

Local Wisdom Behind Balinese Folklore

(Text Study on Balinese Paribasa as a Media for Character Internalisation in the Context of Social Science Education)

Tuty Maryati^{1,*} Made Mas Hariprawani² Luh Putu Sri Ariyani³

^{1,2,3} Department of History, Sociology, and Library, Universitas Pendidikan Ganesha, Singaraja, Indonesia

* Corresponding Email: tuty.maryati@undiksha.ac.id

ABSTRACT

Bali has many folklore varieties with varieties of shape and genre, both in verbal folklore, partly verbal folklore and non verbal folklore. Folklore has many functions and strategic roles, such as an institution authorization tool and cultural institutions, as a coercion and community norms supervisor to be obeyed always by its collective members, and as pedagogical device and learning for a child, either in family, community (certain collective) or school institutions as a media, source and learning materials. One of verbal folklore which becomes Bali's wealth is paribasa. Paribasa has many functions, either it is for community or for learners in an educational context and learning. However not many schools develop it as educational media and learning. Based on it, the research about "Kearifan Lokal di Balik Folklor Bali (Kajian Teks Paribasa Bali dalam Konteks Pendidikan IPS) is very important. The research is conducted with a qualitative approach. The result of this research shows that, Balinese paribasa as a learning social source, has a function as a planting student's character media.

Keywords: *Balinese paribasa, Character internalization, Local wisdom, Social science*

1. INTRODUCTION

In various countries of the world, every nationality always has historical heritage, literature, culture, custom, tradition, either verbal form or writing form has function as a binder or its collective unifier. Likewise, Indonesia is very rich with the historical heritage which contains the government system's note, history, identity, chronicle, art and culture, tradition, custom, traditional literature, folk prose story, etc. Some of them include folklore. Folklore as a part of collective culture which spread and inherit hereditary, such as any kind of collective, traditional into different versions, either oral form or model form with gesture or mnemonic devise [1]. Until now, various forms of Indonesia folklore still live as art heritage and culture, even saved in original script or translation.

As relics of the past, oral folklore includes Balinese *paribasa*, it has local culture value which until now still used as guidelines for Balinese people's lives. Beside of that, folklore has very strategic function, giving information about various life aspect such as politic, economic, social, culture, philosophy, religion, history, custom, tradition, moral, drugs, plants, things which

relate with magical, and as a pedagogical device and learning for a child, either in family, society (certain collective) or school institution as media, source and learning materials.

Referring to the functions, especially the function as pedagogical device and learning for a child, either in family, society (certain collective) or in the school as a source and learning material, folklore is very strategic as character building medium. Yet, studies show that this function has not been utilized. *Paribasa* utilization or *paribasa* as character building medium, source and learning material, especially on social subject has not been a habit. Commonly, if there is a study about *paribasa*, it is always related to literature or language, either Indonesian language or Balinese language. Still, it was rarely observed. Based on literature and preliminary studies which were already conducted, there is no result of research or study related to Balinese *paribasa* utilization as learning source of social subject, especially as character building medium.

2. METHOD

This research is conducted by using the qualitative approach which is integrated with critical theories. The object of research is to find comprehension de-constructively to solve the problems [2] [3].

Since the focus of the research was a text review, the main resources of this research were manuscripts or documents search. Manuscript or document search centered on Cultural Documentation Center (*Pusdokbud*) Bali in Denpasar and Department of culture and Tourism in Buleleng regency, UPT Kirtya's in Singaraja, Bali. While, in order to know the utilization as a learning source, SMPN 1 Singaraja was purposely chosen as a location of the study.

The sampling technique was conducted using purposive sampling. The main informants were the head and staff of Documentation Center (*Puskdok*) of Bali and manuscript library of Gedong Kirtya, the headmaster, the social science teacher and some randomly chosen students. The informants were also taken from society, religious leaders, or literary figures who had knowledge on Balinese' manuscript reviews. The data collection was conducted with several techniques, namely: study and document (manuscript) reviews, especially text reviews from Balinese's *paribasa* manuscripts. The studied manuscripts were limited to *paribasa* which have already been translated into Balinese or Bahasa Indonesia, or Latin inscriptions. Furthermore, the data collections were strengthened by interview and observation techniques. In order to ensure the validity of data, data triangulation technique was conducted. Both qualitative and quantitative descriptive analyses were used. The quantitative analysis was strengthened with critical theories.

3. RESULT AND DISCUSSION

3.1 Type of Known Balinese Paribasa and develop on Balinese Society

This research is a literature study; a text analysis studies toward Balinese *paribasa* which known and popular in Balinese society. Based on the result of literature search, from [4], *Paribasa Bal*"; [5], *Aneka Rupa Paribasa Bali*; from [6], *Pralambang Basa Bali*, and from [7], *Mlajah Cecimpedan*, there are 10 kinds of *paribasa* which are known and developed in Balinese society. The 10 kinds of *paribasa* are: (1) *Wewangsalan*, (2) *Peparikan*, (3) *Sesongan*, (4) *Sesenggakan*, (5) *Sesawangan*, (6) *Bladbadan*, (7) *Seloka*, (8) *Sesapan*, (9) *Raos Ngempelin*, and (10) *Cecimpedan*

This article only discusses two kinds of *paribasa* mentioned, *wewangsalan* and *sesongan*. The reasons to choose the two kinds of *paribasa* were because the

wewangsalan and *sesongan* were included in the curriculum and the syllabus of the social education class.

3.1.1 Wewangsalan

Wewangsalan comes from the word of *wangsal* (= *bangsal*), in "*dwi purwa*" (reduplication) and given suffix "an", then becomes *wewangsalan*, which means satire. *Wangsal* or *bangsal* is a name of building for gathering, making joke, singing, or doing chant rhyme which contains figurative words or satire.

In Java, this *wewangsalan* is similar with *peparikan* or *pepantunan*, while in Bali this *wewangsalan* usually used in puppetry or *pearjaan*, illustrated with satire words. Now those words mean hiding words which almost similar in its pronunciation or rhyme. For example, there is a person who wants to say "*Mauk bin bobab*", then those words or sentences hidden, related to "*Senggauk a grobag*".

If these words are arranged become:

- 1) "*Senggauk a grobag* (a cupboard of dried rice)
"*Mauk buin bobab*" (lie and humbug)
- 2) "*Tai belek, tai belengek* (wet chicken shit)
"*Mara jelek, mara inget* (aware after lousy)

This matter can be compared with *pantun* of *karmina* Indonesia, such as in the bottom:

- 1) *Sudah gaharu, cendana pula* (gaharu, sandalwood too)
Sudah tahu, bertanya pula (hve known but still asking)
- 2) *Kura – kura dalam perahu* (turtle in the boat)
Pura – pura tidak tahu (pretend not to know)

In Bali, there are two types about *wewangsalan*. First, *wawangsalan* uses two rows on the sentence. In Indonesian language mentioned *pantun* with two strands. On the first row, it usually doesn't contain meaning, it is only as *sampiran*. The sentence which contains meaning is on the second row. The second is sentence which uses two rows or four strand rows, for example:

Kroncongan di batan umah
Panggul tingklik maperande
Ngrencongng ngalih somah
Lakar tidik tuara ada
Or
Meli baju sangsotang diwang
Meli belida alus – alusan

Beli laju makutang tiang

Beli ada len lemesin

Based on the examples of *wewangsalan* above, can be concluded that *wewangsalan* is a kind of Balinese *paribasa* which contains satire words. The satire is required in interaction and society, it is as a subtle warning form of behavior someone which is not appropriate with the fact.

3.1.2 Sesonggan

Sesonggan in Indonesian language has same meaning with *pepatah*. *Pepatah* is used for breaking someone's conversation. The basic word of *pepatah* is *patah*, then reduplicated to be *pepatah* [5]. While *sesonggan* in Balinese language as described [4], *sesonggan* word is from "*ungguh*", means sit, place and live. From this word "*ungguh*" get affix like suffix: *-an-*, becomes *ungguhan*, which mean changes to be destiny and doom. That word encoded to be: "*Unggwan*". Then from "*Unggwan*" word accelerated in pronouncing, so the pronunciation becomes "*unggan*", it should be based on the law of sound to be "*unggon*".

Next from "*unggon*", it gets affix like prefix: *-sa-* becomes "*saunggan*", encoded to be "*songgan*", then be dualized (be dimmed) becomes "*sesonggan*", which means *bersekeadaan, bersekedudukan, bersepadanan, or sepantun, seirama, senasib, and seajal*.

Commonly, *sesonggan* always uses parable or comparison words which are appropriate with the situation or position of the intended person. The expressions are also perfect, there is a statement on the back, and there is no perfect [4]. For people who already understand with that *sesonggan*, presumably enough to use only *sesonggan*, while the statement is allowed not to be expressed again. As the example of this *sesonggan*:

"Buka yehe di don candunge"

Means: *Bagai air di daunt alas* (like water on taro leaves)

Which is refined, *seseorang yang tiada pendirian tetap, dan apabila goyang sedikit, niscaya akan jatuh celaka*.

The statement:

Water is on taro leaves, shake the state rocking, be easy to fall.

"Kuluk ngongkong, tuara nyegut"

Means:

Barking dogs don't bite

This *sesonggan* affirms someone whose his or her words admit brave, commissioned officer, clever, etc.

But actually, he or she is a coward, someone who is brave in speaking and in the quiet place.

This *sesonggan* is almost same with: "*Ngamuk di karange suung*"

Means:

Raging in a lonely place. Of course, no one resisted, and he was free to move on to a thousand steps.

Based on both of *sesonggan*'s examples above, can be concluded that *sesonggan*, is kind of Balinese *paribasa* which has useful function in the society is as satire tool towards someone. If we will mean *sesonggan*, thus the delivery is done in stages: (1). True meaning; (2) *Paribasa* meaning, and (3) the meaning of the interpreter, in other words, we ask the children to write [5].

3.2 Local Culture values on Balinese Paribasa which Utilized as Planting Character Medium for Students.

From the result of text analysis towards both of Balinese *paribasa* above, found local culture values become guidelines for Balinese society, like values on messages of wisdom bring effects for classical Balinese society and still develop until now. The messages of wisdom such as moral messages, virtue, such as: honesty, do not overestimate yourself, not proud, strong determination and etc. [7].

Beside of that, the most important is local culture values become live guidelines and bring effect for Balinese society, namely *Tri Hita Karana*. *Tri Hita Karana* is not only local culture, but also it becomes guidelines, ideology and philosophy of life. According to [8], ideology of *Tri Hita Karana* or three (*Tri*), the cause (*Karana*) and peaceful or happiness (*Hita*) that teaches principles of living in harmony, harmony between human with Lord (*Parhyangan*), human with fellow human (*Pawongan*) and human with the living environment (*Palemahan*).

In local culture, there are values which became character building medium for students, namely: religious, honest, discipline, environmental care, and responsible. The character values are in line with the goal developed of curriculum 2013, where character building becomes focus of this curriculum. There are eighteen (18) characters which developed in SD, SMP, SMA. According to [9], [10] the eighteenth of characters consist of: (1) Religious, (2) Independent, (3) Friendly/communicative, (4) Honest, (5) Democratic, (6) Love peaceful, (7) Tolerance, (8) Curiosity, (9) Like to read, (10) Discipline, (11) Spirit of nationality, (12) Environmental care, (13) Hard work, (14) Love the homeland, (15) Social care, (16) Creative, (17) Rewarding the achievement, and (18) Responsible,

3.3 *The Integration into Curriculum and Syllabus on Social (IPS) Subject*

Integrating character values which obtained from the three *satua* above are relevant and enable, especially in curriculum 2013. This matter cannot be separated from focus on curriculum 2013 which stands on character building emphasis. Assessment tendencies cannot be separated from the structure of curriculum 2013. This matter looks on elaboration of core competencies (KI) and basic competency every lesson in all of the level of school. Basic competency can be formulated in order to achieve elaboration of core competency. The formula of basic competency is developed with regard to students' characteristic, initial ability and characteristic from a lesson. According to [11], the basic competency is divided into four groups, namely: (1) Group 1: the basic competency group of spiritual attitudes in order to describe KI-1, (2) Group 2: the basic competency group of social attitude in order to describe KI-2, (3) Group 3: the basic competency group of knowledge in order to describe KI-3, and (4) Group 4: the basic competency group of skill in order to describe KI-4

Based on the material and teaching materials above, there is clear potential to use local content materials as a learning source or teaching materials social (IPS). The teaching material can be taken from the values which contain in Balinese *paribasa*, which integrated to class core competences or the basic competency of lesson.

4. CONCLUSION

Based on the explanation above, oral folklore includes *paribasa* or Balinese *paribasa* has very strategic function and utility. This function is integrated as learning material in the school. Local culture which contains in Balinese *paribasa* loaded with messages of Balinese wisdom in the past time, it is very relevant and strategic for continuing to young generation includes learner, as a basis for planting character values as the goal of curriculum 2013 or curriculum 2006 (KTSP) which underpinning all of the lessons in the school, include social subject.

REFERENCES

- [1] J. Danandjaya, *Folklor Indonesia: Ilmu Gosip, Dongeng, dan Lain-lain*. Jakarta: PT Grafiis Pers, 1984.
- [2] D. Mulyana, *Metode Penelitian Kualitatif*. Bandung: Remaja Rosdakarya, 2001.
- [3] P. Irawan, *Penelitian Kualitatif dan Kuantitatif untuk Ilmu-ilmu Sosial*. Jakarta: Dept. IDept lmu Administrasi, Fakultas Ilmu Sosial dan Politik, 2006.
- [4] K. Ginarsa, *Paribasa Bali*. Denpasar: Kayumas Agung, 2009.
- [5] I. N. Tinggen, *Paribasa Bali*. Singaraja: Rhika Dewata, 1988.
- [6] W. B. Gautama, *Pralambang Basa Bali*. Denpasar: Kayumas Agung, 1983.
- [7] I. D. G. Alit Udayana, *Pesan-pesan Kebijakan Bali Klasik dalam Dongeng, Lagu, Syair dan Pertanda Alam*. Denpasar: Pustaka bali Post, 2010.
- [8] N. B. Atmadja, T. . Atmadja, Anantawikrama, and T. Maryati, *Agama Hindu, Pancasila, dan Kearifan Lokal Fondasi Pendidikan Karakter*. Denpasar: Pustaka Larasan, 2017.
- [9] L. Kompas, "Muatan Karakter dalam Kurikulum 2013," *Kompas*, Jakarta, 2014.
- [10] M. Mustari, *Nilai Karakter Refleksi untuk Pendidikan*. Jakarta: PT Raja Grafindo Persada, 2014.
- [11] H. Widyastono, *Pengembangan kurikulum di era otonomi daerah: dari kurikulum 2004, 2006 ke kurikulum 2013*. Jakarta: Bumi Aksara, 2014.