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Literacy Strengthening as Character Education through Mamaca Tradition of Madurese Community in Sumenep

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ABSTRACT

Mamaca belongs to the tradition of Madurese community in which it is conducted by singing the poetry text. This explanation ensures that mamaca uses a beautiful language. The stories contained in mamaca text are very diverse, some are taken from babad story, the stories of the prophets, the stories of historical figures, and fictional stories or figures containing petotor or advices. Based on the diverse contents written on the texts, it makes mamaca plays an important role in the existence and influence on oral mamaca tradition in Madurese community. Its existence in the community is done by strengthening the literacy through mamaca. Literacy strengthening through mamaca was expected to become a medium in strengthening the character of Madurese community, especially by delivering the religious values. Qualitative method was applied in this reserach to understand a social phenomenon holistically (as a whole). This qualitative method allowed us to understand and view people as they expressed their views of themselves.

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INTRODUCTION

Mamaca is derived from a Madurese word “*maca*” which means reading. *Mamaca* means reading something. *Mamaca* comes from Madurese language whose meaning is 'reading'. The text is written in Arabic-Malay letters, some in Pegon Arabic letters by using *Kromo* Javanese. *Mamaca* in Madurese has closest meaning to the term “*macapat*” in Java. *Mamaca* is defined as an activity of reading the poetry or story by singing a song (*Tembhâng*), and it is explained/ interpreted (*tegghes*) in Madurese (Hidayatullah, 2018).

Mamaca is an activity of reading poetry by singing it, so that its language must be beautiful. The beautiful language used in *mamaca* is the figurative language (figurative meaning). Figurative language is a rarely-used language in daily life. In Madurese *Mamaca*, several types of songs are used, covering *Artate* (*Dangdanggula*), *Maskumambang*, *Senom*, *Kinanti* (*Salanget*), *Kasmaran*, *Senom*, *Mejil*, *Durma*, *Pucung*, dan *Kasmaran* (Rifqi, 2018). First, *Artate* means magnificent hope, or leaves on display (jewelry/decoration). The characteristic of *Artate* is graceful or sweet. It is best used as an opening (*preamble*) story, or in the middle of the story, even at the end of the story. It can also be used as a song of advices. Second, *Maskumambang* means concerned, very bad. Third, *Senom* means the growth of Tamarind leaves (young tamarind leaves), in which it is best to be used in delivering the advices and various spiritual things which require proverbs). Fourth, *Kinanti* (*Salanget*) means very close, it is used for advice, harmony. Fifth, *Mejil* means leaving, it is used to deal with conflict or dispute. Sixth, *Durma* means tiger, it is used when we feel in fierce or sad. Seventh, *Pucung* means imagery, it is best to be used for guessing. The last, *kasmaran* means feels astonished. These seven varieties of Madurese songs are so much more different with the ones used in Javanese *macapat*.

According to Marsus (2013), the tradition of *Mamaca* song is usually read by men who consist of; (1) *tokang maca* or *pamaos*, (a person who reads the text of the story by singing). While singing, they let their loud voices out, especially when they are in rural areas, (2) *tokang tegghes*, *panegghes* or *pamaksod* (a person who translates or interprets the stories developed by the reader into Madurese). While interpreting, the declamation style is used as expressive as possible, (3) *tokang soleng* (a person who plays the fluit is escorting the reader while singing at certain time). The flutist escorts him step by step while reading the story text, the flutist becomes his instrument and gives the last note to each verse.

According to Rifqi (2018), conceptually *Mamaca* (Madurese language) means reading a story from a common text called *Layang*. The reading activity is done alternately one by one and sometimes together. Someone who acts as the singer of *Mamaca* called *pamaos*, which means the reader. *Layang* as the source of reading is written in Arabic and in Javanese language. *Kitab* or *Layang* contain various stories influenced by Islamic culture. Therefore, one of the performers of *Mamaca* plays a role as the translator or what so called as *panegghes* who is responsible to deliver the meaning of each sentence read by *pamaos* in Javanese language into Madurese language.

Generally, *mamaca* is used in a set of cultural ceremony and other important events or cultural activities in Madurese social life, for example pregnancy salvation (*pellet kandung*), *Rorokadan* (*rokat*) like *rokat bujuk* and *pandhaba*, teeth cutting (*mamapar*), and *sunatan*/circumcision.

Mamaca as one of the folklores or oral traditions has an essential role in literacy strengthening of the community especially in building character (Sadik, 2011). Danandjaja (2007:58) explains that folklore is the tradition which is purely verbal. In addition, Danandjaja (2007:22) classifies the form of folklore into (a) Folk speech such as accent, nickname, traditional rank, and title of nobility; (b) Traditional expression, such as proverb, maxim and byword; (c) traditional question, like riddle; (d) folk poetry, such as rhyme, *gurindam*, and poetry; (e) folk prose stories, such as myths, legends and folktales; (f) folk songs. Based on that folklore forms, Danandjaja (2007:3) explains the

characteristics of folklore in the form of (a) Oral distribution and inheritance; (b) Traditional folklore; (c) Folklore exists in different versions and even different types; (d) Anonymous Folklore; (e) Folklore has a formulaic or patterned form; (f) Folklore has a function; (g) Folklore is pralogical; (h) Folklore is a community property from a certain collective; (i) Folklore is generally sincere and innocent.

METHODOLOGY

The stories in *Mamaca* text are various, there are some that comes from *babad* story, prophet stories, the story of historical figures, as well as stories taken from fictitious stories or figures with *Petotor* or advice. Based on the diverse contents of the text, *Mamaca* becomes very important to the existence formation and the influence of oral *Mamaca* tradition on the Madurese community. Formation of the existence of the community can be done firstly by strengthening the literacy with *Mamaca*. However, unfortunately, *Mamaca* has begun to be abandoned by many Madurese ethnic communities especially in urban areas this time.

This research used qualitative method. According to Bodgan and Taylor (1993:30), qualitative method is used to understand a social event holistically. This qualitative method allowed us to understand community and seen them as they expressed their view of themselves

RESULT AND DISCUSSION

Local wisdom is very influential to the community's character. Therefore, the characteristics of each ethnic are different. It is influenced by the place where the community lives. This is known as local wisdom. This local wisdom cannot be generalized because Indonesia is naturally formed from diversity.

Madurese community is one of the ethnic exists in Indonesia with a quite strong character building especially related to religion. Character building is done through some various traditions, one of them is *Mamaca*. According to AlFirdaus (2011), the dynamic of *Mamaca* tradition in Madura is a defensive manifestation by the community toward art inherited by the ancestors. In its development, it could not be separated from Hindu teachings transition. In the next development, Hindu philosophy became poetry that contain Islamic philosophical values as the core values. This was related to the role of *mubaligh* in the past which made art as the media of preaching. The former *mubaligh* created creative and innovative songs through *mamaca* that contained religion doctrine, praises to God, encouragement and invitation to love science. Calls for religious messages: morality, search and contemplation of the essence of truth and the formation of human with personality and culture, tips for living a better life, observing worship, carrying out religious orders, imitating the life of the Prophet Muhammad SAW. Through this *mamaca* song, every human being is tapped at his heart to better understand and explore the meaning of life.

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The character education in the form of inculcation of religious values in Madurese community were many reflected in *mamaca* poetry. The poetry in the form of inculcation of religious values reflected in the *mamaca* poetry are as follows:

Data 1

Apa mali kakang eriki dhateng mering Baitullah
Lawang parwaning agama

Siro nini aja' maras, pasrah kenna
 Engpangulu natagomo, pumaistuken wuruknya
 ...
 Samepu jiyakaatur,
 neddha slamet mreng yang widhi aher zamana puranen
 ...
 eng kadhatiyan rikala asalat engtenga dalu, wayani,
 wus maca ayat lima iku
 pateha lan ayat kursi

The data above were taken from the poetry of *Tembhâng Artatè*. In the poetry of *mamaca* above told that when they were about to live for *Baitullah* as the religion door, they left and surrendered the world affairs and left them to someone they trusted. The religiosity was also shown from the religious rituals done such as *shalat* (praying), reading surah *Al-Fatihah* and *Ayat Kursi*.

Data 2

...
 Peng kali citrani bagus
 Anglapae gama suci
 Pengtiga kalangkung sinnys
 Ing kaula agung alit ping empat alus budhinya
 Amanispangandi koni angandhiko sang prabu wadum
 Trisno engsun wallung parkatatis
 Dihin abagus kusumo
 Eng jagat norana tanding
 Ping kali kaniting mata ping tri ujari engyang widi

 Peng empatasi game luhur
 Ping lima ajari eng bibini
 Ping ennem asi eng bala
 Ping petto alus bidiyanna
 Ping wallu during akrome
 Kalangkong rassaningate

The data were taken from the poetry of *Tembhâng Kinanti*. In the poetry of *mamaca* above told that the religious values were described through the sentences (1) *Ing kaula agung alit ping empat alus budhinya*; (2) *Ping kali kaniting mata ping tri ujari engyang widi*; (3) *Peng empatasi game luhur*; dan (4) *Ping petto alus bidiyanna*. These sentences showed how the religious values in the form of noble virtuous values, carrying out the commands of God (*Eyang Widi*) and noble behavior were described in the poetry of *mamaca* Kinanti song.

Data 3

“Dhuh jebbhing mortasèya, pa'sapa'a babinè sè atoro' iya jarèya parentana lakèna iya sè dhaddhi sennengnga lakèna èjadiya dhaddhi salamet è dhunnya kantos ahèrat jhebbing saka' dinto dhabuna”

The data were taken from the poetry of Tembhâng Artatè. In the *mamaca* poetry it was told, Mortasèya was advised that a wife must obey the husband's command because of the husband's happiness that made a wife safe on earth and the afterlife.

Data 4

“Jadiya saellana abali da’ka ajunanna ghustè Allah babinè jerèya pas ollè ollè ghanjharan sowargha sè lebhi tengghi jhughan sabari’na kèya ompamana ta’ atoro’.”

The data were taken from the poetry Tembhâng Artatè. In the *mamaca* poetry, it was said that when she returned to Allah, women would receive a higher surgha reward, the opposite of disobedient women.

Data 5

“jhughan sabhalika Mortasèya saompamana ba’na ta’ atoro’ apa parentana lakèna èjadiya kenneng koca’ babinè arosak aghama otaba arosak bhaktè-bhaktè da’sè lake jadiya.”

The data were taken from the poetry of Tembhâng Artatè. In the *mamaca* poetry, it is told, Mortasèya was advised that if they did not obey their husband's orders, they were considered as women who destroyed religion or damaged their devotion to their husbands.

The five data in *mamaca* were examples of how the religious values that were described through *mamaca* which was a tradition of Madurese people. In the *mamaca* poetry it was illustrated that the various activities performed were always associated with obedience to religion and god.

Character education in 4.0 era, which was related to the inculcation of religious values through the oral tradition of *Mamaca* became very important. With character education through *mamaca*, it is hoped that local wisdom in the form of good character can continue to be preserved so that it is not crushed by the modernization era which is currently touted. At this time, the behavior of the next generation began to ignore the tradition of good character. One of the reasons was that many Madurese families have begun to forget the original Madurese tradition, even though it has been widely spread in the records and many were spoken,

It needed serious effort, like through local government policies and awareness of the community to preserve this *mamaca* tradition. Islamic boarding school people (*kiai* and *santri/students*) must descended as they once did to build a culture of grassroots society, by recycling *mamaca* traditions loaded with nobleness and wisdom, especially related to religious values that served as a defense gate of Madurese culture from the onslaught of foreign culture.

At present, character education, especially through the inculcation of religious values, becomes an urgent need in all lines of life. The industrial era 4.0 makes openness becomes the entry point for various information. Through this information, the nation's culture is tested for its toughness.

CONCLUSION

Mamaca was very important for the formation of the existence and influence of *Mamaca* oral tradition on the Madurese community, especially in character education in the 4.0 era. The formation of the existence of the community was done by first strengthening literacy through *mamaca* which has been largely abandoned by young people in general. Many poems in *mamaca* song that contain religious values were media for strengthening the character of the Madurese community. Concern and seriousness on the part of policy makers and the community were needed to preserve the tradition of *mamaca*.

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