

## Narration of Ikrar Kajat in Gondowangi Village: Documentation of Formula Oral Literature of Kawi Mountain

Teguh Tri Wahyudi\*, Maryaeni, Fandy Romadhoni, Ahmad Junaidi

Faculty of Letter, State University of Malang, Indonesia

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### ABSTRACT

This article is based on the results of oral literature research on the slopes of Kawi. Object presented is the *ikrar kajat* conducted by Mbah Ngari, one of the speakers of oral tradition in the village of Gondowangi in Wagir district. Verbal data was collected using field research methods, interview techniques and video documentation. Data analysis is focused on studying the formula *ikrar kajat*. The result is video documentation that has been completed by subtitles. The greeting and demand formula is the main element in the pledge narrative.

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### INTRODUCTION

Literature research and oral tradition is currently mostly done along with the issue of local wisdom and local knowledge. Ong (1982: 1) states that there is a fundamental difference in the management of knowledge and verbalization in oral and written culture, which affects the understanding of human identity. The fact in Indonesia found the rich heritage of oral tradition is very diverse, scattered in various regions. One of the spreading areas is Kawi mountain. Call it *Pasarean eyang Djoega* and *eyang Soedjono* become one of the magical power of the center of oral tradition development on the slopes of Kawi (Sulistiyorini, 2017, 20). Is this a major factor? The heterogeneity of the people living on the slopes of Kawi deserves a more detailed study, especially the potential of the inherited oral tradition.

Starting from a variety of cultural products produced, inspiration research oral traditions in the area of mountain slopes to be an interesting source of study to be published in various scientific forums. If viewed as a system of traditional knowledge of a particular person or region, creation, innovation, and cultural expression, passed down from generation to generation (Holden, 2008). Therefore, this article tries to describe the phenomena of *ikrar kajat* that exist on the slopes of the Kawi mountains. Focus writing on the presentation of data in the form of video documentation that has been equipped with subtitle, while data transcription results are assessed using the formula approach.

One of the areas on the slopes of the Kawi mountains is the village of Gondowangi which is used as the subject of data retrieval in this study. Gondowangi is one of the villages in the district of Wagir Malang district. Historically, the name Gondowangi comes from two Javanese syllables "gondo" which means "smell" and the word "perfumed" which means "fragrant". Geographical conditions Gondowangi located on the southern slopes of Mount Kawi with the topography of the slopes of the mountain with typical terrain that slightly tilted. The profile of the Gondowangi villagers from the ethnic side is the Javanese-speaking Javanese dialect *Malangan* and or *Indonesian*. The religious system adopted by the majority of people is Islam and Hinduism. There are also some people who follow the religious system of *Kejawen*. The economic profile of the community is supported by agrarian, livestock, trade and self-employment sectors. Culturally this diversity has an impact on an interesting acculturation process for further study.

When focusing on the region Gondowangi, one of the maestro figures that preserves the oral tradition in the village of Gondowangi is *Mbah Ngari*. Mbah Ngari is a veteran and reader of *macapat* East Java pattern who live in Gedhangan, Gondowangi village. Her traces have started to be a pledge of Gondowangi village trust for 20 years as well

\* Corresponding author.

E-mail addresses: [teguh.tri.fs@um.ac.id](mailto:teguh.tri.fs@um.ac.id) (Teguh Tri Wahyudi), [maryaeni.fs@um.ac.id](mailto:maryaeni.fs@um.ac.id) (Maryaeni), [romadhonifandy96@gmail.com](mailto:romadhonifandy96@gmail.com) (Fandy Romadhoni), [ahmadjunaidi144@gmail.com](mailto:ahmadjunaidi144@gmail.com) (Ahmad Junaidi)

as being an East Java style macapat reader on RRI radio Malang for 6 years. As a retired construction overseer, *Mbah Ngari* daily busyness is taking care of her grandchildren in her modest home. Activities as an artist pledge and East Java macapat style remain faithful done until now.

## METODE

The method used in this research is qualitative descriptive based on data source of oral tradition in the field. Data and data sources obtained based on observation, recording of the ritual procession, interview, and testimony (Vansina, 1965, Finnegan, 2005). The data collection method is done by audio and video documentation system. Data analysis is done by using formula approach.

Data and data sources are taken from a ritual procession held in the village community of Gondowangi. The ritual procession in question is a celebration activity conducted by the villagers, who present the speakers as perpetrators and preservers of oral tradition in the form of pledges and prayers of intent. Primary data of research presented in the form of the verbal text of sound which then changed into a written model with transcription system. Based on observation and communication ties with the speakers, the series of activities undertaken by residents is further documented in the form of video recordings. From the results of the subsequent recording transcription process into the written model.

In transcription process, the spelling system is adapted to the enhanced Latin Luncheon System of Latin Letters (Balai Bahasa Jogjakarta, 2006). This spelling adjustment is done on the basis of the difference between the variety of spoken and written speech so that by using standard spelling can be achieved and understood by readers from various circles. Model of writing method is presented lengthwise adjusted by way of prose presentation. This is because the text of *ikrar kajat* in principle is a long text and not a poetry.

Data analysis is based on the theory of formulas. The discussion of the formula is based on a concept developed by Lord (1981). The main focus is on the paradigm of interpretation, the change of word form for case distinction, type, number, and language aspect. The intended formulas are typical phrases, clauses, and sentences. The details of the patterns and systems in the spoken text are "grammar of poetry", ie, "superimposed grammar" or "grammar of superimposed". In addition, the "poetic grammar" of oral poetry is also a "grammar of parataxis", ie the construction of sentences, clauses, or coordinated phrases that do not use the word interface. Such "grammar" often makes use of the phrases that form the formula (Lord, 1981: 35-36).

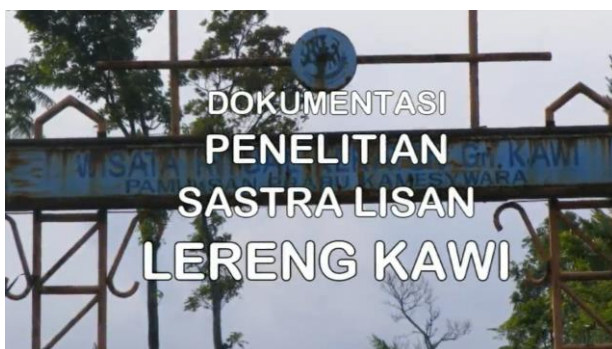
## FINDINGS AND DISCUSSION

*Ikrar Kajat's* is a Javanese oral literature used in traditional ceremonies to request salvation to the Almighty and the explanation of the meaning of offerings that are presented as symbols of human relationships to the macrocosmic world and microcosm. *Ikrar kajat* is spoken by a stakeholder, pledge or often called *pengikrar* or *tukang ujub*, while the activity spoken *kajat* called *ngékrar* term. The research data was taken on Saturday, June 10, 2017, in the form of documentation *ikrar kajat* conducted by Mbah Ngari in commemoration of one thousand days one of the citizens in the Gedangan village.

### Findings

#### Video Documentation Product

The main product of this research is in the form of video equipped with text utterance in written (subtitle) Javanese language Latin script. Documents data *ikrar kajat* that has been edited visible on the website <https://www.youtube.com/watch?v=yhCBLai7NQk>. The text of the thousand-day commemorative pledge was obtained in a ritual performed by the family of Mr. Sumali who lived in Gedangan village of Gondowangi. The video product structure is composed of the opening illustration (1), the pledge procession (2) and the cover (3). The opening illustration in this video product contains video titles, production identities, and production subtitles with music illustrations in the form of a compilation of ethnic music of archipelago combined into a distinctive composition of Indonesian traditional music. Here is a portrait of the video screen in the opening section.





The content section in this video product contains the momentum of the pledge procession. Giving subtitles Javanese Latin script is intended as a guide for the audience to understand the construction of speech *ikrar kajat*. The addition of the logo of the State University of Malang and the UM Logo Brand is included statically so that the video can't be misused by irresponsible parties and prevent misuse of copyright. Here is a portrait of the video screen in the content section.



The cover section in this video contains illustrations of iconic buildings and the identity of the production team (credit title) and thanks from the production team through this research video. Music illustrations still use the music in the opening section, it is based on the synchronization and balance of multimedia elements contained in this video. Here is a portrait of the cover screen of this research video product.



### Transcription of the Ikrar Kajat

*Ikrar kajat* is one of the forms of the heritage of Javanese oral literature. There are four characteristics of oral language: First, syntax is less structured when compared with written language; second, incomplete sentence pattern and often just a series of phrases; third, oral language is typically not much subordinate, and; fourth, usually used active declarative forms (Brown and George Yule in Badrun 2003: 25). Therefore, the presentation of data *ikrar kajat* not based on the spoken process but arranged based on sequence division. Serial numbering is based on the pledge sequence. Below are the transcribed and translated results of the thousand-day warning pledge. Below is presented the results of transcription of data accompanied by a translation in the Indonesian language.

No	Javanese	Translation
1	<i>Nggih nuwun sewu dhumateng sedherek kula sepuh lan ingkang anem, kang sami katuran sami pinarak wonten dalemipun pak Sumali mriki, Panjenengan rencangi memuji kawilujengan. Panjenengan rencangi memuji dhumateng ngarsanipun Gusti sang hyang Maha Widhi</i>	Well, excuse me brother both old and young who together are invited to come at this house of Sumali father, you all together plead for salvation. brothers and sisters together to praise the presence of God (Gusti sang maha widhi)
2	<i>Kula saperlu dipun wakilaken ngikraraken kajatipun pak Sumali sak kulawarga, nggih menika ngrakit sesaji sakpirantosipun, sekul suci ulam sari, apem sakpirantosipun, wedale</i>	I was appointed to represent his pledge of Mr. Sumali as a family, to declare the offerings together with the sequence, the sacred rice of the sauce, (cake) apem and its sequence, which came out of the holy earth, the holy

	<p>saking bumi suci, toya suci di pun rakit sak wasipun menika dipun damel, kintun pamuji dhumateng roh suci bu Painten anggenipun, wangsul dhateng jaman kasidhan jati ngleresi sewu dintenipun.</p> <p>Pramila dipun kintun pamuji mugi-mugi roh sucipun bu Painten anggenipun, wangsul dhateng jaman kasidhan jati sageda padhanga margine jembara kubure, diaku kaliyan panjenegane Gustine disepura dosane dipun unggahaken dhumateng, kaswargan sejati roh paniti suci sageda nggayuh dhateng alam kamuksan manunggal marang Gusti sang maha widhi.</p> <p>Semanten ugi pak Sumali sak keluarga gusti sageda, maringi teguh rahayu wilujeng kalising sambikala punapa-punapa.</p>	<p>water prepared and used for, delivering prayer to the holy spirit of Mrs. Painten, passed away to the true hour of death to coincide a thousand days.</p> <p>Therefore it is sent prayer that his holy spirit of Mrs. Painten who has, passed away to the true hour of dying can in order to obtain the path of light, the vast grave, is recognized (as) by his Lord, forgiven of his sin and raised into the true heavenly realm of holy spirit capable of reaching into the realm of moksa into one to the great god.</p> <p>Likewise Mr. Sumali as a god family can give safety health firmness eliminated any kind of danger</p>
3	<p>Kang dipun sumerepi kaki bapa pertiwi lan nini bu pertiwi, kang dipun titipi nyalap badan wadagipun bu Painten angenipun wangsul dhateng jaman kasidhan jati.</p> <p>Pramila dipun sumerepi sageda nyampurnakken badan wadagipun, bu Painten angenipun wangsul dhateng jaman kasidhan jati.</p>	<p>Also called the father of the earth and motherland, who also entrusted as the place of the birth body (bodies) Mrs. Painten who had passed away to the true era of death.</p> <p>Therefore, he was also called to improve his birth body (bodies), Mrs. Painten who had passed away to the true era of death</p>
4	<p>Kang dipun sumerepi banyu suci toya suci, kang kangge nyuceni badan wadagipun bu Painten anggenipun wangsul dhateng jaman kasidhan jati.</p> <p>Pramila dipun mangerteni sageda maringi margi suci, sageda nyucekaken badan wadagipun bu Painten anggenipun wangsul dhateng jaman kasidhan jati.</p>	<p>Also called water (banyu) for bathing, water (toya) sacred (used) to purify the body Mrs. Painten who had passed away to the true death hour</p> <p>Therefore, it is also called to give holy way, so that it can purify the body Mrs. Painten who has passed away to the true hour of death</p>
5	<p>Kang dipun sumerepi sedherekipun bu Painten anggenipun, wangsul dhateng jaman kasidhan jati sedherekipun sekawan gangsal pancer, kang pethak manjing wonten kaswargan keblat wetan, kang abrit manjing wonten kaswargan keblat kidul, kang kuning manjing wonten kaswargan keblat kilen, kang cemeng wonten kaswargan keblat ler, kang pancawarna manjing wonten pancer, panceripun badan wadagipun bu Painten anggenipun wangsul dhateng jaman kasidhan jati.</p> <p>Pramila dipun sumerepi sampun ngantos ngganggu saru siku lampahipun roh suci sowan dhateng ngarsanipun hyang maha widhi kalisa ing sambekala punapa-punapa.</p>	<p>One who is also called the brother (soul) Mrs. Painten who has passed away to the true death of his four siblings whose five centers, the white dwelling in the eastern heaven, the red dwells in the southern heaven, the yellow dwells in the western heaven, the black is in the northern heaven, the pancawarna dwelling in the center, the center of the bodily body (bodies) Mrs. Painten who has passed away to the real time of death.</p> <p>Therefore be addressed so as not to interfere with the journey of the holy spirit (to) find its place the divine Essence of God (Hyang Maha Widhi) set aside various dangers of any kind</p>
6	<p>Kang dipun sumerepi kaki samara bumi, lan nini samara bumi kang dipun ambah kalih tangi tilem, pak Sumali sak keluargane sedaya rintem klawan dalu.</p> <p>Pramila dipun sumerepi sageda mangestuni sabda lahir dhumateng pak Sumali, sak keluargane sedaya rintem klawan dalu, sak tingkah polahe sak saba puruge, ampun ngantos wonten goda rencanane wiwitan ngantos pungkasanipun.</p>	<p>Also greeted by the feet of the guardian of the earth, and nini the earth guard who stopped by while waking or asleep, Mr. Sumali with all his family (during) day and night</p> <p>Therefore, to be blessed to be able to bless the word of birth for Mr. Sumali with his family all day and night, all his activities all over the place, do not get any obstacles and obstacles from beginning to end.</p>
7	<p>Kang dipun sumerepi kaki semara banyu lan nini semara banyu, toya ingkang kangge siram kanggenipun pak Sumali sak keluargane sedaya rintem klawan dalu.</p> <p>Lan mula dipun sumerepi sampun ngganggu saru siku dhumateng bu painten berbudi</p>	<p>Also called the water guard (the son) and water guard (the daughter), the water used for bathing by Mr. Sumali with his family all (during) day and night</p> <p>And hence not to be bothered to interfere to Mrs. Painten virtuous can broad his world in order to wise may be given salvation forever</p>



	<i>jembar jagadipun sageda kawicaksana mugi-mugi dipun paring wilujeng sak lami-lami.</i>	
8	<i>Kang dipun sumerepi keblat sekawan, gangsal kang wonten tengah, pramila dipun sumerepi sageda njangkung kawilujenganipun pak Sumali sak keluargane sedaya rintem kelawan dalu sak tingkah polahe sak saba puruge sageda dipun jagi kawilujengan sak kulup-kulupipun.</i>	Also attended also called four Qiblah, five who are in the middle, therefore are also greeted in order to protect the salvation Mr. Sumali with his family all during the day until the night of all activities and places so that his stay can be kept salvation until his offspring
9	<i>Kang dipun sumerepi kaki wutah sang hyang wutah dhang hyang kang mengkonni, banjar kelawan turunipun pak Sumali ngriki kang mercakat wonten pojokan sekawan. Pramila dipun sumerepi sageda nebihaken sangkala saha pangecanipun pak Sumali sak keluargane sedaya rintem kelawan dalu sak tingkah polahe sak saba puruge sageda njagi kawilujengan sak purug-purugipun.</i>	Also greeted the hyang <i>Wutah</i> , hyang (dzat) who ruled at home and descent Mr. Sumali, which is held in four corners Therefore, we are also welcome to keep the dangers and temptations of Mr. Sumali together with his family all day and night, all the activities of his entire shelter, in order to maintain safety wherever he goes
10	<i>Kang dipun sumerepi kaki danyang nini danyang danyang kang rumeksa dusun Gedangan mriki. Pramila dipun sumerepi sageda nyekseni anggenipun pak Sumali sak keluargane sedaya kinthun pamuji dhumateng roh sucinipun bu Painten anggenipun wangsul dhateng jaman kasidhan jati ngleresi sewu dintenipun. Mugi pak Sumali sak keluargane sedaya rintem kelawan dalu sak tingkah polahe sak saba puruge Gusti sageda maringi ditebihaken bilaine dipun cepakken rejekine, icala kalane kantuna rahayu sak purug-purugipun</i>	Also greeted foot danyang and nini danyang who keep this Gedangan hamlet. Therefore, he was also welcomed to witness the wishes of Mr. Sumali with his family, sending a prayer of praise to his holy spirit, Mrs. Painten who had passed away to the true hour of dying knowing his thousand days. Hopefully, Pak Sumali with his family all day and night, all the activities of his transit place, Gusti (God Almighty) in order to give and be disturbed, unluck, brought his danger, eliminated the danger so that only (left) salvation in his goal.
11	<i>Kang dipun sumerepi sang hyang bethara Surya ibu hawa bapa kuasa ibu pertiwi, pramila dipun sumerepi kang paring sinar suci dhumateng pak Sumali sak keluargane sedaya kang ngasih sandhang klawan tedhanipun pak Sumali sak keluargane sedaya sageda ngayomi lan ngayemi dhumateng pak Sumali lan keluargane sedaya sak lami-lami.</i>	Also greeted by the hyang god Surya (sun) mother of the father power of motherland, because she was also greeted for giving the holy light to Mr. Sumali with his family all who give clothing and food pack sumali all his family to be nurturing and reassuring to Mr. Sumali and his family all forever
12	<i>Kang dipun sumerepi dinten pitu pekenan gangsal rintem kelawan dalu, wuku tigang dasa sasi rolas tahun wolu windu sekawan, dalah sang jam damelanipun sedaya. Lan mila dipun sumerepi sageda nglimputi lan memayungi dhumateng pak Sumali lan sak keluargane sedaya rintem kelawan dalu sak tingkah polahe sak saba puruge sampun wonten goda rencanane wiwitan ngantos dumugi ing pungkasan.</i>	Also attended on the seven day market (Jawa day) five days and nights, wuku thirty months twelve year eight (Jawa year) windu four, and also jam (time) his job all and because he was also greeted in order to protect and umbrella against the Mr. Sumali and his family all day and night along with all the activities of the place he was targeted should not be there temptation and obstacle from beginning to end.
13	<i>Pak Sumali lan keluargane sedaya amilujengaken malih nggih menika anggenipun sahlu gegriya, wilujenga sak lebet griya sak njawine griya wilujenga sak raja kayane saha sak kawilujenganipun sedaya.</i>	Mr. Sumali and his family all also ask for salvation in his house, safe in the house, outside the house, safe all his property and all his
14	<i>Cekap sak mantem anggen kula ngikraraken kajatipun pak Sumali sak keluarga anggenipun kinthun pamuji dhumateng roh sucinipun bu Painten anggenipun wangsul wonten kasidhan jati ngleresi sewu dintenipun. Dene wonten kekirangan anggen kula njawab, Gusti sang maha Widhi maringi jangkep.</i>	Quite so (where) I pledge Mr. Sumali family in praise to the holy spirit Mrs. Painten who had passed away to the true hour of death coincides a thousand days. If there are any shortcomings when I reply, God gives the complement
15	<i>Boten langkung kula nyuwun pamuji wilujeng dhumateng sedherek kula sepah mandhapipun ingkang anem sedayaa sampun.</i>	It is not an exaggeration I ask for the congratulations of the elder siblings and the young under them, all of them That's it

## Discussion

### Formula Ikrar Kajat

Formula *ikrar kajat* can be classified into three parts namely *suguh*, pledge and prayer. These three parts become a legacy of tradition that is preserved in Javanese society in general and in Gondowangi region in particular. This is evidenced by the continued formulation of *ikrar kajat* in every ritual of the various celebrations held by the community. In every ritual, the existence of pledge is an important factor that becomes the absolute requirement of the implementation of ritual. In this article focused on the formula *suguh* and *ikrar kajat* course. For the prayer section, it will be discussed in a separate article.

Formula procession *suguh* be the first part of the ritual celebration. This procession is done by pledge interpreter. *Suguh* became part of an oral tradition that should not be spoken. Therefore, the verbal data related to the procession formula *suguh* is based on the results of observation and interview with the pledge interpreter. There are three parts formulaic in procession *suguh* which all done by pledge interpreter. The first process that is done is a moment of silence to ask the blessing of the power in leading the rituals performed. In this process, the pledge expresses his determination through the prayers he holds. These prayers become a legacy of oral tradition that should not be written or written down. In the second part is the procession of burning incense. Smoke from the burning smell is believed to be an intermediary medium of intent from those who have intent to supernatural powers, and rulers or guardians of the natural environment around the ritual region of celebration. In the third part is the answer process. Based on the observation, the mouth of the pledge of mutual prompts uttered a *mantra* and prayer that should not be spoken. The answer procession ends by stamping the right foot three times to the earth. Based on the interview, the meaning of this pounding of the foot as a form of communication between pledge interpreter with supernatural powers, and the ruler or guardian of the natural environment. Inwardly the pledge declares the wish for his will to be granted.

The second formula is a pledge *kajat* that can be interpreted as a form of oral literature. In the pledge of *kajat*, it contains verbal formulas of statements spoken verbally by the pledgor. In this section, the pledge pronounces the pledge text, while the audience gives an affirmation of words which mean yes or amen. The formula of the pledge of *kajat* in this study is discussed based on syntactic formula and sound. The syntactic formula consists of two criteria, namely form, and language. Form formula is understood as an argument or a way of expressing the mind which the presenters convey through related sentences and have their own functions and also with certain patterns (Badrun, 2003: 24) In this section the data are analyzed to find the intercostal relationship and the function of each the sentence. The language formula is focused on word groups that are regularly exploited in the same dimension to express one essential idea, while formulas are array or half array arranged on the basis of the formula (Teeuw, in Isnaini, 2007: 15). Form of formulas and formulaic *ikrar kajat* can be seen in the following table.

Greeting	Objek	statement	Request
Kang dipun sumerepi	kaki bapa pertiwi lan nini bu pertiwi	Pramila dipun sumerepi	Sageda nyampurnakken
	Banyu suci toya suci		Mangerteni sageda maringi margi suci
	Sedherekipun buPainten		Sampun ngantos ngganggu saru siku
	kaki samara bumi, lan nini samara bumi		Sageda mangestuni sabda lahir dhumateng pak Sumali
	kaki samara banyu lan nini samara banyu		Sampun ngganggu saru siku dhumateng bu Painten
	Keblat sekawan, gangsal kang wonten tengah		Sageda nebihaken sangkala saha pangecanipun
	kaki wutah sang hyang wutah dhang hyang kang mengkoni		Sageda nyekseni anggenipun pak Sumali sakkeluargane sedaya kinthun pamuji
	kaki danyang nini danyang danyang kang rumeksa		sageda njangkung kawilujenganipun
	sang hyang bethara Surya ibu hawa bapa kuasa ibu pertiwi		kang paring sinar suci dhumateng pak Sumali sakkeluargane
	Dinten pitu pekenan gangsal rinten kelawan dalu, wuku tigang dasa sasi rolas tahun wolu windu sekawan, dalah sang jam		sageda nglimputi lan memayungi dhumateng pak Sumali lan sak keluargane sedaya rinten kelawan dalu sak tingkah polahe sak saba puruge sampun wonten goda rencanane wiwitan ngantos dumugi ing pungkasan.

In the contents, there is a patent formula, the phrase "*kang dipun sumerepi*". This phrase is raised in every greeting to the formula of the contents of a series of sound formulas. The sound formula is closely related to the literary work as a sequence of sounds that produce meaning (Wellek and Warren (1989: 196). The presence of sounds

and variations helps the creation of the wholeness of meaning derived from the repetition of the sound of a word (rima), the repetition of sound at the beginning of a letter or the end of a word in the array (asonance and alliteration), as well as the high-low setting or the softness of the musical tone it produces (rhythm).

In the composition of the contents, the greetings are presented, among others, to Earth as a masculine and feminine form, water (*banyu*), brother (*sukma*) Bu Painten, Earth Guard and Nini Guard Earth, and others. The earth is presented as the form/entity in which the human (human) birth (in this case Bu Painten) has passed away to the real time of death. The request that was put in this greeting was in order to perfect the body of Bu Painten. Water (*banyu*) used for bathing or sacred water is addressed and presented as a medium to purify the body of bu Painten who has passed away to the true hour of death. The request that is put in this greeting is to be able to give the holy way, in order to purify the physical body of mine who has passed away to the real time of death. Luxemburg (1987: 89) suggests that by various means, repetition of sound can affect meaning. Off the sound has no meaning, it just gained meaning in the word that weaves it. Only in the blend of word meaning and repetition of certain sounds can be felt or reinforced. Vocal repetition is usually called assonance, repeating consonants called alliteration.

Oral data recording also shows the use of rhyme and rhythm in pronunciation pledge *kajat*. Referring to a Pradopo opinion (2002: 40- 41) that divides the rhythm into two kinds, namely metrum and rhythm. Metrum is a fixed rhythm, meaning its turn is fixed according to a certain pattern. Rhythm is a rhythm that is due to the contradictions and high turnover of low lows on a regular basis, but not a fixed syllable, but merely an echo of the poet's soul. The concrete example can be seen in one of the quotations of the phrase beginning with the words of *Sedherekipun* (brother) Bu Painten, the four brothers (soul) bu Painten and his true five centers also presented as part of the body and spirit of Bu Painten. In Javanese tradition known as *sedulur papat kalima pancer*. The white brother dwells in the eastern heaven, the red dwelling in the southern heaven, the yellow dwelling in the western heaven, the black is in the northern heaven, the pancawarna dwelling in the center, the center of the dead Painten's dead body true. The presence of rhyme and rhythm in the pronunciation as a form of a request that is put in the greeting so as not to interfere with the journey of the holy spirit to the Supreme Divine Presence (*Sang Hyang Maha Widhi*), and kept away from various dangers.

Next refers the opinion of Djojuroto (2006: 83) which suggests that the rhythm/rhythm is a sound upsurge on a regular basis. Rhythm divided into tempo, dynamic, tone, periodenosasi. Tempo is the short length of sound when uttering words in poetry. Dynamic is the soft sound of the sound when expressing a poem in accordance with the soul of the poem. The tone is the height of the sound expressed at the time of poetry reading. Periodisation is the staging of ideas expressed in syntactic unity. One example can be seen in the phrases of the Earth Guard Feet and Nini the earth guard is presented as a form/entity that stops at waking and sleeping during the day and night. The request that is put in this greeting is to be able to bless Mr. Sumali's life with his family, all his activities, his place of day and night so that there are no obstacles and obstacles from beginning to end.

## CONCLUSIONS

The focus of writing on the presentation of data in the form of video documentation that has been equipped with the subtitle, while the data transcription results are assessed using the formula approach. The narration of *ikrar kajat* be inheritance oral literature is not much studied in scientific forums. The availability of recording data *ikrar kajat* in various online media only limited to raw recordings without going through the process of editing and giving subtitle. Therefore, the presentation of edited results on the <https://www.youtube.com/watch?v=yhCBLai7NQk> becomes a new breakthrough that can benefit the community. Based on the formula approach, the pledge consists of three parts namely *suguh*, pledge, and prayer. In part, *suguh* be a legacy oral tradition that should not be spoken. The syntactic and sound formulas applied to the pledge, indicating the existence of looping patterns as grammatical units. Greeting and demand elements become the main component in the pledge narrative.

The scope of the widespread distribution of literature and oral tradition in the slopes of Kawi provides further research opportunities using various approaches. The main focus on well-documented documentation is a priority to note. This is based on the fact that the perpetrators of tradition and oral literature are diminishing in the community of their owners.

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