

Character Education for the Young Generation Through the Mamaca Madura School In Situbondo Regency

Agustina Dewi¹, Akhmad Sofyan², Panakajaya Hidayatullah³, Dewi Angelina⁴
Fakultas Ilmu Budaya
Universitas Jember

Article Info

Article history:

Received December 14, 2022
Revised December 20, 2022
Accepted December 23, 2022

Keywords:

Intangible Inheritance
Mamaca
Strengthening Character
Oral Tradition

ABSTRACT

Mamaca is a tradition of the Madurese community in the form of reading texts in the form of poetry by singing them so that mamaca must use beautiful or archaic language. The stories in the Mamaca text come from babad stories, stories of prophets, stories of historical figures, as well as stories taken from fictional stories or figures that are filled with petotor or advice. Based on the various contents of the text, making mamaca is very important for strengthening the character of young people, one of them in Situbondo. Mamaca is one of the intangible inheritances (WTB) in Situbondo. The problem that then arises is the difficulty of regenerating the mamaca tradition. Through the piloting of the Mamaca School in the Arjasa Situbondo District, it is hoped that the Mamaca tradition will continue to grow rapidly among the younger generation. With the acceptance of the mamaca tradition in the younger generation, it is hoped that character education can be carried out through this tradition.

This is an open access article under the [CC BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.



Corresponding Author:

Agustina Dewi
Universitas Jember
Email: agustina.sastra@unej.ac.id

INTRODUCTION

Mamaca as folklore or oral tradition has a very important role in strengthening character and cultivating good manners (Sadik, 2011). Danandjaja (2007:58) explained that folklore is a community tradition whose form is purely oral. Danandjaja (2007:22) classifies the form of folklore into (a) the language of the people (folk speech) such as accents, nicknames, traditional ranks, and titles of nobility; (b) traditional expressions, such as proverbs, proverbs, and bywords; (c) traditional questions, such as riddles; (b) folk poetry, such as rhymes, gurindam, and poetry; (e) folk prose stories, such as myths, legends, and fairy tales; (f) folk songs.

Based on this form of folklore, Danandjaja (2007:3) describes the characteristics of folklore in the form of (a) its distribution and inheritance is carried out orally; (b) Folklore is traditional; (c) Folklore (exists) versions and even different variants; (d) Folklore is anonymous; (e) Folklore has a formula or pattern; (f) Folklore has a function; (g) Folklore is pralogical; (h) Folklore belongs collectively to certain collectives; (i) Folklore is generally innocent and innocent.

Mamaca comes from the Madurese word maca which means reading. Mamaca means reading something. The term mamaca comes from the Madurese language which means 'to read'. The text read is written in Arabic-Malay letters, while some use the Arabic Pegon letters in Javanese Kromo. Mamaca in Madurese also has a close meaning with the term macapat in Java. Mamaca is an activity to read texts in the form of poetry or stories by singing/sung in the form of songs (tembhâng) and explaining/interpreting (tegghe) in Madurese (Hidayatullah, 2018).

Mamaca is an activity of reading poetry by singing it so that it must use beautiful language. The beautiful language used in mamaca is in the form of figurative language. Figurative language is a language that is rarely used in everyday life. In Mamaca Madura there are several types of songs, including Artate (Dangdanggula), Maskumambang, Senom, Kinanti (Salanget), Kasmaran, Senom, Mejil, Durma, Pucung, and Kasmaran (Rifqi, 2018). First, Artate means sweet hope or leaves for display (jewelry/decoration). The character of the artate song is graceful or sweet. This song is best if used as a preamble to the story, or placed in the middle. the story, even at the end of the story. It can also be used as a song for advice. Second, Maskumambang means concerned, very difficult. Third, Senom means the growth of leaves of the Tamarind tree (young leaves of the tamarind tree). It is very good to be used to convey advice and various spiritual things that require a lot of proverbs). Fourth, Kinanti (Salanget) means very close, used for advice, and harmony. Fifth, Mejil means going out, used to deal with disputes or disputes. Sixth, Durma, which means tiger, is used when we are so passionate, violent, and sad. Seventh, Pucung means a parable, good for making guesses. Finally, in love means wonder. The seven variations of the Madurese mamaca songs are indeed not much different from the songs in Javanese macapat.

According to Marsus (2013) the Mamaca song tradition is usually read by men, which at least consists of; (1) tokang maca or pamaos, (the person in charge of reading the story text by singing it). At the time of singing, the voice is usually very loud, especially in rural areas, (2) tokang tegghes, panegghes, or pamaksod (a person in charge of translating or interpreting stories sung by reciters into Madurese). At the time of interpreting it is usually in the most expressive declamation style possible, (3) tokang soleng (a person whose job is to play the flute to accompany the reciter who is singing at certain times). The flute player follows her step by step in reading the text of the story, becomes her partner in the instrument, and gives the last note of each stanza.

According to Rifqi (2018), conceptual Mamaca (Madura language) means reading a story originating from a script commonly called Layang. Reading activities are carried out by taking turns one by one and sometimes together. Someone who acts as a Mamaca chanter is called a pamaos, meaning a reader. Layang as a source of the reading is written in Arabic and Javanese. The Book of Layang contains various stories that are influenced by Islamic culture. Therefore, one of the Mamaca actors acted as a translator, or called panegghes whose job was to convey the meaning of sentences read by pamaos in Javanese into Madurese.

One of the mamaca traditions still survives in Situbondo Regency. Even this mamaca tradition is designated as one of the Intangible Heritage (WTB) in Situbondo Regency. The mamaca tradition, which still exists in Situbondo Regency, is the art of telling stories with songs. The stories in Mamaca texts are diverse, some of which are sourced from babad stories, stories of prophets, stories of historical figures, as well as stories taken from stories or fictitious figures filled with petotor or advice. In ancient times mamaca was the art of speaking which was presented in a series of traditional ceremonies, salvation (tasyakuran), and important activities or cultural activities in the social life of the Madurese people. There are many variations of the Tembhâng Mamaca text in Situbondo Regency. However, the existence of tembhâng mamaca in Situbondo Regency is starting to fade because this tradition is no longer in demand by the community, especially the younger generation, more specifically in urban areas. In general, mamaca is used in a series of traditional ceremonies and important activities or cultural activities in the social life of the Madurese people, for example, uterine salvation (pellets), Rorokadan (rokat) such as rokat persuasion and pandhaba, cutting teeth (mamapar), and circumcision.

Seeing the dim mamaca tradition makes many parties feel uneasy. This is what has made the Situbondo Regency Tourism Office since 2021 move to revive this art among the younger generation. One of the programs carried out was an FGD for mamaca artists and a mamaca song contest at the junior and senior high school levels. This is what the Jember University service team is trying to develop in collaboration with mamaca artists to start a mamaca school.

METHOD

In carrying out community service activities for the Madurese ethnic community in Situbondo Regency, several methods of implementation and assistance will be applied. The stages that will be carried out are the preparation stage, the implementation of mentoring, and the evaluation. The following is a description of each stage.

2.1 Preparation phase

The preparatory stage is the initial stage that is carried out before the implementation of the assistance and includes various things, namely: initial observation activities, mapping of problems in the field, and drafting of assistance activities.

2.1.1 Initial Observations

Preliminary observations were carried out to understand the complexity and dynamics that occur in the field related to the problem of the mamaca tradition in Situbondo Regency. This observation activity was focused on understanding the social conditions of the community, the surrounding natural conditions, and the various potentials of the area related to the mamaca tradition. In addition, it also examines the various activities that have been going on so far, the difficulties, and various problems experienced by the mamaca artists. Observations were carried out using two approaches, namely the participatory approach and interviews (discussion). The choice of this method was based on various reasons for the ease of implementation of the mentoring process. During the initial observation, the partner will make a partnership agreement with the executor of the activity.

2.1.2 Problem Mapping

Data from initial observations were then classified and formulated. Various problems, constraints, and deficiencies faced by the community were then mapped and various problem formulations were made to make it easier to design assistance activities and prepare solutions for their solutions.

2.1.3 Compilation of Mentoring Activity Plans

To achieve the expected goals of the mentoring process, a set of well-thought-out, structured, and systematic planning is needed. The design of this mentoring program is based on the results of initial observations and problem mapping. The arrangement of the activity plan in this mentoring program contains details of the schedule of activities that last for approximately six months, the types of activities to be held referring to the problems, as well as the method of implementation of the assistance according to the partners' conditions.

2.2 Assistance Stage

The mentoring process is carried out by following the planning scheme. Mentoring activities will be carried out routinely once a week during the service period (four months) and at any time after the service period. The design of the activities to be carried out in the mentoring stage is in the form of encouraging, escorting, and helping to collect Mamaca text manuscripts and form Mamaca school modules as the forerunners of cultural educational tourism. This assistance is carried out by sitting together with artists and academics as well as policymakers.

2.3 Evaluation Stage

Through this evaluation, it is hoped that it can provide information regarding the development of ongoing activities, as well as find out various obstacles and problems encountered in the field so that later improvements can be made immediately so that activities can run even better. The final evaluation is held at the end of the mentoring activity. The final evaluation is expected to provide input for the activity implementers (partners and assistants).

DISCUSSION

The mamaca tradition is an oral literary tradition that is still maintained by the Madurese community. Mamaca is one of the traditional arts that has lived in Madurese society for a long time, possibly since the arrival of Islam to Java and Madura. Artists who are involved in the mamaca oral tradition did not remain silent when they learned that the local community had begun to forget the mamaca oral tradition. The artists then form an art community whose system is almost the same as the social gathering organized by the general public. In a social gathering usually, a group of people who know each other agrees to gather every week or every month to collect money and draw lots of people who have the right to get the lottery club. This mamaca gathering in Situbondo Regency, not only collects money every week but also plays the gamelan and sings the mamaca song. Every mamaca text that is developed at the social gathering has a certain meaning and significance. This meaning is closely related to the social life of the Madurese people from the past to the present. The stories in the mamaca text have a fixed structure and do not change even though the text has been read by several generations. In the mamaca tradition, two people play a very important role, namely a songwriter and an interpreter. A tembang interpreter is a person who is in charge of singing mamaca songs of various types of songs according to their respective tunings. The tembang interpreter must master all types of songs that are commonly used in the mamaca tradition. The interpreter of meaning in the Madurese language is known as tokang tegghès, a person whose job is to explain the meaning and intent of the mamaca lyrics.

The lyrics of mamaca's songs contain the life history of the Prophet Muhammad (or so-called kite hadith), moral teachings, philosophy of life, and mysticism (the way to Allah). The contents of each mamaca lyric have local wisdom values that are very strong and beneficial to the social life of the Madurese people.

This is because the Madurese people are attached to Islamic culture, it can even be said that Islam is the cultural character of the Madurese people. Islam is an integral part of the cultural process of the Madurese people, both those who live on the island of Madura and those who have migrated outside the island of Madura, one of which is to Situbondo Regency. Islam as the way of life of the Madurese people is the basic guideline and foundation of life for every Madurese to carry out their life and culture, so adherence to Islam is an important way of identity for Madurese.

The existence and existence of art communities, whether in the form of associations or art lottery club groups, shows that there is public awareness that the importance of local wisdom values in strengthening the character of the Madurese people. The awareness of the Madurese people to explore local wisdom in strengthening character is getting higher. This happens because modern science does not always have a positive impact on life. In the mamaca tradition, there are forms of expression that provide valuable clues and information regarding the description of the character of the Madurese people. Character education in the form of instilling religious values in the Madurese community is widely reflected in the poems of the Mamaca manuscripts. The poems in the form of inculcating religious values reflected in Mamaca's poems are as follows.

Character education in the values contained in the Mamaca oral tradition is very important. With character education through mamaca, it is hoped that local wisdom in the form of manners can continue to be preserved so that it is not eroded by the modernization era that is currently being touted. Currently, it is suspected that the behavior of the next generation is starting to ignore the tradition of virtuous behavior. One of the reasons is that many Madurese families are starting to forget the original Madurese traditions, even though they have been widely spread in the records and are widely spoken about. In addition, it is also due to the lack of generations of successors to this mamaca tradition. The average age of mamaca artists is around the age of 60 and above, while the regeneration process is no longer being carried out effectively by the artists. They say that the art of mamaca among Madurese people is already rare and it is very difficult to get young people to learn and continue this art (Hidayatullah, 2018). If there is no preservation effort through the renewal of performance forms and creative and innovative learning methods that can attract the interest of young people, then there is no need to wait a long time (10-20 years into the future) to see mamaca art truly 'just a story' and 'just a story'. memory'.

This makes the humanists of the mamaca tradition very concerned. Especially in 2019, mamaca art in Situbondo has been designated as an Intangible Cultural Heritage (WBTB) of East Java by the Ministry of Education and Culture. According to the definition of the Ministry of Education and Culture, Intangible Cultural Heritage is all the results of actions and thoughts that are embodied in identity, ideology, mythology, concrete expressions in the form of sound, movement, and ideas contained in objects, behavior systems, belief systems and customs (Nurcahyo, 2018: 5). With the designation of mamaca as an Intangible Cultural Heritage of East Java, it is hoped that in the future mamaca can be designated as an Intangible Cultural Heritage (ICH) by UNESCO.

Thus, serious and unmitigated efforts are needed through local government policies and awareness from the community to preserve this mamaca tradition. The community together must go down as before to build a grassroots culture, by recycling the mamaca tradition which is full of nobility and wisdom values, especially related to religious values which are the gateway to the cultural defense of the Madurese people from the onslaught of foreign cultures. The mamaca school organized by the mamaca art group in Situbondo Regency is a pretty interesting offer to preserve the mamaca tradition. Through Mamaca schools, it is hoped that the younger generation will get to know the Mamaca tradition. Not only getting to know this tradition, but the mamaca tradition can also become a medium for strengthening the character of the younger generation. Through this mamaca school, it is hoped that it can attract the attention of young people to get to know and preserve the mamaca tradition. In this way, it is hoped that the values contained in mamaca art will not be interrupted and will continue to be preserved by the younger generation.

The service starts with collecting data on the problems of artists and mamaca groups. From field investigations and observations made, a draft Mamaca school module for the younger generation was created.

CONCLUSION

Mamaca is very important for the younger generation to strengthen their character through the mamaca oral tradition. Strengthening the character of young people can be done through Mamaca schools. A large number of Mamaca art groups will certainly make it easier for Mamaca schools to be held. The number of poems in the Mamaca song containing religious values can be a medium for strengthening the character of the Madurese people, especially the younger generation. The concern and seriousness of the policymakers and the wider community are needed to preserve the mamaca tradition.

From the results of the community service activities, it was found that there is a need for concern from many parties to develop this Mamaca art tradition. Moreover, mamaca art has been designated as one of the

Intangible Heritage in Indonesia. Support from various parties is very important related to the preservation of this mamaca art so synergy is needed between mamaca art groups, village government, the community, and also outside parties such as higher education institutions.

For the results of this service program to be achieved, in the future, this program can be continued in another form in the form of preserving Mamaca art among youth through Mamaca schools. The village government can also execute regulations that have been made in a tangible form by forming mamaca show activities.

REFERENCES

- [1]. Alfirdaus, Iqro'. 2011. Ruh Resitasi "Mamaca" di Madura. <http://www.lontarmadura.com/ruh-res-itasi-mamaca-di-madura/#ixzz64lj9q3OI>
- [2]. Bogdan Robert & Taylor I. Steven. 1993. *Introduction to Qualitative Research to the Social Sciences*. New York: John & Sons, Inc.
- [3]. Danandjaja, James. 2007. *Folklor Indonesia: Ilmu Gosip, Dongeng, dan lain-lain*. Jakarta: PT. Pustaka Utama Grafiti.
- [4]. Faizur Rifqi. 2018. Tradisi Sastra Lisan Mamaca di Kabupaten Pamekasan. *Jurnal GÊTÊR*. Volume 1 No. 1, Desember 2018 Halaman 39 – 45
- [5]. Hidayatullah, Panakajaya. 2018. "Mamaca: Sastra Lisan Masyarakat Madura." DOI 10.17605/OSF.IO/SRMEB
- [6]. Kompas Gramedia. 2016. Mamaca: Tradisi Sastra Lisan yang Sarat Nilai. <https://www.kompasiana.com/syarwinisyair/581ad32bc523bd2e41365ff1/mamaca-tradisi-sastra-lisan-yang-sarat-nilai?page=2>.
- [7]. Marsus. 2013. *Tradisi Mamaca Bagi Masyarakat Desa Banjar Barat, Kecamatan Gapura, Kabupaten Sumenep, Madura (Analisis Isi dan Fungsi)*. Skripsi. Yogyakarta: UIN Sunan Kalijaga.
- [8]. Sadik, A. Sulaiman. Kearifan Lokal dalam Sastra Madura dan Aplikasinya dalam Kehidupan Sehari-Hari. *Jurnal OKARA*, Vol. I, Tahun 6, Mei 2011