

DO PRIMARY SCHOOL STUDENTS NEED ORAL LITERATURE?

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Abstract. Oral literature currently seems lost and unknown to students. This article is a description of oral literature. The purpose of this presentation is to make students familiar with oral literature in their area, especially at the Sundanese level. The importance of the introduction of oral literature because oral literature can be used as a reference in behavior. This is because the content of oral literature is full of life lessons and interactions in society. Therefore, it is necessary for schools and local governments to continue to develop and introduce oral literature in schools

Keywords: Put your keywords here, keywords are separated by semi colon

I. INTRODUCTION

Literature is an absorption word from Sanskrit which means text that contains instructions. In Indonesian, it refers to literature, which is a type of writing that has meaning or beauty in a particular work [1].

In this case, literature is divided into written literature and oral literature. Language is one that has an important role in relation to literature, both written literature and oral literature [2,3]. With language, one can express experiences, lines of thought, so that a series of words that have their own meaning are created.

In this discussion, we will focus on oral literature. Oral literature requires accuracy and seriousness in handling it because sometimes oral literature is pure and some is impure. As for pure oral literature in the form of fairy tales, legends, and others that are spread orally in the community. Meanwhile, impure literature is only in the form of story experiences so that the original and imperfect stories are reduced.

Oral literature is still largely stored in the memories of parents or storytellers whose numbers are decreasing. As a literary treasure, fairy tales which are part of oral literature are one of the cultural elements that need to be developed because they contain cultural values, ethical norms and values as well as the moral values of the supporting community [4,5,6]. As oral literature, in fairy tales it can be said that it is the people who tell stories, tell stories about their people, about themselves, their thoughts, feelings, aspirations, and hopes, about the voice of their hearts. Cultural characters in the oral literature of fairy tales can be introduced from an early age through literature learning in elementary schools [7,8,9]. Elementary school students tend to still like stories, so fairy tales can bridge the initial process of character building for elementary school students.

Literature in elementary schools is less attractive to elementary school students, this can be seen when students prefer to use their free time to play rather than use their time

to read [10]. The worrying thing is related to the truth of the information, often the information conveyed is information that is still not necessarily true [11]. Lack of introduction to literature learning in schools, resulting in less interest in learning literature by elementary school students. Oral literature for children can be done by introducing folklore in the area. Folklore is an old prose in the form of an oral tradition. In addition, folklore can be interpreted as an oral story that includes legends, music, oral history, proverbs, jokes, superstitions, fairy tales, habits that become traditions in a culture, subculture, or group. In everyday language, folklore is better known to the public as fairy tales [12,13].

II. RESEARCH METHODS

This paper will discuss about oral literature, its functions, and types, as well as a study of one of the Sundanese stories. This paper is a study material for the need for the introduction of oral literature as an effort to preserve local culture.

III. RESULTS AND DISCUSSION

Oral literature is often associated with folklore. The term folklore was originally a creation of William John Thoms in the 19th century to express superstitions, ballads and so on in the past, which were previously called antiquities, popular antiquities or popular literature [14,15]. The word folklore comes from English folklore, which is a combination of the words folk and lore. Folk means collective, while lore is a group of people who have physical, social, and cultural identification characteristics so that they can be distinguished from other groups [16,17,18]. The identifying characteristics of a group that already has the tradition can be in the form of skin color, livelihood, language, level of education or religion. This tradition has been passed down from generation to generation [19]. So the notion of folklore is part of a collective culture that is spread

and passed down from generation to generation among any kind of collective traditionally in different versions, both in oral form and examples accompanied by gestures.

The position of folklore with other cultures is of course different, because folklore has its own characteristics or characteristics [20]. Folklore in Sundanese society is the same as folklore in other regions, which is divided into verbal folklore (verbal folklore), half verbal folklore (partly verbal folklore), and non-verbal folklore (nonverbal folklore).

1. Oral/Verbal Folklore

Oral folklore or oral literature has the possibility to play a role as cultural wealth, especially literary treasures; as a capital for literary appreciation because oral literature has guided members of society towards appreciation and understanding of poetic ideas and events based on practices that have become traditions for centuries; as the basis for communication between the creator and the community in the sense that creations based on oral literature will be easier to understand because there are elements that are already known to the public.

Fairy tale is one type of oral literature that is spread in an area. Fairy tales are also said to be folk prose stories. The term fable is used to refer to a group of traditional stories in Sundanese literature [21]. In Sundanese literature there are types of stories that are known to have been available in society, which were accepted by members of the community from earlier generations. Fairy tales are told by one person to another using spoken language.

The type of fairy tale that exists in society, namely myth. Myth fairy tales are traditional stories where the actors are supernatural beings with sacred backgrounds and ancient times. In it there are events that imagine events regarding the creation of the universe and its contents, the changing of the world, and the destruction of the world. Community supporters (owners) myth usually consider the story as something that is believed [22].

Example: The Myth of Dewi Sri

Dewi Shri or Dewi Sri is the goddess of growing crops, especially rice and rice fields on the islands of Java and Bali. He has influence in the underworld and on the moon. He can also control food on earth and death. Since she is a symbol for rice, she is also seen as the mother of life. As a highly revered character, he has various versions of the story, most of which involve Dewi Sri (Dewi Asri, Nyi Pohaci) and her brother Sedana (Sadhana or Sadono), with a background in the Kingdom of Medang Kamulan, or kahyangan (with the involvement of the gods). -a god like Batara Guru), or both. In some versions, Dewi Sri is associated with the rice field snake while Sadhana with the Sriti bird. Traditional Javanese have a special place in the center of their house for Dewi Sri to gain prosperity which is decorated with snake carvings. In agricultural societies, snakes that enter the house are not chased away because it predicts a successful harvest, so they are given offerings instead. In Bali, they provide a special shrine to Dewi Sri in

the rice fields. The Sundanese have a special celebration dedicated to Dewi Sri.

Then in addition to the myth there is also known as a legend. Legendary fairy tales are traditional stories in which the actors are imagined as "actors in history" with a setting that is also imagined to exist in that world and time in the past, but not ancient times. In it there are events that are imagined as if they happened in history. Usually in the event there are also extraordinary things.

2. Partly Verbal Folklore

This type of folklore is a mixture of oral and non-verbal elements. For example, folk belief which modern people often call superstition is a combination of verbal statements coupled with gestures that are considered to have magical meanings. The forms of folklore belonging to this large group are folk games, folk theatre, folk dances, customs, ceremonies, and folk parties.

3. Nonverbal Folklore

Although the way of making it is taught orally, this type of folklore is not verbal. This form of folklore can be divided into two subgroups, namely material and non-material. The forms of folklore that include materials are folk architecture (the shape of the original regional house and the shape of the rice barn), folk crafts, traditional clothing and body jewelry, folk food and drinks, and traditional medicines. Forms that are not material include traditional gestures, sound signals for folk communication (kentongan danger signs in Java), and folk music.

The study of oral literature is focused on two things, namely: (1) primary oral literature, namely oral literature from original sources, for example from storytellers and narrators from native speakers; (2) secondary oral literature, namely oral literature that has been mixed using electronic devices. In its distribution, oral literature is passed down from generation to generation.

Literature learning should consider the balance of personal development and the intelligence of students. This kind of learning will consider the balance between spiritual, emotional, ethical, logical, aesthetic, and kinesthetic. The thing that must be remembered at the elementary level is the importance of introducing as many variations and types of literary works as possible, then reading and enjoying them. Psychologists state that elementary school-aged children already have cognitive abilities that enable them to reason (although initially it is still inductive), can remember, are able to use increasingly complex and more social sentences [23]. According to Djuanda [24], "in elementary schools learning Indonesian language and literature is more directed at the competence of students to speak and appreciate literature". Therefore, teachers can develop their own materials or use materials that are already available in the environment. The selection of literary learning materials by utilizing literary works can be done by taking into account the characteristics of children's literature adapted to the applicable curriculum.

With the introduction of oral literature, the characters of a character in the story can be explored. Excavation of these characters can be used as a reference in behaving in the community. The values contained in a story or oral literature can be explored by introducing a story, one of which is the story of Ciung Wanara.

The story of Ciung Wanara is widely known among the Sundanese people. The name Ciung Wanara in Sundanese has a certain meaning and meaning, Ciung is taken from the name of a type of bird, this word Ciung in Sundanese is interpreted or interpreted as a trait of intelligence in speaking, flexible, beautiful shape, skilled and friendly. Wanara is a term from the Sundanese language for monkeys, wanara is given the meaning as a good nature, agile, diligent and hardworking.

With his eloquence and skill, Ciung Wanara made a bet with King Pakuan. If he wins that bet, then half the kingdom belongs to him. In the end, Ciung Wanara won the bet. This is stated in the sentence:

When he heard the greatness of Ciung Wanara's fighting cock, King Pakuan Galuh (fake) Barma Wijayakusuma invited him to fight a cock, with a bet that if the king's cock lost, Ciung Wanara would be given half the kingdom. In the cockfight, the king's cock lost, so Ciung Wanara was then appointed as his son and was given half the kingdom and 800 blacksmiths.

All the meanings and meanings in these words are reflected in the character of the Ciung Wanara character itself. Another trait that is reflected in the character of Ciung Wanara is his forgiving nature, even though his stepmother and brother have made him miserable, Ciung Wanara still forgives them, even he gives up his right to be shared with his brother.

After fighting for 18 years without losing or winning, the two of them arrived at the river bank, Aria Banga was thrown to the east of the river, when he was about to attack again he was blocked by the river. Finally they too did not fight anymore and Ciung Wanara forgave Aria Banga's actions to him.

The helpful and compassionate nature is reflected in the characters of Aki and Nini Balangantrang. Because in this story these two characters take care of and raise Ciung Wanara who is clearly not their child, but Aki and Nini Balangantrang still save, raising Ciung Wanara regardless of his origins.

Ciung Wanara was picked up by Aki and Nini Balangantrang. Since then, they have taken care of Ciung Wanara like they would take care of their own child.

The positive value that can be taken from these characters is that we as humans must help and love each other regardless of their status. Unlike events that often occur at this time, many people throw away their own children, even though it has been discovered that they are biological children of their own flesh and blood.

When he was a baby, Ciung Wanara was thrown away and thrown into the river, but he was still able to survive and live. The message and value that can be drawn from this incident is that we must believe in the power of

God Almighty, because a person's life and death is determined by the Almighty according to His will.

The message about one's rights is discussed in Ciung Wanara's right to the throne of the Galuh kingdom. As the heir to the royal throne, even though he had been banished and washed away in the river, Ciung Wanara in the end got the throne. In other words we must not take and interfere with something that does not belong to us or our rights. We must be able to respect and respect the rights of others.

In the struggle for the royal throne, Ciung Wanara fought with Aria Banga. In this battle no one wins or loses. Finally the kingdom was divided in two.

The bad character of Dewi Naganingrum is her greedy nature, she is afraid that her son will not get the throne because Ciung Wanara is the one who deserves more. Dewi Naganingrum was worried that Ciung Wanara would actually take over the kingdom, which according to her, Aria Banga, was more deserving of it.

The value that can be taken from this incident is that greed can cause fear, and lead to other bad traits. Everything will be done to get everything. In the end, this greed will do nothing.

From oral literature, students will learn a lot about life experiences, various problems and how to deal with them. By being taught oral literature, students will know the values contained in a story and can be used as an example of living life.

The content of stories in oral literature such as fairy tales or folk tales is full of culture, characters, learning of characters, and problems of everyday life. From these stories students can learn how to behave, interact, face life, and develop character in accordance with educational goals. Therefore, it is necessary for schools and regional governments to continue to develop and introduce oral literature in schools..

IV. CONCLUSION

Oral literature is a type of literature whose stories are passed down from generation to generation. Therefore, the author of stories, poems, songs and so on which are part of oral literature cannot be clearly identified. However, the spread of oral literature still exists and cannot be separated from people's lives because it is a tradition of a certain community group. In addition, oral literature can also play a role in shaping the character of a community group so that it will be difficult to separate from their daily lives.

Oral literature in elementary schools is expected to motivate students to recognize and appreciate local culture, and to be actively involved in learning activities. Efforts that can be made include packaging folklore in the local culture of the region, so that the implication is that students will be interested in learning it. In addition, it is also an effort to appreciate literature and can develop the character of the nation's identity. Therefore, teachers need to develop a folklore which is part of oral literature, so that students can appreciate the local culture.

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