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STRUCTURE, FUNCTION AND VALUE
THE TRADITION OF ORAL LITERATURE IN SUMENEP
MADURA

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ABSTRACT

^[9] The purpose of this research is: first, describe the structure, function and value of oral literature in Sumenep Regency. ^[9] Second, obtain data objectively about the oral literary tradition in Sumenep Regency. ^[9] Third, it examines the structure, function and value of oral literary tradition as one of the entertainment media, adhesives and silaturreh forming mental as well as compiling Textbook-based Indonesian Language Education Oral literary tradition with ISBN. ^[9] Indonesia as the country with the symbol of Bhinneka Tunggal Ika must uphold all forms of diversity and ethics that is rahmatan lil 'alamin. ^[9] Indonesia is made up of many different tribes, ethnicities, cultures, religions, languages and traditions must maintain the integrity of the Union and the unity of the nation. ^[9] It is this diversity that later gave birth to traditional knowledge and cultural expressions that are not owned by other Nations in the world. ^[9] Oral literary tradition that developed in the island as a manifestation of the real cultural archipelago that is a spirit that needs to be preserved by generations and community supporters. ^[9] This research is one of the endeavor to take good care of the legacy of tradition and culture which flourished in the archipelago.

Keywords: structure, values, functions, the oral and literary traditions, Madura

INTRODUCTION

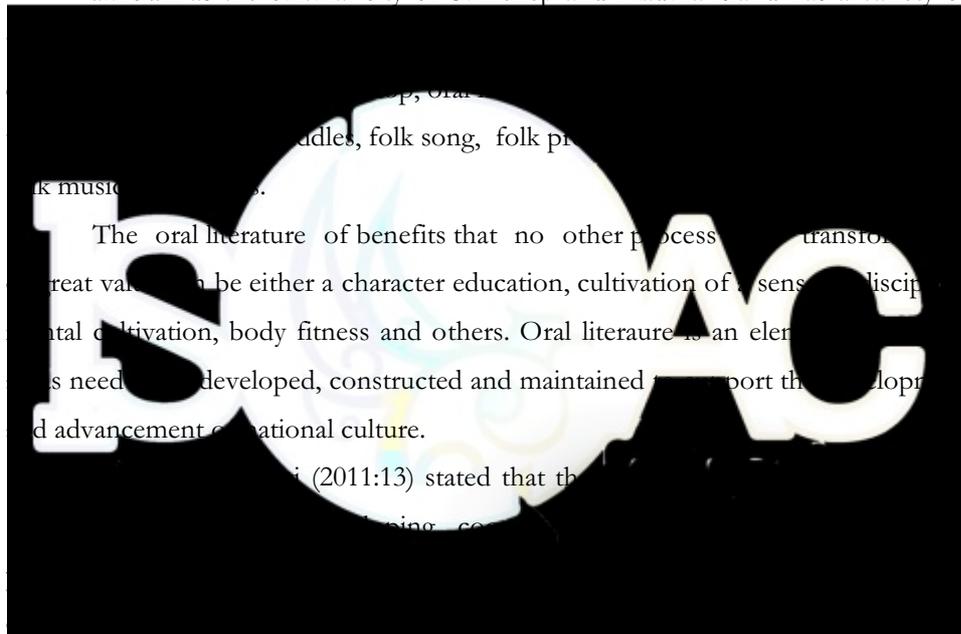
Traditional knowledge and traditional cultural expressions need to get special attention from the Government of Indonesia in an effort to maintain and preserve the culture of the menjadikékayaan and noyang grandmothers characteristic of Indonesia or areas in Indonesia; given the proximity of the Indonesia culture with neighbouring countries (Malaysia) which opens the possibility of misunderstanding ownership.



Folklore can be meant as a wealth of traditions, literature, art, law, behavior, and what is born of Folk collectively. Folklor has a souls and belong together. Folklor is also an expression of the cultural communities (Endraswara, 2009:21).

Folklore can be a language of the people, the traditional expressions, the question of traditional folk, stories, poetry, prose, songs of folk, folk games, folk Theatre, folk dances, customs, ceremonies, parties, folk architecture, folk music, folk crafts (Danandjaja, 2007:22).

Known as the cultural city of Sumenep and Madura island has a variety of



understood that traditional game data gives a very good impact in helping to develop skills and social emotions.

Research on Lok-alok ever written by Mohammad Hefni, titled "in the oral tradition of Madura (Study Of Etnometodologis Upon The Traditions Of Lok-olok In Madura) and research on the Hermin Kusmayati and Suminto A Sayuti with title "The Existence Of The Oral Literature Mamaca In Pamekasan, Madura".

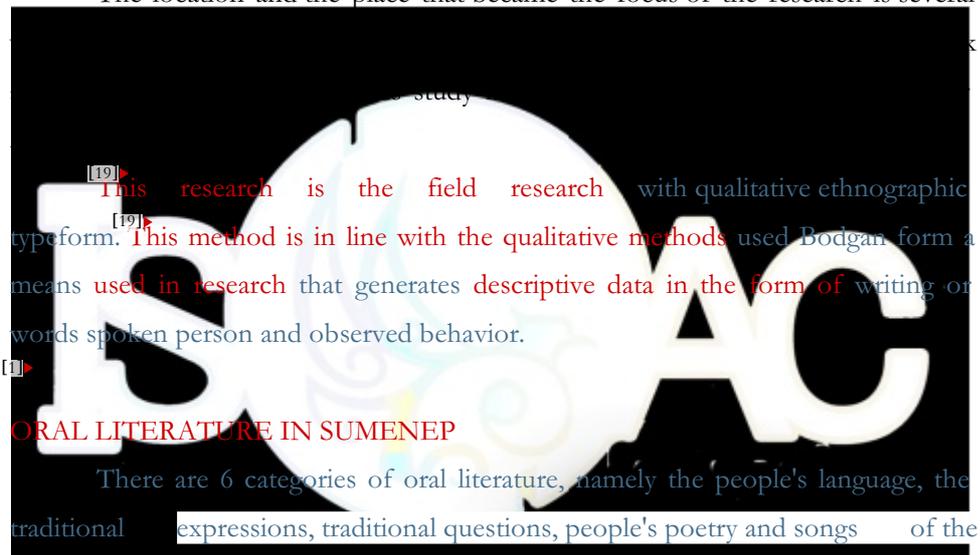
The influence of modern cultural currents carried quickly through social media make oral literature is no longer the pride of the community, because of the



threat that is so clearly as the above facts the existence of the oral literature of Madura, presumably there is very important a special study about the structure, function and value oral literature againts developing in Sumenep Madura, such as syi'iran, mamaca, kejhung, lok alok, dhammong and children's song titles: ^[1]ti' titti' liya' liyu', cong-koncong konce, ra - ra kotana mera, ko - soko buchang, tong ta'etong, jang - kolajang, ker-tanongker and pa" kopa" eling and others.

METHOD

The location and the place that became the focus of the research is several



There are 6 categories of oral literature, namely the people's language, the traditional expressions, traditional questions, people's poetry and songs of the people, but in this study focus on the folk song which includes the 6 kinds of oral literature which exists in Sumenep such as syi'iran, mamaca, kejhung, lok-alok, dhammong, Ti' titi' liya liyu, Cong-koncong konce, Kotana mera, Ko-soko buchang, Tong-ta'etong, Jang-kolajang, Tan Pangantanan, Pesapean Pappa, Ker-Tanongker, and Pa" Opa" Eling/Pa" Kopa" Eling as representation of the game (song) a child who is still there.

1. Syi'iran

a. Structure of the syi'ir

Syi'ir is the type of poem that each stanza consists of four lines (rows) that ends with the same sound. Syi'ir is the expression of feelings or

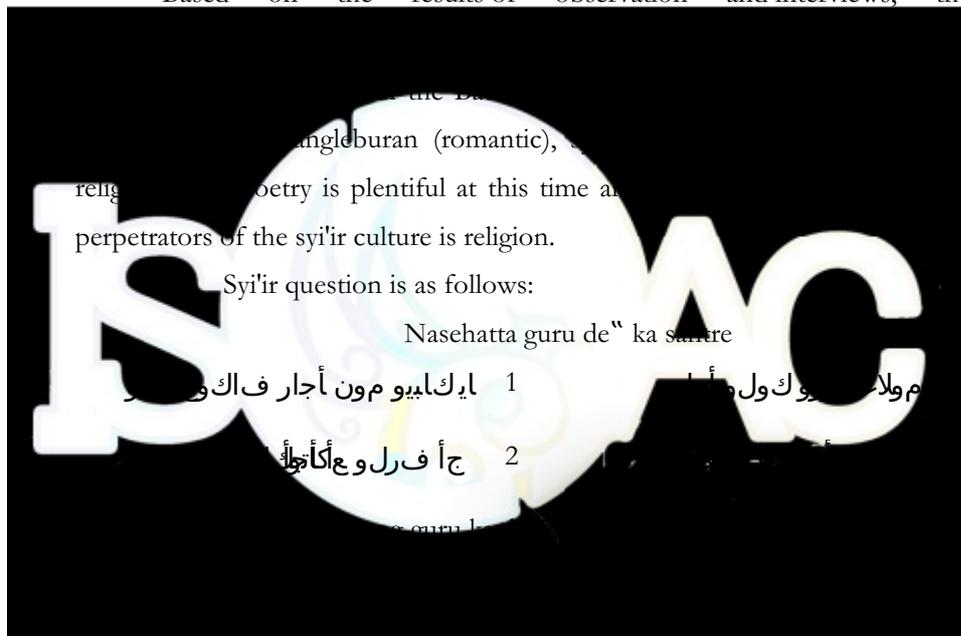


thoughts of the creators are usually things that are long like other stories, advice, religion, love and others.

As for the syi'ir characteristics that set it apart with other oral literature is as follows:

- 1) Consists of four rows (lines) in each temple.
- 2) Poetic (rima) a-a-a-a
- 3) Have no sampiran (all lines contain the content and meaning)
- 4) Occurs at every beat of the middle line between four to six syllables.

Based on the results of observation and interviews, the



“kaula adhebu” can we drop the notion that science can be acquired through learning activities. This means that there is no science that can be obtained with stagnant or in other words through inheritance from parents. ^[19] This is in line with the Hadith of the Prophet which reads “utlubul ilma walau bissyin (learn the science though the land of china)”. As for the mandate, nor the message the author is at the temple of the next “senga” ya kabbi mun ajar pagu-onggu”. Through the temple author hinted to



the learn in earnest because the results of a study can be measured from how great and persistence in learning.

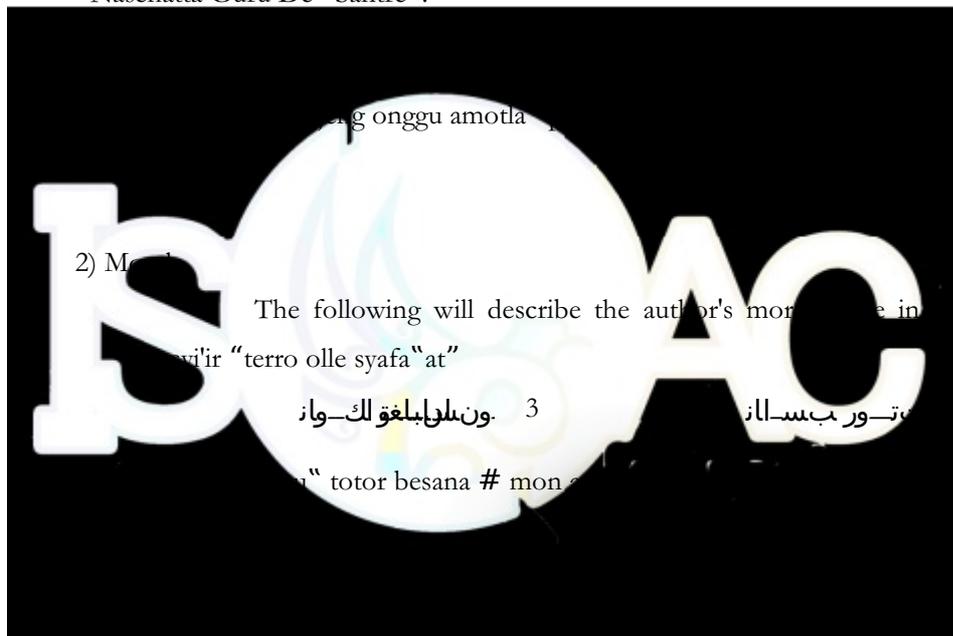
b. Values and Functions is contained in the Syi'ir

As the illustration above that not infrequently syi'ir used to preach, then obviously it will be the value of the characters contained in there.

^[19]▶ Among the values of the characters in question are as follows:

1) Education

The following will describe the author's educational value in the syi'ir "Nashatta Guru De" Santre".



2) Moral

The following will describe the author's moral value in the syi'ir "terro olle syafa" at

ون بلان باغوك وان

3

totor besana # mon

1 ادهك دوج كاجا

رمضان سيم وج لا

2 اتس بج ما م وج لا

داك نج راز راجا

Bulan ramadhan se molja # „ibada kudu ja kaja

Terro de" qenjeren se raja # dari dzat se amah molja



2. *Mamaca* /Tembang Macapat

[1 9] ▶

a. Structure Of The Mamaca/Tembang Macapat

The existence of the tembang macapat/mamaca Sumenep in particular right now are in a position and a half there, even perhaps be said there at the end of the destruction from fighting cultural pluralism is likely competing presence of songs the modern, more alluring community supporters. But not with rural communities particularly in the village of Batuputih Kenek apprentices and Juruan Daya Sub-district of Batuputih.

The song form of aesthetic structure of poetry is more emphasis on rhythm. While the content of the songs contain elements of ekstrapoetik that shows notability of manners. Almost all the songs were created through the prophetic value of macapat has vertical, or horizontal social values. Describing *hablumminallah* and *hablumminannas*, including the socio cultural background of its people.

In addition to containing the praise also contains teachings, urging, and invitation to love science, to get together to fix the damage and moral character, searching for the nature of truth and the forming of the human personality and the cultured. Through this song every man opened his heart to better understand and deepen the meaning of life.

Circuit structure in traditional tembang macapat/mamaca title song nine frequently came up, namely: *salanget*, *kasmaran*, *pangkor pucung*, *senom*, *artate*, *durma* has been known to date, while the coat of arms of *sari* and *maskumambang* It is rarely used. Each title song has the form and rules vary. In terms of the characteristics of the text consists of: 1) guru gatra, 2) guru lagu, 3) guru wilangan.

Setelah Nabi Muhammad beranjak dewasa, mulailah ikut Abutalib (pamannya) ikut berdagang dan diperjalanan beliau dinaungi gumpalan awan putih di atasnya. Karena kejujuran Nabi Muhammad diberi pinjaman uang oleh Siti Khatijah untuk modal berdagang serta diberi kuda oleh Sultan Walid (bapak Siti Khatijah), dan disaat itu pula Nabi mulai gemar menggembala kambing.



Pangkur metrum above quote, from the characteristics of the text using the guru gatra because compromise in this metrum pangkur released a breath in tembang macapat/mamaca perform on each line. While the guru wilangan between 15 to 20 syllables of each gatra.

b. Values and Functions is contained in the Mamaca/Tembang Macapat

Tembang macapat/mamaca is oral or literary elements of oral folklore. Therefore, the values contained in the tembang macapat/mamaca is identical to the value of oral literature or folklore which advanced by Supratno (1993:158) that the values that exist in literature or oral folklore, namely: (1)

education (2) moral (3) religius (4) leadership (5) simplicity.

Education

...reality in the midst of ...
We ... the Middle East who is constant ...
heritage and traditions of our nation. Bringing education value to ...
culture of nusantara is the inevitability that must be implemented by the
younger generation.

2) Moral

Morals are scarce in an age that is getting crazy. Learn and
understand the moral values of oral literary tradition to become a
proper oasis Mamaca in saving the future of younger generations as the
nation's legitimate heir.

Religius

By paying attention to the lyrics of the song's verses Mamaca can be a means to add insight and learn the values of His Prophet Muhammad religius purified his heart by God so that it becomes a perfect man (ma'sum). Small feedings Halima Muhammad is about two years. By Halima, the baby was returned to his mother, Aminah. But Muhammad's mother expects that Muhammad himself, remain for he worried a healthy baby and the curvaceous became distracted his health if living in Makkah, a dry and dirty.

4) Leadership

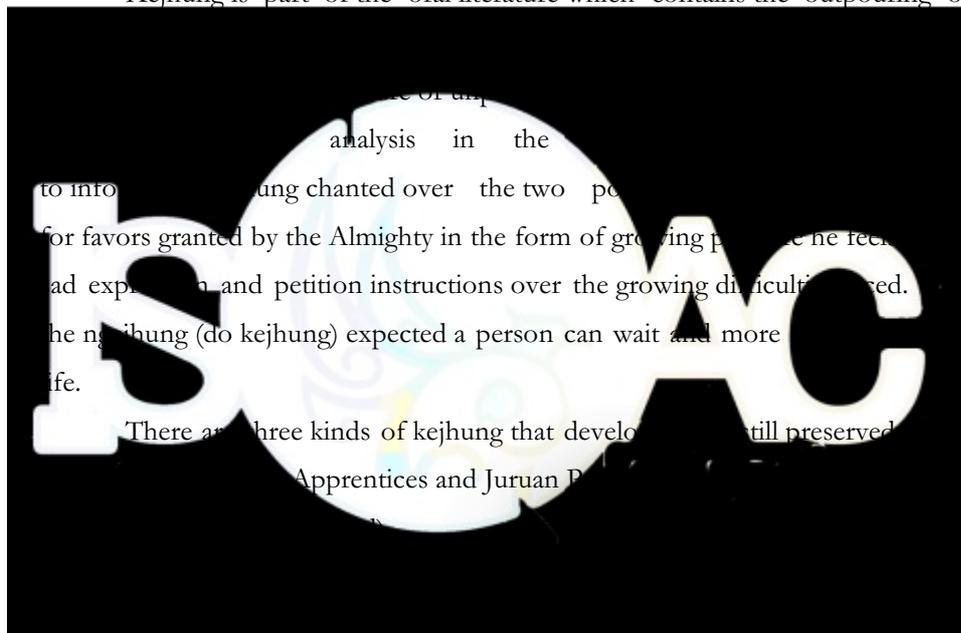


Leadership study of the life on the islamic prophet Muhammad through His search and the study of oral tradition Mamaca is something something appropriate and wise. All circles have no doubt the leadership of Muhammad as the last messenger and cover. The story in the media studied is Mamaca leadership without sparring.

KEJHUNG

a. Structure Of The Kejhung

Kejhung is part of the oral literature which contains the outpouring of



b. Values and Functions is contained in the Kejhung

The value of a character that is contained in the kejhung can be adjusted to the type and content of kejhung itself as it does quote kejhung "Ka" Mat Lani" are the following:

" je" nyare laen, dika je" nyare laen le" ,,
Ka bule, der emanna, der emanna,,,
Sanonto le" ,,, pasra ka bule kak mat lani,,,"



The above excerpt contains educational value in the form of loyalty which must be owned by someone. Cheating is not good and not desired by anyone in the kejhung is represented by the word "nyare laen" (looking for others).

LOK-ALOK

a. Structure Of The Lok-Alok

Lok-alok is the appearance of the words spoken by the intellect fully at the point to the cow or bull and equipped by a short dance. In Sumenep especially in ehite syone, commonly implemented many beauty and agility

The race was held in the countryside on behalf of an individual (not agencies) that customarily closed with a event.

we can understand that oral Lok-alok is a form of speech to praise the cow had already been included in the magnificent time (race was often the cow Goons).

The structure of the language used to be Lok-alok is a form of thought still follows the rules of rhyme. The style of the Lok-alok according to informants in the field (interview 20) is very different from the

Sung (kejhung) display

[22] 1) Word suave for the audience, the owner of the cow, the owner of the ground field and the initiator of the race

- 2) Quote your full name and the date
- 3) introduction of kila (the village of origin, name of owner)
- 4) disclosure of new names of animals (jhujhuluk); sometimes with an explanation of the options
- 5) expression of tatakrama cover

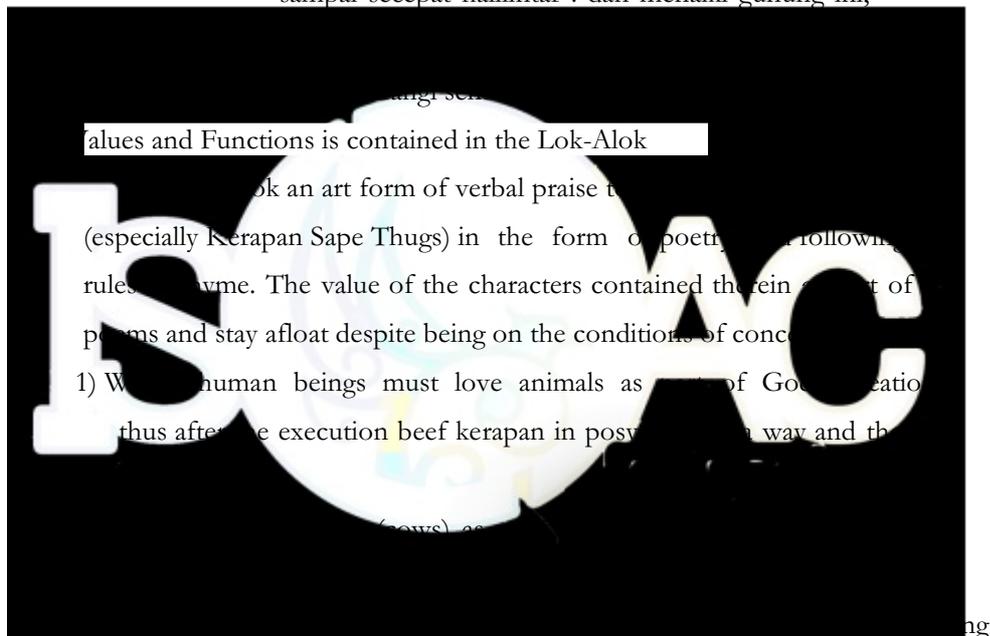
General speech lok alok lasts from a few second up to ten minutes. The time limit for a bit, it is not possible to follow the speech structure above. If the number of pairs cow jumped and made possible the completion of the



night, then a dance piece cut. It could just be dancers asked to shorten his or even bared from performing after the speech. Interpreters's speech also prompted talk briefly, but the speech could not be eliminated. So, in terms of preferred oral on facets of dance.

Here are a few quotes that take place in alok lok event kerapan sape thug top pramakarsa father of haris (village chief).

Beef with the nickname "Bintang Ngalle" (bintang cirit),
Bintang cirit ! kau yang bialng kau bisa
sampai secepat halilintar ! dan menaiki gunung ini,



Ngalle.

DHAMMONG

a. Structure Of The Dhammong

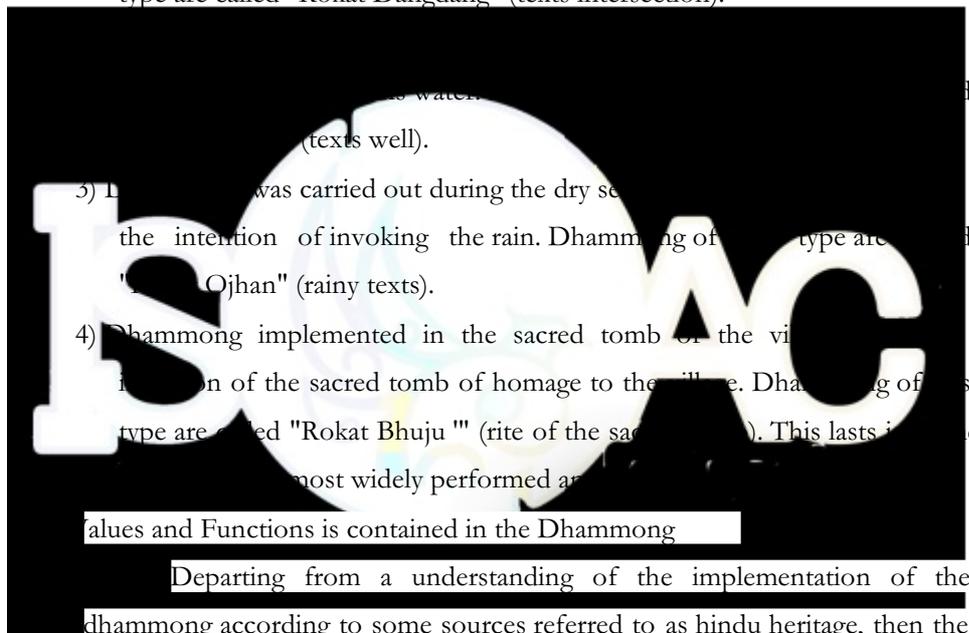
Dhammong is a combination of singing and dancing in other words dhammong oral literature is followed by a dance. The name dhammong, also known as Dhammong Ghardham (Juruan Laok, Batuputih), Dhamong (Kalianget) and Ghardham (Batuputih). Generally, dhammong is performed by a group of people (consisting of 4 members who made the sound "amonye"



and its called dukon (shaman) by means of the sacred Tomb, which surround the center of the annual ritual.

Based on the analysis in the field and supported by results of interview on informant "H. Ma'ruf", culture dhommong is usually done by community groups at a local village in various places and opportunities with intent and specific purpose as follows:

- 1) Dhammong held in the intersection between two villages with a view to disposing of negative influences in the venue. Dhammong of this type are called "Rokat Dangdang" (texts intersection).



- 3) Dhammong was carried out during the dry season with the intention of invoking the rain. Dhammong of this type are called "Rokat Ojhan" (rainy texts).
- 4) Dhammong implemented in the sacred tomb of the village. Dhammong of this type are called "Rokat Bhuju" (rite of the sacred tomb). This lasts in the most widely performed and

values and Functions is contained in the Dhammong

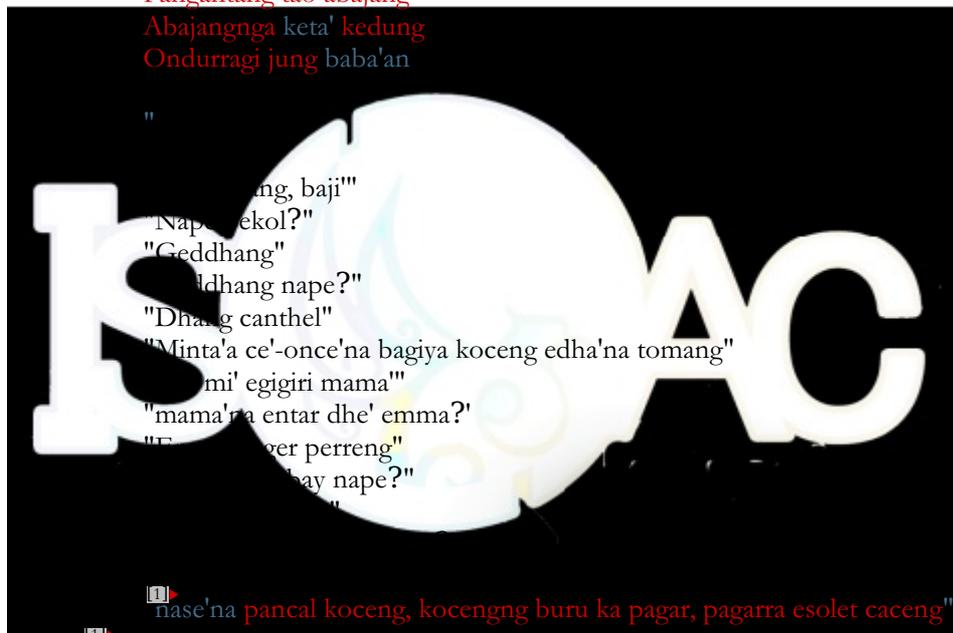
Departing from a understanding of the implementation of the dhammong according to some sources referred to as hindu heritage, then the value of thr rightmost character which is very apparent in the oral literature of dhammong is the value and function of the religious. The belief of the sacred tomb rite will society and a variety of other reasons performance dhammong shows that there is public confidence will be a cultural heritage of ancestors.



Bula ana'na rato
Dika toju' lantai
Bula toju' teker
Dika se apangantan
Bula se alengker

2) Songs in the game Cong-koncong konce

Cong-Koncong Konce
Cong-koncong konce
Koncena lu'-ulu'an
Sabanyong sabiteng
Gik-enggik, rot-sorot
Pangantang tao abajang
Abajangga keta' kedung
Ondurragi jung baba'an



3) Songs in the game Ra-ra kotana mera ra

Ra-Ra Kotana Mera Ra
Ra-ra kotana mera ra
Rambut tarkolanter tar kocebung-bung
Bungkel-kel buwana tar kolanter-ter
Tergu' gu' buwana ta' neng teggu'-gu'
Gumbing-bing sajikar-kar melli raming-bing
Bintang gu'-tegguna berras palotan-tan
Tandhu' manjamadin songkel sendho'-dho'
Dho' nang-nang kabunang nangka-ka
Kapor-por kaporra porron-ron
Rondhang-dhang katabing jeddhat



4) Songs in the game *Ko-soko buchang*

Ko-Soko Bucang
Ko-soko buchang
Bucangnga daja gunong
Ke temang mate
Mate esondep baringin
Baringinna konco' emmas
Saolor salaka
Nyaba' pondhuk ka taraktak
Taraktagga balang agung
Salang genta' titting
Kemina nyaba' kakan celeng

5) Songs in the game *Tong-ta'etong*

Tong-Ta'etong
Tong-ta'etong
ta'etong tellorra kope'
sala'etong a'dhem
pla'gupla' sidin
bali'koko komel
komella' meddem
rek-komirek main dangga' danggarusan
nyang-nyang maddu, kalambi sino' la'lorkong
ca'bulan'eng nemmo pesse saobang
kabelli jaran se dhabuk
etompa'nyai se oban gagar jalbuk
la'can, sebuthak ngeco' acan
la'dem, se mella'meddem paseret.

Jang-Kolajang

Jang-kolajang
Kolajang ngekke' bunto'
Jalto' rassa oto'
Kalemmer matana tekko'
Tekko'.....

7) Songs in the game *Tan Pangantanan*

Tan Pangantanan and Pesapean Pappa is a type of game in the game was accompanied by song (folk) song here;



Dhe' Nong Dhe' Ne' Nang
Dhe" nong dhe" ne" nang
Nanganang nganang nong dhe"
Nong dhe" ne" nang jaga jaggur
La sayomla haeto lillah
Ya amrasol kalimas topa"
Haena haedhang haena dhangkong
Pangantanna din ba"aju din tamenggung
Ayola" yole nengkong abli pole ngantol
Koddu" pace pacenan, langsep buko lon alon
Pangantan ka"imma pangantan
Mantan loji pamaso"a ka karaton
Bu" saeng lema", bu" saeng lema"

Aeng tase" bang kambangan
Dhu panarema, dhu panarema
Balanjana saare korang
Bidaddari le" bidaddar kong
Nase" obi le" kowa lurking
Ban-gibanina le" nase" jagung
Pangerengga le" pate" butotong
Ya, hadirin tore so"onnagi
Paneka pangantan sopaja kengeng salamet
Ya salam, ya salam
Kitab suci dah lama-lamanya
Kini pengantin lah tiba lah tiba
Kepada kawan-kawanku semua
Mudah-mudahan berjumpa lagi
Tan-taretan sadajana e dalem somana
Di sana e ka"dinto Karangduwek nyamaepon
Nyara taretan abadi kacintaan abadi kanesseroan
Olle tetep Islam ban Iman
Jam yuju jam delapan, ana" serdadu mekol senapan (dar)
Yam berara" etekla ayam pengantin baru sudah berjalan
Tette ayam bindhara, pangantan ka" imma pangantan
Pangantanna din ba"aju din tamongkong
Jas Turki pakaian celana puti
Aan" ayam berani mati, jas turki sudah mati
La bu"na mela, ayam pote
Cocco" sengkang e soro pajikaran

8) Songs in the game Pesapean Pappa

Game Pesapean Pappa was a small toy cows in Madura in the form of beef made from the stem of banana leaf. Since childhood, little kids in



Madura had been familiar with the toy cow. The game is accompanied by song as a cheerleader, a standing ovation and the excitement typical of children.^[1]

Gai' Bintang

Gai" bintang a le" gaggar bulan
pagai" na janor konĒng
kaka" elang a le" sajan jau
pajauna e lon-alon
liya lites, kembang ates, tocca" toccer

Therefore the madura are convinced of the ability of a child then
freedom fully exist in children. He is free will lead to
anywhere. Flying in accordance with his wish that cow toy drive

9) Songs in the game Ker-Tanongker

Ker-tanongker

Ker-tanongker, dimma bara" dimma temor
Ker-soker, sapa nyapa kaadha" lanjang omor
Ker-tanongker jambuna massa" saseba"
Ker-tanongker lagguna nyapa kaadha"
Ker-tanongker jambuna massa" sapennay
Ker-tanongker lagguna nyapa e songay
Ker-tanongker jambuna massa" sacorong
Ker-tanongker lagguna nyapa e lorong
Ker-tanongker jambuna massa" pagar
Ker-tanongker lagguna nyapa e langgar

10) Pa" Opa" Eling/Pa" Kopa" Eling

Pa' Opa' Eling

Pa" Kopa" Eling
Elingnga sakoranjhing
Ana" tambang tao ngajhi
Ngajhiye daemma?^[1]
Ngajhiye ka Lambhi Cabbhi
Kemma leollena?
Leollena sarabhi settong

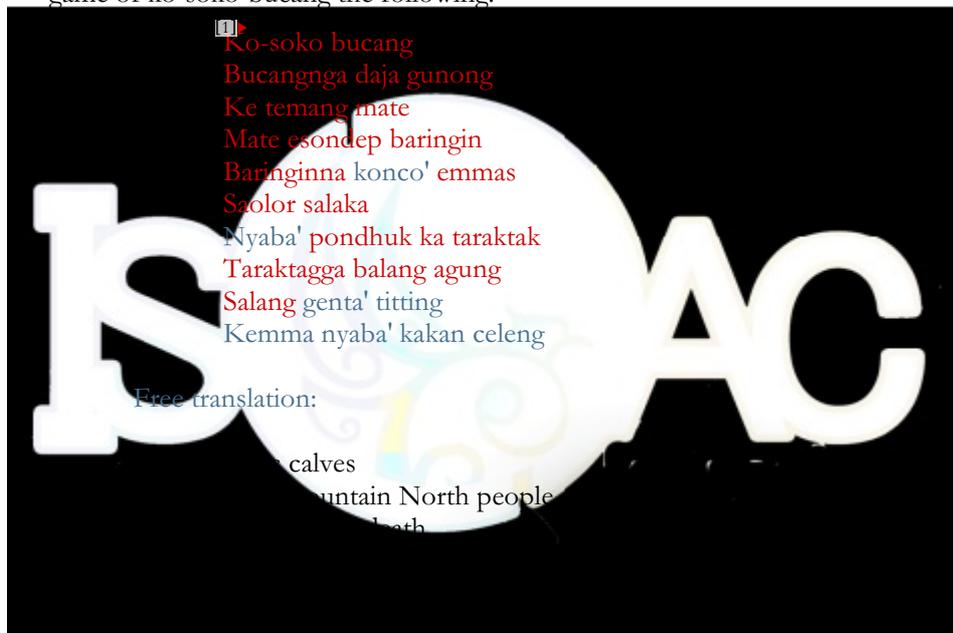


THE VALUE AND FUNCTION OF SINGING CHILDREN

This research takes the role of a traditional children's game how started to abandoned children and society should go back and have been raised because it has regard to the creation of the character of the child as the outline values characters by the government.

a. Spritualitas

Traditional children's games with the song of the children in the village of Batuputih sub-district of Batuputih has a very high spiritual values like in the game of ko-soko-bucang the following:



Put a cottage somewhere
High-magnified
Stomping each other while on tip toes
Such as put (something)
eat wild boar

Death is the destiny of God that could not be changed, everyone must be prepared to undergo the next life in the grave, all humans wish to live quiet and peaceful on the next life without torture as a liability when live the life before.



Ko-soko buchang
Bucangnga daja gunung
(Kaki-kaki betis
Betisnya orang utara gunung)

In a simple sentence, sentence the legs of calves can be paraphrased into a paraphrase sentences, that is the legs of his calves. The meaning of "his" have meaning belongs, where as the word on the word "walk"^[22] has more than one meaning. It is intended as an explanation that two legs are used as a stick of calf muscle structure in the organs of the human body.

^[1]▶
Ke temang mate
Mate esondep baringin
(Baringinna konco' emmas
Saolor salaka)

(Ki Temang death
Die bump the Banyan tree
Banyan gold buds
A bronze)

The Temple Ke Temang to die, Die stuck to Banyan tree, Banyan a bud gold (and) a bronze, symbolizing that the desired human death is khusnul khotimah. Calls Ke mean Kyai, the most revered Hindu religious texts in social strata of society. While in the Temple of the dead trees, Banyan and banged it bud gold and a bronze there Word bump. Not that bump or the cause of death but rather to the interpretation that his death rests on a anyak tree that buds gold and a bronze. While Bud gold and a bronze at the Banyan tree is a discourse in recognition of charitable deeds during life, so that the behaviour and deeds during his life bear the gold and the bronze in place as high tops Banyan tree.

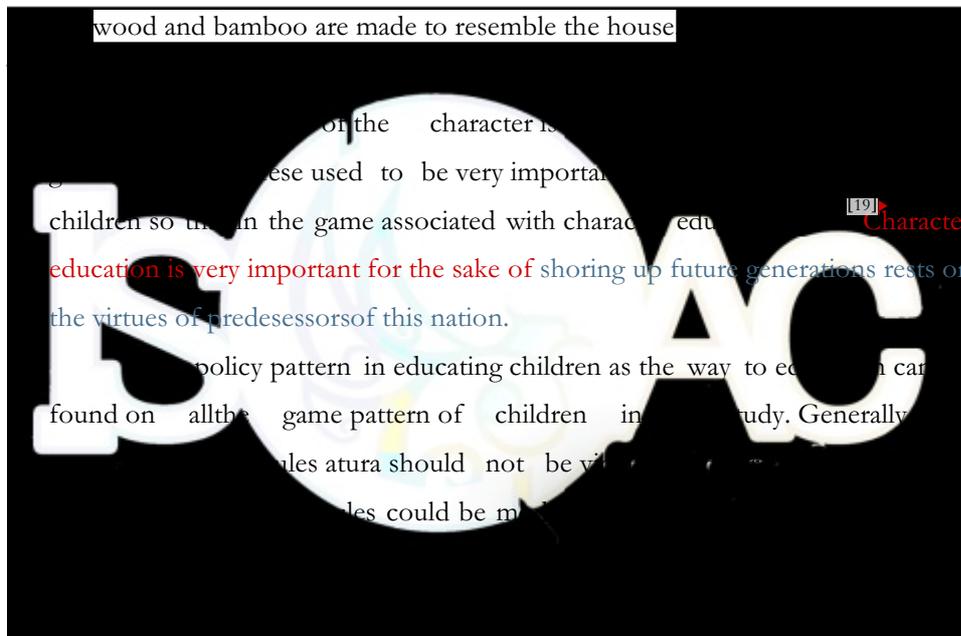
^[1]▶
Nyaba' pondhuk ka taraktak
Taraktagga balang agung
Salang genta' titting
Kemma nyaba' kakan celeng
(Put a cottage somewhere
High-magnified)



Stomping each other while on tip toes
(beware)
Where it is placed, eaten boar)

The last Temple song also mentions the existence of "sweet fruit" for all the businesses that tried. Business activities conducted in earnest likened such as putting something in place that high. Here, something analogous with the "cottage" or pondhuk in the language of Madura. Pondhuk means abode (resembling the stalls) which is usually used as a rice field or fields in the tired, pos village there is even a place to live, pondhuk made from

wood and bamboo are made to resemble the house



the A's against the B, when the B managed touch the fruit A child, then the child is the fruit of the A compulsory into servants of the B and must be relocated behind the B.

c. Ethical and Moral

Ethics and morals is a sacred thing in the culture of the Eastern society so always maintained. Ethical and moral values is an imperative that should be instilled since childhood to children. Morals can be interpreted as a positive action, or actions that pose has a positive side effect.



d. Social Care

The game also contains the existence value and social function very closely. It is intended to create the social imagination within every child. The game ti 'tiiti 'liya 'liyu' also gets a part to be adapted into the form of the relationships between communities.^[19] Social value is in the form of the song containing the social strata in society, mutual respect and mutual point of view and humble.

[1]▶

....

Dika pagar penang

Bula pagar bato

Dika ana'na temang

Bula ana'na rato

Dika toju' lantai

Bula toju' teker

....

Free translation:

....

You fence pinang

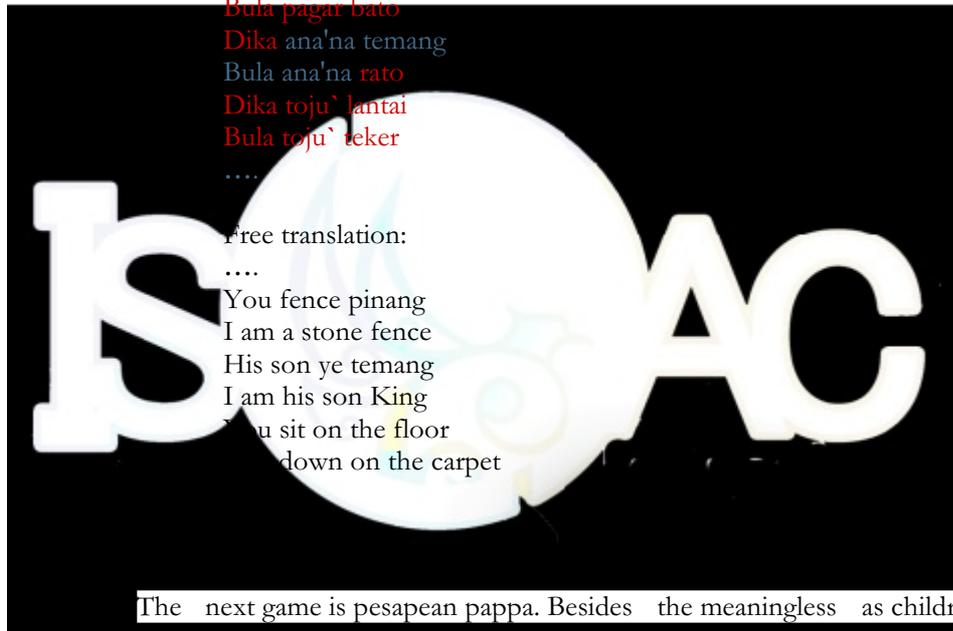
I am a stone fence

His son ye temang

I am his son King

You sit on the floor

down on the carpet



The next game is pesapean pappa. Besides the meaningless as children's toys and small, Pesapen Pappa is often used as an expression of satire against the person who has no principles and not have the assertiveness in committed.

[1]▶ Such expression of jak daddi pesapean pappa, eajak kabara" noro" kabara" eajak ka temor noro" ka temur (not so pesapean or pappa bandwagon, invited to the West join to the West, are invited to join the East to East). Satire in this game is very effective in forming independent private on a child.

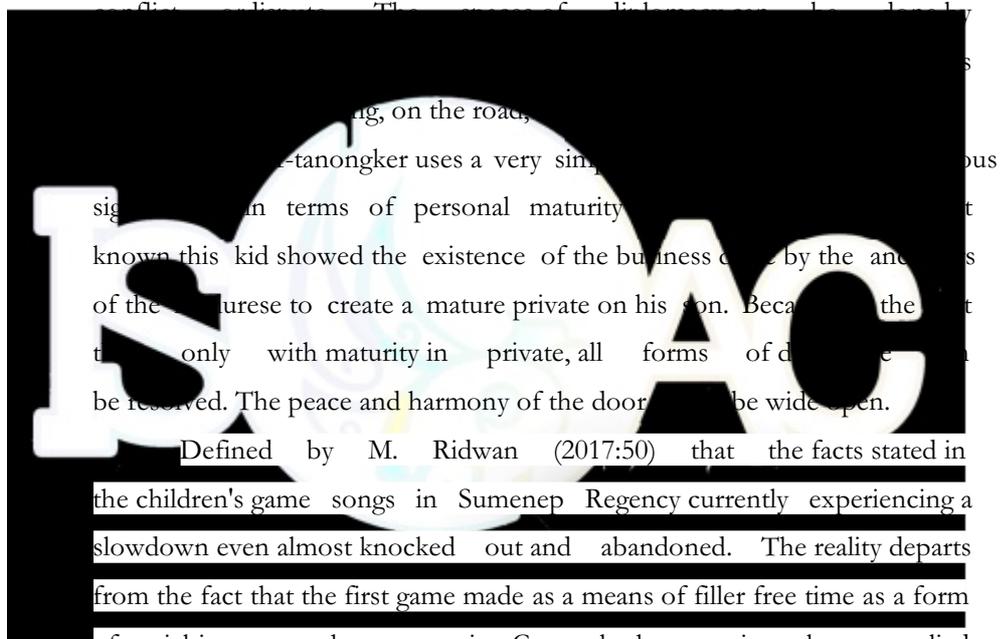
e. Peace-loving, Tolerant and friendly



The attitude of the yield and the nature of forgiving is a value that should be owned by every child and have been implanted since the age of children because in fact yield is a form of a mature private.

^[1]► **"Ker-tanongker lagguna nyapa kaadha"/Ker-tanongker lagguna nyapa e songay/Ker-tanongker lagguna nyapa e lorong/Ker-tanongker lagguna nyapa e langgar.** (if you do not say hello, say hello tomorrow could fight tomorrow/first greet the spring in/be fighting tomorrow's road/say hello to be fighting tomorrow greet in constrained).

Child's play Ker-tanongker above teach kids how should confront



Defined by M. Ridwan (2017:50) that the facts stated in the children's game songs in Sumenep Regency currently experiencing a slowdown even almost knocked out and abandoned. The reality departs from the fact that the first game made as a means of filler free time as a form of social interacton the community. Currently the game is no longer applied and replaces by a modern game more challenging, such as playstation, games online, games and pokemon portable go free accessible children through each gadget; anytime and anywhere. The value of cooperation and organizational cohesiveness, which is contained in the children's games are currently being replaced by the individuality of the earliest known modern passing created.^[19]►

So did the social conditions surrounding society with patterns of kinship that is increasingly far from the values of the character as a result of weak attention to children's games in certain areas.



CONCLUSION

Study of the structure, function and value in the tradition of oral literature in Sumenep Madura is one of proof and commitment to maintaining, caring for and preserving local cultural diversity in the archipelago. In addition, from the side of the structure, function and value of oral literary tradition have meanings and aesthetically rich in sublime values such as character education, relegius, doctrine, morals, ethics, leadership, exemplary social, caring, friendship, tolerance and silaturahmi. The tradition of oral literature also serves as connector silaturahmi and serves as a means



Ridwan, M. (2017). Tradisi Nyanyian Anak terhadap Pembentukan Karakter Anak Usia Sekolah Dasar. Jurnal Sekolah Dasar. Volume/Th 26 Nomor 1, Mei 2017: 49-61. Malang: Prodi PGSD FIP UM.

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