

MORAL VALUE ASSESSMENT AND CHARACTER EDUCATION IN FOLKLORE IN KARO DISTRICT

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ABSTRACT

This research is descriptive qualitative research to describe clearly about unsure in folklore, situation and condition, also character. Data collection techniques used through direct observation, recording, interviewing, recording, and analysis of documents. Analysis of document more done at the Karo Regency library and some library which keep many of Karonese document like Nomensen University (Center Of Study Bataknese Nomensen University)

Keywords: *Karonese Regency Library*

I. Introduction

Recent scientific and technological developments have generated many positive and negative effects, causing a complete social change in every aspect of human life. The change lies primarily in the values and worldview of society towards the norms of life. For example, at present, many competing print and electronic media present a variety of local, national and international information display. Not all information is in accordance with the norms and values of the Indonesian nation, such as the circulation of images and pornographic videos through the internet media, print media, and mobile phones. This has become one of the causes of decadence (deterioration) of morale is quite apprehensive, especially among the younger generation today. Other forms of moral decadence include the outbreak of liquor, free sex (freesex), robbery, theft, murder, rape, corruption, trafficking and drug use. Even worse, the symptoms have spread not only among teenagers (younger generation) but has been symptomatic among parents, even people who are considered educated though.

Such circumstances require serious attention and anticipation in order to improve the condition of this nation. Moral and religious values need to be embedded and applied, both in individual life and in society. Moral values should be taught as early as possible, ie from the age of the children, ranging from family, school, and community. With the cultivation of moral education from an early age, it is expected that in adulthood, children will be able to adapt themselves to the norms that exist in society. In addition, the child will be able to fortify themselves from negative influences that will damage the future and themselves.

The forerunner of every society everywhere always instills values and conceptions which are then believed to be the blueprints that guide the journey of his life. Values and conceptions that serve as guidelines in behavior. The behavior of individuals and groups and their symbolic expressions has been extensively researched by social scientists to see further the processes and purposes of inheritance and conception. Clifford Geertz says that the system of inheritance of conception in symbolic form is the way in which humans can communicate, preserve, and develop their knowledge and attitudes toward life.¹

¹Geertz, Clifford. 1973. *Tafsir Kebudayaan* (terjemahan Fransisco Budi Hardiman). Jogjakarta: PT Kanisius.

One of the means of inheritance of values and conceptions is folklore, that is stories or fairy tales born of human imagination, human fantasies about their daily lives. By Claude Levi-Strauss, folklore is called a myth, which must not be contrasted with history or reality. Levi-Strauss interpreted the myth as an expression or manifestation of the unconscious desires of society, which in some ways did not correspond to everyday reality.²

It is in this folklore that the fantasy of man acquires absolute freedom, for there are unconscionable things that can not be found in everyday life. For example, the story of an angel descends from the sky whose scarf is stolen by a virgin; a deer capable of deceiving tigers; a rebellious child to his mother who was cursed to stone; and so forth. To understand the culture of the owner / proponent community, the phenomenon is not assessed whether the story is real or not, but it must be seen how the myth works in society.

Based on the above explanation, this research focuses on studying the structure of Karo folklore and expressing the values of education especially in order to form the positive character of the young generation.

Researchers use descriptive qualitative, where researchers try to describe and interpret clearly about the elements in the story, situation and condition, symptoms and development to see the contribution of the value of the story on character education.

In collecting the data, researchers conducted literature study, interviews and observation. Literature study is mostly done in the library of the Karo region and several libraries that store many documents about Karo such as the Center for the Study of the Batak of Nomensen University).

II. Discussion

Si Beru Rengga Kuning

Pada suatu desa yang luas di tanah Karo, ada seorang raja yang penuh dengan kekuasaan. Raja itu sangat kaya, memiliki banyak harta, baik berbagai barang yang mahal maupun hewan peliharaan. Keberadaannya tersebar luas mulai dari timur sampai ke barat, dan dari hilir sampai ke hulu. Pengikutnya sangat banyak, begitupun keluarganya, apalagi teman-temannya. Bukan hanya kekayaan akan harta yang ia miliki, tapi hatinya juga sangat baik, dan kerap menghibur orang yang sedang kesusahan. Sampailah kepada takdir Tuhan. Jalan besar yang tidak dapat dielakkan. Dan semua yang hidup pasti akan melintasi jalan ini, yaitu kematian. Dalam kerinduan rakyatnya yang tanpa kekurangan dalam perlindungan rajanya, wafatlah raja besar itu. Ia meninggalkan kedua anaknya. Anaknya yang laki-laki yang sudah beranjak dewasa bernama Naktaki, dan anak perempuannya yang masih kecil bernama Beru rengga Kuning.

Tapi Naktaki sedikit pun tidak mengikuti kebaikan ayahnya. Ia penjudi dan njojoi (menghambur-hamburkan) harta orang tuanya. Habislah harta orang tuanya akibat ulah judinya. Hanya tertinggal sepetak ladang dan seekor lembu peninggalan ayahnya. Bermusyawarahlah (Runggu) para anak beru, senina, dan kalimbubu membicarakan Naktaki. Dalam musyawarah anak beru, senina, dan kalimbubu, tak ketinggalan orang tua, diambilah suatu keputusan. Maka musyawarah memutuskan agar Naktaki di "CABUR PINANGKEN". Diadakan suatu pesta meriah bersama warga desa. Dipotong seekor lembu, dimasak nasi. Setelah makanan tersedia, maka makanlah mereka semua yang berkumpul.

²Ahimsa-Putra, Heddy Shri. 2004. *Strukturalisme Levi-Strauss: Mitos dan Karya Sastra*. Yogyakarta: Galang Press.

Setelah jamuan makan, anak beru Naktaki memberi pengumuman pada seluruh warga desa, katanya:

"KARENA SUDAH HABIS SEMUA HARTA-HARTA DI JUDIKAN NAKTAKI, SUDAH BERKALI-KALI DIAJARKAN, TAPI TIDAK DIDENGARKANNYA, MAKA MULAI DARI HARI INI, MENGENAI TINGKAH LAKU YANG TIDAK BERKENAN, KELUARGA INI TIDAK LAGI BERTANGGUNG JAWAB TENTANG DIA"

Lalu Naktaki berdiri, ia menangis, dan pergi. Sampailah ia di tanah singkil (Aceh). Di Singkil pun ramai orang berjudi. Raja Singkil seorang penjudi, hartanya banyak, ia juga seorang bandar judi. Naktaki selalu kalah dan setelah judi berakhir, raja mengitung semua hutang-hutang Naktaki, dan ia pun berhutang banyak pada raja. Pada suatu hari diadakan suatu sidang untuk menjatuhkan hukuman kepada orang-orang yang bersalah. Tibalah saatnya menyidangkan perkara Naktaki. Sesuai dengan keputusan, Naktaki tidak sanggup membayar hutang-hutangnya kepada raja, maka raja menjatuhkan hukuman kepada Naktaki, yaitu *"UKUMEN BAYANGEN"* (dipasung).

Setelah beberapa tahun lamanya, adiknya di kampung sudah beranjak dewasa. Ia sudah menjadi aron. Beru Rengga Kuning sangat giat bekerja, kadang ia mengerjakan ladang orang. Itu sebabnya ia menyimpan banyak uang. Pada suatu hari ketika si beru rengga kuning sedang bekerja bersama temannya di ladang, di dengarnya suara Pincala Boang, kataya : *"Oh, walaupun paras cantik, tingkah laku pun baik, berbicara pun pandai, tapi turangnya yang ibayangkan (dipasung) orang di desa yang jauh disana tak dapat ditebusnya"*. Mendengar suara Pincala Boang itu Beru Rengga Kuning sangat Percaya, tapi kakinya terasa berat untuk melangkah. Kemudian ia mencari akal untuk bisa pergi mencari turangnya, Naktaki.

Esoknya, pagi-pagi benar, setelah orang-orang kampung pergi ke ladang, Beru Rengga Kuning pergi ke rumah mamanya (pamannya). Diambilnya pakaian mamanya, sambil diikatkannya pisau perak di pinggangnya. Kemudian diambilnya kuda mamanya, dan ditunggangnya. Beru rengga kuning menyamar sebagai laki-laki. Sore hari, sebelum orang-orang kampung pulang ke rumah, Beru Rengga Kuning lebih dahulu tiba di rumah, dikembalikannya pakaian mamanya, dan kudanya pun di ikat kembali pada tempatnya. Karena tidak kunjung bertemu saudaranya, beru rengga kuning pun memutuskan untuk pergi jauh untuk mencari saudaranya dengan tetap menyamar sebagai lelaki. Setelah bertahun-tahun diperjalanan, akhirnya ia sampai di Tanah Singkil, tempat dimana saudaranya (turangnya) ibayangkan. Setibanya di sana ia mendapati meriahnya berjudi, maka Beru Rengga Kuning pun ikut memasang dadu raja. Tiap kali dadu raja dibuka Beru Rengga Kuning selalu menang. Raja Singkil pun kehabisan uang, maupun harta-hartanya telah tergadai oleh Beru Rengga Kuning, karena Raja Singkil selalu kalah oleh Beru Rengga Kuning.

Pada suatu malam saat Beru Rengga Kuning hendak tidur, terdengar olehnya suara seseorang sedang bernyanyi dibawah pohon cingkam di pinggir kampung. Beru Rengga Kuning bertanya kepada orang sekitar suara siapa itu? Orang bilang, itu suara seseorang bayangen (tawanan yang dipasung). Karena penasaran akhirnya Beru Rengga Kuning mendatangi orang yang dipasung itu. Kondisi orang itu sangat menyedihkan. Beru Rengga Kuning meminta dia untuk menceritakan kisah hidupnya hingga ia dipasung. Lelaki itu bercerita bagaimana ia pergi dari kampungnya di Barusjahe dan meninggalkan ibu dan saudara perempuannya yang masih kecil. Mendengar cerita lelaki tersebut, sadarlah Beru

Rengga Kuning bahwa lelaki inilah yang selama ini dicarinya, inilah saudaranya yang sering disebut oleh Pincala Boang tersebut. Betapa bahagianya Beru Rengga Kuning sudah bertemu dengan saudaranya. Namun Beru Rengga Kuning harus menebus saudaranya dari raja tempat saudaranya berhutang. Karena sebelumnya juga raja tersebut telah kalah berjudi dengan Beru Rengga Kuning, akhirnya Beru Rengga Kuning menjumpai raja dan meminta agar raja melepaskan saudaranya dengan imbalan sebagian besar harta raja yang sudah jatuh ke tangan Beru Rengga Kuning. Raja lalu menyetujui permintaan Beru Rengga Kuning.

Macro structure is the overall meaning, global meaning or general meaning of a text that can be understood by looking at the topic or theme of the text. The flow structure is a text structure that corresponds to the framework of a text. The scheme or plot of a text is arranged regularly from beginning to end.

Based on the analysis of the above story data, it is found that the central theme in the story is the existence of cultural negative that all the actions of sin or mistake as did Naktaki will get karma from nature. The actions of Naktaki, which had harmed her mother and her sister, when she was supposed to be a boy she had to act as the head of the family after their father died.

However, the positive culture that emerges is when all power and strength is exhausted, Naktaki resigned to the circumstances, appeared his sister to save him. Although Naktaki had misused him and his mother, but Beru Rengga Kuning still had his sorrow and affection for his brother. This shows how the door of forgiveness is always open to people who truly realize their mistakes and want to repent.

Based on the above data, then the appearance of Naktaki actors as the main actors is characterized as people who do not follow the norms that apply in society. No heed of the law of karma / nature. It is said that, people still have a function in their lives and everyone must obey the system, if not want to get the natural law of the creator and the moral reward of his social environment. The actions of Naktaki violate natural laws and norms, because status as the only son in the family should be the protector of the family. But he became a disaster in his family to the misery of his family. This will invite many people's gossip and catastrophe.

In the Karo society tradition that someone who commits such acts will be punished (Karo: in cabur *pinangken*) or at least the nature that punishes him. The constructed cultural ideology is customary law and natural law which is still believed in its power.

| | Si Beru Rengga Kuning |
|-------------------------|---|
| Moral Values | (-) wasteful, (-) arrogant, (+) family affection, (+) forgiving and hard work. |
| Custom Values | Cabur Pinang, Melumang La erturang |
| Religious Values | The natural event through the <i>pincala boang</i> who gave news to Beru Rengga Kuning. |
| Historical Value | Karo women have always had a fighting spirit, at least struggling for the family. |

III. Conclusion

From the results of research and discussion that have been done by researchers in studying the structure of stories and values of character education in folklore in Karo district,

drawn some conclusions as follows: first, there are some local wisdom that is implied from the folklore, *rendi-enta* (take and give), *aron* (working together), *pangan labo ate keleng, tapi angkar beltek* (food / treasure don't be too extravagant, remember health and future), *ertutur* (knowledge of kinship system), *suruhen si siwah* (Nine rules of life) and *sumbang si siwah* (Nine restrictions in life), *kalimbubu Dibli Ni Idah* (*kalimbubu* is the visible God), *mehamat man Kalimbubu, metami man anak beru ras erkeleng ate nandangi senina/turang* (respect for *kalimbubu*, affection on child beru and dear to relatives) and others. ; second, these two stories provide many life lessons that shape the positive character of the recipients or readers of this story. This is certainly very good if it can be given to the younger generation today; thirdly, from the results of observations and interviews of researchers with informants, that many who do not know the whole story of the people of Si Beru Rengga Kuning.

IV. Implication

Given that folklore has local wisdom that contains educative values, the folk tales that live and thrive in society need to be socialized to the younger generation. The family is an ideal place to introduce folklore. Parents can tell the legend of Putri Hijau or Si Beru Rengga Kuning and other stories to their sons so that they are familiar with the folklore in their area. At school, folklore needs to be introduced in an effort to enrich the literary repertoire and hone the competence of learners in language. Besides, folklore that contains many positive values is also expected to give a positive influence for the character formation of children from an early age. Meanwhile, in the community should be encouraged the efforts of excavation and preservation of folklore in the surrounding area, so that the public has a concern for the folklore owned.

Each district in Karo District has a famous folklore in its area, it is necessary to have a meeting or discussion. Through this activity is expected to obtain inputs about the life of folklore throughout the Karo District. Meetings can be done internally and externally. Internal meetings are conducted by families, schools, and communities in one sub-district. While external meetings are conducted by families, schools and communities in a cross. Thus, in addition to knowing the folklore in the area, each can also know the folklore owned by other regions.

The local content includes part of the curriculum applicable at school, then folklore needs to be included in the curriculum. In relation to the subject of language, both Bahasa Indonesia and Regional Language, in this case Karo Language, the folklore can be included in the learning activities. Teachers can assign students to write folklore in their area, then present it in class. Through this assignment will indirectly hone the competence of learners in the language, both in aspects of listening, speaking, reading, or writing.

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