



Utilizing *Kentrung* Performance Arts for Indonesian Language Learning Based on Local Wisdom

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Abstract. This study tries to show the importance of the performing arts of *Kentrung* for learning Indonesian according to local wisdom. This study uses qualitative research. Based on the research results, *Kentrung* can be used in learning Indonesian based on local wisdom. The message of the *Kentrung* performance and local wisdom values can be applied to learning Indonesian. *Kentrung* performing arts provide alternative learning by introducing local advantages in economy, arts and culture, human resources, languages, and other areas into learning Indonesian based on local wisdom. Students will gradually gain information, making it easier for them to understand lessons.

Keywords: *Kentrung*, Indonesian language learning, and local wisdom.

1 Introduction

To learn Indonesian effectively, students must be taught how to use the language in accordance with their objectives and functions. The Indonesian language subject aims for students to have the capacity to communicate effectively and efficiently by applicable ethics, both orally and in writing, respect and be proud of using Indonesian as the language of unity and the national language, understand Indonesian and use it appropriately and creatively for various purposes, use Indonesian to improve intellectual and emotional capacity, and so on [1].

Quality education is education that can raise local wisdom values that can aid students in self-development to support their existing sense of self and national identity. This aligns with Tilaar's assertion that the fundamental building block for educational progress is an awareness of local wisdom from a perspective of education [2]. According to Utari, who agreed with this viewpoint, one method to localize learning is to embed local knowledge values where the pupils are [3]. The dissemination of existing local wisdom is crucial for maintaining local culture [4], [5]. Restoring regional cultural values as the nation of Indonesia's identity involves instilling local knowledge values, particularly in learning Indonesian.

Local wisdom refers to the information and culture that a community has acquired through shared experience [6], [7]. Values that are recognized and held by the community are contained in local knowledge. These principles are accepted as accurate

and used as a guide in the community's daily conduct. Local wisdom is part of life values because it incorporates components of intelligence, creativity, and local knowledge from elites (figures) and their communities. These local wisdom values are viewed as entities that actually determine human dignity in their societies. Local knowledge in the form of social norms and traditions can serve as a functional bolster for the cultural system as a point of reference in people's lives, which is trusted and acknowledged as a crucial component to building accommodation among community members.

Local wisdom is a component of identity and harmony with nature, humanity, and ancestors that is fiercely preserved and maintained [8]–[10]. Local wisdom serves several purposes, including serving as a marker of a community's identity. This glue binds together elements of society across memberships, religious affiliations, and belief systems, a coloring factor, a source of a recognizable and unifying color for the entire community, a catalyst for the development of society, and more [6], [8], [11]–[13].

Culture, which includes values, norms, ethics, beliefs, practices, customary law, and special regulations, can be considered local wisdom in a given society. Local wisdom is also present in songs, proverbs, fairy tales, advice, mottos, and old literature that are part of commonplace conduct. Local wisdom is expressed through proverbs, sayings, rhymes, poetry, folklore (oral stories), and so forth. It is also expressed through ceremonial or traditional rituals, ceremonies, and habits visible in daily social interaction.

Kentrung art is one of the regional forms of art that draws on indigenous knowledge. The north shore of Java Island is the source of the original Indonesian art known as *kentrung*. From the regions of Semarang, Pati, Jepara, and Blora to Tuban, this art developed—a traditional kind of oral writing known as *kentrung* captures how people communicate through symbols. Symbols are portrayed through characters and communal activities. The sound of the *kentrung* art instrument played by the *kentrung* puppeteer and his *panjak* inspired the name of the *kentrung* performance. The word "trung-trung" that appears on the instrument later acquired the name of the *kentrung* art [14].

The puppeteers and *panjak* (beaters) who play *kentrung* in the performance recount stories accompanied by flying, *cimplung*, and *ketipung* music. The *kentrung* performance begins with prayers in Javanese that are directed both to Allah and the Prophet Muhammad. After the opening stage, which is started with prayers, the *panjak* gives *parikan* and then the puppeteer continues with the prologue of the story about the play or story that will be presented.

The Jatimenok *Kentrung* is one of Indonesia's *kentrung*. From Jatimenok Hamlet, Rejosopinggir Village, Tembelang District, and Jombang Regency, is *Kentrung Jatimenok*. According to several sources, Jombang's Jatimenok *Kentrung* is the only one there. Given that it only consists of puppeteers and *panjak*, *Kentrung Jatimenok* Jombang is still purely under the influence of art in its original form. It is also exciting and distinctive because it serves as entertainment for the locals of Jombang. The story is based on tales from the Javanese civilization, banners, the Mahabharata, and stories of prophets. Instead of using props, like in *wayang*, theater, or *ludruk*, the puppeteer in *Kentrung* performances tells the story or performs the play while also playing the drums.

There have been numerous studies on learning the Indonesian language based on local wisdom, including one by Ummul Khair [1] on teaching the language based on local wisdom while applying science to the 2013 curriculum. The second study was conducted by Hariadi and focused on studying Indonesian as local wisdom that influences character education [15]. The third study by Ginting was on using media based on local knowledge for language and literary instruction in Indonesia [16]. While all three studies emphasized using local knowledge to learn Indonesian, they did not use regional arts.

Based on local knowledge, it is thought that using *kenetrung* performances to teach Indonesian students is an appropriate way to meet their needs. Students are subtly introduced to being more environmentally conscious by integrating topics and local expertise. Instilling notions in students to preserve the diversity and potential of local wisdom so that it is not degraded by the flow of globalization while also assisting students in facing increasing obstacles is another benefit of learning Indonesian based on local wisdom through *kenetrung* performances. This is significant because it serves as a reminder that before teaching pupils to love the Unitary State of the Republic of Indonesia, they must first teach them to love the regional wisdom culture. As a result, this study will draw on *kenetrung* performance to help participants learn Indonesian using traditional methods.

2 Methods

This study uses qualitative research. Data collection techniques in this study used observation, interview, recording, and documentation techniques. Data analysis was carried out through several stages; data classification and grouped data were analyzed using four steps: data collection, data reduction, data presentation, and drawing conclusions (verification). Research validity techniques used several methods, namely, (1) triangulation (data source triangulation, data collection triangulation, and theory triangulation), (2) lengthening the time of research in the field to understand various phenomena, research locations, and informants, (3) making complete and in-depth descriptions of research results, (4) self-reflection on research results by clarifying research results that may be biased or negative.

3 Results and Discussion

The empowerment of Indonesian language learning, whose sources come from many places in the archipelago, can be used to instill various Indonesian cultural values. The features of the environment in which students live and the regional context are considered while developing Indonesian learning materials that may be used in classrooms. Regional literature will always vary by the dynamics of the community where it is produced. The limited capacity of humans to perceive the cultural inheritance they are given is one of these shifts, along with patterns and perspectives on life. There will be a lot of various literary forms, changes in their meaning and functions, and the creation of variations in form due to the community's limited capacity to inherit cultural riches in the form of oral literature and the flow of outside influence.

There are four different types of culture-based learning, according to Sutarno, when it comes to learning Indonesian based on local knowledge [17]. Learn about culture first, and consider it a branch of knowledge. In specialized study programs, culture is studied both for and about culture. In this instance, culture and science are not interwoven. Second, cultural learning occurs when pupils are exposed to it as a manner or method of studying specific subjects. Using diverse cultural embodiment techniques is part of learning with culture. In the process of learning with culture, culture and its expressions serve as learning tools, the setting in which ideas or methods from a subject are applied, and the context such applications. Third, the “learning through culture” technique allows students to demonstrate their level of comprehension or the meaning they attach to a subject through a range of cultural representations. Fourth, acquiring cultural knowledge allows pupils to incorporate that culture into their conduct.

Identifies three different types of culture-based learning models: (1) culture-based learning models based on folklore, (2) culture-based learning models based on traditional games and songs, and (3) culture-based learning models based on the use of traditional tools [17]. Cultural diversity can be a source of learning, particularly when studying literature. Regional literature can be preserved by incorporating regional literature or regional culture into classroom learning resources. Given the rapid advancement of technology, it is also essential to help kids develop the values found in local literature. Students are undoubtedly negatively impacted by this growth in terms of moral principles and unethical behavior. The noble qualities found in local literature can be used to solve this issue. The teacher, who is in charge of the learning in the classroom, can utilize all the learning tools located closest to the students' natural surroundings.

Local wisdom-based Indonesian language instruction is carried out by incorporating local knowledge into student learning. One way to include it in students' learning is to design instructional resources that connect local wisdom to the learning theme. Contextual teaching resources are those that should help students better understand their surroundings. The 2016 revision of the government-published student book did not contain the qualities of contextual teaching resources to assist students in learning. The outcomes of the researcher's interview with a teacher in the Jombang district make this clear. The results of the interviews demonstrate that in routine instruction, teachers employ government-produced textbooks for students and teachers without further advancement.

Learning remains abstract since the book's examples and content frequently need more context. For instance, the content of the class IV learning materials for theme eight sub-theme 1, "My Living Environment," includes stories from various Indonesians, traditional songs from other parts of Indonesia that are not where the students are, specifically from the Jombang district, and evidence of ongoing economic activity. In sub-theme 1, the theme of the environment where I live should convey the environment of the Jombang area by the circumstances the students are in rather than the Bali area, where students dwell. Sub-themes 2, 3, and so on can be included in a setting that is more remote from the student's situation so that learning is gradual, going from simple to complex and concrete to abstract, by learning theory. To contextualize student books in this way, teaching materials must be created. Instilling local wisdom values where students are can be one strategy to contextualize learning [3].

The local wisdom raised can take the shape of plays in *kenstrung* performing arts, such as tales about prophets, banners, the Mahabharata, and legends that are typically recounted in *kenstrung* performances, as well as fictitious and non-fictional stories. Ajisaka is one play that has much regional knowledge. Symbols of the development of Javanese culture can be seen during the performance of the Ajisaka play *Kenstrung*. Ajisaka, a nomad, protects the inhabitants of the Medang kingdom from the brutality of the kingdom's king Dewata Cengkar, who enjoys eating human flesh. Due to his cunning, Ajisaka eventually succeeded Dewata Cengkar as king after the latter changed into a white crocodile. Along with ending cannibalism, Ajisaka established the calculation of the Saka year in the Javanese calendar and promoted literacy as a foundation for cultural advancement. According to a belief, the Ajisaka tale is also the source of the Javanese script, known as Hanacaraka, which has been utilized in Javanese culture until now.

Additionally, you can use the rhymes that are said by the *panjak* and the puppeteer during each *kenstrung* performance. The elements of *kenstrung* are a comprehensive set that can aid in learning, particularly studying Indonesian. The following passages are examples of *kenstrung* performance snippets highlighting the need to use local knowledge to learn Indonesian.

Data 1:

Bang-abang rasane legi
Roso legi yo nganggo gulo
Yo berjuang yo bangun seni
Bangun seni tradisi kito

Data 2:

Siapa bisa menggulung tenda
Tenda digulung digelar lagi
Siapa bisa menolong saya
Saya ditolong terima kasih

Panjak 2 provided data quote 1. Data 1 demonstrates the local knowledge expressed: it is proper for Javanese people to uphold regional customs passed down by their predecessors. Because there aren't enough people coming after us interested in learning about and passing down local traditions, many of them are currently losing out. Malinowski's theory [18] that a higher and active culture will affect a lower and passive culture through cultural interaction aligns with this. Data quote 1 conveys messages and ideals to help people, particularly the younger generation, remember local customs and culture.

Panjak 1 provided data citation number 2. Remember to say thank you when you receive assistance, according to Statistics 1. Data quote 1 conveys the insight that the fundamental attitude that people must have is to constantly express gratitude when helping or being helped.

Students can study the Indonesian language by using *kenstrung* to learn from the closest tangible surroundings and based on local knowledge. The *kenstrung* performance's messages and local wisdom's values can be applied to the study of Indonesian. Learning Indonesian using local knowledge involves utilizing local

advantages in economics, the arts and culture, human resources, language, and other learning areas. Students will gradually gain information. As a result, they are making it easier for them to understand the lesson. If the teaching materials are created by the setting in which students are, it will be simpler to understand student knowledge. Before learning more and getting to know the following regional environment, students might first study the condition of the local environment. This is consistent with the claim that teaching students how to achieve goals is the primary goal of the learning process [19]. As a result, the decisions made regarding planning and learning design are tailored to the circumstances of the relevant students.

4 Conclusion

Students can study the Indonesian language using *kentrung* to learn from the closest tangible surroundings based on local knowledge. The *kentrung* performance's messages and local wisdom's values can be applied to the study of Indonesian. Particularly now that every school has an autonomous curriculum that allows kids to adapt their learning to their needs and learning environment. The performing arts of *kentrung* are a kind of learning that incorporates local economic advantages, cultural skills, people resources, language, and other areas into learning Indonesian based on local wisdom. Students will gradually gain information, making it easier to understand the lesson.

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