

# Transfers of *Aurodan* Oral Traditions of *Yahadian* Congregation of the *Asy-Syahadatain* Cirebon Congregation to Form the Short Film of the "*Lentera*" Theater MTs and SMK Nurul Huda Losari

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**Abstract---** *A As an ancestral inheritance, oral traditions in the archipelago continue to show their existence even though some have begun to be no longer visible in society due to the influence of cultural change due to the effects of globalization. Through oral media oral traditions become the inheritance of values from generation to generation. But in reality, this oral tradition in the middle of the current generation of society is being forgotten because the process of inheritance is less effective. This is the background of this research. The purpose of this study is to describe the preservation model of Nadoman poetry texts in the aurodan oral tradition by transferring a "short film" vehicle at the MTs and SMK Nurul Huda Losari lantern theater. Qualitative research with an ethnographic approach. This research was designed with the aim of creating a vehicle transfer model in the form of a short film from Nadoman Aurodan Asy-Syahadatain's poetry tradition of Cirebon as a "Short Film" made by the school theater group "Lentera". This study uses basic data, namely phenomena and social interactions on the project of nadoman poetry text vehicle in the aurodan tradition. General data collection is done by observation and interviews. The result of this study is to find a model for nadoman poetry vehicle in the aurodan yahadian tradition which is very important as a preservation model for the aurodan tradition by raising it as one of the young generation's creativity products in the form of a short film produced in a school project in an extra-curricular theater "Lentera" at MTs and Nurul Huda Losari Vocational School.*

**Keywords---** *Oral Tradition, Alih Wahana, Short Film, Aurodan, Theater, Asy-Syahadatain Cirebon*

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## I. INTRODUCTION

Globalization has a negative influence on the preservation and sustainability of local culture of a traditional society, because it can make the culture of foreign countries begin to shift our love of local culture. This makes changes in cultural identity in heterogeneous societies and can be a threat to the existence of local traditions, ancestral customary heritage and ethnic locality values that were originally firmly embedded in Indonesian culture as the philosophy of the nation[1].

Oral traditions and folklore such as legends are stories that have achieved popularity in their day. Oral traditions and folklore form the basis of many religious beliefs, value systems that exist in modern society. Oral tradition is a reflection of the social conditions of the community of its owner. Behind that, oral tradition has a role in the process of instilling

character which is the forerunner of a child to become a person who can be better formed with stories that develop in the community [2].

Many oral traditions still retain their shape, some have undergone a change in form that adapts to their social background. The values contained in it can be utilized by the lives of future generations, one of which is the values of character education which is certainly a value that we deserve to maintain. Oral tradition as a medium of inheritance of educational values should be utilized to increase proficiency in artistic life, especially literary arts. The oral traditions of the Aurodan Yahadian Congregation of the Asy-Syahadatain Cirebon Congregation and the accompanying Cirebon-language Nadoman poetry are a performance or performance of religious rituals. Auordan Yahadian traditions and Cirebon Nadoman poetry reflect Cirebon Islamic culture which is religious, beautiful, tolerant, and prioritizes social values. Along with cultural dynamics that are always changing, making oral traditions such as the aurodan tradition become less developed and planned to be abandoned by future generations. So we need some alternative solutions to maintain the existence of this local culture for the future of people who have an identity and value the values of ancestral heritage in a better life.

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## **II. LITERATURE REVIEW**

The aurodan tradition is an oral tradition of pesantren in Cirebon that developed outside the boarding school and has become a tradition of people around Cirebon, especially those belonging to the Asy-Syahadatain tariqa community. The aurodan tradition enlivens Cirebon poetry as part of the tradition of shared dhikr. Asy-Syahadatain is a form of community of tarekat that preserves local wisdom in preaching by using regional nadoman poetry, the Cirebon language whose tarekat values are inherited from Sunan Gunung Jati, a propagator of Islam in Java who is very tolerant of local beliefs and cultures in Cirebon. existed before the propagation of Islam.

Nadoman poetry contains many moral values that are religious, full of identity, and aim at educating the younger generation towards a better and more advanced. The Islamic and spiritual values of the people of Cirebon are very thick here. Nadoman is shaped like a poem or song that can and is easily accepted by ordinary people, who had also once been used as a media to spread the teachings of Islam when residents in Cirebon were still illiterate during the Dutch colonial era. Nadoman poetry and aurodan traditions are mutira archipelagic ancestral heritage that we should preserve its preservation, especially the values in its local wisdom which of course we can use to shape the character of young people today and in the future. Nadoman and aurodan traditions in fact began to be alienated from the younger generation of the Asy-Syahadatain community itself, considering it to be an obsolete tradition and no longer relevant to the current culture which tends to be modern and oriented towards global culture. So that it could be, one day the tradition can not be inherited and lost its circulation in the community of supporters because the process of inheritance is less effective because of decreased acceptance of future generations.

Meigalia and Putra explained that many factors that influence change even cause the loss of tradition from a community [3]. Especially with the development of technology and media today. Some even suspect that traditions such as oral literature will be difficult. So we need to find a strategy to maintain the oral tradition and oral literature, and transform

forms that are more accepted by the younger generation today, one of which is through the transfer of oral literary texts into short films that are applied in the theater art extracurricular community in schools. Short films and extra-curricular theater can be a vehicle for the younger generation to preserve the values in the literary texts contained in the aurodan tradition, because they are more adapted to the changing times that are easily accepted by younger generations. In addition to preserving the traditions and values contained in them, through extracurricular activities can also be a means in character education. Theater as an extracurricular is very strategic in developing students both intellectual and emotional intelligence which is in accordance with their needs, potential, talents, and interests. Extracurricular activities are educational activities outside the subject area to help students develop according to their needs, potential, talents, and interests[4].

Education about art (including theater arts) in the school curriculum in Indonesia is a 'scientific discipline' that is studied at every level of education, this makes art must be treated as an object that is learned through the analysis of various perspectives because it is considered to have an important position in education. He no longer has complete freedom to jointly define himself. Art should be able to give meaning to all phenomena, together with the physical and psychological integrity of human nature [5]. Theater and other arts have a strategic function in education, especially to teach students to understand the meaning of a social phenomenon in society in real life. So students indirectly gain valuable experience related to problems that are commonly present in social life, which in turn foster sensitivity in a positive society. They become more sensitive to the conditions and problems of humanity, the environment, social, religious, economic, and political that occur in real life in the past, present, and future.

Doris B. Wallace said that in theater education is to maintain between the fields of theory and practice of theater arts as a form of living educational relationships [6]. He explained that in theater education there is education that can be utilized as the formation of positive characters, lively relationships created in the practice of theater arts and theory, making students able to learn in an environment and good social experience, they also learn about social problems that occur in the story and how to solve it. They also emotionally explore the roles they play in the practice of theater, this is more than physical experience, more emotional experience that can shape an education related to human character and traits that are in line with social norms and rules.

Theater provides stimulus for students in the form of interaction and communication in which the exchange of symbols is given meaning that can be used as a medium for education for students. Interactions in theater performances are seen as symbolic interactions, namely as an activity that is characteristic of humans by communicating or exchanging symbols that are given meaning [7].

Drama or theater can be used as an educational medium that is able to build the morale and personality of the younger generation towards a better direction. Theater or drama develops students' intellectual skills accompanied by the formation of young people's personalities in the social environment. Drama and theater are also a means of expression for the younger generation, so that their emotions are easily controlled and develop emotional intelligence [8]. Theater is a way for teachers to provide artistic freedom but has benefits for intellectual and emotional intelligence that are more attractive to students, because in it there is a very good multi-interaction to improve their abilities and personalities, namely the interaction of students with other students, and with drama texts which they play, through this interaction can include the value of moral education that could have been in the text or drama script made.

Theater provides stimulus in the form of values of creativity in finding solutions to problems. Dramatic exploration becomes a way to express anger, emotions, thoughts, and dreams that they may not want and are difficult to express. The experience of a student who studies theater can be another figure, exploring new roles, trying and experimenting with various personal choices and solutions to problems that are very real namely problems from their own lives, or problems

faced by characters in literature or historical figures [9]. Through playing theater, it makes it easier for students to understand the problems in life with things that are easier and simpler, they easily understand the differences in views caused by the differences between the nature and desires of each individual played on the stage of theater and drama. Education and extracurricular theater should also make it easier for them to learn theater and take many benefits from it [10]. Explained that drama education for students required two main requirements, namely the terms of the play of art and the pedagogical requirements, which are complementary and complementary to each other, so that stories are needed that fit the educational and psychological needs of children portray. The dialogues in the story must be more lively, the theme of the problem that is appropriate for their age, and easily portrayed by children. Elements such as make-up, lighting, fashion, and other elements must also make it easier for students to play drama and theater.

The theater experience, starting from story extracting, staging exercises, to staging, is very useful for participants and parties involved in abdimas activities because the experience of theater can hone social sensitivity and train responsibly. Based on this community service activity, it can be concluded that theater can be used as a medium to (a) shape the social awareness of the participants, as seen in the process of extracting story ideas; (b) generating participants' responsibility as members of the community (civic responsibility), as seen in the management of production, that collaboration is needed for the success of an event; and (c) theater as a means of forming participant cultural agencies [11].

Theater as a "community-based art" not only functions as entertainment, theater also functions as a means of reflection, transformation, and education [12]. Theater as a medium for developing cultural agencies. Theater plays an important role in growing the sensitivity of the art players to the social problems that surround them. Theater is also able to develop their potential and use it to find solutions to problems in society or a social community, one of which is related to the preservation of local culture, the aurodan oral tradition.

In this research, the short film project undertaken by the extracurricular theater "Lentera" is to transfer the vehicle by turning Cirebon nadoman poetry into a short film. Transfer of rides is a change of a type of literature or art to another type of literature or art [13]. Rather than a vehicle can transform the structure of a written art form such as art in the form of prose or poetry into a visual form that is more attractive and accepted by the general public, such as film.

The process of transferring a vehicle can be said to be a hybrid process or mixing, grafting, or something that is integrated from various things both visually and textually. The process of transfer of rides proves that literature can change its elements according to its new vehicle (Wahyuningtyas, et al. 2018: 101)[14]. The process of rides is considered very appropriate to maintain the existence of values derived from the oral tradition of aurodan yahadian which has oral literature in the form of poetry nadoman in regional languages, because short films are more accepted by the current generation than those in the form of oral poetry.

This research has relevance to another study conducted by Fakhruddin, in 2018, entitled "The Existence of Creed and Blessing in the Perspective of the Asy-Syadain Congregation" published in the *Yaqzhan Journal: Analysis of Philosophy, Religion and Humanity*[15]. This study describes the existence of shahada and shalawat conducted in the tradition of the Asy-Syahadain congregation which is studied from the philosophical theory of religion. This research is different from the research conducted by the researcher, because the object under study is the aurodan yahadian tradition which is examined by the theory of oral tradition to describe the model of preserving the aurodan tradition of the Asy-Syahadain Cirebon congregation as the transfer of a short film vehicle on the education of extracurricular theater in formal schools. This is evidence that research will be carried out by researchers that meet the nature of novelty and has not been carried out by other researchers before.

### III. DATA COLLECTION

This research is a research that uses descriptive qualitative research methods. Data analysis uses an objective approach that looks at literary works consisting of several building elements. Ethnographic research is a genre of qualitative research, developed from anthropological methodology. This research investigates society and culture with human, interpersonal, social and cultural testing in all its complexity. Ethnography is a research approach that refers to the processes and methods according to the research conducted and the results [16]. Ethnography is a methodology that is based on direct observation. Of course when doing ethnography it is also important to listen to the conversations of actors 'on stage', read documents produced in the field while studying them, and ask questions to others. But what most distinguishes ethnography from other methodologies is the more active role assigned to the cognitive style to observe, observe, see, and examine [17].

Ethnographic research produces honest and objective cultural and community descriptions because researchers collect data in the field and record according to what is happening. Researchers to collect data and facts that are closer to the object and more naturally make observations with direct involvement with the aurodan tradition community, namely the adherents of the tarekat community and the Asy-Syhadat pesantren community in Munjul Village in Cirebon Regency.

The initial step of this research is to look for participants consisting of several different age groups and social backgrounds. Participants were selected from two schools of different ages from the same educational institution foundation, namely SMK Nurul Huda Losari and MTs Nurul Huda Losari. The other participants also came from alumni who had worked, all of whom were part of the members of the school theater arts or extra-curricular theater under the name "Lantern". The selection of participants with different age backgrounds and education aims to make them accustomed to making art and cultural projects with different social backgrounds so as to develop their personalities in cooperating with each other in heterogeneous social environments.

The second step is to hold a film script writing workshop by transferring a vehicle from Nadoman poetry in the aurodan tradition to become a film, this step is carried out for 4 meetings. In this writing workshop, participants were given the opportunity to explore and explore topics that they might write in their manuscripts (Boal, 1979) [12]. In the process of extracting and exploring ideas, participants are asked to: 1. discuss the problems that exist in the community and relate to religious values in some of the nadoman poems in the aurodan yahadian tradition 2. Identify the safety of life that the participant has experienced whether sad or pleasant so can cause lively emotions; 3. Understand the solutions they have to take to resolve some negative emotions that are disturbing; 4. Transfer of nadoman poetry texts in the aurodan yahadian tradition into a short film script.

The third step is in the form of a characterization exercise in a short film, which is carried out after the script has been written and is carried out for 8 meetings. Participants also get input or suggestions about the story of the story being played, not just practice, but there is a discussion process and there can be changes to the story in the script because of the input in the discussion. After the changes to the text continue with the role again in the next exercise. The story was revised many times in the discussion process of the participants, and this trained participants to think critically. In the staging exercise in this third step students are independently taught to prepare and design a short film, ranging from making a budget to making a film project, taking pictures with a camera, editing film, and others.

The fourth step is shooting for a real film. Filmmaking at this stage was also assisted by alumni who already had quite good experience in the filmmaking process, they became more senior tutors and had many ideas to enrich good short film production.

#### IV. DATA ANALYSIS

The first meeting was held on Wednesday afternoon, on November 6, 2019 according to the extra-curricular schedule at SMK Nurul Huda Losari. At SMK Nurul Huda Losari, a vocational high school that has a Computer Network Engineering study program so that they have the basic ability to use computer technology to produce short films to be made. They can also be good partners to teach junior high school students, MTs Nurul Huda Kalibuntu, about the technique of producing films with computer technology. At the first meeting the participants were given a plan of activities to be carried out in the future, namely a training program and short film production involving people with diverse educational backgrounds. Following is the response of a senior extracurricular theater alumni who was a tutor in the short film making project to the first meeting.

"At first they seemed to vary in terms of enthusiasm and motivation in participating in today's activities. There were those who seemed enthusiastic and those who were less enthusiastic, although we tried to deliver a more relaxed way in an open space outside the classroom, maybe they thought this short film project was too much for them. But I am sure, this is just the beginning, they may still not be familiar with this new project "(Logbook, 8 November 2019).

But the researchers saw the high enthusiasm of the tutors from the alumni who did the film training, they seemed to do a fun job because of the many new challenges they faced while the training was taking place. They look patient enough to explain all their experiences when they used to make a film project and explain the benefits we can take from the creative project activities.

"These jobs are indeed exciting too, they for us are a picture of us from the past, who were initially lazy to make new projects that make our heads feel heavy because we think there will be new things that we have to learn in a complex and beyond ability us. "(Logbook, November 8, 2019).

Various attempts were made to arouse the motivation of the children of theater members of the children of SMK and MTs Nurul Huda, one of them by inviting them to discuss together issues that could be raised to be used as stories in the script to be made, these seniors also teaches the values in nadoman regional poetry in the aurodan tradition in the form of oral poetry that has values that can be used as messages in stories that will be transformed into film art, or often referred to as rides. They are taught to transfer vehicles from oral literary texts in the form of nadoman in the aurodan tradition into a short film that can be enjoyed by teenagers of their age.

"We invited them to discuss topics related to the problems in surrounding communities. We chose the right one for them, in the school yard after school or in the afternoon. At first I thought it would be boring for them, but it turned out that they were very much involved one by one by actively expressing ideas to us, this really surprised me "(logbook, 8 November 2019).



Picture. Discussion on Filming Films

According to researchers, this extracurricular is the right place for them to learn about working together and social life through the art of characterization, they can also preserve the values of oral traditions such as the aurodan tradition by changing their form, by including the poem in some parts of the picture in the short film as words of advice. They are very potential, although initially lacking the energy to follow the training for this film project. Some participants even talked about their new activities which provided fresh air for Theater extracurricular activities which were more exciting and interesting for some students in MTs and SMK Nurul Huda.

"Previously, our theater activities were empty, quiet, and lacking innovation. Every practice we felt bored with the material delivered by the theater supervisor. But when we learn by making film projects, I see friends starting to get excited again to go to this theater, even though in the afternoon and do not go home they are very enthusiastic because there is new knowledge and new friends "(Lokbook, November 8, 2019).



Participants' images from Extra Theater from Two Schools

During this research, patriarchs from the more senior are the most enthusiastic from the first, they have a new container to get rid of boredom when they are at home when they finish work, on average they work opening shops

online and helping their parents who are professionals. being a farmer, some have already studied at one of the campuses. Whereas for children who are still in school at their vocational and MTs from the beginning it seems less active, although in the end they open themselves to actively involved in the discussion process when making the script. For MTs Nurul Huda Kalibuntu children who look the most shy, they are somewhat reluctant to unite with those who are older than them, they are also passive when discussing because their social sensitivity has not grown like children who are members of the SMK Nurul Huda Losari Theater.

When the process of making short films, their increase was more enthusiastic. Even for vocational school children from the time of delivering material and theory of filmmaking in the first and second meetings, they were the most enthusiastic. Even the students of SMK Nurul Huda Losari were seen taking the most role in shooting, even though in the first days they still saw seniors who gave examples of shooting at the beginning of filmmaking.



Image Process of Making a Short Film



Image Editing Film Process

The final meetings in this project are the short film editing process which involves vocational students taking computer network engineering study programs, they are accompanied by a tutor that is a senior who has experience



in editing short films with computer applications. They also included some nadoman lyrics in the film, packaging the film into a creative product that was able to introduce the aurodic culture and traditions of the Asy-Syadatain Cirebon congregation to the younger generation. Not only that, they also uploaded the film to You Tobe's account so that it could be enjoyed by many people.

## **V. STUDY RESULTS, SUMMARY AND CONTRIBUTION**

The experience of making short films in which poetry values and texts are included in the aurodan tradition, ranging from story extraction, character training, to staging, is very useful for participants who take part in short film making projects, because this activity makes them familiar with the values of tradition as well as honing they were to make films inspired by the message contained in the poetry texts of the aurodan tradition that had been part of traditional religious rituals. From this activity they know the importance of values in the oral traditions of their area to be nurtured and used as inspiration to work. This activity also honed their social sensitivity and responsibility, to discuss important issues that occurred in the community. Based on the activity of this research, it can be concluded that the short film making project can be used as a medium to (1) shape the social awareness of the participants, such as during discussions on filmmaking; (2) arouse participants' sense of responsibility towards the community and preservation of aurodan oral traditions and nadoman poetry texts, as seen in the process of making short films that require cooperation between participants; (3) theater in short film projects is a means to create creativity with the theme of local oral cultural traditions that can be presented to the public through social media such as YouTube.

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