



Documentary film of carita pantun: Inheritance form of oral tradition in local content learning

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Abstract

Carita Pantun, which is one of the oldest literatures in West Java, has now been integrated into Sundanese Local Content learning in secondary schools. However, the existence of this oral tradition is very rare, both in entertainment and ritual events. The inheritance of carita pantun that are not so enthusiastic is the most serious problem. As a result, this tradition gradually disappeared following the juru pantun (rhyme interpreter) to its grave. This study uses a qualitative approach with ethnographic methods. Data collection techniques in this study were interviews and observation. Based on the findings, 1) the carita rhyme performance by Mang Ayi has been modified according to the respondent's request, 2) The structure of the carita pantun includes: rajah, ending the story or narrative, description, dialogue, monologue, sisindiran or entertainment, prayer and closing, and 3) inheritance through the carita pantun documentary can represent a real carita pantun show that make students more interested and can easily find out the meaning and function of the show. The values in the rhyme are found in accordance with students' understanding, which include ritual media, entertainment facilities, educational facilities, contain social values, and reflect the religious community.

Keywords: Inheritance; Structure Carita Pantun; Documentary Film; Sundanese Society

1. Introduction

The Carita Pantun Documentary Film is a long-term step and is part of an effort to advance culture in the midst of the world's rapid development. The influence of globalization and technological advances has an impact on inter-ethnic culture. Likewise, cultures from abroad that cause changes in attitudes towards local cultural values that already exist. The shift in the existence of oral traditions related to the value system of knowledge, history, law, customs, social position, and belief systems has occurred in society, as expressed by (Sulasyati, 2015). Today's society tends to choose a new culture that is considered more practical than the local culture (Nahak, 2019). As a result, things that are closely related to tradition, such as oral traditions are becoming increasingly faded and replaced with new values related to the era of globalization (Dewantara, 2016). Now is the time to consider the influence of globalization not only as something that has a negative impact, but should also be used as

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a way to preserve traditions. Through modern technology devices (Putra et al., 2020), as well as their use in the world of education, this can be used as a way to increase the attractiveness of an oral tradition and ensure the continuity of the inheritance of values to future generations (Dewantara, 2016). Positioning the values and functions contained in the oral tradition as the basis of education is expected to be able to form the next generation of the nation who has noble character. As stated by Pudentia, it is stated that local traditions and wisdom in an area will be able to become the moral guardians of the supporting community (Indriani, 2020).

In line with this statement, (Sibarani, 2012) explained that the oral tradition of the past will no longer be able to be presented in the present with the exact atmosphere as before because the culture has been transformed in such a way, it may even be "dead" because it is no longer alive in the past of his community. However, the values and norms of the oral tradition can be actualized in everyday life through transformation or adjustment to the context of the times. As stated by Paeni (ATL Supervisor) published in Antara News, it is stated that oral traditions must inevitably keep up with the times. The way of speaking in the transformation of oral traditions must change where technology allows a new medium of speech to be used with a reach that is no longer limited to the scope of its supporting community, but also crosses the global stage (Indriani, 2020).

Therefore, the oral tradition of carita pantun which has now lost its charm must adapt to the demands of the global world. Inheritance through the use of documentaries uploaded through the YouTube channel is one solution to make this tradition global. As the research conducted by (Ningsih et al., 2021) entitled *Performance Beluk: From Ritual Literature to the Virtual Stage*, it is explained that oral tradition must survive in the midst of the swift influence of globalization. The use of oral traditions that are applied in an android-based application can be accessed anywhere without being limited by space and time.

A similar effort related to the inheritance of the oral tradition of Carita pantun through recording was actually carried out by Ajip Rosidi in the 1970s where he recorded 30 titles of pantun, made an inventory of the types of stories displayed, transcribed them, and published 16 titles of carita pantun. The recording results have been stated in an article entitled My Experiences in Recording "Pantun Sunda" (Rosidi, 1973). The research entitled "Some notes on the pantun storytelling of the Baduy minority group: *Its written and audiovisual documentation*" (Van Zanten, 2016) has also documented and studied the text of the Baduy pantun carita. However, it is very unfortunate that the effort of inheritance through the recording will be in vain if no trace of the recording is found. Thus, inheritance efforts through collaboration between documentary films and the digital YouTube platform are very important. The hope is that the carita rhyme show can survive in the midst of rapid globalization, where the values contained in it can be used as role models and are known by the younger generation as their heirs.

2. Methodology

This study used a qualitative approach with ethnographic methods. In general, qualitative data is a broad and robust source of description with an in-depth explanation of local processes (Miles, M.B. dan Huberman, 2009). Ethnography is a research that focuses on the meaning of sociology through closed-field observations of sociocultural phenomena, mainly perceived to be a job describing a culture (Emzir, 2008). An ethnographer investigates a group in a natural environment for a long time to collect primary, observation, and interview data (Creswell, 2014).

This research started on March 12, 2019 until August 20, 2021. The community group that became the object of this research came from the dangiang linggar manik sanggar which is located at Dusun Dago Rt 03/02, Sadawarna Village, Cibogo District, Subang. Mang Ayi as the maestro of the carita

pantun becomes the leader of the sanggar as well as the juru pantun who still performs the show according to the wishes of the owner. The data for this study were collected through interviews, observation, and recording. The data obtained from the informants were then analyzed according to the stages of data analysis proposed by including: (1) data collection, (2) reduction by sharpening, grouping, moving, selecting data, and organizing it so that the final conclusions are obtained (this stage consists of organizing, sorting, and coding), (3) interpretation and analysis, and (4) data conclusion and verification. After receiving in-depth information and documentation of the performance, the next step is to make a form of inheritance of Carita Pantun's oral tradition in the form of a documentary film, which will be applied in learning local content at senior high school in Cianjur, West Java province.

3. Data Analysis and Discussion

A. The Structure of the Carita Pantun

Carita pantun or Sundanese pantun has the acronym papatan bari nungtun, which means a proverb to guide or teach. Based on the type of performance, Carita Pantun is a speech theater, considering that the performance is only performed by *Juru Pantun* (rhyme interpreter) who tells the story by telling stories accompanied by the traditional musical instrument Kacapi (see Figure 1).



Figure 1. Juru Pantun tells the story while strumming the Kacapi

The performance of the show lasted all night, but now it can be adjusted according to the wishes of the person who organizes it. The longer the time provided, the longer the story told in this show. In the show, the story of the rhyme cannot be displayed arbitrarily since it can only be displayed at certain times. This is motivated by the belief of the community who believes that the characters in the carita pantun are the ancestors who are very sacred and are closely related to mystical things. Juru Pantun always reads the incantation as a form of requesting permission to his ancestors so that the performance to be held goes well without any disturbance.

The structure of the Carita Pantun Mang Ayi consists of Rajah, mangkat story/narration describes the state of the kingdom and story characters or adventures, description, dialogue, monologue, sisindiran, prayer and closing.

1) Rajah Pamuka

Rajah is considered a prayer that connects the human world with the mystical world in the beliefs of the pre-Islamic Sundanese people. The reading of this rajah is so sacred and mystical that many

people who believe it become possessed or unconscious. Rajah gives clues regarding the beliefs of the Sundanese people and contains the names of various gods, kings, Allah, the Prophet Muhammad, the companions of the prophet, the angels, and the saints, and the direction of the cardinal points with one center in the middle. This means that it is addressed to all kinds of rulers of space and time. The text depicts the life of the old Sundanese people who are archaic, feel close to the supernatural, and are cared for and protected by the Karuhun (ancestors). Based on shape, Rajah consists of Pamuka (opening) and Pamunah (closing). The content of Rajah Pamuka varies in each story and region, depending on the place of Karuhun, a supernatural being that occupies the venue. Each Pantun interpreter has different Karuhun and beliefs (Rosidi, 2009) and serves as a mediator who connects the Upper World and Human World (Sumardjo, 2003). In the Sundanese periodization, the Islam from Mataram has influenced Rajah Pamunah text. This is because of a plea to eliminate danger and promote safety. It begins by saying Basmalah as an introduction to the ritual. Afterward, the Pantun interpreter reveals the words of the exorcist and eradicates everything that might be harmful with Rajah Aheng, Rajah Kanjeng Rasulullah. This was melted by the angel Jibril, circled by the Prophet Adam, and lost to be picked up by the angels. Therefore, Kidaura Kidauri, and Nyi Gedeng Lodaya, cannot affect Muhammad's followers. Since Hyang Manon protects humans, the Pantun interpreter asks Him to protect them all from officials and the people of Subang district.

Hyang Manon is a Sundanese belief before the entry of Islam with the same meaning as God. It is referred to using various names, including Hiyang (Hyang), Sang Hyang Keres, Batara Tunggal or Batara Seda Niskala, Batara Jagat, Nu Ngersakeun, Sang Hyang Permana, Sang Hyang Raga Dewata, Batara Jatiniskala or Sang Hyang Manon, and Sanghyang Darmajati. Although the names are different according to their nature, the essence of God is the same in principle, specifically the creator and guardian, and takes what He has given to the universe, including humans. (Saringendyanti & Mahzuni, 2018). The name Hyang Manon is clearly stated in the text of Sang Hyang Hayu (SHH). It has eleven characteristics, including (1) acintya 'the unpredictable,' (2) adesyia 'the unreachable by sight,' (3) abyapadesa 'the unreachable place,' (4) adwaya 'the unparalleled,' (5) awijnyana 'the unreachable by science' (6) awimohita 'the unconfused,' (7) awarna 'without form, form, gender,' (8) awasta 'no origin,' (9) awacya 'the unspeakable,' (10) prabutarebawa 'the king of all almighty kings,' and (11) atyantarebawa 'the eternal' (Darsa, 2017). According to the Juru Pantun, the mantra asking for protection is also contained in the word Awignamastu, a mantra to ask for protection in Hinduism.

2) Mangkat Cerita /Narration

Narration contains a series of sentences that connect events. Although the Pantun interpreter does not develop it, it is spoken and accompanied by a harp. The following expression shows the narration in Carita Pantun Perjalanan Prabu Siliwangi (CPPPS). "Somewhere in the Sundanese region, there is a very great and powerful person, called Hyang Prabu Dewaniskala with only one son, Raden Pamanah Rasa. Hyang Prabu Dewa Niskala is the King of Pajajaran who reigned for seven years. This is also the father of Sri Baduga Maharaja. Hyang Prabu Dewaniska sent his son to visit a northern country where there is a pesantren (Islamic boarding school) led by Sheikh Kuro or Sheikh Hasanudin. Raden Pamanah Rasa Tapa Brata is in the forest, in the river, and in the swamp."

This narrative shows that tapa (hermitage) in the Sundanese concept means performing religious rituals or other activities in a Kabuyutan (sacred place) and working or carrying out obligations based on respective duties, professions, or jobs. The level of truth and sincerity determines the quality of asceticism of a person and the results in carrying out their duties, obligations, and work. Hermitage is an "empty world of content." Although the contents in the human world are empty, what appears to be empty in the Upper World is the content. This means that the contents of the human world are empty. However, the real content is in the empty world, specifically the mega world, the sky, the rainbow, far

above, and the world of the gods. Hermitage is an Upper World bias that is present in Middle-earth, humans. In the old Sundanese cosmology, such as in Carita Pantun, there is a demand for perfect humans in the three worlds. This means that humans should enter and unite the Upper World, the Underworld, and the Middle World. To enter the Upper World, they need to reach the level of holiness that can be obtained in a hermitage. In classical Sundanese stories, the hermitage setting is identical with the presence of holy people that can later be used as bridges or liaisons with the Upper World (Koswara, 2013). Therefore, hermitage is the same as charity. In the Islamic teachings, worship has a high value in evaluating human life in the world (Darsa, 2017). As a hermitage, the forest setting gives the meaning of the primordial Sundanese cosmological symbol. It is a place for farming and planting rice, but not rice fields. Background Leuwi refers to Leuwi Sipatahunan, the symbol of water or sea, which is the source of maritime life (Sumardjo, 2009). The setting of the river relates to the community's view of water as a source of life and power in all life activities. It has provided attributes, signs, and symbols that are factual/empirical with deep meanings and can lead humans to something sacred and universal. This is shown by the number of springs in Tatar Pasundan, used as ritual places for meditation. According to the old Sundanese/Buhun people, spring is a source of energy that flows and gives life to the whole world, meaning that water is both a symbol and a way of life (Arief, 2016). In case individuals are imprisoned, they need to be patient, trustful, steadfast, and resist all temptations to achieve goals. According to Sunda Buhun, this setting is the Underworld that one must go through to become perfect.

3) Description

Juru Pantun develops the description section, often called the Papantunan. It contains a description of Mamang Lengser told by the interpreter in a comparative language style that invites laughter. Lengser is the messenger of the king in charge of carrying out orders outside the palace. In the Padjadjaran Kingdom, the messenger was one of the trusted figures of Prabu Siliwangi and was assigned to inform and organize the local community during events related to the Kingdom. According to Sumardjo (2015), Lengser means "down" in a higher sense or stepping down from the upper to the human world (Panca Tengah). In general, Lengser is a symbol of the highest and lowest unity in the Sundanese cosmological system of existence and was closer to King Padjadjaran and the common people, always happy and full of jokes. Furthermore, the description of Nyimas Subang Larang is famous because of the beauty, graceful path, glowing forehead, sharp nose, rainbowlike cheeks, calves like a Jaksi tree, and smooth skin.

4) Dialogue

This section contains dialogues between Raden Pamanah Rasa and Syekh Kuro when regarding the whereabouts of Nyimas Subang Larang, between Raden Pamanah Rasa and Ki Gedeng Tapa, and Raden Pamanah Rasa after proposing to Nyimas Subang Larang.

5) Monologue

a. Raden Pamanah Rasa's Monologue

“Do not call me the Queen of Pakidulan and a famous aristocrat if I can not bring Nyimas Subang Larang to the Palace.”

b. Juru Pantun Monologue

“Sorry, repentance, I am so sorry Pamanah Rasa does not know Islam.”

6) Sisindiran / Pantun in Malay literature

Apart from the descriptions of the characters that are made interesting and invite laughter, the Pantun interpreter also adds *sisindiran* (satire) to make the audience more interested and active.

| | |
|---------------------------------|---|
| 373 Anak ayam turun sepuluh | Anak ayam turun sepuluh |
| 374 Paeh hiji tinggal salapan | (Chicks down ten) |
| 375 Lamun hayang masing ngagugu | Mati satu tinggal Sembilan (One die, only nine) |
| 376 Ulah arek luluasan | Kalo masih ingin harus nurut (If you still want to obey) Jangan jadi so pemberani (Do not be so brave) |

7) Prayer and closing

After telling the story or the end of the show, mang Ayi closed the story with prayers and apologies for all the shortcomings during the show, as well as thanks to the audience and also to the family who invited him or the owner of the event.

The structure of the performances in the rhyme story performed by Mang Ayi has many variations. The longer the time provided, the longer the story told in this show. The development of the staging of the Sundanese rhyme Mang Ayi can now be collaborated with *sinden* and popular Sundanese songs. This is as a form of inheritance that is adapted to market demand. This research is very relevant to the research conducted by (Anoegrajekti et al., 2018) For the purpose of projecting the artist's future, it has naturally been fostered by a certain situation for continuous innovation with the creation and continuous adaptation to cultural developments in the local, national, and the international environment.

B. The Inheritance of Carita Pantun through Documentary Films

Carita Pantun material has been integrated into local content learning in secondary schools. The substance of local content has been determined by the education unit through the local government, namely the West Java Provincial Education Office. Basic Competencies in learning Carita Pantun at the secondary level include (3.3) Analyzing the content, structure, and linguistic elements of carita rhymes, and (4.3) Creating poems orally/written (such as drama, carita Pondok, poetry) by paying attention to the structure and rules discussion. Lack of inheritance, as well as the regeneration of rhymes interpreters is the obstacles found in learning. This makes students not get direct experience in studying the structure and imitating the values contained in it. Therefore, documentary films can be used as an alternative learning and inheritance media that can represent the performance of the rhyme so that it looks like watching the show directly. Documentary films in this case function as a tool to store events that occur naturally in society for a long time. Documentary films as a medium for documenting rhymes are used to reconstruct the journey of people's lives, including rituals that are still lived in the midst of the supporting community. Digital storage has advantages, one of which is that it can be published and stored in various spaces with easier access, and can be watched anywhere and anytime (Anoegrajekti et al., 2019). The following is a display of the Carita Pantun documentary published on Arif Firmansyah's Youtube channel with the link <https://youtu.be/p4KkVIXvjvA> as a medium for learning local content as well as an alternative to inheriting traditions in the midst of globalization (see Figure 2).



Figure 2. Initial Appearance of a Documentary Film

The strategy of learning rhymes that is integrated in local content learning by utilizing digital platforms becomes a fresh air in its inheritance. An attractive multimedia display and wide access without being limited by space and time will make it easier for students to imitate the values contained in it. The following is the result of the values that students understand after watching a performance of a rhyme story through the use of documentary films.

- 1) Contains moral, emotional, and other life values;
- 2) It is used to educate the public considering that the main characters are usually educated in a traditional way to get out of the palace, travel, or struggle to solve various problems.
- 3) Intended for education
- 4) Preserving Sundanese culture, telling historical stories, and offering prayers
- 5) Be a lesson for young people, and very good for education.
- 6) Character education
- 7) Give a life lesson to the community through rhyme stories.
- 8) Contains religious values that remind to always remember Allah SWT
- 9) Carita pantun uses a lot of very good language or expressions that must be introduced to the current generation.
- 10) Cultivate people's mentality with educational stories
- 11) Instilling human values indirectly.

Based on the 11 values of goodness in the carita pantun mentioned, then after attending local content lessons with documentary film media, it can be concluded that students can understand well the structure of the performance. Thus, documentary films can be used as a medium for inheriting the oral tradition of rhymes.

4. Conclusion

The structure of the performances in the rhyme story performed by Mang Ayi has many variations. The longer the time provided, the longer the story told in this show. The development of the staging of the Sundanese rhyme Mang Ayi can now be collaborated with sinden and popular Sundanese songs. This is as a form of inheritance that is adapted to market demand. Based on the results of observations and in-depth interviews conducted by researchers, the structure of the carita rhyme performed by mang ayi generally consists of: *rajah*, *mangkat cerita* or narrations, descriptions, dialogues, monologues,

sisindiran or entertainment, prayers and closings. The Oral Tradition of Carita Pantun has undergone many developments over time. However, the inheritance of this tradition is still far from expectations because there has been no serious attention. Through the use of documentary film media, the inheritance of rhymes or carita pantun that are integrated in local content learning will make it easier for students to understand. In addition, the form of inheritance that is integrated with the digital platform will provide easy access for anyone without being limited by space and time. Thus, the inheritance of oral traditions will continue to run and be more global.

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