

Implementation of Language Literature Through Piadu Spells in Character Education

Rusma Noortyani
Faculty of Teacher Training and Education,
University of Lambung Mangkurat, Banjarmasin Indonesia

Abstract: This research is motivated by the belief of Maanyan people in using a spell in the rituals of traditional wedding ceremony (piadu) in keeping the bride and groom. The spell has magical power because the spell user has a strong belief with compliance to meet the requirements needed in the ritual. Language literature through piadu spell has 6 characters that are responsibility, discipline, hard work, social care, independent and tolerance. This means that the character is a set of values embodied in a system of thought underlying the fighting spirit, attitude and behavior.

Key words: Language literature, piadu spell, character education, wedding ceremony, responsibility, magical power

INTRODUCTION

The language used in literature not only functions as a communication tool but also it goes into providing greater meaning for communication and inter-personal relationship. Through both oral and written communication, literature makes use of creative and imaginative approaches. This means the advantage of literature as a creative work lies in the elements of language and the interaction among those elements in real life.

The language literature in the style relates with the function of literature semiotic. Style refers to the language specifically used in crafting special effects, especially for the purpose of super-imposing esthetical value (Pradopo, 1997). The ability of exploiting language in all dimensions differentiates language literature and others. Generally, language refers to the first level semiotic system in which it has certain convention in providing meaning; meanwhile literature refers to the second level semiotic system (Abrams, 1981). Beyond that Riffaterre classifies that language provides meaning while literature provides significance.

While language has its convention, literature as the second level semiotic system has a literature convention. This means that literature is more symbolic, bringing implicit meanings besides those being communicated explicitly. Besides that literature brings emotion, connotation, stylish and indirect expressions. In terms of emotion, literature may lead to ambiguity which contains irrationalities. Literature absorbs historical events,

memories and associations. In terms of connotation, literature adds rich meaning and far more than just being referential (Wellek and Warren, 1989).

Literature covers the most humane locus in human life an essential thinking space that touches the issues of dignity, bravery, freedom, justice, sincerity, magnanimity, cruel, greedy, ruthlessness, sympathy, empathy and love (Ali, 2011). Oral literature refers to local knowledge in certain ethnic which is part of oral tradition inherited from the ancestors and other ethnics in 2013.

On the other hand, spells is a type of oral literature played in ritual activities among the Dayak Maanyan in Wakurin. It is always played during wedding ceremonies in the community as a traditional approach in protecting the bridesgroom and the bride. It contains invisible power because the users of spells obey to certain conditions for the ritual.

Studies regarding spells have been previously carried out. In 2003, Setiati (2003) described the types, function and phrases used by Dayak Maanyan in Middle Kalimantan. It involved various locations where Dayak Maanyan exists. Among the studied aspects was the relationship between spells and customs discussed in other studies such as healing cancer boils. Spells was studied based on its functions and heuristics. However, piadu spells was not analyzed in character education. Later, Riastinadya (2012) continued the work but still failed to discover the piadu spells.

Then, Noortyani (2015) studied about marriage in Dayak Maanyan. The study narrates the marriage in which it contains dialogues between usbah, nyanyian

balian and piadu spells. Similar with the earlier studies, the study does not discuss the piadu spells in encouraging character education.

Based on those three studies, this study discovers that none of them has studied the use of piadu spells in character education. Other than those studies, discussions on piadu spells is too limited. In fact, scientific study on it is hardly found in literatures. Hence, this study ventures into that because this study believes that such literature could has been very useful in character education. Accordingly, a systematic study is carried out to gather rich information regarding the implementation of piadu spells in character education.

MATERIALS AND METHODS

This study employs qualitative approach in which it focuses more on descriptive technique. The unit of analysis is the implementation of literature in character education. The use of qualitative approach is appropriate based on the characteristics determined by Bogdan and Biklen (1998) piadu spells is viewed naturally in which this study does not reengineer the dialogues in any sense, piadu spells is the direct data source and this study acts as a human instrument which hermeneutically could understand the language literature in character education, the results of analysis are presented in the form of descriptive-explanative, this study pays more attention to the process but without ignoring the outcome and data were analyzed inductively.

Data in this study are in the form of words, phrases, paragraphs and discussions in piadu spells. They were collected in three years from 2013-2015 with help of an informant September 18, 2017 named Andreas Buje, who is one of 101 referred Dayak men in Kalimantan South. Data were collected through participatory observation and interview in which both techniques were equipped with systematic guidelines. Interactive model analysis has been implemented, since the data collection stage, through, data reduction, data analysis, conclusion and verification (Miles and Michael, 1984).

RESULTS AND DISCUSSION

Character education refers to moral education which involves knowledge, feeling and action aspects. It implies that it relates closely with values an individual bring in life. For Koentjaraningkat (1989) character pictures mental attitude which is famously referred to as culture and attitude. Culture value system refers to an abstract network and concept, live in human mind regarding those perceived as important and priceful in life. It has been part

of the local culture that leads the people's actions which acts as the foundation in life. The following are the use of language literature through piadu spells in character education.

Seat:

Saki hang lampit lamiang	Palas is at a mat
Tikar kati wulau lalung	
Piharungan padu mamantiran	Seating the elders customary
Pidudukan umbu kandang haji	
Lawi lula tau nimbang utang	Very smart at conveying meanings
Taruk langai pandai nganti baris	Palas around gong
Saki habarangan agung	
Pilah nangkawung ganding	
Salaka mahiri	Perak is aired
Galis imatukan pune	Is pecked by a pigeon
Agung gansa tumbu minri	Gong gansa standing upright
Pagimaran ganding minggar suei	Nine in a line
Salaka inahiri	Perak is aired
Galis imatukan manu	Is pecked by a hen
Agung gansa rumbu minri	Gong gansa standing upright
Pagimaran ganding minggar walu	Eight in a line
Harung upu simanuwu	There is a handsome guy
Duduk laki mukai kawun	
Simanuwu mach gamurinsing	Looking so smart
Mukai karun lalaburan panau	
Harung wawei simawinei	There is a beautiful lady
Duduk dayang mukai kiring	
Winei hewar ngahayaping lading	Slander waist
Kiring rius ngalaluden landa	
Takut agung kandur lengan	So that the gong does not sound discordant
Rawan ganding tanrang uyu	

Referring to the dialogue on seat, character education on responsibility lies in the piharungan padu mamantiran "seating the elders customary" and Takut agung kandur lengan rawan ganding tanrang uyu "so that the gong does not sound discordant" phrases. The seat is a place of honor that requires a ritual so that it is free from unwanted threatening. With that the person sits there is safe and is respected by the event manager. It is very important for the ritual to be carried out to ensure everything during the piadu goes well.

Clothes:

Saki habarangan ragam	Palas being worn is red
Pilah nangkulunan sindai	
Takut ragam mawah riang	Worried if the fabric color fasts
Rawan sindai kuwas lala	
Takut ragam malu sungkit	Worried if the embroidery is damaged
Rawan sindai mantar sulam	So that the embroidery does not loose
Takut ragam lumbuk lawai	
Rawan sindai kandur tuntung	
Takut ragam witus rambu	
Rawan sindai pagat wente	So that the stitches remain tight

Referring to the above dialogues, character education on disciplin lies in the takut ragam lumbuk lawai Rawan sindai kandur tuntung "so that the embroidery does not loose" and Takut ragam witus rambu Rawan sindai pagat wente "so that the stitches remain tight" phrases. Clothes

is a necessity for human being with various purposes and types of wear. One of the purposes is to protect human body. As an important necessity it has to be carefully handled so that it is free from damage. Disciplin is important to drive the handling of clothes so that the wearer feels comfortable. Besides, it could also protect the wearer from dangerous circumstances.

Footwear:

Saki hang ia tawua jambu	Palas by children plucking guava
Umpe jumpun risikulu	Throw away at the cane field
Saki hang liung sapatu	Palas in shoes
Nangkis uran lapik puu	
Pasek gulak wundi naryu	Pegs with tiger fangs
Paku harak tiring simang	
Anri upak gunda lengkur langit	Buffalo skin is at the edge of the sky
Gajah rarau tumpuk luwung	
Pakai ngia ina leba-leba	
Kala leba hatubalung	To walk down
Ngia ina lungkun-lungkun	
Kala lungkun jewe ure tane dundun	To walk up
Samirum	
Tane tutukan sirum palus ma palat pee kawan	Then to the right foot
Takut narah puhu papuyan	
Putak timau pamuryuhan	Worried if tramples on heap coals
Takut nahar jungkar tambak	
Ngutek punrau nilungunan	Worried if steps on stumbles
Takut narah tau luang bangkai ngutek gagarahan matei	Worried if steps on corpse bones

Character education from the dialogues above includes hardwork which could be seen in pakai ngia ina leba-leba kala leba hatubalung “to walk down” and Ngia ina lungkun-lungkun kala lungkun jewe ure tane dundun samirum “to walk up”. Piadu spells needs to be done on the shoes as the tools for supporting steps towards future direction in life. As such tool, shoes should be very strong so that it protects the wearer while walking trough the life. In accordance, hardwork in the spells focuses on the care for the shoes because it plays important roles in ensuring the safety of the wearer in traversing the life for a better future.

Left foot:

Saki hang palat pee kawi	Palas at left foot
Takut narah juwuk manyati	Fear of stepping on dangerous turf
Ngutek kumpau abun surat	
Takut narah juwuk malawen	Fear of stepping on malawen plate
Ngutek kumpau raja wata	
Narah juwuk watang pasur	Fear of stepping on dead pile fabrics
Ngutek kumpau sabuk andak	
Takut narah pamurupuk agung	
Ngutek panuriwang ganding	
Pamarupuk agung purun	Fear of stepping on flakes of gong
Panuriwang ganding raja	Gong that has many flakes

The above dialogues contains character education on social awarenes which could be seen in pamarupuk agung purun “fear of stepping on flakes of gong” and

Panuriwang ganding raja “gong that has many flakes”. The spells for the left foot is done from left to right as a representation of a well-organized steps. The social awareness reflects that the wearer does not go beyond the customs and norms in the social practice as well as the societal law. The spells is done at the left foot because it is the body part that takes the lead of actions. When the right basis is done the spells it is expected that everything else is made easy.

The heel of prospective bridegroom:

Saki hang warung tungka upu	Palas at the heel of a man
Pupur puu awung ganda	
Nampan tungka tau tampak buntang	So that feets could dance while staring
Pupur puu pandai tinajau bukas	Like aggressive pigeons
Nampan tungka tau tindet tiung	
Pupur puu pandai kasar punei	

The heel of prospective bride:

Saki hang tungka wawei	Palas at the heel of a lady
Pupur puu dayang winei	
Takut tungka kapapasan umbak	So that the heel is not exposed to waves and tides
Pupur puu kararaban pasang	
Takut tungka kapapasan ambun	Worried if the heel is exposed to moisture and heat
Pupur puu kararaban kui	
Takut tungka tamiahen ure	So that the heel if free of lines
Pupur puu hamidumpa walang	
Tawua nikajajing	The fig fruit
Tumbas para nitabala	Fulls the station
Tungka layu kala ngile jahing	The heel of the lady is like spinning top
Pupur puu lalai alang mepai jala	
Kala ngile kahing jayang	Like the spin of tajau
Salayut rumpei pungu	

The dialogues in the above spell contains character education on being independence. It appears in nampan tungka tau tampak buntang “so that feets could dance while staring”. The spell is done at the heel because heels anchor activities in life. As the anchor, the heel is considered as a very important body part that needs to be carefully taken care of. Male’s heel is even more important because the male is the leader of a family and should be attended to more attentively. It is always expected that the male could maximize the roles as the leader in the family. At the same time, maximizing the roles is expected to be protected from any unwanted spirit. Meanwhile, the spell on female’s heel is found in Tungka layu kala ngile jahing pupur puu lalai alang mepai jala kala ngile kahing jayang “the heel of the lady is like spinning top” and Salayut rumpei pungu “like the spin of tajau” phrases. Females are always coined with beauty, including their heels, especially the heels of brides. Accordingly, spell is also made to their heel which has twofold reasons; so that they maintain wise in planning and bringing-up their family and so that their heels maintain beautiful. This visualizes the independence of both the bridegroom and the bride in bringing-up their better life.

Lap:

Saki hang tapeaen	Palas at the laps
Salumpenen tunlu wenei harung sambau	
Nampan pepet paku tawu	So that pumpkin nail breaks
Unre ia para lumah	Place the child on a plate
Laku epat anak upu	Ask for a boy
Panelung tiba amah	As a helper for the father
Pepet paku uei wawei	
Unre ia para wange	Put it in a shell
Laku dime anak wawei	Ask for five girls
Panelung tiba ine	As helpers for the mother

The dialogues in the above spell contains tolerance character. It appears in laku epat anak upu panelung tiba amah “ask for a boy as a helper for the father” and Laku dime anak wawei panelung tiba ine “ask for five girls to help the mother” spells. The spell at the lap is done to show the obedient to the ancestors. It is very important to blend the different backgrounds of both family, either in terms of education or daily life. While it could be maintain both the bridegroom and the bride must maintain their relationship with their own family especially their parents. It has to be translated and shown off because marriage is not a tool that discards family relationships, moreover as a responsible son or daughter. When both parties understand this, the marriage could be a tool that extends the family to a better state and avoid inter-family conflict. In response to this, the spell reminds both the bridegroom and bride to remain being good to their own family and to their new family.

CONCLUSION

Character education in both the bridegroom and the bride are part of the development of their maturity and potentials. It blends together the cognitive, affective and psychomotor aspects in the context of inter-personal in the family and the society. Based on the analysis deliberated in the previous section, language literature through piadu spells comprises six characters; responsibility, disciplin, hardwork, social awareness, independence and tolerance. This means that character is a group of social values in a competitive system that underlies thoughts, attitudes and behaviors. The rituals being practiced by the Dayak Maayan bring various expectations and willingness to gain benefits in life. Every ritual through the spells be it for the seat through the body parts are done with specific purposes. In this study, Andreas Buje, a famous leader of Dayak Maayan has

orally conveyed the complete spells for a wedding. With his expertise, the wedding ceremony was ensured completely not interrupted.

RECOMMENDATIONS

To the government of Tabalong District, this study recommends to make use of the findings of this study in planning and determining appropriate policy. Besides, the findings could be used as the media to protect, defend, develop, dan conserve the spells as part of the richness of the culture of Dayak Maanyan.

To educational experts, this study would like to recommend to make the findings of this study as a reference as a material for character education because the life guides in the spells could be benefited. This is more significant for the Dayak Maanyan because the spells could be used in observing available local values.

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