was obtained from an interview with the head of the association, Mr. Budiyono.

### 3 Results and Discussions

Data analysis in this study used a critical analysis model of Harold D. Lasswell, consisting of: who, says what, to whom, in what channel, and with what effect. While the data analysis technique of oral literature used Finnegan's theory [12]. Further data analysis is described as follows.

#### Who (Who invented the theory)

The theory this study used in expressing meaning and value in the oral literature of *Jaran Kepang* in the *Wahyu Turonggo Panuntun* community is the theory of Ruth Finnegan [12]. Meaning in the oral tradition is obtained by interviewing the head of the association (Mr. Budiyono, 68 years old), direct observation of data objects (observations on *Jaran Kepang* art performances through video documentation), property records, interviews with dancers (Arvian Arifudin 25 years old, Siwi Dwi Lestari 25 years), and analysis of documents and written literature obtained from various articles and data transcriptions. This is consistent with Finnegan's analysis of oral literature; speaker, property, participant, and text.

#### Speaker.

Data about speakers is yielded by the interview method. The interview with the head of the association was held on Friday 8 October 2021 with the following list of questions:

1. What is the inspiration behind the creation of *Jaran Kepang* art?

2. Why did Lamuk Gunung choose to preserve the art of *jaran kepeng*?
3. What is the contribution of *jaran kepeng* to society?
4. Why is *jaran kepeng* Lamuk Gunung collaborated with Balinese Legong and Leak dances?

The results obtained from the transcription of Javanese interviews are as follows:

#### **Data 1**

“*Jaran Kepang* Lamuk has existed since the time of my parents but was redeveloped in the 1990s where the Regent at that time was aggressively promoting local culture. In the past, *Jaran Kepang* was still as it was, but it was retrained by *Jaran Kepang* community in Jragan Village. Until now, the relationship among associations is getting better because every year there are always more members. Currently, there are already 50 members of the Temanggung *Kuda Lumping* art community.

*Jaran Kepang* tells the story of cavalry at war with various attractive movements. The most important thing about this movement is that it is unified, if it is not synchronized, this group may disperse and become not good. There are several patterns in the *jaranan* dance, namely: Panjer papat (movement pattern following the direction of the wind), Prapatan (dancers changing places), Puteran (circular movement from two directions), and lanjaran. Meanwhile, for movement, dancers must master Srisig (leg movements), Ngithing (sticking thumbs to form a circle), ukel (hand twisting), Oclangan (leg up), laku telu (back to back), Ngruji, Obah, ngleyek, and kiprah. All movements must be compact and rhythmic, the alternation of movements is indicated by the song being sung, and the rhythm of the gamelan. (Wcr/KP/BDY/1)

#### **Data 2**

Actually, many cultures can be exposed in Lamuk Gunung. *Jaran Kepang* was chosen because it is an inherited culture and it happens to be well received by the community. Why *jaran kepeng*? It is because this culture is easy to learn and provides a decent income for the community. (Wcr/KP/BDY/2)

#### **Data 3**

Contribution to society is a great deal. In terms of performance, *Jaran kepeng* provides income to the community, despite now the cost of the stage being the most expensive, people who love *kuda lumping* still wait in line. Also, *jaran kepeng* has many good values, so that people continue to consistently preserve them. (Wcr/KP/BDY/3)

#### **Data 4**

Lamuk Gunung chose Balinese dance as a variation to make it more enthusiastic. There is no element of cultural acculturation. The players took the initiative in 2007. Since then, every *jaran kepeng* performed has collaborated with the Legong and Balinese Legong dances. (Wcr/KP/BDY/4)

Interviews with dancers were held on Friday 8 October 2021 at 20.30 WIB with sources Arvian and Siwi. The questions are as follows:

1. What is your role in the *jaran kepeng* performance?

2. What did you get as a *jaran kepong* player?

The data obtained from the interview transcription are presented as follows.

#### **Data 5**

My role is as the main horseman (Wiroyudo). Here I lead the troops to follow my movements. In actual history, I would be in the same position as a general who orders soldiers to do what I would tell. In this dance, the instructions are conveyed not verbally (talk), but with symbols or signs, such as Nyeblek (slamming the whip). I also rotate to ensure that the troop movements are correct. Wiroyudo is distinguished by the costume and color of his riding horse. Usually, the horses I wear are white and gold. Vests and scarfs are also different from soldiers. (Wcr/Ppa/AR/5)

#### **Data 6**

I have learned many things by participating in the *jaran kepong*. I appreciate more the meaning of togetherness, cooperation, cohesiveness, patriotism, and leadership. On the other hand, I can get additional income, although not much, I am happy because I can help preserve the culture. (Wcr/Ppa/AR/6)

#### **Data 7**

Data 7 is the result of an interview with Siwi, the female *kuda lumping* player.

My role is as a female warrior, Wiroyodo Putri is played by my brother Fida. Apart from soldiers, I often play plays as a legong dancer. There are 3 dancers and I am one of them. Legong dance is played when the male players rest, they sit cross-legged with the *jaran*, then we enter with the story as a goddess who seduces the soldiers. Leak then came to tempt the goddesses but Wiroyudo did not accept it and fought against the leak. The *jaran* stage is played for about 1 hour, and we fill in about 15 minutes in the middle of the *jaranan*. (Wcr/Ppi/Sw/6)

#### **Data 8**

We get a lot by playing Legong and *Jaranan* dances. We received many offers to play, thank God, so our income is getting better. In terms of the game, I have learned a lot, there is cooperation, unity, harmony, and so on. (Wcr/Ppi/Sw/7)

### **Properties**

Property is a means of support in a performance. In *Jaran Kepang*, some properties support the storyline. The properties are costumes, make-up, stage setting, and music (*gamelan*).

Costume is the most important tool in *Jaran Kepang*. The costumes used in *jaran kepong* lamuk Gunung are *vest, Kendhit, iket, sampur, pants, wig, fake horse, krincingan*. The costumes of each player depict their respective roles, including the color of the wig. The costumes represent the spirit and cohesiveness in fighting.

Make-up in *jaran kepong* also incorporates meaning and symbols. Make-up for Wiroyudo is drawn more fiercely and cruelly, while for soldiers it can be varied but does not symbolize fierce elements. The stage setting is also an important property, similar to other performances such as *ketoprak*. The stage is made large so that players can move freely, the lighting is made in rhythm



with the scene being played. Music or gamelan is the second element that heavily determines the storyline. Gamelan is dominated by gong, angklung, drums, xylophone, bonang, kethuk, and kempul. *Jaran kepang Wahyu Turonggo Panuntun* adjoins organs and drums to make the music more stomping but rhythmic. Gamelan is accompanied by Javanese songs that have themes of war, patriotism, and enthusiasm.

### **Participants**

Participants in this *jaran kepang* are the players who support the story. The players are the general (wiroyudho), warrior, barong, Balinese dancer, leak, and the entertainer is a pentul dancer.

### **Text**

Readings that support data analysis are literature probing *jaran kepang*, as well as historical texts of *Kuda Lumping*.

With various analyzes of speaker, property, participant, and text, it is explained that *Jaran Kepang Lamuk Gunung* tells the story of cavalry who fought against the invaders. This story contains important moral values to be delivered to the young generation. These values are contained in videos that will be used as teaching materials for Indonesian language learning for folklore materials, and are taught in schools in Mount Sumbing.

With the results of the data analysis, the following critical analysis can be responded to.

### **Says what**

Ruth Finnegan in her book *Oral Traditions and the Verbal Arts* elaborates that an oral tradition must have elements including speaker, property, participant, and text (reading). If these elements are fulfilled in a stage, then the stage/performance can explain the story and fall into the category of oral literature. These elements comprise strong data about the story being told.

Based on the data obtained, the art of *Jaran Kepang Wahyu Turonggo Panuntun* is included in the category of oral tradition containing oral literature. Stories are obtained from dance movements, accompanying music, costumes, and stories. The story of the cavalry has been passed down from generation to generation, from mouth to ear in the Lamuk Gunung village.

### **To whom**

Finnegan's theory is widely used by researchers and scholars of cultural science and anthropology. However, the theory of oral tradition is relevant to the study of oral literature. Culture in Central Java is dominated by stories that are inherited from generation to generation. The story forms a culture that is still carried out today. Based on the story explained from the *jaran kepang*, it obtains good elements or moral values that can be used to educate the young generation. These values can be transmitted by those working in the art of *jaran kepang* and even contribute to the education of the nation's character. The values in the *jaran kepang* are; patriotism, the spirit of defending the homeland, cooperation to obtain goodness/victory, the leader who is nurturing and firm, and obedient people (depicted from soldiers who obey general).

### **In what channel**

It is the meaning in whatever situation the findings are. Finnegan researched oral traditions to explain the story behind a tradition around the world. The theory confirms that culture has a great influence on the development of civilization today, and how that influence is generated. Likewise, the stories are discovered from the art of *jaran kepong* which have moral values and have a great influence on the development of today's society. Because of these values, they still maintain such artistic culture in the hope that the next generation (in any era) will have the same character depicted in the figure of the *jaran kepong* warrior.

### **With what effect**

The impact resulting from the findings of Finnegan [12] has a major influence on multidisciplinary science, including literature. Literature as part of culture has relevance to what is formulated by Finnegan. Oral tradition is the root of oral literature that must be re-expressed so that people gain an understanding of the values contained in it. People who can appreciate oral literature in their area will maintain the character of their nation, more than preserving the character of their ancestors. In the *jaran kepong Wahyu Turonggo Panuntun*, the embodied values are ancestral characters that must be passed on by the young generation as many young people are experiencing moral degradation.

### **Implications**

The results of this study have implications for education, such as a guide for character education, but are more specifically implicated in learning, which is as teaching materials in Indonesian language learning for junior high school students in schools located on the slopes of Mount Sumbing. The learning materials are for the competence of narrative text, procedural text, and explanatory texts for 7th grade junior high school. The narrative text is focused so that students can tell stories from the art of *jaran kepong Wahyu Turonggo Panuntun*. In procedure text basic competence, students are taught to sequence dance movements in the art of *jaran kepong*, while for explanatory text students can produce products in the form of news and articles that expose the art of *jaran kepong*. Thus, the pedagogical content knowledge produced is teaching materials that can be developed and created by the teacher.

### **Discussion**

*Kuda kepong* is derived from the words Kuda and Kepang: woven bamboo, a folk performance by men riding flat, painted horses made of bamboo. The number of dancers consists of four, six, and eight horsemen, and trance is the basic event of this show [15].

As a performing art that has inherited an animistic side, before a performance or known as *gebyak* is held, the *Jaran Kepang* artists first conduct a procession asking for permission from their ancestors in the local *kepundhen* along with offerings or accompaniments that must be prepared. *Jaran Kepang* performance with dynamic motion also has magical attributes. This can be seen from the *Jaran Kepang* players who experience possession, *ndadi*, or trance during the performance.

*Jaran Kepang Wahyu Turonggo* has unique characteristics and is different from *Jaran Kepang* in other areas. Stories are told through motions and music has noble character values. These values are in line with local wisdom in the area of Mount Sumbing.

This research produces data in the form of the realization of oral literature from the art of *jaran kepang Wahyu Turonggo Panuntun* (WTP) using the theory of Ruth Finnegan [12]. This theory reveals four components of oral tradition, namely audience, property, participant, and text. The qualitative data produced are the four components that are valid and revealed. Speaker (audience) is an elder community, community leader, and actor or player of *jaran kepang*. Property is all the accessories that support the story in the arts, including; stage arrangement, light, decoration, costume, and gamelan equipment. Participants are community supporter, observer, and spectator of *jaran kepang Wahyu Turonggo Panuntun*. Then, there is the text aspect which includes studies and art texts of *jaran kepang*.

Many studies have been carried out with the study of regional literature and culture. This is because culture has an important role in the development of every scientific field. The study of Javanese culture is widely studied for learning, one of which is the research of Gilang and Andayani [2] with the title *The Understanding of Local Cultural Treasures on Foreign Students in Indonesian Language Learning*. This study examines local culture, especially the Surakarta culture as BIPA teaching materials. This study examined local culture with different perspectives and implications from researchers. The researchers investigated Javanese culture, the type of regional dance art, which is *Kuda Lumping*.

Nurlina and Andayani [2] also review local culture as a research study, but again, this research entitled *Indonesian Audiovisual Learning Material Enriched by Javanese Culture for Foreigner* examined the local culture of Central Java as a BIPA learning material. Slightly relevant is the research of Cahyati, et al [5] with the title *Values of Character Education in the Kartini's Collection of Letters Letters Habis Gelap Terbitlah Terang*. These studies share something in common, namely, the nature is qualitative and examines the value of a work. Another study with the study of oral literature was compiled by Pitaloka, et al [18] with the title *The Values of Social Education and Cultural Education in Topeng Endel Character as a Woman Role Model in Topeng Tegal Folklore*. The findings of the study are the disclosure of educational values contained in the art of endel masks. This research corresponds to the findings of this study, namely explaining the meaning and value of folk tales in the form of art.

Another similar study entitled *Religiosity in Rice Harvesting Ritual (A Case Study on Dayak's Religious Phenomena in West Borneo)* was reviewed by Herlina et al [14]. The findings of this study are the phenomenon behind the rice harvesting ritual practiced by the people of West Kalimantan. In this study, the meaning of the mantra uttered in the rice harvesting ritual of the Dayak tribe was described. Herlina's research findings are relevant to the researchers' findings, namely examining regional culture. By studying culture, the researchers produced findings in the form of explaining the story of *the jaran kepang Wahyu Turonggo Panuntun* from the perspective of oral literature.

Based on the description of the previous research, it can be concluded that research with the study of local culture in the art of *Jaran Kepang* in the perspective of oral literature is novel research and has never been studied before. The implication in learning is as pedagogical content knowledge, namely as a reference for learning in general. However. In this study, the PCK produced is teaching material that can be developed and created by teachers in junior high schools located on the slope of Mount Sumbing.

## 4 Conclusions

Based on the data obtained in this study, it can be concluded that *Jaran Kepang Wahyu Turonggo Panuntun* is an art of oral literature. *Jaran kepang* has good moral values that can be used as community character education. The values explained in the *Jaran Kepang Wahyu Turonggo Panuntun* of Lamuk Gunung Village are; patriotism, the spirit of defending the homeland, cooperation to obtain goodness/victory, the leader who is nurturing and firm, and the obedient people (depicted from soldiers who obey their commanders). These values are formulated as teaching materials for junior high school students on the basic competence of studying folklore as pedagogical content knowledge for the community in Mount Sumbing.

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