

Conference Paper

Incorporating Ethnopoetic in English As a Foreign Language (EFL) Classroom

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Abstract

This paper presents the role of ethnopoetic in the form of verbal art performance like *parikan* and *kidungan*, in Javanese context, in the teaching and learning process. *Parikan* which is rich of character value can be used as a path way to convey moral messages to our students as well as to arouse their affective domain as stated in the curriculum 2013. The existence of ethnopoetic like folklore, nursery rhyme, *parikan* and *kidungan* is expected to be able to maintain our local wisdom in the areas of education specifically in the teaching English as a Foreign Language. This paper also elaborates how the teacher employs this verbal art performance in the form of Folklore, nursery rhyme, folklore, *parikan* and *kidungan* as a part of building students character in EFL classroom by using these following stages: *first*, building knowledge of field; *second*, modeling of poetry text; *third*, genre analysis; *fourth*, implied meaning of poetry; *fifth*, continuation and implementation.

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Received: 23 January 2019

Accepted: 26 February 2019

Published: 17 March 2019

Keywords: incorporating, ethnopoetic, EFL classroomPublishing services provided by
Knowledge E

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Selection and Peer-review under the responsibility of the International Seminar on Language, Education, and Culture Conference Committee.

1. Introduction

Even though ethnopoetic has been much more discussed by language teachers, researchers, and practitioners, it is rarely connected to the area of education and its implementation in EFL classroom. In the area of literature, an oral local poetry which is so-called ethnopoetic is one of cultural heritage that can be used as one of learning resources for the sake of building students' character, encouraging their affective domain, and engaging their behaviour. However, not all the teachers are aware of the existence of a local verbal art performance as a part of teaching intercultural study as well as to enhance an aesthetic value of our local wisdom. As a matter of fact, our students could not recognize their cultural heritage even reflect it in their daily activity. For example, mothers are no longer use folklore or nursery rhyme/lullaby as a way to deliver materials, message, or moral value before their children are going to sleep. Young boys and young girls tend to employ gadget as a means of communication as they want to express their feeling. People are no longer use simile

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or satire in the form of *parikan* or *kidungan* as they want to deliver or express their thought/opinion/critics/suggestion/ideas to the government, they tend to use 'hashtag' or 'meme' which is regarded as the most up-to-date and effective means of communication. For these reasons, it is important to all educators, teachers, and parents to dig up moral value implied in a verbal art performance like ethnopoetic as a path way to maintain our local wisdom.

Ethnopoetic is an oral poetry or narrative performance which aimed at showing how the techniques of unique oral performers to enhance the aesthetic value of their performances within their specific cultural context. It integrates with other field of study; linguistic, folklore, verbal art performance, and anthropology (Sherzer & Woodbury, 1987: 2) in Kadarisman (2009: 89). Furthermore, ethnopoetic which has a characteristic as a local verbal art performance aims at showing a specific characteristic that has different local knowledge from other speech community. In Javanese verbal art performance such as Javanese wedding narratives in *Loro Pangkon* (Kadarisman, 1999 and Akhiyat, 2016) *wayang* or puppet show, *ludruk*, *parikan*, *kidungan*, Nursury Rhyme, folklore, *Alfiyah*, and *Hidayatushibyan* (Kadarisman, 2009), each of them has different specific characteristic to explore. Yet, all of them have implied meaning and specific purposes to conduct in building students' character. Therefore, teacher, educators, and parents are expected to be able to recognize an implied meaning of Javanese local wisdom to our students or children by introducing a meaningful life from them.

In line with this topic, *UU Sisdiknas* No. 20/ 2003 verse 3 stated that the National Education is aimed at developing competence and forming character and civilization. With reference to the 2013 curriculum, reinforcing a character education should be implemented in the formal education from primary to higher level of education for the sake of strengthening learner's moral value, character, and personality which is integrated in the core content material of subject matter, extracurricular, and classroom management (Depdiknas, 2014). In addition, the philosophy of character education refers to Ki Hajar Dewantara's thought about developing character value of education which covers these four domains; ethic, aesthetic, literacy, and kinaesthetic. Furthermore, Baswedan (2017) in his speech stated that education in the 21st century is expected to be able to equip our students with these following areas; character, competence, and literacy. Thus, building students' character is a part of teachers' responsibility as well as parents, government, and society.

2. Building Knowledge of Field (BKOF)

With reference to the stages of presenting materials in Genre-based Approach, BKOF is employed as one out of three phases; MOT (Modeling of Text), JCOT (Joint Construction of Text), and ICOT (Independent Construction of Text). It lies in the first step for the sake of digging up the students' understanding materials they are going to discuss and encouraging their content schemata (Slavin, 1994). It also encouraging their understanding about cultural context where the text is produced, social context which is going to be obtained from each stanza, moral value they are going to learn from the text and its relationship between the philosophy of life of their local wisdom and their religiosity awareness. In addition, building students' character is the main purposes of this stage for the sake of stimulating their moral value and performance (Baswedan, 2017).

Furthermore, aesthetic value is another aspect which is revealed from the beauty of language used in poetry is aimed at boosting students' feeling rather than their brain (Kenney, 1966: 57). In other words, stimulating their heart and softening their feeling are the main purposes to obtain. For this reason, the role of the teacher is very important to brain storm their students by giving leading questions in conjunction with the materials they are going to discuss.

3. Modeling of Poetry Text and Genre Analysis

Modeling of poetry text comes after BKOF stages. In this phase, the teacher introduces a particular genre that has been discussed and explored in the stage of BKOF. Through the model of poetry text, the teacher together with the students identifies and explores the cultural context, moral value, philosophy of life, social function, generic structure, and language features of the text using spoken language. These following examples are the models of poetry text:

3.1. Lullaby

Every country has this kind of baby song. The lyric of this song which is aimed at developing communication skill, mother-infant interaction, and mother-infant emotion is very simple and repetitive. It is also rich of language feature (Cahyono, 2010) that can be used as a mean of communication, interaction as well as mother's prayers. The most important thing of this kind of song is how the mother expresses more love and affection during she sings this kind of song before the baby sleeps. In addition, the purpose of singing

this sleep aid for babies is the meaningful lyrics contains valuable prayers as shown in this following Javanese lullaby:

Tak lelo lelo lelo ledung
Cup menengo ojo pijer nangis
Anakku sing ayu rupane
Yen nangis ndak ilang ayune
Tak gadhang biso urip mulyo
Dadio wanito utomo
Ngluhurake asmane wong tuwo
Dadio pandhekare bongso
Wes cup menengo anakku
Kae mbulane ndadari
Koyo bhuto nggigilailagi nggoleki cah nangis
Tak gadhang biso urip mulyo
Dadio wanito utomo
Ngluhurake asmane wong towo
Dadio pandikaring bongso

Javanese lullaby typically emphasize on the meaningful content of the lyric as shown in the above text. It is shown from the third line to the fifth line of the first stanza '*Tak gadhang biso urip mulyo, Dadio wanito utomo, Ngluhurake asmane wong tuwo, and Dadio pandhekare bongso*'. It indicates that it is not only the song to sing but also prayers to express. From this lullaby, the mother expects her baby grown up as a magnificent person, noble lady, and champion of the nation whom her parents proud of.

3.2. Nursery rhyme

Foreign nursery rhyme which is familiar with children are 'Twinkle Twinkle Little Star' or 'Mary had a Little lamb'. It is also rich of language feature that can be used as a learning resource in teaching English for young learners (Cahyono, 2010). However, Javanese Nursery rhyme which is commonly known as '*Tembang dolanan*' is employed by toddlers or children. This oldest rhyme is generally those accompanying children traditional games such as '*Cublek Cublek Suweng*' or '*Lir Ilir Tandure Wis Sumilir*'. This

oral tradition of nursery rhymes is rich of philosophy of life and moral value as shown in this following lyric:

*Lir ilir lir ilir tandure wis sumilir
Tak ijo royo-royo tak sengguh kemanten anyar
Cah angon cah angon penekno blimbing kuwi
Lunyu lunyu penekno kanggo mbasuh dodot iro
Dodot iro dodot iro kumitir bedahing pinggir
Jlumatonono dandanono kanggo sebo mengko sore
Mumpung padhang rembulane mumpung jembar kalangane
Sun surako surak hore*

This ancient oral tradition was written and composed by Sunan Kalijaga, one of 'Wali Songo' meeting chamber. He employed art in the form of religious nursery rhyme and *gamelan*, traditional music tool, as one of the ways of delivering religious message or 'Dakwah' as shown in the above stanza. For the purpose, this nursery rhyme teaches us how to increase our spirituality by performing *shalat* or prayers and getting closer to the creator of the world, Allah Swt. The figurative language employs personification so the listeners seem to be brought to an enjoyable situation as well as strengthen our love and affection.

3.3. Folklore

Children are usually familiar with 'Chinderella' and 'Putri Salju' as a source of narrative story which aimed at entertaining or amusing listeners. This genre that rich of language feature, generic structure, and moral value (Anderson & Anderson, 1997) has been a part of materials should be learnt by the students of secondary level is not only aimed at amusing listener but also aimed at delivering moral value (Khoiriyah, 2010). For the purpose, Javanese narrative story like 'Maling Kundang' and 'Batu Menangis' that teaches us how to honor our parents, responsible to our duty, and respectable to our job reveals meaningful life to explore.

3.4. Poetry (Kidungan)

A verbal art performance in the form of *kidungan* is a genre which is spoken by people in a rural area. This poetry is performed accompanying a 'Ludruk performance' which is

presented after '*ngremo dance*'. The implied meaning from this '*kidungan*' is depends much on the situation where the performer conveying this rhyming poetry as shown in these following lines:

- *Ndhek kene aku pingin kenalan, Nek aku iki asli Pasuruan* here I would like to introduce myself that I am originally from Pasuruan
- *Masi nggak gantheng tapi lumayan, Kenek digawe sedhep sedhepan* even though I am not so handsome but I am a good looking enough
- *Aku iki wong sing terhormat, Masiyo duduk anake Camat* I am a honourable person even though I am not *Camat's* son
- *Wong-wong gembrudhuk lek aku liwat, Kathik sikile padha diangkat* all people look at me when I passing through and rising their foot.

Nugroho (2017)

The rhyming eight-line poetry which is so-called octave consists of aaaabbbb. For the purpose, the writer intends to introduce himself in front of the public by using rhyming words. Unlike *parikan*, *kidungan* of *Kartolo's* performance is incorporated by *campur sari* music, *Jula-juli*, *dangdut*, or *ludruk* along with a comedy performance. This genre emphasize on the beauty of language feature, social context, and humorous arousal rather than the moral value.

3.5. Poetry (Parikan)

Another genre of Javanese verbal art performance is *parikan*. It is employed to convey message from one person to another using simile. In other words, Javanese people usually use satire or simile to direct their expression or personal dissatisfaction and try to point out flaws through a humorous treatment (Kenney, 1966: 40) as shown in these following lines:

- *Bekupon omahe doro, melok Nippon tambah soro* means that He/She expresses his/her dissatisfaction to the Japanese goverment
- *Teklek keceblung kalen, timbang golek alukan balen* means that husband wants to be reconciled with sparated wife before devorce is final
- *Rujak wuni rujuk kates potong poni koyok bedhes* means that someone who has a cutting off in forehead hair style like a monkey
- *Kembang jagung dipethik cino barang wes kadhung lha kapakno* means let bygones be bygones (Hirsch. et. al., 2002).

The Javanese verbal art performance like *'parikan'* above consists of two sentences. The introductory sentence presents *'Bekupon omahe doro, Teklek keceblung kalen, Rujak wuni rujak kates, and Kembang jagung dipethik cino'* is commonly known as *sampiran* while the second sentence presents *'melok Nippon tambah soro, timbang golek alukan balen, potong poni koyok bedhes'*, and *'barang wes kadhung lha kapakno'* is the essential meaning of this satire.

3.6. Wedding narrative 'Loro Pangkon'

Loro pangkon is a Javanese traditional wedding ceremony usually employs oral traditional poetry in the form of *parikan* or *kidungan* as a means of communication between the representatives of brides (Akhiyat, 2009). It is officially performed for the sake of conveying a bride to the bride's family accompanied by a wedding traditional performance.

4. Conclusion

One of the responsibilities of teachers and educators is introducing ethnopoetic to the students in the classroom for these following reasons: *first*, the aesthetic value of the poetry experiences the students how to arouse their love and affection so they are expected to be able to be more polite to express their idea or suggestion to others. *Second*, cultural context embedded in the lyric help the students to recognize their local wisdom. *Third*, moral value revealed from the stanza help the students to build their character. *Forth*, social function experiences the students to develop their social skill. Thus, incorporating ethnopoetic in EFL classroom conceptualized methodological paradigm in teaching English as a Foreign Language in Indonesian context since it is employed in a proper stage and purpose.

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