Banyumas Folklore as Literature Material: From Social Mores to Educational Purposes

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The notion of good literary works has always been linked to the term dulce et utile, meaning that literature must be beautiful and beneficial. However, in the context of education, folklore as a literary product commonly used as children's literature is more oriented to utile et dulce. Banyumasan folklore has strategic potential as a source of literary learning in schools. Furthermore, how do we identify Banyumasan folklore that contains character education so that it can be used as a source of learning? The data of this study is one of Banyumasan folklore, Tragedi Sabtu Pahing. The research methodology used was Research and Development (R and D). Practically, the results of this study are beneficial for students and teachers in the form of learning sources for the appreciation of Javanese culture-based tales, especially the sub-culture area of "Banyumasan".

Key words: *Folklore, Banyumas, Literature Material, Character Education.*

Introduction

Folklore is an oral tradition that has been passed on by word of mouth before the writing system was developed (Hutomo 1991). The tradition is a means of transferring cultural wisdom values, whose contents are very profound and show reflections of the knowledge, values, and beliefs held by the community (Sugiarto 2017). Folklore as a literary work is *dulce et utile,* which means fun and useful. A good literary work will benefit the reader in gaining pleasure and benefit both directly and indirectly (See Horace in Teeuw 1998: 8). Folklore as a literary product commonly used as children's literature is more oriented to *utile et dulce* (Citraningtyas 2013). In the exchange of these concepts, it can be noted that children's literature never forgets

neutral entities. Children's literary goals are to educate, not just to entertain (Citraningtyas 2010).

One of the folklores that grows and develops as an oral tradition in the community is Banyumasan, from Central Java, Indonesia. Banyumasan folklore is a cultural product that has a locality position, uniqueness in character and is typical of the character of the Banyumas region (Febriani 2018). Banyumasan folklore as a cultural text is a track record of the life of the Banyumas community, drawing the value of *cablaka* as a local genius of Banyumas. *Cablaka* and egalitarian attitudes are the cultural identities of Banyumas people. Cablaka can also be interpreted as a character of honesty that emphasises the frankness of Banyumas people. (Priyadi 2007: 13). Banyumasan folklore, which contains the core values of *cablaka*, such as the Tragedi Sabtu Pahing, Babad Ajibarang, Babad Jalan Pekih, Babad Baturraden, and others, still survives today.

Figure 1. Banyumas Region Map of Javanese Culture of Indonesia

Image Source: Sugiarto, 2017

Pedagogical elements in Banyumasan folklore should be placed earlier than the entertainment function in children's literature. This is in line with the opinion of Stephens (1992), that "writing for children is usually purposeful, with the intention of fostering in the child reader a positive appreciation of some socio-cultural values. Since children are seen as a culture's future, children's writers often assume the task of trying to mould audience attitudes into 'desirable forms'." This confirms that children's literature encourages forming positive appreciation and to embracing of social-cultural values contained on Banyumasan folklore.

Banyumasan folklore is believed to be able to transfer values from generation to generation of the people in Banyumas. This was reinforced by Zipes (2002), that folklore is one of the strong children's literary genres for transferring pedagogical and moral values for children. Folklore is more than a children's story because it is considered able to survive throughout history. Robbins (1998) asserts that folklore is able to reach into the subconscious of a child. The values

of folklore that have been internalised since childhood grew and developed as beliefs and values of life in the Banyumasan community. Thus, children's literary works should not only be merely entertainment, but can shape the behaviour of life (Sumarjo and Saini 1991: 37).

As a representation of values, knowledge, and beliefs for the community, Banyumasan folklore has strategic potential as a source of learning. The position of the folklore needs to be adjusted to the characteristics of the students in certain levels of education oriented to curricular goals. Folklore that can be used as a source of learning should meet the selection criteria for learning resources, such as: (1) containing educational elements (educational values), (2) having the ability to develop various aspects of child development, and (3) accord to the level of thinking and ability of children (Andrianto 2011).

Previously, research on literary works, especially the reconstruction of folklore, has been carried out by Citraningtyas (2013) with the title "Building the Nation's Character through Literary Reconstruction for Children" and "Reconstruction of Jaka Mruyung Folklore in Banyumas Regency" by Setiawanti (2014). However, these studies have not yet produced criteria for the reconstruction of folklore which are suitable as sources of learning in schools. Thus, Banyumasan folklore which is used as a source of learning, should not be a 'living corpse' when the values of society have changed, while the values contained in folklore are always stagnant. Therefore, the presentation of the reconstruction of Banyumasan folklore, as adapted based on changes in educational values in the community, is very important. It is expected that the reconstruction of Banyumasan folklore containing educational values can be a source of learning that is characterised by character education.

Methodology

This research used the research procedure of Research and Development from Borg and Gall (2003: 775) with the following steps: (a) research and information collecting, (b) planning, (c) developing preliminary form of product, (d) preliminary field testing, (e) main product revision, (f) main field testing, (g) operational product revision, (h) operational field testing, (i) operational product revision, (j) operational field testing (k) final product revision, and (l) dissemination and implementation. The needs of this research are adjusted to the objectives and actual research conditions. The study was stopped in step five based on the consideration that from step 6 to step 12 of the Borg and Gall Cycle R and D, were further studies that lead to national application and dissemination. This activity requires a large cost, a long time, and much energy. The following are the research steps.

Figure 2. Research Design and Reconstruction Development of Banyumasan Folklore
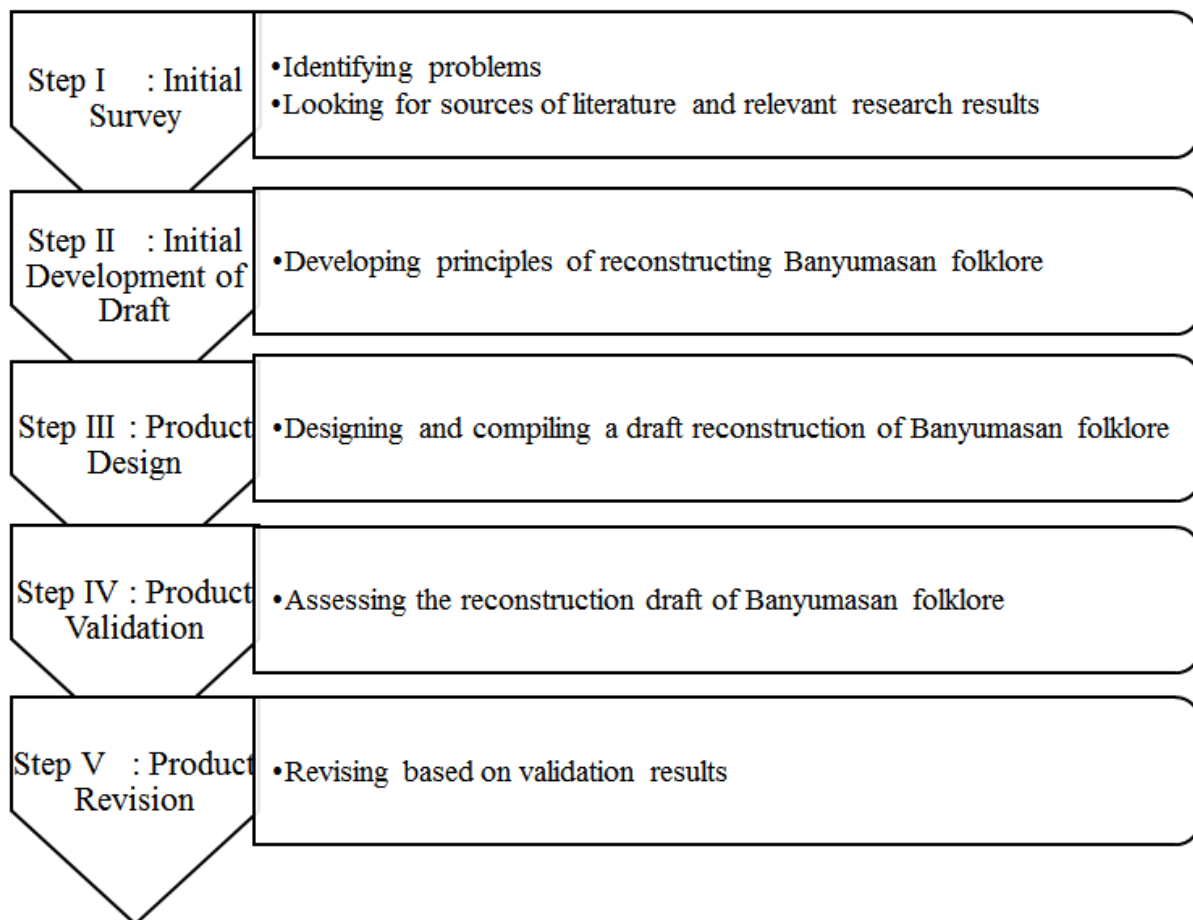
This study has two categories of data sources and research data. Data and sources are data of need analysis and product validation data that will assess the reconstruction draft of Banyumasan folklore. The data are in the form of tendency scores towards the reconstruction needs of Banyumasan folklore. The data sources of need analysis were teachers and students from two different schools. The schools were selected based on regional characteristics, namely urban and rural areas. Product validation data is in the form of an assessment score of Banyumasan folklore reconstruction design. Source of product validation data is conducted on literary experts and cultural observers. Those who contributed as examiners and advisers to improve Banyumasan folklore reconstruction consisted of two experts in children's literature and in the field of literary learning. The feasibility of Banyumasan folklore reconstruction product also requires advice and assessment from humanists. The cultural validator was Banyumasan cultural man.

The form of the instrument in this study used a non-test instrument. Non-test instruments were used to capture data on the needs and assessments of Banyumasan folklore reconstruction through a student questionnaire. The next step in this research included the assessment process.

The assessment was addressed to experts and humanists using a feasibility assessment questionnaire. The general description of the instruments used in this study can be seen in Table 1.

Table 1: General Review of Research Instrument

Data	Data Sources	Instrument
1. The need for reconstruction of folklore to strengthen characters	1. Students at elementary school in Banyumas Regency 2. Teachers at elementary school in Banyumas regency	1. Questionnaire of student needs for reconstruction folklore 2. Questionnaire of teacher needs for reconstruction folklore
2. Draft validation reconstruction of Banyumasan folklore based on characters	1. Expert in the field of literary teaching 2. Humanist from Banyumas	1. Validation Test Questionnaire

Data collection was performed using a questionnaire of needs and a validation test questionnaire. Questionnaires were addressed to elementary students and teachers in Banyumas Regency. The validation test questionnaire was addressed to experts and humanists. Data analysis techniques in this study used descriptive qualitative analysis through data exposure and data verification or conclusions. This technique is used to determine the need for reconstruction of Banyumasan folklore and assessment by experts and humanists.

Banyumasan Folklore

According to Bascom (in Danandjaja, 2002), folklore is literature which includes the literary expressions of a culture that is transmitted orally. Folklore, in general, can be grouped into three categories, namely myth, legend, and folklore. In line with Bascom, Nurgiyantoro (2005) argues that folklore is a story that does not really happen and in many cases is often called absurd. Folklore is also called a fantasy story because it seems strange and cannot be accepted by logic. Folklore which is called as one genre of children's stories has a fictional value both in terms of setting, plot, and characterisation.

Folklore is a story that was not created by one person, but the story of a community group that has a variety of versions and variations of the story according to local customs and passed down through speech (Gimblett, 2014). Furthermore, Endraswara (2005) also revealed that folklore as an oral tradition was passed down by the ancestors so that it could be used as a way of life. In its development, the Banyumasan folklore which was originally in the form of oral tradition, later became a written tradition and was carried over to the class and used in learning. This was

confirmed by Fu Chen (2006) – that folklore does not only function as a medium of entertainment, but it can also even be used as a source of learning.

Banyumasan folklore as a distinctive product of local culture is an implied moral learning tool, as conveyed in rhymes and traditional songs. Implied moral learning is an effective method, especially in educating children through folklore telling (Febriani 2018). This is in line with the opinion of Priyono (2006) that the activities of telling stories to the people are actually not just mere entertainment. Folklore has a more noble purpose, namely the introduction of the natural environment, character, and encouraging children to behave positively. Children can learn to understand folklore before they are able to think logically and before they can write and read. Telling stories to the people is an important activity as a bridge until the child can understand the story and think logically.

It can be emphasised that the Banyumasan folklore is an oral tradition that grows and develops in the Banyumasan community. Banyumasan folklore has traditional elements of the way of life of a group of people and creative expressions that develop naturally as part of that way of life. In the context of culture-based education, appreciation or enjoyment of Banyumasan folklore with local wisdom content certainly provides an opportunity for understanding messages or content with characters in it.

Folklore with Character Education

Character education is a deliberate effort to help someone so that he can understand, pay attention to, and carry out core ethical values (Lickona 2015). More broadly, he stressed that character education is a deliberate (conscious) effort to realise virtue, that is, the good qualities of humanity objectively; not only good for individuals but also good for society as a whole (Phelan 2010).

Folklore as a local literary work has been a defender of the character of the community in the archipelago for a long time (Febriani 2018). For example, *cablaka* as a character in Banyumasan folklore is a small sample of the thousands of examples of cultural wisdom in the archipelago. Its contents are very deep and show reflections of knowledge, values, and beliefs held by the Banyumas society. Thus, folklore is a cultural product that is in a place of unique locality and region.

Sugiarto (2013) revealed that if the character content is included in education, it can be ascertained that the study not only deals with the cognitive level (knowledge) and skills, but also deals with the attitude level. Attitudes in this sense are enthusiasm, character, honesty, hard work, sincerity, and so on. Attitude is the realm of personality in which it also deals, and is closely related to character. However, it should be explained that the characters are reflected

in the overall appearance of one's personality. That is, the character can be detected from actions as a form of behaviour that reflects knowledge, skills, and attitudes when interacting in a particular event. In this case, attitude becomes the main foundation for the emergence of a superior character (Fu Chen 2006).

Principles of Reconstruction of Banyumasan Folklore

The reconstruction of Banyumasan folklore is compiled based on the principles of the development of folklore reconstruction. These principles are the results of the analysis of the needs of students and teachers in the Banyumasan Region that are associated with the concept of folklore reconstruction based on the Curriculum and Book Centre Reference (Puskurbuk 2008). The description of these principles is realised in four eligibility criteria, namely: (1) content, (2) presentation, (3) language and readability, and (4) graphics.

Figure 3. Chart of Reconstruction Principles of Banyumasan Folklore
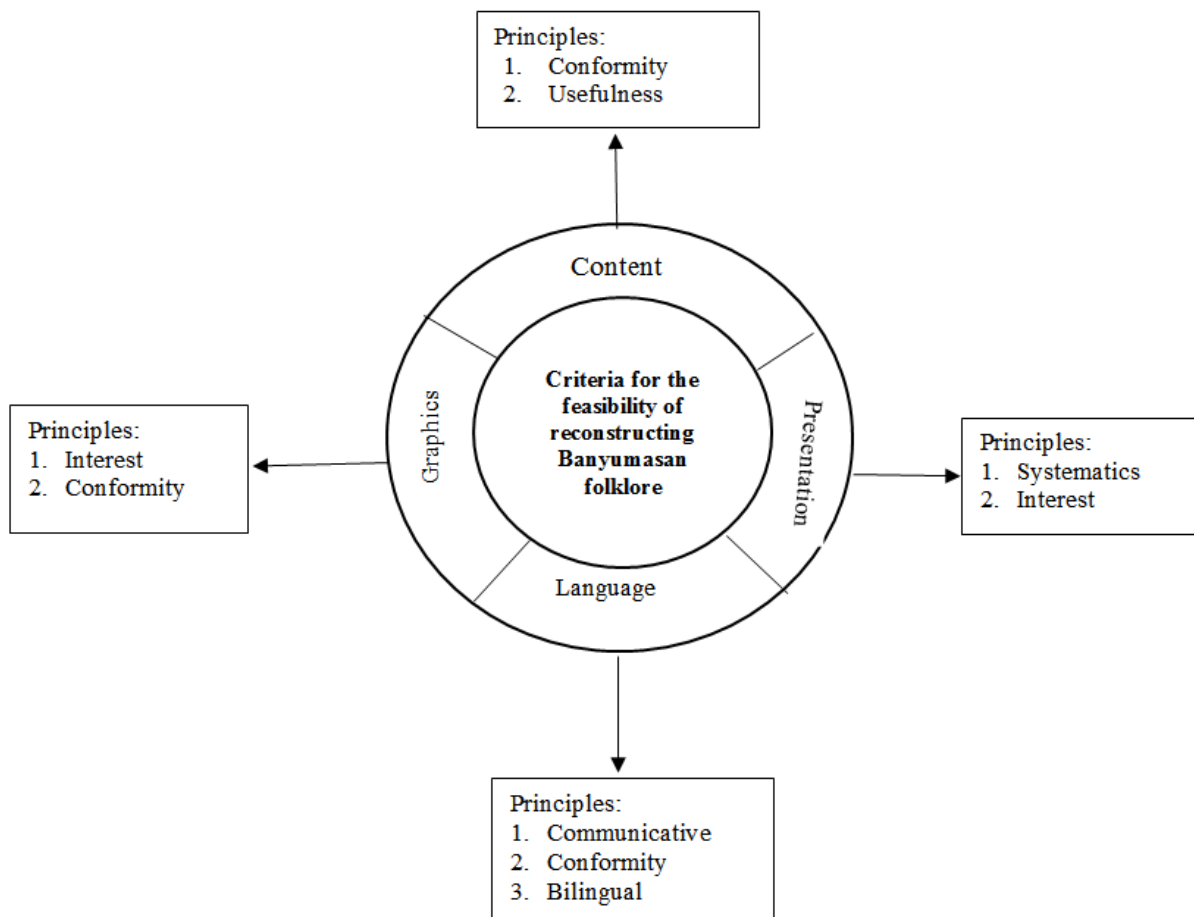
Source: *Sebuah Pendopo di Lembah Serayu, Ratmini Soedjatmoko, Pustaka Tanjung, 2011*

First, content eligibility. The reconstruction of Banyumasan folklore contains the main content, namely the Banyumasan folklore which has been reconstructed based on the needs of the social values of society today and academic demands that are adapted to the industrial revolution 4.0. These principles include (1) compatibility and (2) usefulness.

The principle of conformity with the reconstruction of Banyumasan folklore in this study used the structuralism analysis of the Chatman model. Structuralists assume that each narrative has two elements. The first element is a story (content) which contains a series of events and existents. The second element is in the form of a discourse that contains expressions or tools to express a story (in Chatman 1978). The narrative structure is actually a marker of events, characters, and settings; and is an element marker in the narration. The structuralism elements of the Chatman model include the sequence of narrative units (textual order, logical sequence, and chronological order), events and forms of stories, actions and events, characters, settings (place, time, atmosphere), and themes and mandates.

In this research, the reconstructed story (content) element is the Banyumasan folktale entitled Tragedi Sabtu Paing. This is a story based on the origin of the Banyumas region. The folklore relates the events of the murder of Adipati Warga Utama I, who is none other than the king of Banyumas. This story becomes a phenomenal story because it gives birth to the existence of myths in the form of taboos for the Banyumas community. The story of Adipati Warga Utama I gave birth to taboos for the Banyumas society.

"*Anak cucuku turun temurun janganlah besanan atau menikah dengan keturunan Toyareka. Janganlah bepergian pada hari Sabtu Paing[1]. Janganlah memelihara kuda dawuk-bang (kuda warna coklat kehitaman dengan bintik-bintik putih). Janganlah duduk di Balai Malang, dan jangan makan pindang angsa* [My children and grandchildren should not be married to Toyareka descendants. Don't travel on Saturday Paing[1]. Do not keep a *dawuk-bang* horse (blackish brown horse with white spots). Don't sit in *Balai* Malang, and don't eat goose-boiled boilers]."

This folklore historically produced the myth of *Sabtu Paing* which is considered a bad day for the people of Banyumas. The negative stigma has been rooted in the Banyumas community for hundreds of years. Of course, this needs to be reconstructed so that the values contained therein can be an appropriate source of learning for students. Reconstruction can be done through two strategies, namely (1) story element strategy, and (2) discourse element strategy. Story and discourse element strategies are based on needs analysis (with data sources of students and teachers), as well as validation by Banyumasan cultural experts, child story experts and children's literature learning.

The principle of the benefits of reconstructing folklore *Tragedi Sabtu Paing* in this study is not only *dulce et utile*, meaning that literature must be beautiful and beneficial. However, in the context of education, folklore as a literary work which is commonly used as children's literature is more oriented to *utile et dulce*, which means not only to entertain (Citraningtyas 2010). The usefulness of *Tragedi Sabtu Paing* is related to the mandate that provides benefits for the lives of children. The benefit is the myth of *Sabtu* (Saturday) *Paing,* which was revealed directly through the strategy of the discourse element by Adipati Warga Utama I, which has been reconstructed. The advice from Adipati Warga Utama I, which has been reconstructed, are namely:

"My children and grandchildren, when they are going to get married, do *tabayyun* (find out to ensure the truth) first. Pray when you want to travel. Take good care of your ride vehicle. Be seated in the chair provided (do not sit in front of the door), and eat in moderation."

Second, *the feasibility of the presentation*. *Tragedi Sabtu Paing* is presented in a coherent, systematic, straightforward, and easily understood manner (Puskurbuk 2008: 60). The arrangement can be tried to sort things that are general, then present things that are specific, or vice-versa. The Reconstruction of the *Tragedi Sabtu Paing* is presented with principles, including (1) systematic and (2) attractiveness.

Reconstruction of *Tragedi Sabtu Paing* folklore was compiled using *systematic principles*. The principle is applied in a coherent learning sequence so that it is easy to understand. Concept wrangling is applied with folklore presented coherently in accordance with the storyline. Additionally, the principle of attractiveness is also one of the things which are the basis for the presentation of Banyumasan folklore reconstruction. The principle of attractiveness is applied to stories that make children want to emulate the characters in the story, add to children's knowledge with new information, and offers guidance delivered in narrative form.

Third, *the feasibility of language.* Language is a means of delivering and presenting material, such as vocabulary, sentence structure, paragraph length, and level of attractiveness according to the interests and level of children's knowledge (Puskurbuk 2008). The feasibility of language is related to aspects of readability associated with the level of ease of language, which includes vocabulary, sentences, paragraphs, and discourse. There are three principles related to the readability of the reconstruction of *Tragedi Sabtu Paing* Folklore, namely: (1) communicative, (2) conformity, and (3) bilingual.

The communicative principle is one of the things that can make children interested. The communicative aspect is applied to a lot of dialogue and sentences that are easy to understand and concise. Furthermore, the language of folklore is designed dialogically and interactively. The next is the principle of conformity. *The principle of appropriateness* is related to words and sentences, short-length, frequency, sentence construction, and paragraph arrangement

relating to language and readability (Hartono 2017). In *Tragedi Sabtu Paing*, the language used is adjusted to the level of children's knowledge, which includes conformity to the level of children's thought and social-emotional development. Finally, the bilingual principle. The *Tragedi Sabtu Paing* folklore is presented in two languages, namely Indonesian and Javanese Banyumasan dialect. The use of bilingual in learning resources is employed as one of the efforts to preserve local languages. This phenomenon is reinforced by the limited number of regional language reading books. In fact, the average publisher only prints 5-10 titles of regional languages per year. One book has an initial print of 2,000 copies (Kompas 2011).

Fourth, *the feasibility of graphics*. Physical appearance or graphics in learning resources is a special attraction that greatly influences children's motivation when reading and learning (Hartono 2017). The feasibility of graphics in learning resources includes page design, typography, and illustrated images. There are two principles related to the reconstruction of *Tragedi Sabtu Paing* folklore, namely: (1) attractiveness and (2) compatibility.

The principle of attractiveness relates to the design of content which includes suitable images and colours used both in the image, text and page layout. These things are arranged according to the tastes and cognitive development of children. The principle of conformity is related to illustrations, typography, and type and size of letters (Purkurbuk 2008). The visual illustrations are created according to the development of children's cognition and are applied in bright colours.

Conclusion

Banyumasan folklore as a distinctive product of local culture is an implied moral learning tool. Implied moral learning is an effective method, especially in educating children by relating folklore. In the context of culture-based education, appreciation or enjoyment of Banyumasan folklore with local wisdom content certainly provides an opportunity for understanding messages or content with characters in it. Banyumasan folklore which is used as a source of learning, should not be a "mummy" when the values of society have changed while the values contained in folklore are stagnant. Presentation on the reconstruction of Banyumasan folklore as adapted based on changes in educational values in the community is very important. It is expected that the reconstruction of Banyumasan folklore containing educational values can be a source of learning that is characterised by character education.

The reconstruction of Banyumasan folklore is compiled based on the principles of the development of folklore reconstruction. These principles are the results of the analysis of the needs of students and teachers in the Banyumasan Region. The description of these principles is realised in four eligibility criteria, namely: (1) content, (2) presentation, (3) language and readability, and (4) graphics. The appropriateness of the contents is described by the principle

of suitability and usefulness. The appropriateness of the presentation is described based on systematic principles and attractiveness. The feasibility of language is described by the principles of communicative, suitability, and bilingual. The feasibility of graphics is described with the principle of attractiveness and suitability.

END NOTES

1. *Paing* is the name of a market day for Javanese people. The market comes from the basic word "market", gets the suffix -an. The market is a five-day weekly cycle, namely: Legi, Paing, Pon, Wage, and Kliwon. It is called the market because this system is commonly used to divide market open days (places of sale and purchase) which are in five points (Fatmawati 2014).
2. *Pajang* is a kingdom based in Central Java as a continuation of the Sultanate of Demak. Pajang Kingdom is located in Surakarta City, Central Java (Depdikbud 1989).
3. *Menikah Gantung* or Hanging marriage is a marriage between a bride and groom who are not in the same house in one tempo that is determined based on the mutual agreement of both parties. Thus, rights and obligations have not yet arisen, and the responsibilities of a husband to his wife in providing a living can also be alleviated and released (Nurfiyas, 2015).

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