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# The use of Samawa Tribe *Sakeco* Art as a Literature Learning Material in Junior High School

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**Abstract.** This study was conducted to describe the use of Samawa tribe *sakeco* art as a learning material for literature in junior high school. This study used a qualitative approach with phenomenological theoretical bases. Data collection in this study was carried out by using participant observation techniques, in-depth interviews with VII grade Indonesian language teachers, and documentation. Data analysis began with data reduction, data presentation, to conclusions / verification. The conclusions of this study were: (1) Sumbawa tribal *sakeco* art is already familiar among students and teachers but has not been used as lesson material in schools so that it has not been known more deeply, (2) the utilization of the Samawa tribe of *Sakeco* art has been effective enough to be used as literary study material in accordance with the basic competencies in the 2013 curriculum which presents local wisdom to be taught to students, and; (3) constraints experienced by teachers in utilizing *sakeco* arts include: teachers not native to the Samawa tribe, there are still students who are not familiar with *sakeco* art, the language used in *sakeco* art tends to use the Sumbawa dialect, and books of *sakeco* collections do not yet exist.

## 1. Introduction

Every culture can strengthen the bond of solidarity from the community concerned. [1] Culture is a nation's wealth that needs to be taken and handled seriously, especially in entering regional autonomy and the era of globalization. In this era of globalization, it is possible for the nation's culture to be eroded by the influx of foreign cultures.

The existence of culture and the diversity of the noble values of culture possessed by the Indonesian people are a means of building the character of citizens, both related to private and public characters [2]. In line with what Yunus explained, regional culture has four roles, namely (1) as a projection system, reflecting the imagination of a collective; (2) as ratification of institutions and cultural institutions; (3) as a pedagogical device; and (4) as a means of control so that the norms of society will always be obeyed by their collective members [3]. Culture as a part of local wisdom will remain eternal if implemented in daily life so as to be able to respond to the changing flow of times. Local credibility must also be implemented in state policy and needs to be supported so that it can function in accordance with its role.



Every culture in an area certainly has different traditions, such as in West Nusa Tenggara (NTB) there are *Sasak* tribes in Lombok, *Samawa* tribes in Sumbawa, and *Mbojo* tribes in Bima. The three regions even though they are in one province, but have different cultures and languages. These differences can be seen from traditional clothes, marriage customs, special foods, arts, and behavior in everyday life. This indicates that the diversity of cultures in each region in Indonesia has different characteristics.

The Samawa tribe oral tradition is usually performed in various traditional activities or official events. *Sakeco* is delivered using temung or rhythm. *Sakeco* art involves two players and speakers who are also tasked with hitting rabana as accompaniment music, which is sown when the speaker finishes delivering a verse of story then continues to the next stanza.

*Sakeco* arts grow and develop in Sumbawa and West Sumbawa regencies. The nature of *sakeco* usually uses *Lawas* poetry. *Lawas* is an oral Sumbawa literary work in the form of poetry passed down from generation to generation. *Lawas* contains the love of young people, religious advice (akherat), patriotism, heroic struggles in the past, politics, marriage, and the value of mutual cooperation based on family [4].

*Sakeco* art performances to date still survive and are always delivered in various traditional activities. *Sakeco* art is usually displayed during school graduation, regional birthdays or other traditional celebrations. However, it is very unfortunate, *sakeco* art is only limited to being displayed on the stage, but not introduced more deeply to students.

Even though the existence of sources of local values can be used as learning resources, especially literature. Moral values or customary habits that exist in society are very suitable to be used as learning resources to instill nobility in students. This is because culture originates from the habits of the local community to stimulate the personality development of individuals as members of society [5].

Moral values in regional arts need to be known and taught to students. The curriculum as a guideline for implementing learning should not be formal, but open to various problems that occur in the community. Culture in the school environment can be included in the curriculum to be taught to students. especially with the implementation of the 2013 curriculum which provides enormous opportunities for the development of regional culture to be used as learning resources. Naturally, the teacher as the spearhead of education uses regional culture to be used as a source of literary learning. Thus, the existence of regional culture still exists and continues to exist even though the globalization flow is getting stronger.

*Sakeco* as a form of Sumbawa folk poetry can be used as a source of literary learning material, especially expressing ideas in the form of folk poetry, both orally or in writing. *Sakeco* can be used as learning material by looking at the shape and meaning behind *sakeco*'s activities. Therefore, based on the explanation above, the purpose of this article is to explain the use of Samawa tribal *sakeco* art as a source of literary learning material in junior high school. Literary learning is devoted to basic competencies 3.9, 4.9, 3.10, and 4.10 in folk poetry text material in seventh grade.

## 2. Method

This study was conducted using a qualitative approach with the aim of describing the use of *sakeco* art as a learning material for literature in junior high school. The theoretical foundation used is phenomenological theory. Phenomenological studies aim to find meaning from experiences in life. Data collected in this study relates to concepts, opinions, attitudes, judgments, and giving meaning to situations or experiences in life.

According to Hessel, the researcher acts as a key or main instrument in qualitative research, namely as a data collector and as a participant observer [6]. Researchers in this study came directly to the field to find out the phenomenology that occurred in schools in the use of *sakeco* art as learning material. This research was conducted at Taliwang State Middle School 6, West Sumbawa Regency. The main data sources in this study are words and actions. The words and actions used as the main data source in the form of information received from the results of interviews with the subject of research and words such as the behavior of the people who were observed.

Determination of data sources in the form of humans in qualitative research was conducted using purposive sampling and snowball sampling techniques. Based on the technique, the human data source in this study was the seventh grade teacher of Taliwang State Junior High School 6, West Sumbawa Regency. While non-human data sources are documentation and events or processes that have been carried out by the teacher in delivering literary material in class. Data retrieval instruments used include observation sheets, interview sheets, and field record sheets. Data analysis is done by reducing data first, then presenting data, and finally making conclusions and verifying data.

### 3. Result and Discussion

This research resulted in several exposures: (1) *Sakeco*'s Samawa tribe, (2) utilization of *sakeco* arts, and (3) constraints faced by teachers in utilizing *sakeco* arts. These three results can be described as follows.

#### 3.1 *Sakeco*'s Samawa tribe

*Lawas* as Sumbawa traditional oral poetry can be enjoyed in various forms of performances. *Lawas* is performed on stage and also when people work in rice fields, fields, mutual cooperation, caring for children, during traditional ceremonies, during buffalo race, barampok as a tradition [7]. *Lawas* sung during activities aims to eliminate loneliness, boredom, and as entertainment. The *Lawas* presence of the Sumbawa people initially served as a medium for human inner expression and recordings of events that occurred around them. What is seen or thought by the people of Sumbawa in the past will usually be delivered through the past. *Lawas* is seen in terms of its contents more poetic, but does not have *sampiran* like *pantun*, but the whole is the content [8].

*Lawas* as a medium for channeling the inner expressions of society is presented in various forms. One form of *Lawas* delivery favored by the people of Sumbawa is *Sakeco*. *Sakeco* is an *Lawas* form of delivery that is most favored by the people of Samawa. *Sakeco* is favored by the Sumbawa people because the *Lawas* form of delivery through *sakeco* is very communicative and attractive with varied rhythms or *temung* [9].

*Sakeco* as the art of *Lawas* delivery uses *rabana* as its accompaniment. Submission of *sakeco* is always adjusted to the rhythm of the *temung*. *Temung* or *sakeco* rhythm determines the beauty of its delivery. The method used in conveying the *Lawas* through *sakeco* is *rabana* ode (small). *Rabana* is played by being hit and following the *Lawas* strains delivered. Delivery of *sakeco* is usually carried out by two people, both in pairs between men and women or women with women. *Lawas* delivered are adjusted to the situation in which *Sakeco* is delivered.

*Sakeco* as one of the art forms of the Samawa community that uses *Lawas* poetry to convey messages to listeners has various forms such as: first, *sakeco* in the form of narration, which is a poem that tells the struggle or story of the royal environment and the history of an area. Second, *sakeco* in the form of solicitation or advice is *sakeco* that uses figurative or multi-interpretive language to convey messages to listeners. Submission of the two forms of *sakeco* always uses *Lawas* as the delivery of the message. *Lawas* used is usually in the form of *septina*, *stanza* (octav), *quartrin*, *adultery*, and *distikon*. The five *Lawas* forms are presented in the form of advisory *sakeco*.

#### 3.2 The utilization of *sakeco* arts as literary learning material in junior high school

The existence of regional literature will always experience changes in accordance with the dynamics of the people who own it. These changes include patterns and perspectives on life, as well as the limited ability of the community to interpret the cultural heritage it receives. The limited ability of the community to inherit cultural property in the form of oral literature and the influx of influences from outside will lead to the loss of several forms of literature as well as the shift of meaning, function, and the emergence of variations in form. Teeuw [10] said that even oral literature often has very strong intrinsic dynamics or changes due to foreign influences (written or oral).

Oral literature in Indonesia is very possible for change. Whether people are aware of it or not, it turns out that in its development oral literature has given rise to various configurations as an illustration of people's openness in accepting other people's cultures which are considered still in line.

One attempt to maintain oral literature in order to survive by making oral literature the topic of conversation at school [11].

Related to learning oral literature as local wisdom in junior high school, there are four types of culture-based learning. First, learning about culture, namely placing culture as a field of science. Culture is studied in special study programs, about culture and for culture. In this case, culture is not integrated with the field of science. Second, learning with culture occurs when culture is introduced to students as a method or method for studying certain subjects. Learning with culture includes diverse uses for cultural manifestations. In learning with culture, culture and its realization, it becomes a learning media in the learning process, becomes the context of examples of concepts or principles in a subject, and becomes the context of applying principles or procedures in a subject. Third, learning through culture is a strategy that gives students the opportunity to demonstrate the achievement of the understanding or meaning it creates in a subject through various cultural manifestations. Fourth, cultured learning, is a form of embodying that culture in students' daily real behavior [12].

Sutarno [13] revealed there are three kinds of culture-based learning models: (1) culture-based learning models through traditional games and folk songs, (2) culture-based learning models through folklore, and (3) culture-based learning models through use traditional tools. Cultural diversity can be used as a source of learning, especially literary learning. Incorporating regional literature or regional culture into classroom learning material can help to preserve the existence of regional literature.

One form of Sumbawa culture that can be used as literature learning material is *Sakeco* art. *Sakeco* art is a form of Sumbawa (lawas) folk poetry. *Sakeco* was delivered in an attractive manner by two people. Lawas poetry delivery through *sakeco* is most popular with Sumbawa people.

*Sakeco* can be used as literary learning material in junior high school in accordance with the contents of the syllabus of seventh grade Indonesian Language and Literature lessons. In the seventh grade Indonesian language and Literature syllabus, there are basic competencies that provide opportunities for regional arts to be used as learning material. The competency discusses folk poetry texts, namely *pantun*, *syair*, and the form of local people's poetry texts. Therefore, *sakeco* art that uses lawas poetry as content in its delivery can be used as learning material.

Utilization of *sakeco* can be implemented by appreciating and writing lawas Sumbawa poetry. In addition, students can also express ideas in the form of lawas Sumbawa poetry which will later be delivered in the form of *sakeco*. There are several steps that can be done in the use of *sakeco* art as literary learning material, namely (1) students are directed to write lawas Sumbawa poems first, (2) lawas Sumbawa poems made by students edited first to see their structural suitability, (3) after the editing phase is done, students can practice in pairs to deliver lawas Sumbawa poetry in *sakeco* form, and (4) students who are ready, will display *sakeco* art in accordance with the content of the poem he has made in front of the class.

### 3.3 Constraints Face by Teachers in the Use of *Sakeco* Art

Based on the results, there were some obstacles experienced by the teacher when utilizing *Sakeco* art as a literary learning material, namely (1) Indonesian language teacher of Taliwang state junior high school 6 was not native to Taliwang or Samawa tribe, but originated from the Sasak tribe, (2) students still did not familiar with *sakeco* art forms, (3) almost 30% of seventh grade students of Taliwang state junior high school 6 are not fluent in using the Samawa language, (4) the language used in *Sakeco* arts tends to use Sumbawa language dialects, thus making students feel confused with the meaning or meaning of the word used, and (5) the collection of *sakeco* arts made in the form of books does not yet exist, making it difficult for teachers to deliver examples of *sakeco* art. These constraints are in line with what Aryad has done in general the obstacles faced in the use of the media include the factors of facilities, equipment, and available resources, such as material [14]. In addition, the teacher's contribution to learning is very important especially in designing learning [15].

## 4. Conclusion

Local wisdom can be used as a source of learning in the classroom. One of the local wisdoms of the Sumbawa people is *sakeco* art. *Sakeco* as a form of delivering lawas poetry can be used as literary

learning material. Regional literature as a form of cultural heritage has an element of closeness to the student environment. Regional literature has social values that deserve to be grown for students.

Utilization of Sumbawa community's *Sakeco* art as a literary learning material can be implemented in basic competencies 3.9, 3.10, 4.9, and 4.10 about folk poetry texts. In the basic competencies, it provides opportunities for regional literature to be used as learning material in class. The use of regional literature as a learning material aims to enable students to get to know the local wisdom. In addition, students can also know, understand, and appreciate the literature of their area.

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