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## **ORAL LITERATURE EXISTENCE IN MILLENNAL ERA: BETWEEN THE ENVIRONMENT AND RELIGION**

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### **ABSTRACT**

This paper attempts to describe the existence of oral literature in the millennial era. Oral literature in the millennial era must have an applied function. That is, oral literature does not stand alone, but rather has a role and contribute to the environment and surrounding communities. These contributions include aspects of religiosity and environmental aspects. From the aspect of religiosity, oral literature is a form of literature that contains the high religious value. This is mainly due to the influence of religions that have and have developed in the Java region. On the environmental aspect, oral literature has an important role in environmental preservation. Oral literature forms a taboo that develops in a society that indirectly impacts on the nature of nature.

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## **INTRODUCTION**

Literature can be simply defined as the work of human creations and tastes. The principle of literature is that literary works are imitations of reality (Teeuw, 1984: 222). Therefore, literature should reflect the society in which it was created. This reflection is either a physical reflection or a sociological origin reflection. That is, the literary work is not only a reflection of society related to what is visible, but literature is also a reflection of the attitudes, values, ideology, and worldview of the people.

In the development of literary theory, there are interdisciplinary studies in the study of literary works. Theories outside of literature are used to study literary works. One form of interdisciplinary study in the study of literature is to utilize environmental science or ecology and cultural science of ethnography. Comparison of these two scientific fields in the study of literature produces a comprehensive study and has a link between one study with another study.

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Nature and culture are two different things. Both have different scopes and fields of study. The study of nature is accommodated in the field of ecological science, while the study of culture is contained in the field of ethnographic science. The development of the field of science gave rise to transdisciplinary or interdisciplinary studies. Each discipline collaborates to form new disciplines. This also happens in ecological and ethnographic disciplines. The collaboration of these two scientific disciplines has led to a new scientific discipline called cultural ecology or ethnoecology.

Ethnoecology science is motivated by scientists' dissatisfaction when studying natural and cultural phenomena. This is because the two phenomena intersect with each other. Even the two can also be interrelated. Ethnoecology tries to analyze intellectual activities and actions by certain groups of people from an environmental perspective (Purwanto, 2003: 661). Cultural phenomena and behavior by the community are analyzed and analyzed by their correlation and impact on the natural environment. This makes the scope of ethnoecological studies very broad. All matters relating to the contact between the natural environment and culture are the object of ethnoecological studies. Now ethnoecology studies have also begun to be popularized as scalpels in the study of literary works. The root of ethnoecological studies in literary works is literary ecocritics. Literary ecocritics are studies that determine, explore, and even solve ecological problems in a broader sense (Garrard, 2004: 4). The principle of eco-criticism of literature is the representation of nature in literary works, the role of the environment in the elements of story builders, the value of natural wisdom in literary works, and the role of literature in human and natural relations (Endraswara, 2016: 34). The representation of nature in the literary works is combined with the principle that there is a conflict between nature and culture so that a literary ecocritical sub-discipline emerges, namely ethnoecology of literature.

In addition to cultural representation and means of environmental preservation, oral literature also contains values of religiosity. The value of religiosity of oral literature is mainly related to the influence of religions found in the developing literary area. Examples of oral literature that has a religious pattern are *tembang dolanan*. *Tembang dolanan* is one of oral literature in the form of poetry. From the origin of the word, *tembang dolanan* consists of 2 words. The song means poetry that is sung or sung (Indonesian Dictionary, 2008: 1483). Dolan or dolanan comes from the word dolan or dolen in Javanese which means to play around. In a simple way, it can be interpreted that Dolanan song is a song-poem that is sung to play. It is not uncommon for *tembang dolanan* to be accompanied by traditional games because they are songs sung in the game (Amir, 2013: 52). The function of this titan dolanan is as a means of entertainment for children, who use a lot of tune dolanan-along with traditional games-in their daily lives. Why children? Because playing or playing is always synonymous with children. Games are the children's property. Therefore, this *tembang dolanan* is also identical to the children who sing it.

This paper tries to draw a relationship between oral literature with aspects of religiosity and the environment in the millennial era. From the aspect of religiosity, oral literature is a form of literature that contains the high religious value. This is mainly due to the influence of religions that have and have developed in the Java region. On the environmental aspect, oral literature has an important role in environmental preservation. Oral literature forms a taboo that develops in a society that indirectly impacts on the nature of nature.

## **ORAL LITERATURE: ENVIRONMENTAL PRESERVATION AGENT**

One element of cultural and environmental wisdom in ethnoecological studies of literature can be found in oral literature. Oral literature is a form of literature which is only spoken, without any form in the form of writing. Astika and Yasa (2014: 2) state that oral literature is a form of literature of a cultural city that is spoken and passed down from generation to generation by word of mouth. That understanding contains two main points. First, oral literature is a form of a cultural society. Second, oral literature always undergoes a process of inheritance and is carried from generation to generation through word of mouth (without going through a textual process). Oral literature is the result of community culture and is an imitation form of things that already exist. Teeuw (1994: 28) states that in oral literature it is not possible to originate from something completely new, but is an imitation of the reality or convention of the existing sebum creation.

Oral literature has characteristics that distinguish it from other forms of literature. Astika and Yasa (2014: 7-8) explained that there were at least 6 characteristics of oral literature, namely 1) their spread through oral, 2) persisted mainly in villages, 3) reflecting the culture, 4) anonymous, 5) having a repetitive structure, and 6) has more than 1 version. The spread of oral literature is through an oral form or by word of mouth. This is following the essence of oral literature itself. Oral literature develops mainly in rural areas because rural communities, in general, give more attention to oral literature and traditions. The development of oral literature also shows a reflection of the cultural development of society, because basically, this oral literature reflects culture. Oral authors are also unknown authors because spoken orally or verbally from generation to generation. This has implications for the various versions of oral literature because every time it is said to be certain to experience some variation.

Literary principles are dulce et utile, beautiful and useful. This also applies to oral literature. Oral literature has specific functions. Amir (2013: 34-41) mentions that there are at least 5 functions of oral literature. The first function is oral literature as a means of entertainment. The second function, oral literature stores poetic wealth and a unique culture based on the place of origin of the oral literature. Third, oral literature functions as a means of education and socialization of values. The fourth function, oral literature functions as a binder of ethnicity, especially in overseas communities far from their place of origin. This is because, in oral literature, local values are always contained in them. The fifth function of oral literature is as a means of raising funds.

The discussion of oral literature cannot be separated from written literature. This is because these two dichotomies intersect and are related to one another. Judging from its appearance, oral literature first appeared than written literature (Astika and Yasa, 2014: 4). This is because oral literature arises in line with the development of community culture, considering oral literature is a form of imitation and representation of community culture. As a development, a new form of tradition emerged, namely the written tradition. The development of this written tradition made people identify literature with written literature. However, Teeuw (1984: 39) emphasizes that literature is not limited to written forms only because there is a form of oral literature that develops in society. In this oral-written relationship, there is often a mixture of oral and written forms (Teeuw, 1984: 40). This mixture, among others, in the form of oral literary writing. Oral literature which was originally only in the form of utterances which were passed down from generation to generation, then documented in writing. It is intended as an effort to conserve the oral literature to maintain its existence. If it is maintained in written form alone, there is a concern that oral literature will become extinct if the community no longer functions.

Examples of ethnoecology in oral literature can be seen in several Indonesian folklore about the legend of a place, for example in the legend of a white crocodile along the Bengawan Solo river. In the folklore that developed in the community, there was a white crocodile that became the watchman of the Bengawan Solo River. People who behave ignorantly of rivers by polluting and not protecting the river are said to be dragged by the white crocodile and drowned in Bengawan Solo. This example has two points of view of studies that are interconnected, namely in terms of nature and culture. The folklore gave rise to the sense of responsibility of the people around the river because they were afraid of the white crocodile. This sense of responsibility results in the sustainability of the Bengawan Solo river ecosystem. This is an example of a phenomenon that can be studied through ethnoecological studies.

The current position of oral literature is as a medium of environmental preservation. Oral literature must be the frontline in the effort to preserve the environment around the area of oral literature that is developing. The existence of oral literature is expected to arouse public awareness to maintain, care for and preserve the environment around them.

### **ORAL LITERATURE AND RELIGIOSITY: STUDYING *TEMBANG DOLANAN***

Literature and religion are two different things and are at different levels. Literature is work, the result of human creation. Therefore it is at the textual and concrete level. Literature can be sensed and can be enjoyed by the form of his work. Unlike the case with religion which is at an abstract level. Religion is at an ideological level so that its concrete form cannot be sensed. However, religion is also not at all an abstract object. Religion lowers concrete dogmas and norms that manifest. The principle of literature is that literary works are imitations of reality (Teeuw, 1984: 222). Therefore, literature should reflect the society in which it was created. This reflection is either a physical reflection or a sociological origin reflection. That is, the literary work is not only a reflection of society related to what is visible, but literature is also a reflection of the attitudes, values, ideology, and worldview of the people.

Literature and religion, although at different levels, are not completely different from each other. These two concepts can be interconnected with each other, even overlapping. One of the references between literature and religion can be seen from the contents of the holy book - in this case, the writer examines the holy book of the Koran. The Koran contains the teachings of Islam, as well as guidance and prohibitions for Muslims. However, the commands and prohibitions in the Qur'an are not explained immediately, but instead use the style of storytelling or storytelling (Hanafi, 1984: 20). The use of this narrative style is related to the conveyance of intent. The Koran was first revealed when the Arab population did not yet embrace Islam so that subtle ways to invite them to embrace Islam were accepted by the community. The narrative style found in the Qur'an is essentially a literary form.

Talking about religion cannot be separated from the aspect of religiosity. Religiosity is a relationship with certain belief traditions or doctrines related to divinity or other supernatural powers (Abdel-Khalek, 2012: 743). The keyword in that sense is the relationship. That in religiosity, there is a relationship. What is the relationship between what? Namely the relationship between humans, the belief system that he professed, and the behavior that reflects that belief. This behavior is called religiosity. Abdel-Khalek (2012: 743) added that there are two types of religiosity, namely extrinsic religiosity and intrinsic religiosity. Extrinsic religiosity is a form of religiosity that can be sensed, such as going to a place of worship, as well as other visible signs of religiosity.

While intrinsic religiosity places it on human beings themselves. Intrinsic religiosity is more directed at the attitude shown by someone who is following the value of religiosity.

Ismail and Deshmukh (2012: 22) mentioned that religiosity can be measured by three variables, namely the level of participation in religious activities, frequency of worship, and prominent beliefs. The first and second variables are related to extrinsic religiosity. That is, these two variables can be observed in plain sight and are easily assessed. While the third variable is related to intrinsic religiosity.

Discussion about religiosity cannot be separated from religion. Many parties who equate between religiosity and religion. These two terms are two different things, even though the two are related to one another. Religion is a general identity that is believed, believed, and adhered to by groups of people. While religiosity is more about a person's value system that reflects the religious attitude based on the religion it adopts. Thus, religion is more directed at groups or groups of people, while religiosity is more directed at each individual. It could be several people who follow the same religion but have different levels of religiosity.

At the top, it has been mentioned that a religiosity is a form of relationship between humans, the belief system that they profess, and the behavior that reflects that belief (Abdel-Khalek, 2012: 743). Religiosity also cannot be separated from religion, because the two are related to one another. Therefore, behaviors that reflect religiosity can be classified either vertically or in human relationships with God, or horizontally or humans with other humans and the natural surroundings. The human relationship with God is how humans behave, act, and behave that upholds obedience and submission to God. This also relates to human relations with other humans and nature. The attitude of humans who uphold obedience to God is also related to how humans behave, act, and behave towards fellow human beings as creatures of God, as well as the attitude of actions, and human behavior towards nature. Our attitudes, actions, and behavior towards the environment are also forms of religiosity. When we maintain the preservation of nature, we have shown respect for God's creation, and also for God.

The concept and classification of religiosity in the above explanation is still in the conceptual form or still abstract. The concept needs to be manifested in a concrete form. Madjid (2009: 186) developed five ethics of religiosity, namely (1) believing in God Almighty, (2) God created all of nature, including humans, (3) humans are beings responsible for Him, (4) actions what pleases him the most is to do good to others, and (5) humans will feel the consequences of their actions, good and bad, in one eternal life later on.

Religiosity ethics that are successfully formed will become the foundation for the formation of other characters because the other characters are the development of basic characters that are more specific (Mustakim, 2011: 75). This opinion emphasizes the important role of religiosity. It was stated that this attitude is a basic attitude which can be the foundation for other attitudes. That is if someone has a strong attitude of religiosity, then most likely he will have other good attitudes that follow this attitude of religiosity.

Oral literature is religious literature. Oral literature develops in tune with the religious developments in which it develops. The style of oral literature changes along with changes in the religious order of the community. The main highlight is of course when oral literature is used by the propagators of Islam on the island of Java, namely Wali Sanga, as a propaganda media.

Oral literature as propaganda media by Wali Sanga one of them through *Tembang dolanan*. *Tembang dolanan* is one of oral literature in the form of poetry. From the origin of the word, song dolanan consists of 2 words. The song means poetry that is sung or sung (Indonesian Dictionary, 2008: 1483). Dolan or dolanan comes from the word dolan or dolen in Javanese which means to play around. Sincerely, it can be interpreted that Dolanan song is a song-poem that is sung to play. It is not uncommon for *tembang dolanan* to be accompanied by traditional games and *tembang dolanan* are songs sung in the game (Amir, 2013: 52). The function of this titan dolanan is as a means of entertainment for children, who use a lot of tune dolanan-along with traditional games-in their daily lives. Why children? Because playing or playing is always synonymous with children. Games are the children's property. Therefore, this *tembang dolanan* is also identical to the children who sing it.

An example of Wali Sanga propaganda media through oral literature is *Tembang dolanan Lir-Iilir*. This Lir-Iilir song is a song created by Sunan Kalijaga, one of the nine guardians of Islam propagators on the island of Java, known as Wali Sanga. This song uses Javanese with diction very commonly recognized in daily life. Words such as cahang, menek, blimbing, and lunyu are words that are familiar to Javanese people and are used in daily life. The use of words that are familiar in everyday life makes the song Lir-Iilir easily accepted by the public, especially children. Another factor that makes this song easily accepted in the community and survives as a *tembang dolanan* for a long time is the blend of lyrics and tunes of this song that harmonious and cheerful. This is because the children who are the target of Lir-Iilir song are synonymous with a cheerful and pleasant atmosphere.

What would Sunan Kalijaga achieve with this Lir-Iilir song? Sunan Kalijaga created the song Lir-Iilir certainly has its purpose, not only as a means of children's play. Sunan Kalijaga is a propagator of Islam. He wants to spread Islam widely in Java. One of the dissemination media is the arts channel, through this *tembang dolanan*. This is in line with the main characteristics of the spread of Islam by Wali Sanga according to Sunyoto (2016: xi-xii) which is gradual and does not hurt. Gradually, it means that the teachings are applied little by little and with various adjustments to local traditions. The saints did not completely erase the traditions, beliefs, or arts that already existed in the community, but were slowly rectified and adjusted to Islam. One example is the song Lir-Iilir. This song by Sunan Kalijaga was inserted with da'wah charges. Second is not to hurt. Da'wah propaganda does not disturb and abolish traditions - even religions - that already exist in society but strengthen them in an Islamic way. Da'wah in this way by Sunan Kalijaga is aimed at children.

Why children? Da'wah carried out by Sunan Kalijaga certainly targets various groups of people, including children. Children are the target of da'wah mainly because their minds are still innocent so it is easier to teach Islamic teachings to them. Following the principle of the spread of Islam by Wali Sanga above which is gradual and non-coercive, the propaganda by Sunan Kalijaga to these children too. Through the song Lir-Iilir children are introduced to the basic teachings of Islam indirectly. Thus, it will be easier to teach Islamic teachings to them.

## **CONCLUSION**

Oral literature plays an important role in its efforts as a means of environmental preservation as well as a reflection of the religious religiosity of its people. From the aspect of religiosity, oral literature is a form of literature that contains the high religious value. This is mainly due to the influence of religions that have and have developed in

the area around the developing literature. On the environmental aspect, oral literature has an important role in environmental preservation. Oral literature forms a taboo that develops in a society that indirectly impacts on the nature of nature. This is because oral literature is mostly in the form of taboos. Oral literature is also at the forefront of efforts to preserve the environment around the area of oral literature that is developing. The existence of oral literature is expected to arouse public awareness to maintain, care for and preserve the environment around them.

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