



Introducing “ Undha Usuk” Javanese Language Through Children Drama Performance in Festival Kampoeng Pejoeang at Trate, Ngadiluwih

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ABSTRACT

Undha usuk in the Javanese language increasingly forgotten by the children in the Trate village, Ngadiluwih sub-district. The progress of the times, as well as the rise of technology, makes children seems forgotten in their own regional language politeness. Innovative and educational activities are needed to overcome this. One of them is by staging child drama. Staging children's drama is an activity that integrates various language skills such as reading, listening, and speaking. The staging of children drama in Trate village, Ngadiluwih sub-district can be held in Kampoeng Pejoeang festival to celebrate independence day. The purpose of this article is to describe the technique of child drama performances in the festival Kampoeng Pejoeang as a strategy to introduce undha usuk in the Javanese language to children at Trate village, Ngadiluwih sub-district. The data obtained comes from observations and interviews. Drama learning theory, as well as language skills, especially undha usuk Javanese language, are combined in this article so that this strategy can be adapted elsewhere.

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INTRODUCTION

Regional language has a function as one of communication means among community members that reflect the characteristics of the area. Apart from being a means of communication, the local language also contains noble values and characters in it. The Indonesian nation has many regional languages. Almost every area from Sabang to Merauke has regional languages. Likewise, with the area of East Java, the language of the area is one of the characteristics of local wisdom (*local wisdom*). Regional languages have or contain noble character values and manners that reflect the character of the members of the wearer community.

The Java language is spoken by most of the Javanese. The Javanese language spoken in East Java has several dialects. In the area of Mataraman, Kediri region, the Javanese language is spoken almost the same as the use of language in Central Java or more precisely the area of Surakarta or Solo. Suyitno (2017) said that under certain conditions, the language strongly influences and determines the community, particularly affect the mindset, perception, and behavior. In contrast, in the case and other conditions, the community (mindset, perception, behavior, etc.) affect and determine the language.

The use of *Javanese undha-usuk* or levels of language in Javanese is one hallmark of local knowledge and local language means of communication between members of the community in the area of Kediri. *Javanese undha-usuk* or level Javanese language is one speaking skills developed within the local curriculum in the area of East Java language. Speaking skills is one of the tools of communication in the grammar performed by an individual.

Currently, in East Java, the Javanese language is one of the local content subjects taught in schools from elementary to high school level. From the phenomenon of the decrease in the use of knowledge *Javanese undha-usuk* or level of Javanese and Madurish in the younger generation in East Java, East Java Governor has set a rule. East Java Governor Regulation no. 19 of 2014 on local content learning of local languages (Java and Madura) not only at the elementary (SD) and junior high schools (SMP) but also the level of senior high schools (SMA/SMK). The aims of

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teaching local language to the student are students as learners have the ability and skills to communicate using the local language well and correctly.

However, the role of the school is not enough if it is not supported by the role of community and family environment. Educational institutions are only one of many factors determine the success of children, the rest are the environmental role. Toepatimasang (2013:6) says that basically, etymologically, school means spare time. It means that learning is done at leisure time, whenever and wherever it is. Learning is not limited to only in school, but also in the neighborhood around children live. Based on that, the *Javanese undha-usuk* can also be studied in a time when children are not in school conditions.

One way to learn is to provide space for appreciation to children. These spaces can be integrated with activities organized by the people around the child's residence. In Trate village, Ngadiluwih sub-District, annually they held the festival "Kampung Pejuang". This festival always coincides with the celebration of August 17 or Independence Day of the Republic of Indonesia.

This festival is filled with various educational events, ranging from the ceremony of independence, the use of costumes of fighters, the contests, until the night of appreciation. In the night of appreciation, every citizen is given the opportunity to show skill in displaying his creativity. One of them is by playing drama. It is unfortunate that the staging of drama is limited to the usual drama, moreover, it only raises popular themes and popular languages so it degrades the value of the performance itself.

Therefore, this stage of drama is a space of appreciation as well as an opportunity to display the language skills of children. Children are invited to play a role as well to memorize and understand the plays that it contains *Javanese undha-usuk*. Based on this, the researchers created this article with the aim that similar activities can be adapted or used as a reference in an effort introduction of *Javanese undha-usuk* on children elsewhere.

CHILDREN PHASE

Reflecting on Lenneberg's research (in Dardjowidjodjo, 2014: 218), a person is said to be in the phase of children when they are two to twelve years old. Lenneberg even named this period a critical period, which is why he discovered the Hypothesis of Critical Age. It is said to be critical because, at that age, the child begins to construct his schematic, especially in language. He will imitate and be influenced by the environments and utterances around this child.

When associated with the brain's ability, then at the age of two to twelve years, the brain is still not *laterized*. Right hemisphere and left hemisphere are still united and not yet firmly separated. That's what causes children to have high responsiveness. Learning the language is more advisable at this age. When it is more than twelve years old, the child's brain has become *laterized*. The right hemisphere gets stronger and the left hemisphere gets stronger, so the new schemata adjust to this hemisphere. Even at the age of more than twelve years, the dominance of one hemisphere is more apparent. It is proven by the hobby that is owned by the child. They have been able to determine interest, to measure ability, and to make the prospect of goal in life.

The brain that has been localized makes them aware of the boundaries and rules of society around it. The longer they also become more aware and realistic about their existence in society. It also affects the process of diminishing imagination. That is why when children are still at critical ages, they imagine themselves to be able to fly as if the world is in the grip of his hands. But as they grow older, the imagination grows closer to the reality in front of them.

Children's dramas are for children of this critical age. In addition, to instilling the knowledge in children, the adult role is also needed to instill values that are all packaged in the story. Through children's literature, their imagination can also be left to live. They will be able to fly and imagine the characters according to their wishes. This imagination is not a bad thing but can be used as a spur of creative potential if the teacher is able to direct the best possible. Therefore, in making children's dramas, it is necessary to have age limits. Scriptwriters would be good to come into the world of children so that they know what the process really felt like my children. Scientifically through Lennberg's research, it can be proven that children aged between two to twelve years are the thirst of getting a presentation of the appropriate literary works. Keep them out of adult content because it will disturb them psychologically. The impact is an excessive curiosity to the sense of want to be free of children or themselves. This case often occurs in children aged two to twelve but does not want to consider himself as a child. They want to be considered adults. It may be that the presentations, the stories, and the literature that is in front of him are not for him so that his mental process is disturbed. Piaget (in Nurgiyantoro, 2013:14-15) says that the development of children is basically divided into four stages.

First stage Motoric sensory (age 0-2 years). At this stage, the child is still often referred to as a baby. His behavior also involves sensory or basic sensing that he has. Through his senses, he learns to record everything encountered with stimulations of each sense. Therefore, at this stage the baby tends to lick, kiss, suck, hold, grasp, kick, and hit whatever he sees or sees.

The second stage is Pre-operational (ages 2-7 years). At this stage, the child starts to think the basic level. When referring to Lennberg's research, it is said that critical age begins at the age of 2 years. His brain hemisphere began to do very early stage lateralization, which is why he began to think. His thoughts were still symbolic, through colors, shapes, sounds, and other simple symbols that surrounded him.

The third phase is Concrete Operations (ages 7-11 years). At this stage children begin to think systematically, therefore, at school, they began to be taught wider knowledge such as the introduction of letters and words to be arranged in writing. Objects that are introduced are still in concrete or real form. The child will find it difficult to grasp

the hidden intent or implied things. When associated with literature, kindness and evil must be based on different dichotomies. When an evil character is won or made to succeed, then the child will imitate these ways to achieve his goal.

The fourth stage of operation is formal thinking (11 to adulthood). When at this stage, the brain has been almost perfected. Children have started to grow more mature so worthy to be said as a teenager. Formal thinking means that the child has begun to deduce everything that is in front of him. Not only that, the child has begun to logically think of linking the previous schemata with the reality faced contextually. For a child who has a high reading interest, then he began to dare to try to find literary readings that mini images such as teen lit and even novel.

CHILDREN DRAMA

Drama is one literary genre that can not be separated from language learning. Holden (1982: 81) defines drama as a "pretended" activity in portraying oneself and others at imaginary or imaginative level. In line with this, Hubbard (1986: 3117) defines drama as an oral activity that is integrated into the creative process. Learning drama has many advantages. Maley and Duff (2005: 1-2) found ten positive things students get in playing the drama. They are (1) drama activities integrate language skills naturally, (2) drama integrates both verbal and non-verbal aspects, (3) drama gives an overview of the cognitive and affective domains, (4) the class becomes alive (7) drama is also able to increase the motivation to arouse feelings, (8) transfer of responsibility from teacher to student occurs in the learning process drama, (9) drama enables students to explore developing themselves through expression, (10) classes that do drama lessons will be dynamic and have a high sense of cohesiveness.

Drama belongs to one genre in literature that displays the life of the character through the behavior and dialogues within it. In literary learning, the drama is not only played by adults but also children. It would be nice that a child has been introduced to the drama early on. Philips (1999) suggests that there are at least three main reasons that this drama activity is necessary for the learning process.

First, motivate learning. Playing a role in a drama is a fun activity. Without even really told the kids really like to play this game. Drama in a child's life is a familiar activity. They do not think of it as a lesson, but in a drama game that is guided by the teacher, there are various lessons that can be learned by students. This is what makes them motivated to learn, whether it is social (deepening role), language, and culture and the environment.

Second, different teaching-learning. One solution to overcome the saturation of learning is to create a differentiator. Drama is a differentiator in conventional lessons. Students are invited to dialogue, invited to sing, dance and make the class atmosphere becomes crowded. This crowd is certainly a deliberate crowd created to create a harmony of the story. The role of the teacher as a conductor in harmonizing these gifted children.

Third, the means of learning the language. Whether realized or not, when playing drama then a child will increase his vocabulary. He will find new terms used to convey the message or expression played. Children are also taught to speak according to their role. The selection of diction for a child who acts as a police officer is certainly different from the diction of a child who acts as a trader. They are taught to "talk to whom" and are invited to "talk where". Indirectly, many moral values are taught here. Especially the basic moral value, which can put yourself.

UNDHA USUK JAVANESE LANGUAGE

Undha-usuk means levels, indicating that the Javanese language used in the communication process can increase moral value semantically. The word that originally hung on it, when the atmosphere of speech acts changed to a higher morality atmosphere, had to be uninstalled and take another more appropriate word. The increased moral atmosphere in the tradition *bebrayan* (social institutions) Javanese called *unggah-ungguh* (up position). Therefore, the term *undha-usuk* also called *unggah-ungguhing basa* (the up and down of language level). Both *undha* and *unggah* mean "up". Meanwhile, *usuk* and *ungguh* both mean base or place. (Ahmadi, 2010: 52).

When someone speaks, besides paying attention to the rules of grammar, they also still have to pay attention to who the person they are invited to speak. When you are talking to parents, you need to use a different level of language. It is not the same level when you are talking to a small child or when you are talking with your peers. The language directed at that particular person is called: *unggah-ungguhing basa*. *Unggah ungguhing basa* is basically divided into three, namely: Ngoko Basa, Madya Basa, and Krama Basa (Purwadi, 2012:16).

The level of speech in the Java language is divided into three namely the level of speech ngoko, the level of spoken madya and the level of speech krama. Or in general divided into two namely the level of speech ngoko and the level of krama speech. The level of Javanese speech above will be explained as follows. The *Ngoko basa* level (Variety *Ngoko*) is *unggah-ungguh form* base on the core of Javanese language lexicon called "ngoko", or become a core element in the lexicon ngoko variety; therefore it is not the lexicon of the other. (Sasangka 2004: 95).

Variety ngoko have two forms of variant, that is ngoko lugu and ngoko alus (Sasangka 2004: 95). *Ngoko Lugu* defined as ngoko innocence is a form *unggah-ungguh* Java language that all ngoko shaped and neutral vocabulary (lexicon ngoko and neutral) without tucked lexicon manners, manners inggil or andhap manners, good for the first person, second person, second person, Or both, and for the third person. *Ngoko Alus* defined as in which not only consists of the lexicon ngoko and neutral, but also consists of the lexicon manners inggil, manners andhap, or lexicon manners appearing in variety is actually only used to honor Speaking partners (Sasangka 2004: 99-100).

Krama Level of speech (Variety *Krama*) is *ungguh ungguh* formed from the core of Javanese language lexicon *Krama* or the core element in a variety of *Krama* is lexicon *Krama* and it is not from the other lexicon. The affixes that appear in this variety are all in the form of *krama* (for example, affix *dipun-*, *-ipun*, and *-aken*). Variety of *krama* used

by those who are not familiar and by those who feel themselves lower social status than the other person. Variety *krama* has two forms of variant, the *krama lugu* and *krama alus* (Sasangka, 2004: 104).

Krama Lugu semantically can be defined as a form of a variety of manners with low levels of subtlety. Even so, when compared to *ngoko Alus*, *krama lugu* still show the levels of subtlety. The *Krama Alus* in question is the form of *unggah-ungguh* in all the Java language vocabulary lexicon consists of *krama* and it can be added to the lexicon *krama inggil* or *krama andhap*. However, the core lexicon in this variety is only the lexicon in the form of *krama*. *Madya* lexicon and lexicon *ngoko* never appear in this level of speech. In addition, the lexicon of *krama inggil* or *krama andhap* - consistently - is always used to honor the speech partner. Semantically, the variety of *krama* can be defined as a manifestation of etiquette with high refinement (Sasangka 2004:111).

LEARNING TECHNIQUE

Before teaching children to play a role, invite them to warm up first. This is important so that children do not feel patronized when they play the drama. When the child already feels that the drama is a serious matter, there will arise a sense of boredom, fear, anxiety, even sad. Basically, they want to be free, their world is a playing world. Their imagination is vast. They want to be what they want. The task of the mentor is to direct, not to curb.

Please note in advance about the performance of children in drama theater at Kampoeng Pejoeang. They basically adapt the learning staging drama in the classroom. The basis of learning drama performance is the strata strategy expressed by Leslie Stratta (in Waluyo, 2013: 180). In general strata strategy includes three parts: exploration, interpretation, and recreation. Stages of exploration are the stage of giving a stimulus to children conducted by mentors in reading drama. The interpretation stage is the reading stage by discussing the results of the drama being read. The stage of recreation is the stage of staging drama script that has been read before. Staging can be performed on a pre-prepared stage or village hall or field. The audience also varied from the people living around the places until the honorable invited guests. The three stages will be explained as follows.

At the exploration stage, children are invited to read together each dialogue on the drama script they read. The script of the drama created must have *undha usuk Javanese language* in it. Children are invited to understand and interpret each of the diction and are told the meaning. Dialectic and dialogue and question-and-answer processes occur here. This stage should be done efficiently so that children do not get bored.

The drama reading process should be as efficient as possible. The principle of efficiency in reading can be seen from the opinion of Ur (1999: 148). Ur states that there are ten aspects that can be used to review the efficiency of reading, among others (1) language, (2) content, (3) speed, (4) attention, (5) difficult vocabulary, (6) prediction, (7) information, (8) motivation, (9) goals, and (10) strategy. Out of the ten aspects revealed by Ur, most of them can be integrated by means of optimizing the charge *undha usuk Javanese language* in reading plays. The embodiment of integration and efficiency are as follows.

No	Aspect	The integration of <i>undha usuk Javanese language</i>	Efficient practice
1	Language	Use the vocabulary with the variety of <i>undha usul Javanese language</i>	Children are invited to understand diction of <i>undha usuk Javanese language</i> one by one which is used by each of the characters in the story. Children are especially invited to understand the meaning of the vocabulary saying by the opposite character.
2	Content	The content of the script must be appropriate for the children age. The good content is also associated with the topics happening in the children environment.	The coach can ask the children to ask questions related to the problem being encountered by the children. Problems that happen in surrounding environment and how to solve it, so the children are invited to engage in the contents of the contents since the manuscript was made.
3	Speed	Reading speed is also considered, not just in time but in terms of capturing meaning.	Reading speed can be trained by giving an example to the children. The coach as a reading model with a clear pronunciation, not too fast and also not too slow.
4	Attention	Children's attention should be taken into consideration to keep children focused on reading drama script, especially drama script is dominated by dialogue between characters so that if students do not focus in the middle of reading, surely he must re-assemble his	The coach needs to ask each child the difficulty of understanding. Every child must have different difficulties in reading the drama script.

		understanding from the beginning.	
5	Difficult vocabulary	Difficult vocabulary <i>undha usuk Javanese Language</i> need to be provided with a reasonable portion and is reserved for children in preoperational stage, especially concrete operational.	To explain the difficult vocabulary, the coach can practice with the movement or other symbols in the form of images so that children understand the vocabulary that will be spoken or heard.
6	Predictions	Predictions relating to what the next character is associated with dialog spoken by other figures in the drama script	The portion of movement begins to increase at this stage to help the child understand the words spoken by his or her opponent so as to easily predict the meaning of the utterance when the child forgets the meaning of the diction of <i>undha usuk Javanese language</i>
7	Background information	Background information is a schema of children owned by students, the schemata are formed due to previous sensing experience.	Demonstration of the schemata is required by the child. That is why the coach should stimulate the child's scheme of the characters being played. The child is constantly asked questions about the character he wants to play so that the child understands the true nature of his character in the drama.
8	Motivation	Motivation is the will to read, in reading drama motivation drama besides completing the reading there is also a motivation to become a role figure	Motivation can be given through praise. The more often he is praised and appreciated, the more excited the child will be.
9	The purpose	The purpose of literary works is basically two that is <i>dulce et utile</i> , educate and entertain.	The form of educating in the Drama Theater of Kampoeng Pejoeang is <i>undha usuk Javanese language</i> , while the form of entertainment is performing a drama script.
10	Strategy	The strategy is a way used by children in understanding drama script, each text certainly has a different strategy in reading it.	After the role of the coach can be done optimally, the coach should also provide space for children to understand or interpret every dialogue he pronounced. Each child's strategy is different and the supervisor only monitors it because it may be that their strategy is far more unique to understanding something.

After reviewing the interpretation and efficient practice of the drama script that has been read, the next stage is the stage of interpretation. At this stage, the children are invited to conduct a discussion process to discuss the role that students are interested in. Children are formed into four or five groups. Children who have formed in groups discuss to determine the character or role that will play. The child begins to decide what role he or she wants to play. The freedom of children in choosing roles should be respected. Tolerance will occur at this stage if one role is chosen by two different children. An effective way to define a role is to sort through the dialogues of each character. The dialogue that has been marked his proposition makes students be able to predict quickly the character and behavior of each character in the drama script. The complexity of each dialogue is certainly adapted to the stage of child development previously expressed through Piaget's theory.

When all of them are done, the teacher guides to match the accuracy of the child's prediction with the understanding of the coach. According to Toole, (2011: 14) a coach or drama coach must be educated in teaching the drama. The coach must have basic skills in drama and understand how to connect with drama, art, and shows so that all three are integrated into one in learning. *Undha usuk Javanese language* that is considered difficult then marked in the dialogue, it also helps children to process more accurate predictions. One child with another child has a similar prediction that is not much different when each child knows the main proposition spoken by each character. It can also be used to anticipate the child's mistake or the process of imagination that is too far against the character's behavior. The dialogue spoken by each character forms a common thread of character, character, and character position in the drama script from beginning to end.

In groups, children practice reading the dialogue between characters. Input obtained from the children will be more complex and they are also relaxed in learning. It is in accordance with Hammer's opinion that the role of peer comments can also serve as input to enrich competence (1988:266). The children in the group read out the dialogue they get, then the other friend gives the input and then the input is used as input so that the child can learn better. A more capable child will automatically enter in a way to read out the difficulties of other friends' dialogs.

The final stage is the recreative stage. At this stage, the child is asked to perform his plays in the festival. Performance style will be begun to think. Again, children are better engaged in the performing style. Starting from creating properties, selecting songs for backgrounds to specify the entry and exit of each cast.

After determining the performing style, the coach and the children determine how to perform. Maryaeni (1992: 15) distinguished the way drama performances into five types: (1) plays, (2) ballets, (3) pantomime, (4) *tableu/tablo*, and (5) opera. For the latter way of opera, Tjahjono (1988: 195) distinguishes the terms opera and operetta. Opera is a stage play that is sung and accompanied by music, while operetta is an opera that is packed in short form. The play of the drama in the festival can adapt from the way theatrical and opera performances including the operetta. The adaptation process is, of course, adapted to the contextual circumstances especially related to the equipment. In performing the play, of course, the coach and the child are allowed to minimize the property used. While in staging opera or operetta accompaniment of music used does not have to live music, but can be adjusted in various ways. This way, among others, is by using a laptop, DVD, or acoustic tapes by using a makeshift instrument.

Where conditions permit, supporting properties such as music, acoustics, and backdrops may involve the youth corals (*karang taruna*) in their manufacturing process. Thus the introduction of *undha usuk Javanese Language* through children theater Pejoeang Kampoeng can be managed comprehensively by involving the various parties. A sense of belonging and pride will occur when this is done. The youth of the society may create various musical tone and music to accompany the children to perform. The adults prepare and organize the stage and the staging location for their children, and the children perform excitedly.

CONCLUSION

Based on the writer's observation in the region where the writer lived, *undha usuk the Javanese Language* is very difficult for the children, moreover to practice it. A Lessons at school alone are perceived less when there is no new space for skills to understand *undha usuk Javanese Language*. One alternative that can be done is to introduce *undha usuk Javanese Language* more intensively through children theater drama performances as in Kampoeng Pejoeang. Kampoeng Pejoeang Festival itself is a festive celebration event annually held at the writer's residence. The learning model drama triggered by Strata combined with the theory of language skills was able to overcome and introduce *undha usuk Javanese Language* in the form of drama. There are three main stages that Strata discloses are (1) exploration stage, (2) the stage of interpretation, and (3) the stage of recreation. The integration of language skills by learning stage drama makes the introduction of the *undha usuk Javanese Language* more effective but has the optimal benefits for children. This strategy can be adapted and applied in other areas that have similar problems to the development needed to further optimize the *undha usuk Javanese Language* and be practiced by Javanese children.

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