

Research Article

The Sacred Language of Madurese in Serat Yusuf (Study of Oral Traditional Macapat Madura)

Rusliy*, Setya Yuwana Sudikan, Haris Supratno

Postgraduate Program, Universitas Negeri Surabaya, Indonesia

Abstract.

This research aims to find the sacred language of Madurese in *serat Yusuf tembang macapat Madura*. The theory used to dissect is Alan Dundes' context theory. Therefore, this research aims to form good expressions based on the context of the tembang macapat Madura serat Yusuf. This research uses qualitative ethnographic methods. The object is the oral tradition of macapat in Sumenep, known as *mamaca*. The Tembang/song that is read is *Serat Nabbi Yusuf*. This song tells the story about the life of Prophet Yusuf and Zulaikha. The data collection techniques used were (a) observation of performance or song readings, (b) recording, (c) interviews, and (d) making notes. Next, the researcher carried out data transcription and translated them into Indonesian language. The results of the research found three things that serve as a guidance of life for Madurese people as a sacred language. Those three things include (a) describes two things, namely honesty and compassion, (b) three things that must be hated; *manggha'an*, *nespa*, and *ta' andi' panarema*, and (c) three things that must be respected; respect the state (government) and religion. This research will contribute well to the growth and development of character education for the millennial generation in the current era and in the future.

Keywords: oral tradition, macapat, serat yusuf, sacred language, Madurese people.

1. Introduction

Sacred language is often described as a good expression in the Madurese oral tradition *macapat Madura*. This expression contains the value of goodness which has always been used as a guideline of life Madurese people. Sacred language is an interpretation of *Baburughan Becce'*. In Madurese human cultural behavior, this sacred language is used as a talisman (*sekebbha manossa*) to keep the harmony in their life. Wignjoamidarmo (1909) classified the sacred language of Madurese People (*Baburughan Becce'*) into 6 things, namely (a) three things that must be guarded, (b) three things that must be owned, (c) three things that must be hated, (d) three things that must be occupied, (e) three things that must be maintained, and (f) three things that must be respected [1].

Corresponding Author: Rusliy;
email:
rusliy.22036@mhs.unesa.ac.id

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The six things above have been neglected in the modern Madurese people life. Hedonistic lifestyle has marginalized and even drowned out these guidelines for life. Serat Yusuf as a Madurese *tembang macapat* which is embodied in oral tradition, seems to restore Madurese people's awareness of the urgency of sacred language as a guide speak and behave in their life. Guidelines for horizontal and vertical correlation. This shows that the poetry of the *tembang Macapat* is a manifestation of the relationship between humans and nature, as well as human dependence on the Lord of the Universe. That is why, apart from containing praises, *tembang macapat* also contains doctrine, suggestions and invitations to love science, teaching to work together to repair damage to morals and character, search for the essence of truth and get human beings with personality and culture. Through this *tembang*, every human being is touched in his heart to better understand and deepen the meaning of life.

Previous studies that focused on research on *tembang macapat* have been carried out by several researchers. The problem and research findings differ from one another. Several studies that focus on the subject of *tembang macapat* can be seen below.

First, research entitled *Tembang in Two Traditions: Performance and Interpretation of Javanese Literature*. This research took the form of a dissertation conducted by Arps (1961) from Leiden University, Netherlands [2]. The focus of the study is the use of *tembang* language, *tembang* structure, and interpretation of *tembang* meaning. The object of study is *tembang Jawa* that grow and develop in Yogyakarta and Banyuwangi. Using text theory, interpretation theory, and ethnography. The findings of this research reveal the similarities and differences between *tembang macapat* in Yogyakarta and Banyuwangi.

Second, research entitled *Seni Musik dan Pertunjukan dalam Masyarakat Madura*. This research is a dissertation prepared by Bouvier (1994) from France [3]. One of the issues raised in this research is *Tembang Madura* or *mamaca*. Helene Bouvier describes the techniques for holding *mamaca* in Madura and the forms of *tembang* reading.

Third, research that focused on the art of *macapatan* in Madura. The research title is *Seni Mamaca Madura: Jenis, Keadaan dan Perkembangannya*. This research is done by Sujarwadi (1980) that held by Pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan Jakarta [4]. This research contains a relatively complete description of the type, condition and development of *mamaca*.

This research was reviewed based on Alan Dundes' context study. According to Dundes (1980) the context of a piece of oral literature or oral tradition is a specific social situation that colors the tradition [5]. Within the context there are a number of functions that give rise to certain formulas. Functions in general are an abstraction created on the

basis of a number of contexts. In oral traditions, sometimes the context is colored by the text. A text is a part of oral literature or oral tradition, usually a version or a single presentation of a story, a repetition of a proverb, a song from a folk song.

Text that is presented through transcription from recordings in the field, must be realized in its perfect form, both in transferring sound to writing, as well as in the form of poetry, as well as the use of appropriate spelling, before the text is analyzed. Oral texts, in their still oral form, usually take the following form: *First*, clear and unclear sounds; *Second*, it contains dialectal words; *Third*, it contains sentences that are incomplete or incomplete; *Fourth*, for oral traditions or oral literature that are realized in artistic performances, sometimes the sound of musical accompaniment that is played too loud usually drowns out the voice of the storyteller; and *Fifth*, in Indonesia it is not uncommon for the storyteller to include Indonesian words or sentences that urge the use of regional language words or sentences.

Apart from that, the *macapatan* tradition as a performing art is dissected through the context of the situation and cultural context. The context of the situation can be understood as aspects that are directly related to the event of the performance. The context of the situation is oriented to how the performance is understood in terms of implementation in terms of time, place, and how to respond to the text that is present in the performance itself. The cultural context describes how the events of the performance are intertwined with traditional, social and real life frames, then give birth to meaning in certain communities [6].

In Madurese human life, one of the cultural contexts gave birth to sacred language. In this case sacred language is often described as a good expression. This expression contains the value of goodness which has always been used as a guide to life for Madurese people. Sacred language is an interpretation of *Baburughan Becce'*. Wignjoamidarmo (1909) classified the sacred language of Madurese people (*Baburughan Becce'*) into 6 things, namely (a) three things that must be guarded, (b) three things that must be owned, (c) three things that must be hated, (d) three things that must be occupied, (e) three things that must be maintained, and (f) three things that must be respected [1].

Three things that must be guarded include tongue, customs, and behavior/deeds. Three things that must be possessed are compassion, a clean heart and honesty. Three things that must be hated include *manggha'an*, *nespa*, and *ta' andi' panarema*. Three things that must be occupied include unity, a happy heart, and a joyful heart. Three things that must be maintained are time, money and opportunity. Then, three things that must be respected are age, state regulations, and religion.

Based on the opinion above, this research focuses on using context theory to explore the sacred language contained in Madurese *tembang macapat*. This song is presented through the *macapatan* oral tradition, at the end of the performance it will produce an oral text after going through the stages of recording, transcription and transliteration.

2. Research Methods

This research uses a qualitative ethnographic research model. This research emphasizes the socially constructed nature of reality, the close relationship between the researcher and the subject under study, emphasizes the value-laden nature of inquiry, and seeks answers for the questions that highlight the way in which social experience arises as well as its meaning.

Therefore, this research contains the following characteristics: (1) the data source is natural, meaning that the researcher understands empirical phenomena (reality) directly in people's daily lives; (2) the researcher himself is the most important research instrument in collecting data and interpreting data; (3) research carefully records all symptoms (phenomena) seen, heard and read (via interviews or not, field notes, photos, videos, tapes, personal documents, notes or memos, official documents or not, etc.), and researchers must compare, combine, abstract, and draw conclusions; (4) research is used to understand certain forms or cases; (5) the analysis is inductive, (6) in the field, researchers behave like the people being studied; (7) data and informants come from first hand; (8) the correctness of the data is checked with other data, for example documents, interviews, in-depth observations, etc.; (9) people (something proposed) as research subjects are called participants (books can be considered participants and consultants or friends can also be called participants); (10) emphasis on emic views, meaning that researchers must pay attention to the important problems being studied from the people being researched, and not from an ethical perspective (from the researcher's perspective); (11) in collecting data using purposive sampling and not probabilistic statistics; and (12) using qualitative data.

The object of this research is the *macapatan* tradition in Sumenep, known as *mamaca*. Organized by K. Nahra (69 years), and friends in Babbalan village, Batuan District, Sumenep Regency, East Java. It is held in the form of a social gathering, every week, every Saturday evening, alternately at each member's house. The text of *tembang* that is read is called *layang*. *Layang* that is read is *Serat Nabbhi Yusuf*. This *serat* (letter) also tells the story of the lives of the Prophet Yusuf and Zulaikha.

The informants used in this research are people who know their culture well without having to think about it first. *Tembang* readers, text translators and responders were chosen as key informants, because they were directly involved in the process of planning and implementing the oral tradition. They are the ones who determine the form, character, presentation material and interpretation model, performance location, and other provisions relating to the implementation of this tradition.

Meanwhile, the selection and determination of the audience, representatives of the *Macapatan* traditional community, village heads or village heads, and sub-district officials or village officials are sources of supporting information in this research, because indirectly they have a role in preserving these oral traditions. The audience is the audience for the *Macapatan* tradition who always keeps this tradition alive.

Data collection techniques in the field are carried out as follows (1) *Observations*. Researchers directly observed community performances and activities that utilized oral traditions (in the form of the *macapatan* tradition). Researchers are also involved as viewers in these activities. Some of the components observed were the structure of the *tembang* reading, the structure of the *tembang* text, group behavior in the *Macapatan* tradition, the group's relationship with its supporting community and other groups, as well as the behavior of other groups towards the *Macapatan* group. This is done to understand the values contained in the song, as well as interpersonal and inter-group interactions, (2) *Recording*, the researchers recorded using audio-visual methods. Recording is done via audio using a tape recorder. Meanwhile, recording in visual form is carried out using camcorders (film, video and photography) as a tool for recording or documenting social life; called '*mirror-memory*'. Recording was carried out during performances and activities in accordance with traditions in the region to obtain optimal data. Recording was carried out in order to document the song reading process and the interaction patterns that took place during the reading process. In addition, personal experience is carried out by recording individual experiences in the form of biographies or autobiographies through interviews. This is done by the researcher coming to the place where the performance or community activity is taking place, (3) *Interview*. This technique uses open interviews. Interviews were conducted with heirs or groups, personal responders, audiences, figures and experts, observers and cultural figures to obtain in-depth information about the text being read, its function, values and the community's response to *tembang* and *macapatan* traditions. Interviews are conducted in a relaxed situation, such as a conversation between close friends. (4) *Recording*. Observations cannot be made without recording. In relation to recordings, the notes made are the date of the recording when the performance or activity took

place, where the recording was, knowing the condition of the community. Regarding the relationship with the informant, the notes made include name, age, gender, occupation, education, everyday language used and position in society. Meanwhile, in relation to material issues, the notes made are the terms used by the informants.

Next, researchers carried out data transcription and translation into Indonesian. Transcription was carried out, considering that the data collected (Sumenep *tembang macapat*) was still in Javanese *Pegon* Arabic form. Therefore, the Sumenep *tembang macapat* data was transcribed based on the refined concept of Madurese spelling.

3. Results and Discussion

Based on the results of observations, interviews and analysis of transcripts of Madurese *Macapatan* oral tradition data through the reading of the *tembang Macapat* Serat Yusuf, three sacred languages were found to guide the lives of Madurese people. These three things include (a) three things that must be owned, (b) three things that must be hated, and (c) three things that must be respected.

3.1. Three Things You Must Have

These three things include compassion, a clean heart and honesty. In this *tembang macapat* two things are clearly visible, namely honesty and compassion. This is illustrated in the following excerpt from the reading of Serat Yusuf's so

<i>Inggih amba laken tan khilaf lan rama,</i>	Correct. We are not mistaken Father
<i>Tan ana ninggal saringate,</i>	Do not abandon the Shari'ah.
<i>Prabu ngandika,</i>	The king said
<i>Lawan basa Mesir ika,</i>	Speaking Egyptian
<i>Iya sira ngaku sidik,</i>	You admit to being honest
<i>Kadya rarama,</i>	Like his father
<i>Nyatane ta sira amaling.</i>	In fact you are thieves

This quote describes how Madurese people should have character, including being honest. This can be found in rows 5 and 7: *Iya sira ngaku sidik* (You admit to being honest) and *Nyatane ta sira amaling* (In fact you are thieves). These lines illustrate hypocrisy; as if honest, in reality as a thief. This hypocrisy is something that Madurese (people) should not have. Honesty is a talisman for Madurese people as a character

throughout their lives. Honesty is the tendency to act or behave completely as it is, not lying, not making things up, not adding or subtracting, and not hiding information. Being honest means saying what you are, being open, being consistent with what you say and do, being brave because you are right, and being trustworthy. Being honest will have a positive impact on the environment; nature, humans and other living creatures. An honest attitude will give birth to peace and minimize the birth of resentment, envy and spiteful.

<i>Kidanan winales brangti,</i>	Use compassion
<i>Kang asih winales dadar,</i>	Love that gets blessings
<i>Amara pinara mangko,</i>	Eliminate anger and lust
<i>Amburu winuru iya,</i>	Blind lust
<i>Anebiting sinabitan,</i>	Which is detrimental
<i>Samya klambi ing pungkur,</i>	With the back of the shirt
<i>Jabrail sigra muksa.</i>	Jibril soon disappeared

Apart from the honesty described previously, the quote above illustrates how Madurese people have sincere and blessed love. This can be observed through lines 1 and 2: *Kidanan winales brangti* (Use compassion) and *Kang asih winales dadar* (Affection that gets blessings). Affection is a unique relationship pattern between two or more people. This relationship pattern is characterized by feelings of affection, loving each other, caring for each other and giving each other. Thus, it can be said that affection is a human need, so it will influence one's life. Affection will underlie all provisions in life, because without affection or mutual understanding it is impossible for good interactions to occur. Affection will give birth to tenderness for people who take part in this life. This sincere affection is also the main character for humans (Madurese). Compassion must be given to fellow creatures; humans, animals, plants and other components of the universe. They truly believe that love given without any strings attached will receive blessings from Allah SWT and become a shining light for life in this world and the hereafter.

3.2. Three Things to Hate

Three things that must be hated include *manggha'an*, *nespa*, and *ta' andi' panarema*. These three things are clearly visible in the excerpt from the song *Serat Yusuf* in the Madurese *macapatan* tradition in Sumenep. This can be understood through the excerpt below.

<i>Nabi Ya'kub sigra anangis,</i>	Prophet Ya'kub immediately
<i>Weruh yen putra sedaya,</i>	cried
<i>Yen sami weruha mangko,</i>	Know if all his sons
<i>Ing ipene Yusuf ika,</i>	If the alla know
<i>Yekti dengki samadaya,</i>	the dream of the prophet Yusuf
<i>Amatening nabi Yusuf,</i>	really they will be jealous
<i>Ika mula nangis sira.</i>	and killed the prophet Yusuf that's why it's crying
<i>Sampun genep limang warsi,</i>	It's been five years
<i>Pra sanak aguguneman,</i>	The brothers talked
<i>Matenana nabi Yusuf,</i>	Will kill the prophet Yusuf
<i>Yahuda arsa ambuwang,</i>	Yahuda intends to throw it away
<i>Ing telaga nira sadat,</i>	Into the sadat lake
<i>Sanak liyane Yahudiku,</i>	Another of Yahuda's brothers
<i>Ayun mateni lan pedhang.</i>	Will kill with the sword

Imam al-Ghazali in *Ihya Ulumuddin* [7] states that envy is a feeling of a soul that is sick and displeased when he knows that other people have got an advantage, but on the contrary, he himself will be very happy if he is included in a group that gets it (cf. Diagram 1a, 1b and 1c). Imam al-Ghazali, explained that there are three types of envy, namely; a) wants the pleasure to disappear from another person and he is replaced, b) wants the other person's pleasure to disappear even though he himself cannot have it, because he is truly lacking. What matters to him is that the person falls, then he will be very happy. This character is more evil than the first, c) feels hurt when other people surpass him even though he has not done anything to bring him down. This feeling is also forbidden because it is not satisfied with the provisions of Allah Azza wa Jalla.

The condition described by Imam Al Ghazali is found in the story of *Serat Yusuf*. This can be understood through the quotation of *Serat Yusuf* above stanzas 1 and 2. In stanza 1 it is depicted in lines 5 and 6: *Yekti dengki samadaya* (really they will be jealous) and *Amatening Nabi Yusuf* (and killed the prophet Yusuf). Meanwhile, in stanza 2 it can be understood through lines 4, 5, 6, and 7: *Yahuda arsa ambuwang* (Yahuda intends to throw away), *Ing telaga nira sadat* (into the sadat lake), *Sanak liyane Yahudaku* (Yahuda's other brother), and *Ayun mateni lan pedhang* (will kill with the sword). In this story, Yusuf's eleven brothers felt jealous and envy after listening to the contents of the Prophet Yusuf's dream. Feeling irritated, they intended to kill Yusuf. They acted

criminally by throwing him in the middle of the forest. This feeling of envy will never end without receiving guidance from Allah SWT.

3.3. Three Things That Must Be Respected

Three things that must be respected by Madurese people are parents, the state (government), and religion. However, the issues that appear in this *macapat* song are state (government) regulations and religion. For Madurese people, these two things are urgent and must be respected in order to create peace. This is implied in the following song excerpt.

<i>Andikanira sang nata,</i>	The king said
<i>Paran ingsun kinen taken ing rare,</i>	How was I told to ask the child.
<i>Matur bala ing sang prabu,</i>	Bala answered to the king
<i>Tatkala nebus rareka,</i>	When redeeming this child
<i>Patih kaji anjeneng lan rare iku,</i>	The governor approached the child
<i>sigra wonten paksi pethak,</i>	sigra wonten paksi pethak,
<i>Pripteng rarasan lan rareki.</i>	Pripteng rarasan and rareki.

<i>Menawi ku malaikat,</i>	Maybe he's an angel
<i>Anging amba tan waspaos rarasani,</i>	But the servant did not pay attention to
<i>Sigra ataken sang prabu,</i>	the conversation.
<i>Ing bagindha Yusuf ika,</i>	The king immediately asked
<i>Paran mulane kebek malih wawa- Dhengsun,</i>	the king Yusuf
<i>Nabi Yusuf sigra mojar,</i>	Why my container full again
<i>Yang Sukma wus angalini,</i>	Prophet Yusuf immediately answered
	Sukma has allowed it

Madurese people are known as a community that adheres to the teachings of Islam. Therefore, Madura can be said to be synonymous with Islam, even though not all Madurese adhere to Islam. In other words, Islam becomes part of ethnic identity. Thus, as a Madurese religion, Islam does not only function as a reference for social behavior in community life. However, Islam is also an element of Madurese ethnic identity. These two elements determine each other and a person's membership in the Madurese ethnic

group is largely determined by that person's Islamic identity. Therefore, it can be said that the culture that developed in Madura is a representation of Islamic values. This can be understood through the lines depicted in stanza 1: line 1 to line 7.

Until now, one of the cultures that has developed in Madurese society is high respect for the supporting pillars of Madurese culture, namely *bhuppa'-bhabhu'-ghuru-rato*, which in Indonesian means father-mother-teacher (kyai)-queen (government). This expression often appears in daily interactions among Madurese people to this day. If you look closely, the concept of *bhuppa'-bhabhu'-ghuru-rato* implies that there is a hierarchy of figures who must be respected and obeyed, starting from father, mother, teacher, and finally the queen (government). This can be understood through stanza 2: lines 1 to line 7.

4. Conclusion

Tembang *macapat serat yusuf* in the Madurese macapat oral tradition, it describes three things that guide the life of Madurese people. This is a talisman (*sekeb*) for the Madurese people in their life-long process. These three things include (a) three things that must be owned; only describes two things, namely honesty and compassion, (b) three things that must be hated; *manggha'an*, *nespa*, and *ta' andi' panarema*, and (c) three things that must be respected; respect the state (government) and religion. This guide to life in the digital and millennial era is increasingly neglected. As if it was not conveyed and separated from their side of life. Therefore, the publication of this life talisman is urgent for our generation to adopt good behavior in their lives.

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