

## LOCAL WISDOM IN THE *SERAT MENAK LARE* AS TEACHING MATERIALS IN SECONDARY SCHOOLS (A STUDY OF LITERATURE ANTHROPOLOGY)

Arief Rahmawan<sup>1\*</sup>, Mipa Tiyasmala<sup>2</sup>

<sup>1,2</sup> Sebelas Maret University

\*[ariefracmawan@student.uns.ac.id](mailto:ariefracmawan@student.uns.ac.id)

### ABSTRACT

Local wisdom as part of the cultural values possessed by certain communities is considered as a form of defense of culture against incoming foreign cultures. This study aims to describe (1) the aspects of local wisdom in Serat Menak Lare; (2) the most prominent cultural aspects contained in Serat Menak Lare; (3) the relevance of Serat Menak Lare with Indonesian language learning in senior high school. The research type was descriptive qualitative study with an anthropological literary study approach. The source of data was taken from the book Menak Lare I-IV by R. Ng. Yasadipura I which has been transliterated and translated by Sulistijo HS. The data collection technique used is intensive reading and note-taking. The sampling technique used is *purposive sampling* which is analyzed by interactive analysis model. The results of the research in the form of local wisdom contained in Serat Menak Lare can be identified in the form of the names of figures, animals, plants, and adjustments to the description of the place setting. The cultural aspects that stand out in Serat Menak Lare are the system of tools and equipment for human life, the arts, and the religious system. Equipment that is often found is palace equipment and war equipment. Local wisdom in the arts is in the form of gamelan musical instruments, dance, and Javanese-style architecture. The religious system found is the nuances of the Islamic religion. Furthermore, Serat Menak Lare is very relevant to be used as an alternative study material of Indonesian language learning in high school/equivalent.

**Keywords:** *local wisdom, Menak Lare, literary anthropology*

### A. INTRODUCTION

Literary work can be said as a record of the events of the society that surrounds it. Although literature is said to be a work of imaginative fiction, a literary work can represent the mindset of the author, the record of the event that inspired the creation of the work and the social portrait of society when the literary work was created. Literary work can reveal portraits of events in society as a certain background event which is successfully captured and narrated by the author.

A literary work can be examined with a literary anthropological approach because it is related to humans. Anthropology can be divided into physical anthropology and cultural anthropology. Literature work as a cultural product can be studied in cultural anthropology, it means that literature is studied in the context of copyrighted works which is produced by humans such as language, religious systems, myths, history, law, customs, art (Ratna, 2015: 351).

The characteristic of literary anthropological research is the understanding of literature in terms of cultural diversity (Endraswara, 2013: 23). In line with Endaswara, Sitanggang et al (2021: 81) states that literary anthropological research is research that describes the behavior and attitudes of

the characters (characterization) in the literary work in order to reveal the culture of a particular society. Literature is dissected and analyzed to reveal the potential for cultural diversity implied in the literary text. This research in the early 2000s was still considered a new interdisciplinary approach in the science of literature. In fact, Endraswara (2013: 81) states that literary anthropological research is still in the process of finding forms. Therefore, there are not many studies that reveal literature in terms of cultural elements. Literary anthropology is said to be a new breakthrough that tries to break the deadlock of monodisciplinary understanding of literature. This monodisciplinary understanding of literature does not provide much flexibility for people who are trying to research or appreciate a work of literature.

One of the literary works that holds a wealth of cultural treasures is the epic story of Amir Hamzah. This story is interesting to be studied because it contains various records of anthropological events. In fact, this epic story has various variants of stories in various places. It makes Amir Hamzah's story contain many interesting cultural events to be uncovered.

At first, the epic story of Amir Hamzah in the treasures of Indonesian literature was found in Malay literature (Van Ronkel in Istanti, 2006: 114) under the name Hikayat Amir Hamzah. Subsequently, it spread to various parts of the archipelago, including Javanese, Sundanese, Balinese, Lombok, Bugis, Madura, Palembang and Aceh literature.

This heroic story of the figure of Amir Hamzah, the uncle of Prophet Muhammad SAW is also very popular in Java. In Javanese literature, Hikayat Amir Hamzah is known as Serat Menak. The mention of his name varies from Amir Ambyah, Wong Agung Menak, Raden Ambyah, Wong Agung Jayeng Rana, Jayeng Murti, Wiradiningprang, Sang Menak Ambyah, and others. Even though this epic story originates from the Land of Arabia, the nuances of local wisdom as a cultural product of the Javanese community are very strong. From the Serat Menak, it can be seen that the expertise of the Javanese poets in adapting the story which is appropriate to local Javanese color. As Kristina's research (2021) states, the paradigm of world religions strongly influences the way the word 'religion' is defined and understood in Indonesia. These results rise the fact that the traditional trust is treated as a guest in their home, as it were. *Kejawen*, for example, does not belong to or is not considered one of the religions because, according to the adopted definition of the word 'religion', a religion must have the religious concepts of divinity, prophecy, scriptures, international confessions, and followers. In fact, basically, an individual can be said to be religious or to be a believer if he can maintain the environment harmoniously.

In this study, the story of Menak that is discussed is Menak Lare written by R. Ng. Yasadipura I who is a poet of the Surakarta Palace. In the original script, this Menak story is written in Javanese script and in the form of a Macapat song composition. However, the object studied in this study is Serat Menak Lare by R. Ng. Yasadipura I, which has been transliterated and translated by Sulistijo. This translation is the object to be studied using a literary anthropology approach which is tries to reveal a portrait of the cultural results contained in Serat Menak Lare.

Sulistijo's translation of the Serat Menak Lare is very interesting to be examined on its cultural products because the values contained therein have the potential to become one of the teaching materials in high school learning. Therefore, this study aims to describe (1) the aspects of local wisdom in Serat Menak Lare; (2) the most prominent cultural aspects contained in Serat Menak Lare; (3) the

relevance of Serat Menak Lare with Indonesian language learning in SMA.

## **B. RESEARCH METHODOLOGY**

The research type was descriptive qualitative study with an anthropological literary study approach. The study of literary anthropology is an interdisciplinary study that examines literature with its relevance to humans (Ratna, 2015: 351-353). The text interpretation method used is the hermeneutic method. The hermeneutic method is a way of understanding text or discourse, in which understanding contains truth rationally, logically and systematically (Sutardi, 2011:91). Three stages of interpretation carried out are expressing (*to say*), explaining (*to explain*) and translating (*to translate*) (Palmer, 2005).

The data of the research was taken from the book Menak Lare I-IV by R. Ng. Yasadipura I, which has been transliterated and translated by Sulistijo H.S., this book was first published by Balai Pustaka in 1982. The data collection technique used was intensive reading and note-taking. Data was collected by reading the book's contents carefully and then noted. Furthermore, the sampling technique used was purposive sampling. The data collected was only related to the problem under study or has a tendency. The data analysis technique used is the Miles and Huberman interactive analysis model. Data analysis steps are data collection, data presentation, data reduction, and conclusions drawing (Sugiyono, 2016: 244-247).

## **C. DISCUSSION AND RESULTS**

### **Local Wisdom in Menak Lare**

Local wisdom is a characteristic of society in an area that must be maintained as a constructive identity as well as a filter for various destructive aspects of external culture (Jumriani, Mutiani, Putra, Syaharuddin, & Abbas, 2021). In this context, local wisdom is understood as inheritance from generation to generation so that it is not eroded by various external cultural elements. Local wisdom as knowledge is closely related to efforts to integrate cultural experience and understanding with the natural conditions of a place (Mungmachon 2012: 174). The story of Menak as part of the local wisdom from Java has undergone various forms of transformation. This Menak story was originally written in the form of a macapat song as a form of telling media, further this Menak story was composed or adapted into various forms of presentation and makes Menak's story even more popular. In Javanese literature, Menak's stories are told in forms of dance, kethoprak, and wayang performances.

The forms of local wisdom in Menak Lare volumes I to IV can be explained as follows. First, there is a process of adapting the names in the manuscript. In Serat Menak Lare, the setting in which the story takes place is adapted to conditions in Javanese society. Adaptations of names (human names, animal names, and country/place names) are found in the Malay or Persian versions of Amir Hamzah's text. This adjustment is intended to make it easier for the Javanese to pronounce. The adjustments are in the form of additions, omissions, or changes. For example the name Abu Thalib becomes Abuntalib; Abdul Mutholib becomes Ngabdul Muntolib; Adanigir becomes Adaninggar; Mahira Nagara becomes Muninggar; Gustaham becomes Kistaham. There is also the omission of phonemes in the front, middle and end. For example, Umarmayah becomes (u)Marmaya(h); Umar

Makdi becomes (u)marma(k)di. Furthermore, there is also phonemes adjustment such as phonemes /z/ and /f/ in Arabic that are not found in Javanese. For example Amir Hamzah becomes Amir Ambyah; Buzurjamir becomes Betaljemur; Zobin becomes Jobin; Ifrid becomes Imprit; Feringgi becomes Prenggi; Ferhad becomes Pirngadi. There is also dissimilation, for example is Landahur becomes Lamdahur.

Another local wisdom found is about dasanama. Literally, dasa means ten, while nama means name. Dasanama is the mention of a character's name in various versions. A great figure like knight or king will use other names as a form of his greatness. The more names or titles they have, the bigger and more powerful their character. The central figure of Amir Ambyah is said to have other names, those are Jayengpalugon, Jayengmurti, Jayengrana, Surayengbumi, Surayengjagad, Wiradiningprang, Wong Agung Jayeng Pupuh. These names have the same meaning to describe the strength of Amir Hamzah who always wins in war. Amir Hamzah was also mentioned in different names, for example Raden Ambyah, Wong Agung Menak, Menak Amir, and others. The use of dasanama is also applied to other characters, for example Umarmaya's name is also known as Ki Pulangwesi, Ki Tambak Cangkol, Pothet Tambak Cangkol.

Local wisdom means a harmonious relationship between humans, nature and the built environment in an area which is also influenced by its culture (Dahlioni, 2010). Local wisdom in the form of adaptation of names also occurs in the name of region or the setting where the event took place. For example the name of Khaibar Kingdom becomes Kebar; Madyan Kingdom becomes Medayin; Kalkarib becomes Kohkarib, Rum State becomes Ngerum, Habsyi State become Ngabesi.

Second, although the story of Amir Hamzah was told to take place in the Arabian Peninsula, the form of local wisdom that appears in Serat Menak Lare is a description of the setting of a place and existing culture that is adapted to the nature of the region in Java. As an epic, it can be concluded the events in Serat Menak Lare only occurred in three locations, namely in the palace, the forest and the battlefield. It proves that Serat Menak Lare is full of local Javanese wisdom. Another color of local wisdom can also be seen in the designation of the deputy king, known as rekyana patih. Similar research was also conducted by Eko & Putranto (2019) showed that the convergence strategy is more dominant than the divergence strategy and the local wisdom found in Buneng is designed to maintain harmony among villagers rather than voicing differences between plural identities that occupy the same public space.

Based on the data found, the description of the setting in the palace has been adapted to the local palace style in Java. The palace is described as having the alun-alun, keputren, kedhaton, ponconiti which is typical Javanese palace buildings. Local wisdom in the form of art can also be found in the form of art depictions like Javanese gamelan, namely bonang (ML I, p. 158), kendang, gong (ML II, p. 151). There are also several plants, fruits, and animals that can only live in Java, such as uceng fish, bader, betok, teleng flower, henna flower, kokosan fruit, durian, and others. This is shown in the following quotation.

*"Juga bunga mawar berwarna ungu dan putih, bunga sokasrana dan juga bunga seruni, bunga tapak dara serta bunga pacar air, bunga kenanga, dan tentu juga bunga cepaka, semua ditanam di sekitar tempat indah tersebut, tempat yang ada meru dan*

*"Also, purple and white roses, sokasrana flowers and also chrysanthemums, persimmon flowers and henna flowers, ylang flowers, and of course also cepaka flowers, all planted around this beautiful place, where there is a meru and a golden throne, by the*

*singgasana mas itu, oleh Sang Kanjeng Nabi Iskak juga dipakai sebagai tempat bertapa" (ML I, hal 182).*

*"Aku adalah kayunya, yang sedang rindu, walaupun sebagai burung, wahai orang tampan adalah sebagai burung merak dan betet kembang, perkutut, puter atau burung nori." (ML III, hal 36)".*

*"Andaikata sekuntum bunga Wong Agung itu, adalah bunga regulo, kenanga, cepaka, gambir, dan melati". "Kalaupun diumpamakan sebagai buah-buahan, Wong Agung itu, sama dengan buah durian, kokosan dan buah manggis, rambutan, mangga dan sirkaya" (ML IV hal 37)*

*Kanjeng Prophet Iskak that was also used as a place of meditation" (ML I, p. 182).*

*"I am the wood, who is longing, even if he is a bird, O handsome man is a peacock and a flower parrot, turtledove, puter or nori bird." (ML III, page 36)".*

*"Suppose a flower of that Wong Agung is regulo, ylang, cepaka, gambier, and jasmine flowers." "Even if he is linked as a fruit, Wong Agung is the same as durian, kokosan and mangosteen, rambutan, mango and sirkaya" (ML IV p. 37)*

Some of these descriptions prove that the local wisdom of the Javanese greatly influenced R. Ng. Yasadipura I when composing the Menak Lare's story. This adaptation was an attempt to make imported Menak Lare easily accepted by the Javanese people at that time. If it is not adjusted, of course it will become a separate obstacle for the Javanese in understanding the story because they have never heard the original terms in Amir Hamzah's story.

### **Cultural Aspects in Serat Menak Lare**

Referring to Koentjaraningrat's opinion, the most prominent aspects or culture that can be identified in Serat Menak Lare are (1) tools and equipment for human life; (2) art with its various mediums; and (3) religious system. The most prominent tools and equipment system in ML is equipment in palaces and war equipment. The art system that emerged revolved around the depiction of dances and musical instruments that were often presented in welcoming the king's guests at the palace. Furthermore, the religious system is the strongest part of this story. It can be found the depiction of the religiosity of figures with Islamic religious backgrounds. Implicitly can be drawn the greatness of Amir Ambyah to spread Islam throughout the kingdoms that became his colonies.

Tools and equipment in the palace that can be identified is all gold cutlery, such as plates, glasses, spoons, cups, trophies. There are also various types of food mats in the form of fabrics made from silk, velvet, taluki, gold pyre. For example, here's the data in the text.

*Segera diperintahkannya, mengambil alas yang baik bermacam-macam bangsa sutra, untuk alas tempat makanan beledu merah, luki merah, pire emas, taluki hijau. Gajah merah dan merah muda, hijau dan taluki kuning, pire mas merah dan putih. Piring panjangnya betul-betul piring emas indah, gelas emas, piring emas, piringnya piring emas yang indah. (ML III, hal 133)*

*Immediately he ordered, taking good mats of various kinds of silk, for mats red velvet, red luki, gold pyre, green taluki. Red and pink elephants, green and yellow taluki, red and white gold pyres. The long plates were really beautiful gold plates, gold glasses, plates, which are beautiful gold plates. (ML III, page 133)*

Apart from that, there are also regalia for the king, namely the golden throne, meru and padmasana, magnificance umbrella (dragon stump), golden topong/crown. This is stated in the following quote.

*"Wahas, ada dayanya ini anakku, bawalah, dan berikanlah kepada abangmu Amir, payung tunggul naga yang indah ini, tidak ada seorang raja yang memiliki dan menggunakannya. Yang berhak memakai hanyalah putraku, prajurit pilihan di dunia, si Kalana Anjayengmurti, yang sudah dipastikan oleh Hyang Widi menjadi prajurit yang luar biasa." (ML II, hal 185)*

*"Wahas, this has power my son, take it and give it to your brother Amir, this beautiful dragon stump umbrella, no king has and uses it. Only my son has the right to use it, the chosen warrior in the world, the Kalana Anjayengmurti, who has been confirmed by Hyang Widi to become an extraordinary soldier." (ML II, p. 185)*

The second identifiable type of equipment is war equipment. This equipment is the result of acculturation of the culture of Arab war equipment with Java. War equipment nuances typical of Arab culture that can be found are armor, javelins, steel shields, swords and spears. The number of Arab-style equipment is not as much as the Javanese war equipment. The Javanese war equipment are candrasa, alugara, mace, bindi, calimprit, chopped, jojorong, cakra, gandi, blowpipe, salukun, watang/spear (ML I, pp. 193-194). There is also other war equipment besides weapons, namely flags or banners of war, such as stumps, daludag, juaja, kakandha. There are also instruments of sound to mark war, such as tambur, kendang, genta, gong, bendhe beri, (ML II p. 156 and ML IV p. 12). Other equipment identified is equipment for riding a horse, such as saddles, whips, blinds and slate (ML I, p. 195)

The next cultural aspect that can be identified in the Serat Menak Lare is art. The arts identified in the text are dance, gamelan, and architecture. In the art of dance and building, data that can be identified is the depiction of the atmosphere of a banquet at the palace in the form of drinks, foods, dances and gamelan music. As shown in the following quote.

*"Kemudian mereka bersuka-ria, para raja menari dengan diiringi alunan gamelan yang mengalun merdu. Minum-minurnan sudah tiga kali dihidangkan. Demikian seluruhnya." (ML III, hal 148-149).*  
*"Segera hidangan keluar, tidak henti-hentinya dan dalam keraton, bagus sekali lengkap dengan lauk-pauknya. Kemudian mereka minum-minuman. Gamelan berbunyi dengan merdu dengan penari yang masih muda-muda. Para raja berjanji berpesta-pora. Gamelan berbunyi bertalu-talu dengan enaknyanya, tepuk tangan sambut-menyambut." (ML IV, hal 74-75)*

*"Then they rejoiced, the kings danced to the accompaniment of the melodious strains of the gamelan. Drinks were served three times. That's all." (ML III, pp. 148-149).*  
*"Soon the dishes came out, unceasingly and in the palace, very good complete with side dishes. Then they had a drink. Gamelan sounds melodiously with young dancers. The kings promised to feast on it. The gamelan resonates pleasantly, applause welcomes." (ML IV, pp. 74-75)*

In terms of architectural art, it can be found in the depiction of the keputren garden or the sari garden belonging to Retna Muninggar, daughter of Raja Nusirwan (King Medayin). The sari garden is described as having beautiful wards, all gold furniture, gold statues, plants and various animals placed in such a way as to beautify the sari garden. This garden is also an influence of palace culture in Java. The depiction of this architectural art can be seen in Menak Lare volume IV in chapter XLIII The Amir Views the Gardens at the Medayin Palace. Here's one quote.

*"Naga emas yang besar mengapitnya, bermahkota bertatahkan permata. Mata bujangga, naga emas besar itu adalah herbumi dan herlaut, dengan ratna*

*"Huge golden dragons flanked him, crowned with jewels. The eyes of a bachelor, the great golden dragon are herbumi and herlaut, with a pearl like a lengki, there are*

*bagaikan lengki, ada anting-anting."*

*"Pada telinganya, mulut langsung pintu bangsal. Apabila sebelah pintu terbuka patung naga itu terlihat menganga sebelah-menyebelah yang mengapitnya. Sang Amir sangat tertarik ingin melihat kepala naga yang bersinar itu. Heran sekali melihat keindahan taman sari, lergkap dengan patung/boneka dari emas, bertatahkan permata ratna mutu manikan. Sungguh tak terhitung lagi, betapa kayanya raja Medayin. Jarang ada raja dapat mengimbangi kekayaannya. Pertamanan itu telah dihias sedemikian indahnya, karena itu adalah taman putri raja. Taman bercengkerama." (ML IV, hal 25)*

*earrings."*

*"On his ear, mouth directly door of the ward. When one side of the door is open the dragon statue looks gaping sideways flanking it. The Amir was very interested to see the shining dragon head. It was amazing to see the beauty of Taman Sari, complete with golden statues/dolls, encrusted with pearl quality beads. It's unbelievable how rich King Medayin is. Rarely has a king been able to match his wealth. The garden was so beautifully decorated, because it was the garden of the king's daughter. The garden hangs out." (ML IV, page 25)*

The third aspect of culture is religion. As stated in the previous section, Serat Menak Lare as an epic promotes efforts to spread Islam by war. The entire kingdom that was defeated by the Amir Hamzah must submit and embrace Islam if they want to live. In several passages it is stated that Amir Hamzah invites them to embrace the religion inherited from the Prophet Ibrahim and do prayers. The results of research conducted by Puglisi & Buitendag (2022), it states that spiritual values are very important in encouraging communitarian behavior. With their emphasis on wisdom, social cohesion and reciprocity, religions can become strategic players in ensuring effective integral human development. As contained in one of the following quotes.

*"Dari kejadian-kejadian serta pengalaman-pengalaman yang ditemui Amir dan Umarmaya dalam pengembaraan, mulai jelas terlihat betapa sakti Amir Ambyah dan betapa cerdasnya Umarmaya, dan ini akan lebih jelas lagi dalam pengembaraan selanjutnya, dalam perkelanaan mereka yang tak ada henti-hentinya dalam menaklukkan negara, mengalihkan raja dan rakyatnya ke agama Nabi Ibrahim, serta mempersatukan negara-negara taklukannya." (ML I, hal 12)*

*"Masuklah agama Islam, sunatlah dan ikutilah agamaku. "Keduanya sudah menyanggupi. "Demikian juga wadyamu, jangan ada yang ketinggalan semuanya ikutilah ajaran Nabi Ibrahim. (ML IV, hal 70)*

*From the events and experiences that Amir and Umarmaya encountered in the wanderings, it became clear how powerful Amir Ambyah was and how ingenious Umarmaya was, and this will be even more evident in their subsequent wanderings, in their relentless journey to conquer the country, transferring the king and his people to the religion of the Prophet Ibrahim, and uniting his conquered nations. (SML I, page 12)*

*"Enter Islam, circumcision and follow my religion. " The two have already agreed. "Likewise, wadyamu, don't miss everything follow the teachings of Prophet Ibrahim. (SML IV, page 70)*

The value of religiosity is also seen in the distribution of spoils war. The spoils of war, including female captives, were sent to the kingdom, divided equally among all the soldiers who took part in the war, and distributed to the poor. This is shown in the fourth volume pages 22-23. At that time it was told that Amir Ambyah had defeated Alkamah, King of Kebar. He obtained spoils of war in the form of property and thousands of female captives. Similar research was also conducted by Kasdi (2019) which showed there are synergy between Fiqh and traditional customs of the Nusantara: first, between Fiqh

and Nusantara, both of them embodied the struggle to believe in Allah. Second, the Fiqh that develops in Indonesia is always able to adapt to its environment, so the implementation can be flexible, friendly, to other people. Third, Fiqh Nusantara can develop based on a sincere intention to fight for Islam.

Islamic nuances are also visible in the saying of istighfar and shahada in the fiber. There is also news about Prophet Iskak, Prophet Ibrahim, Prophet Musa, Prophet Ismail, and Prophet Idris. There is also a story about the provision offerings to worship idols which were done by kings before they were converted to Islam by Menak. The names of the idols worshiped during the Jahiliyah era in Arab, namely Latta, Manna, and Uzza. Similar research was also conducted by Oktafia & Mawardi (2017) which showed that the cultural values of the Samin people would teach the public about moral values that were used as guidelines in carrying out daily life. Samin's cultural moral values are also in accordance with Islamic cultural values.

There is an interesting phenomenon that can be found in the Menak Lare manuscript. Even though it breathes Islam, the culture of drinking is often served at every reception of the king's guests. In fact, drinking liquor in Islam is unlawful. In the text, we can catch several types of liquor that are quite famous, namely white wine, fire wine, wine, brandy, jenever, sopi, and kenit. These can be found in the following quotations.

*"Segera diedarkan minuman arak dan anggur, dicampur dengan minuman arak putih dan brendi, jenever, sopi, dan jamu. Brendinya berada di depan, gelasnya gelas emas semua yang dihiasi dengan permata indah." (ML III, hal 133)*

*"Arak and wine drinks will be circulated immediately, mixed with white wine and brandy, jenever, sopi and herbal medicine. The brandy is in front, the glasses are gold which is all set with beautiful jewels." (ML III, page 133)*

Even though it looks peculiar, this phenomenon can be explained by the fact that it was common in its time. For Arabs, drinking is a tradition that has been going on for a long time and is difficult to avoid. Therefore, in its history, Islam forbids drinking alcohol gradually. Prastowo (2021) explains that there are four stages in the process of banning liquor. The four stages are in accordance with the reasons for the revelation of the verses in the Qur'an. At the beginning of the Al-Qur'an stated that liquor is a gift and good sustenance as found in surah An-Nahl verse 67. After that, surah Al-Baqarah verse 219 states that the benefits of liquor are not commensurate with the harm it causes. Until it reaches the final stage which explicitly states that liquor is forbidden and its behavior of the devil as stated in surah Al-Maidah verse 90.

In Al-Baqarah verse 219, it is mentioned in a narration that when the prophet Muhammad migrated to Madinah, his companion saw the local residents who drank liquor. So, they asked about whether liquor is halal or haram, then surah al-Baqarah verse 219 was revealed which explained the harm of liquor. They understand from the verse that liquor and gambling are not forbidden, it is just that there is a serious sin, so they still continue to drink liquor (Alaydrus, 2021). Therefore, it can be concluded that the culture of drinking liquor in Serat Menak Lare happened before the ban of liquor.

### **Menak Lare's Relevance to Indonesian Language Learning**

Menak Lare Sulistijo's free translation of the composition by R. Ng. Yasadipura I from Amir Hamzah's story is an interesting story to be studied and explored as a national cultural heritage because it contains good values to be passed on to students. The research results by Pornpimon, Wallapha, & Prayuth (2014) explains that the right model for implementing local wisdom in the



curriculum and developing teaching materials in schools includes: (1) the government and the private sector must work together in promoting community learning and teaching, (2) Educational Institutions and organizations in society. Cultural backgrounds in language teaching have number of reasons, recently moved into the foreground due to renewed interest in such subjects as the politics of national language policy, sexism, and ideology textbook and dictionary (Prodomou, 1992).

Serat Menak Lare Serat Menak Lare can be deconstructed and reconstructed as teaching materials in school. This four-volume book is very worthy and relevant of being dissected and studied by students at the high school level or equivalent. It is more specifically for high school students because of the complexity of the language used and the content of Serat Menak as an object of literary study. Spiers, et al., (2021) research shows that teachers who build a critical perspective will also create space for students to go beyond words and take action. This space enables synergistic collaboration between teachers and students, encouraging them to become leaders in their communities, who care about and take action on global issues. The complex, dynamic and eclectic nature of Indonesian culture is based on ethnicities that have settled in Indonesia for several centuries and foreign cultures. The acculturation of this culture causes people to have a certain perception of the reality of life. This reflects people's awareness of their worldviews and thoughts about local values, symbols, and wisdom. Therefore, archipelagic thinking, local wisdom, and multiculturalism are appropriate teaching materials for the education of Indonesia's younger generation because they instill several values such as nationalism, harmony, and morals to build identity (Meliono, 2011).

Based on the Regulation of the Minister of Education and Culture Number 24 of 2016 concerning Core Competencies and Basic Competencies in the 2013 Curriculum in Basic Education and Secondary Education in SMA Indonesian subjects, there are several competencies that can use Serat Menak Lare as a source or teaching material. Some of the appropriate basic competencies (KD) are at the grade X on KD 3.7. Identify the values and content contained in folklore (saga) both oral and written; KD 4.7. Retell the contents of folklore (saga) heard and read; KD 3.9. Identify the important points of two non-fiction books (enrichment books) and one novel read, the values and language of folklore and short stories; KD 4.9. Arrange an overview of two non-fiction books (enrichment books) and a summary of one novel read.

Furthermore, for the grade of XI, the relevant KD is KD 3.11. Analyze messages from a fiction book read; KD 4.11. Compose a review of the message from a fiction book read; KD 3.20. Analyze messages from two fiction books (novels and poetry collection books) that are read; KD 4.20. Compose reviews of messages from two poetry collection books that are related to the current situation. Then, for the grade of XII, the relevant KD is KD 3.3. Identify information, which includes orientation, a series of interrelated events, complication and resolution, in oral or written historical stories; KD 4.3. Construct values from historical narrative information in an explanatory text; KD 3.4. Analyze the language of historical stories or novels; KD 4.4. Write personal historical stories by paying attention to language; KD 3.14. Identify the values contained in an enrichment book (nonfiction) and a drama book (fiction); KD 4.14. Write a reflection about the values contained in an enrichment book (nonfiction) and a drama book (fiction).

In the latest high school curriculum, namely the Merdeka Curriculum, Menak Lare also remains relevant as one of the teaching materials. Based on the Decree of the Head of the Education Curriculum Standards and Assessment Agency (SKBSKAP) number 33 of 2022 concerning

Amendments to SK BSKAP No. 8 of 2022 concerning PAUD and Elementary and Secondary Learning Achievements in the Merdeka Curriculum, Menak Lare is relevant as teaching material in phases E and F for the four existing linguistic elements, especially in developing competency achievements in appreciating literary works. Thus, it can be concluded that Menak Lare's book is very relevant to learning Indonesian at the high school level. By utilizing local wisdom in learning, there are at least two advantages, namely learning becomes more meaningful and contextual; as well as maintaining the existence of local wisdom contained therein (Jumriani Jumriani, Mutiani, Putra, Syaharuddin, & Abbas, 2021: 107)

#### D. CONCLUSION

Based on the description of the results and discussion, it can be concluded that (1) the aspects of local wisdom in Serat Menak Lare that can be identified are adaptations to the names of figures, animals and plants as well as adjustments to the description of the setting of the place; (2) the cultural aspects that stand out in Serat Menak Lare are the system of tools and equipment for human life, the arts, and the religious system; (3) Serat Menak Lare is very relevant to be used as an alternative study material in Indonesian language learning in SMA/equivalent. Therefore, it is highly recommended for teachers to be able to utilize the Serat Menak Lare volume I-IV as one of the teaching materials. Students are expected to be able to explore the values of local wisdom and the philosophy of life of Javanese society in the past. Students can imitate and adapt educational values that are still relevant to be used as a basis for life.

#### REFERENCES

- Alaydrus, M. F. (2021). Pengharaman Khamr Dalam Bingkai Tafsir Nuzuli: Kajian Penafsiran Izzah Darwazah Dan Al-Jabiri. *Samawat: Journal Of Hadith And Quranic Studies*, 5(1).
- Dahlioni, D. (2010). Local Wisdom Inbuilt Environment in Globalization Era. *Local Wisdom Inbuilt Environmentinglobalization Era*, 3(6).
- Eko, B.S. & Putranto, H. (2019). The Role of Intercultural Competence and Local Wisdom in Building Intercultural and Inter-religious Tolerance. *Journal of Intercultural Communication Research*. X(X), 1-29.
- Endraswara, S. (2013). *Metodologi Penelitian Antropologi Sastra*. Yogyakarta: Penerbit Ombak.
- Istanti, K. Z. (2006). Warna Lokal Teks Amir Hamzah Dalam Serat Menak. *Humaniora*, 18(2), 114-124.
- Jumriani, J., Mutiani, M., Putra, M. A. H., Syaharuddin, S., & Abbas, E. W. (2021). The Urgency of Local Wisdom Content in Social Studies Learning: Literature Review. *The Innovation of Social Studies Journal*, 2(2), 103-109.
- Kasdi, A. (2019). Reconstruction of Fiqh Nusantara: Developing the Ijtihad Methodology in Formulating Fiqh From Indonesian Perspective. *Qudus International Journal of Islamic Studies*. 7(2), 239-266.
- Koentjaraningrat. (2009). *Pengantar Ilmu Antropologi*. Jakarta: Rineka Cipta.
- Kristina, A. (2021). The Position of Kejawan in the Indonesian Constitution. *DINIKA: Academic Journal of Islamic Studies*, 6(1), 291-308. DOI: <https://doi.org/10.22515/dinika.v6i2.4651>
- Meliono, I. (2011). Understanding the Nusantara thought and local wisdom as an aspect of the Indonesian education. *Tawarikh*, 2(2).
- Miles dan Huberman. (2000). *Qualitative and Analysis*. Beverly Hills. London: New Delhi, Sage. Publishing Inc.

- Mungmachon, M. R. (2012). Knowledge and local wisdom: Community treasure. *International Journal of Humanities and Social Science*, 2(13), 174-181.
- Oktafia, R. & Mawardi, I. (2017). Islamic Values in The Tradition of Samin Community in East Java. *Qudus International Journal of Islamic Studies*. 5(1), 97-114.
- Palmer, R., E. (2005). *Hermeneutika: Teori Baru Mengenal Interpretasi (terjemahan: Musnur Hery dan Damanhuri Muhammad)*. Yogyakarta: Hanindita Graha W.
- Peraturan Menteri Pendidikan dan Kebudayaan Nomor 24 Tahun 2016 tentang Kompetensi Inti dan Kompetensi Dasar Pelajaran pada Kurikulum 2013 pada Pendidikan Dasar dan Pendidikan Menengah.
- Pornpimon, C., Wallapha, A., & Prayuth, C. (2014). Strategy challenges the local wisdom applications sustainability in schools. *Procedia-Social and Behavioral Sciences*, 112, 626-634.
- Prastowo, A. (2021). Sejarah Pengharaman Hukum Khamr Dalam Islam Melalui Pendekatan Historis. *MADDIKA: Journal of Islamic Family Law*, 2(2), 1-12.
- Prodromou, L. (1992). What culture? Which culture? Cross-cultural factors in language learning. *ELT journal*, 46(1), 39-50.
- Puglisi, A. & Buitendag, J. (2022). A faith-based environmental approach for people and the planet: Some inter-religious perspectives on our Earth-embeddedness. *HTS Theologiese Studies/Theological Studies*, 78(2), 1-7. DOI: <https://doi.org/10.4102/hts.v78i2.7582>
- Ratna, N., K. (2011). *Antropologi Sastra: Peranan Unsur-unsur Kebudayaan dalam Proses Kreatif*. Yogyakarta: PT. Pustaka Pelajar.
- Ratna, N., K. (2015). *Teori, Metode, dan Teknik Penelitian Sastra dari Strukturalisme hingga Poststrukturalisme Perspektif Wacana Naratif*. Yogyakarta: Pustaka Pelajar.
- Sitanggang, J. M. (2021). KAJIAN ANTROPOLOGI SASTRA DALAM NOVEL KAU, AKU, DAN SEPUCUK ANGPAU MERAH. *Jurnal Serunai Bahasa Indonesia*, 18(2), 80-86. Sugiyono. 2016. *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta.
- Spires, H., Himes, M., Lee, C.C., & Gambino, A. (2021). We Are the Future: Critical Inquiry and Social Action in the Classroom. *Journal of Literacy Research*. 53(2), 219–241.
- Surat Keputusan Kepala Badan Standar Kurikulum dan Asesmen Pendidikan (SKBSKAP) nomor 33 Tahun 2022 tentang Perubahan SK BSKAP No. 8 tahun 2022 tentang Capaian Pembelajaran PAUD dan Dasar dan Menengah pada Kurikulum Merdeka.
- Sutardi. (2011). *Apresiasi Sastra*. Lamongan: CV Pustaka Ilalang.