

THE IMPLEMENTATION OF TEMBANG MACAPAT'S VALUES IN THE SAMIN COMMUNITY'S LIFE

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Abstract: This study describes the *macapat* song tradition of the Samin people in Bojonegoro. Samin is a community that has a unique culture, one of which is the *macapat* song tradition. This tradition is one of the cultural representations of the local community. In exploring the values of this tradition, this study uses the folklore theory. Folklore is closely related to the condition of society and the culture that surrounds it, so it is necessary to understand and give meaning to folklore. The method in this research is qualitative. Data were collected by interviewing respondents, observing and documenting the *macapat* song tradition in the Samin community. There are three *macapat* songs on Samin's teachings. The songs are of the *Dandang Gula*, *Pangkur*, and *Pucung*. As for the three values, the first contains the values based on the *Dandang Gula* song, which contains rules for maintaining the behavior of fellow humans and nature, the second is the value based on the *Pangkur* song, namely about marriage and family relationships, and the third is the value based on the *Pucung* song regarding the guidelines for human life.

Keywords: *folklore, macapat song, values, Samin community*

INTRODUCTION

Bojonegoro Regency is one of the places where the Samin people reside and live from generation to generation. The Samin community in Bojonegoro lives and settles in the *Dusun Jepang*, Margomulyo Village, Margomulyo District, whose territory is directly adjacent to Ngawi Regency and Blora Regency, Central Java. Their settlement is in the middle of the forest, where they deliberately isolate themselves from the local government's policies, aiming to live their traditions and life teachings that are different from the community in general. They live their traditions from generation to generation, which treats them well, and strongly oppose materialism and capitalism adopted by the government (Khasanah et al., 2018).



Figure 1. Map of Margomulyo in the Bojonegoro (source: bojonegorokab.go.id/geografi)

The successor of Samin's teachings today is Harjo Kardi, a direct descendant of Samin Surosentika. Samin's teachings emphasize more on the inner world or the senses. It is because the mind, according to the Samin community, is the center of human self-control in living earthly life. Therefore, the

Samin community purifies the heart from all bad qualities and behaviors in humans in their rituals.

In implementing their teachings, Samin usually listens to *sesorah* or studies delivered by Samin's elders. The *sesorah* method conveys Samin's teachings with the lecture method in front of his followers directly. In addition to the *sesorah* method, the method of singing *tembang* is also known by the Samin community. On every occasion, the Samin community, especially the elders, often sings songs. Although the song is often unclear in tone, the elders of the Samin community still sing the song in a makeshift voice (Suprapti, 2013, p. 6).

Concerning the song, the Samin people also have the art of the *macapat* song. As in Javanese society in general, the *macapat* song in the Samin community is used chiefly as a medium for spreading Samin's teachings. According to Suprapti (2013), aside from entertainment, the Samin community also uses *tembang* (traditional song) to convey their teachings. The *macapat* song used by the Samin community complies with the types of *macapat* songs in general. The difference is in terms of content, where the content of the *macapat* song is the embodiment of Samin's teachings.

The *Samin's tembang* tradition takes the form of lyrics that are sung based on the teachings and behaviors in their community. The content of the *macapat* song of the Samin community is generally used as a way of life for the Samin community so that it indirectly has a particular meaning. Therefore, to study more deeply, the present paper seeks to explore the contents and values of the *macapat* song in the Samin community.

Based on the above background, there are two main objectives in this study: first, to describe the contents of the *macapat* song of the Samin Community. The second is to find out the implementation of the values contained in the *macapat* song in the daily life of the Samin people.

The history of the Samin community began around the late 1800s when R.M. Adipati Brotodiningrat was a Regent of Sumoroto or what is known today as Tulungagung (1826-1844) and had two children, namely Raden Ronggowirjodiningrat and Raden Surowidjojo. However, as the son

of a regent, Raden Surowidjojo preferred to live as an ordinary citizen by leaving the duchy. The job he chose was in contrast to the title he held. He worked as a *bromocorah* to rob rich people who were Dutch henchmen (Endrayadi, 2013, pp. 87-89). By choosing this job, Raden Surowidjojo has a goal, namely the results to be given to the poor in the Bojonegoro Regency. The reason is that they are concerned about seeing people living in misery. The union of Raden Surowidjojo with the poor is a form of *jumbuhing Gusti-kawulo* (the union of the king and the people) (Alamsyah, 2015, p. 65).

Later, Raden Surowidjojo married a girl from Rajekwesi, Bojonegoro Regency named Mbok Kemis (descendant of Kyai Kethi). From his marriage, he has five sons. One of the children who later continued his dream was his second son named Raden Kohar. Raden Kohar was born in 1859 in Ploso Kediren Village, Randublatung District, Blora Regency, Central Java Province. As an adult, Raden Kohar's name was changed to Samin Surosentiko. The name Samin was chosen to replace the name Raden Kohar because it was considered more populist. In his village, Samin Surosentiko is equated with Bimasena or Werkudara (the second son of five children, namely the Pandavas in wayang mythology) (Endrayadi, 2013, p. 90; Hutomo, 1985, p. 4). Around 1890, when he was 31 years old, Samin Surasentiko began to spread his teachings in Klopodhuwur Village, Blora Regency, Central Java Province. At that time, Samin Surasentiko's followers grew significantly (Endrayadi, 2013, p. 89). Samin's teachings are currently reaching out to several areas in Central Java and East Java. In Central Java, the Samin community spreads across Blora, Rembang, Kudus, and Pati. Meanwhile, in East Java, the Samin community is located in the Ngawi and Bojonegoro Regency. They still uphold the values of Samin's teachings which are believed to be hereditary. These teachings include honesty, patience, hard work, submitting to God, avoiding envy, not hurting people's feelings, and still upholding the culture of cooperation (Khasanah et al., 2018).

As explained in the background, the Samin community, especially in Bojonegoro Regency, is centered in the *Dusun Jepang*, Margomulyo Village, Margomulyo District.

Geographically, the location of the Japanese hamlet is in the middle of a teak forest area. Margomulyo Village since 1992 has been inaugurated as its sub-district, after a few years earlier was an area of Ngraho District. The position of Margomulyo village is 65 km from the city center. For the Samin Community, helping each other is the principal capital in the association of fellow Samin followers because these actions will lead to harmony among human beings.

The *macapat* oral tradition in the Samin community, still alive, can be categorized into folklore. According to the Dictionary of Anthropology, folklore is '*the commonly orally transmitted traditions, myths, festivals, songs, superstition and of all peoples, folklore has come to mean all kind of oral artistic expression.*' Initially, folklore was a study driven by curiosities (Winick, 1961, p. 217). The variety of folklore includes fairy tales, stories, saga, heroism, customs, songs, procedures, literature, arts, and regional clothing. The development of folklore prioritizes oral and anonymous forms to be innovative or rarely changes from time to time.

Folklore means "a group of people, who have physical and cultural identification characteristics so that they can be distinguished from other groups" while the meaning of lore means "habits or culture (Robert in Endraswara, 2013, p. 2). Because folklore is anonymous, a person or individuals do not have the right to monopolize ownership rights. The community carries out the preservation of folklore voluntarily to obtain a peaceful life. Thus, folklore is a cultural heritage preserved from generation to generation by the community with different versions, either verbally, in movements, or by using assistive devices as a means of remembering (Khasanah et al., 2018).

Based on culture, folklore is part of the teachings that have traditional, informal, and national characteristics (Yadnya, 1981, pp. 25-28). Furthermore, the critical role of folklore in the life of society eventually becomes a guideline that is then continuously passed down to the next generation regardless of social status.

Brunvand (in Khasanah et al., 2018) distinguishes folklore into three groups, namely oral folklore, partially oral folklore,

and non-verbal folklore; First, oral folklore is folklore whose form is purely oral. The forms of this type of folklore include (a) folk speech such as accent, nicknames, traditional ranks, and titles of nobility; (b) traditional expressions, such as proverbs, proverbs, and proverbs; (c) traditional questions, such as puzzles; (d) folk poetry, such as pantun, gurindam, and poetry; (e) folk prose stories, such as myths, legends, and fairy tales; and (f) folk songs. Partially, oral folklore is a mixture of oral and non-verbal elements. These types include folk games, folk theater, folk dance, customs, ceremonies, folk parties, and many others. Then third, non-verbal folklore is folklore whose form is not verbal, even though the way of making it is taught orally. Non-verbal folklore is divided into material and non-material. The former includes folk architecture, handicrafts, food and beverages, and traditional medicines. On the other hand, the latter variant includes traditional gestures, sound signals for folk communication, and folk music.

From some of the reviews above, it can be concluded that fairy tales, stories, heroism, customs, songs, procedures, literature, arts, and regional clothing are the scope of folklore. Along with the development of folklore, the oral route is a part that has a significant place from time to time and is innovative and rarely undergoes many changes. Because folklore is anonymous, ownership rights are indirectly recognized as joint ownership, which cannot be claimed unilaterally.

Oral literature cannot be separated from the oral tradition, which is part of a closely related tradition to the habits or customs that use spoken language in conveying daily experiences from one person to another. Oral literature can be said to have a message or testimony that is passed down orally from one generation to the next. Oral literature derives from talking about oral traditions from a historiographical perspective, which has a broad impact. Jacob (in Khasanah et al., 2018) sees the development of oral literature research methods towards comparative oral literature, known as the "comparative method," as a critique of oral literary theory that emphasizes the history of society. The oral tradition has the following characteristics or characters, among others: a) Dissemination is done orally, b) Anonymous (its creation is

unknown) c) Becomes the common property of a (collective) community e) Traditional, f) Varied, g) Oral tradition has existed since humans can communicate even though they are not familiar with writing, but they have been able to record their past experiences.

Danandjaja (in Endraswara, 2013, p. 200) states that oral tradition is a synonym for oral folklore. Meanwhile, according to Brunvand (ibid.), oral folklore is folklore whose form is purely oral. The forms (genres) of folklore that fall into this large group include: 1) Variety of folk speech such as accents, nicknames, traditional positions, and aristocratic titles; 2) Traditional expressions, such as proverbs, proverbs, proverbs; 3) Traditional questions, such as riddles; 4) Folk poetry, such as pantun, gurindam, and poetry; and 5) Folk prose stories (myths, legends, and fairy tales).

Meanwhile, Hutomo (1991, p. 62) distinguishes the types of oral literature (folklore) that can be studied into three parts, namely: 1) Story-style materials: (a) ordinary stories (tales), (b) myths (myths), (c) legends, (d) epics, (e) ballads, (f) memories; 2) non-story-style materials: (a) folk speech, (b) songs, (c) proverbs, (d) riddles, (e) oral poetry (rhymes).), (f) funeral mourning (dirge), (g) customary laws or regulations (law); 3) material with behavioral patterns (drama): (a) stage play and (b) arena drama.

As for the song, according to Padmasoekotja in Prawiradisastra (1991:64), tembang has the meaning of an essay or a series of languages that use specific standards in which how to read it is sung using sound art. Meanwhile, according to Poerwadarminta (in Darusuprpto, 1989, p. 15), macapat is the type of tembang, a composition of poetry from New Javanese literature. In addition, according to Widodo (2006, p. 80), tembang is a Javanese literary work in poetry that uses the Javanese language, meaning that it is based on the technique of singing the *macapat* song. In *macapat* poetry, each line consists of four syllables, and every four syllables are cut off for breathing. According to the Big Indonesian Dictionary (2008, p. 853), *macapat* is a form of traditional Javanese poetry; each stanza has a certain number of syllables (*gatra*), each *gatra* has a particular syllable (*guru wilangan*), and ends in the final sanjak sound (*guru lagu*).

From the opinion above, it can be understood that the *macapat* song is a series of languages that are sung using certain types of songs. Meanwhile, according to Darusuprpto (1989:15), there are 11 songs in *macapat*, namely: *Maskumambang*, *Mijil*, *Sinom*, *Kinanti*, *Asmaradana*, *Gambuh*, *Dhandanggula*, *Durma*, *Pangkur*, *Megatruh*, *Pucung*. Thus, *tembang macapat* means a song or verse in Javanese, which has 11 different types. While related to value, the *macapat* song has deep philosophical values and beauty when sung even though the song consists of simple words and will create metaphysical energy in the reader so that the song sung has meaning and affects character (Chodjim, 2013, p. 19).). Even the art of tembang in Javanese culture contains aesthetic, ethical, and historical elements (Purwadi, 2010, p. 4). In addition, according to Nugrahani (2012, p. 12), tembang is a message or value embodied in the form of parables and analogies, which are packaged in simple but still beautiful (aesthetic) language. Thus, the song has value embodied in its meaning to be implemented into the hearers' lives.

There are four previous studies related to this research. Furthermore, three studies are examining the Samin community, and one study examining the *macapat* song. The first research on local wisdom in the mantra of the Samin community in the Japanese hamlet of Margomulyo was conducted by Maulfi Syariful Rizal (2015). This research is qualitative because it produces descriptive data in the form of written data. The results of the study indicate that the religiosity of the Samin community in Dusun Japan in the mantra can be seen from the form of a request for help from the Samin community to God Almighty to subdue the prohibition of cases in the life of the Samin community in Hamlet Japan, Margomulyo Village, Bojonegoro. The cultural values used in this study are Javanese cultural values. Javanese cultural values are the noble values of Javanese culture or ethnicity. The Javanese cultural values in question are Javanese religious values, Javanese philosophical values, Javanese ethical values, and Javanese aesthetic values.

The second research was conducted by Sahlan and Mulyono (2012). It focuses on studying the influence of Islam on Javanese culture, namely the *macapat* song. The method

used in this research is library research with a descriptive-analytical method. The study results show that the *macapat* song was born and developed in the sixteenth century during the era of the Islamic kingdom, namely during the reign of the Demak, Pajang, Mataram kingdoms and the influence of the Wali Songo as its modifier. In addition, *macapat's* composition is still influenced by the form of the literary meter that has developed earlier, namely the *kakawin* and *kidung* types. Therefore, Islamic teachings can have had a significant influence on changes both in terms of content and form and the advice of Old Javanese literature, namely, *kakawin*, then developed into *kidung* during the Middle Java period, then became *tembang macapat*.

The third study was conducted by Setyaningrum et al. (2017). It focuses on examining the discussion about the values that exist in the Samin community. The method used in this study uses a qualitative method to analyze the shift in the values of Sedulur Sikep Dukuh Bombong. By using in-depth interviews, observation, and document studies, the results of this study indicate that the shift in respect for nature has begun to decrease and is currently more concerned with economic value. Meanwhile, religious values, politeness, mutual help, religiosity, loyalty, simplicity, harmony, humanism, and self-adequacy are still well-conserved.

Finally, the fourth research was conducted by Ismatul Khasanah et al. (2018). The focus of the study in this research is on the free oral tradition of the Samin community. The approach used in this research is qualitative with data collection methods using field research. The results of this study indicate that six forms of freedom exist in the Samin community. The six freedoms all contain guidelines or teachings on good behavior in life. Meanwhile, the functions of the six freedoms can be divided into three things, namely, advice, reminders, and life teachings.

Based on the previous research above, this study has a different focus from the four previous studies. The focus of the problem studied in this study is examining the value and implementation of the *macapat* song in everyday life in the Samin community in Bojonegoro. Research on the value and implementation of *macapat* tembang in

everyday life in the Samin community has never been done before. This research focuses on *macapat* tembang because this can be seen through the history of the development of *macapat* culture in Java.

METHOD

This type of research uses a method with qualitative approach. The qualitative method provides a general description of a situation as clearly as possible without any treatment of the object under study (Ratna, 2004, p. 5). In addition, Bogdan and Taylor (in Arifin, 2012, p. 140) say that qualitative research is a research procedure to collect descriptive data in the form of written or spoken words from people or observe people's behavior. Therefore, this research aims to solve problems systematically and factually based on existing data.

This research's data collection method is field research that aims to archive and document the object under investigation. According to Moleong (2012, p. 7), field research is a broad approach or a data collection method in qualitative research. Therefore, there are three stages carried out in this study; the first is the on-site pre-research stage. Before conducting research, it is necessary to go to the research site, namely the Samin Community. The design of this study was intended to explore folklore information on the *macapat* song category in the Samin community. Second, the research conducted on-site research. At this research stage, dig more profound information about the *macapat* song by maintaining a harmonious relationship of mutual trust with the collective with respondents in the Samin Community. Then the third is interviews and documentation. The forms of interviews in this study are directed and non-directed. Undirected interviews are free and relaxed and give respondents the most significant opportunity to provide the information.

Regarding the oral traditions that exist in the Samin Community, the researchers recorded the respondents' narratives. They are the leaders and people of Samin. The object of this research is the *macapat* song's values implementation of the Samin Community.

DISCUSSION

The *macapat* song in the Samin community comes from a Samin elderly named Mbah Harjo Kardi. This *macapat* song is a form of poetry that becomes a reference for the beliefs of Samin's brother Sikep. Meanwhile, Mbah Harjo Kardi is an elder or elder by the Samin community, so the source of this *macapat* poem comes from the person concerned. To find out the implications of the value of the *macapat* song, the researchers conducted interactions and direct observations of the people of Samin. Therefore, the analysis of results and discussion are described below:

The contents of the Macapat Song in the Samin Community

Based on the collected data, there are three types of *macapat* songs. These are works of teachings made by Raden Surowidjoyo alias Samin, which the Samin Community still holds. The Samin community's song follows the rules of the 11 *macapat* of Java. To understand the contents of the song, it was translated into Indonesian. The three songs are divided into three types of songs, including:

Tembang Dandang Gula

Tembang Dandang Gula is a form of song used by Samin to convey the contents of his teachings. The following is the content of the song for *Tembang Dandang Gula* category which was obtained from the Samin Community:

*Pramila sesami kang dumadi
Mikani ren papaning sujana
Sajaga tulus pikukuhe
Angrengga jagat agung
Lelantaran mangun sukapti
Limpade kang sukarso
Wisaha anggayun
Suka bukamring prajaning wang
Pananduring mukti kapti amiranti
Dilalah kadiling setya*

Free translation:

*For all humans
By understanding the lives of others
Always sincerely
Caring for nature
So lucky
Do it in good ways*

Then with agility

Likes to look at (care) people's faces

It is like planting a wish (hope), even if it is small

Suddenly trust accompanies

The purpose of the song's content is to explain that all humans who live in this world must understand how to harmonize between God's creatures. Understanding life sincerely means keeping the universe running as it should (non-destructive). By taking care of the universe, people will get good luck. At the same time, care and hope will become a trust (kindness).

In general, the content conveyed in the *Dandang Gula* temple above is to invite people always to take care of nature. Nature and humans in the song can be interpreted as two components that cannot be separated. In addition, what is conveyed in the song is a reminder that when humans do good with others, common good will be born. It means that as long as human behavior or behavior is good with nature, nature will also take care of humans. Thus, the essence of the song's content is teaching about caring for others and nature.

Pangkur

The next song used by the Samin community is the *Pangkur* song. The following is the content of the *Pangkur* song used by the Samin community to spread their teachings:

*Saha malih dadia gaman,
Anggenggulang gelunganing pambudi
Polokrami nguwah mangun memangun treping
widya
Kasampar kasandung dugi prayogantuk
Ambudya atmojo tama
Mugi-mugi dadya kanti*

Free translation:

*By becoming a weapon
To strengthen character
Getting married to build the path of knowledge
(goodness)
Work hard to fulfill needs
Taking care of children is a priority
Becoming a life companion*

The meaning conveyed from the content of the *Pangkur* song is about the taste and

mind as a human being. In human life, to maintain the survival of humans, it is necessary to create generations. In giving birth to a generation, humans need to marry. The purpose of marriage is to instill the value of goodness or nobility. Because it has values of struggle with ups and downs, hoping that one day they can give birth to a generation that can be used as a companion for life (the struggling generation).

In general, the description in the song's content contains the importance of regulating human (social) relations between men and women through marriage. Marriage here is intended to struggle to live the ark of the household and give birth to generations (children). More than that, the song's content hints at the relationship of humanism as the basis that every human being must possess. The basis is, among others, the importance of sharing, being responsible, and taking care of each other. It can be said that through marriage, the value contained will grow better in humans, which ultimately affects the behavior of everyday life.

Tembang Pucung

Tembang Pucung is the third song used by the Samin community. The following is the content of the *Pucung* song that the Samin community uses to spread their teachings:

*Golong manggung, ora srambah ora suwung
Kiate nang glanggang, lelatu sedah mijeni
Ora tanggung, yen kena kumerut pega
Naleng kadang, kadhi paran salang sandung
Tetege marang ingwang, jumeneng kalawan rajas
Lamun ginggang sireku umajing praba*

Free translation:

*Please take the stage, not going anywhere nor
feeling lonely
Resistant in all fields, like the fire that envelops
the soul
No responsibility; if you are complacent, it will
disappear like a cloud
Sometimes, it looks like a puddle
Standing on the left, it stands with a sting
If moving to sleep*

The meaning of the song's content explains that when on the battlefield (the world), it must always be intact or not to be

scattered so that it is not looted and then becomes silent. Strength in battle is like a fire so that the body or soul can feel it. If one gets complacent, then all the glory will be lost like success is just a mirage. If one chooses to stand in the wrong way, he is ready to accept the consequences, like forgetting himself.

In general, the song above contains lessons that invite people to try to cultivate their minds, explore self-strength, and defend the truth so that they are not easily carried away by earthly life. Thus, humans are always vigilant in treading the life of the world. Because the biggest mistake of humans is when they have gained power in this world, leading to misery. Thus this song is a teaching on the guidelines of human life in the world.

The Implementation of Macapat Song in Daily Life

The implementation or application of the value of the *macapat* song to the Samin community can be seen based on the behavior of everyday life. There are three values in the Samin daily life reflected in the content of the song above, namely 1) the value based on the *Dandang Gula* song, which contains rules for maintaining the behavior of fellow humans and nature, 2) the value based on the *Pangkur* song, which is about marriage and family relationships, 3) values based on the *Pucung* song regarding the guidelines for human life in the world, including:

The Dandang Gula's values regarding the Relation between Humans and nature

There are two values in the Samin daily life reflected in the content of the above *Dandang Gula*. These values can be categorized in three forms, namely a) Social life, b) neighborhood, and c) Nature.

a) *Household*

The social value or association of the Samin community can be seen in friendly behavior and community life which also looks harmonious. The friendly behavior of the Samin community can be seen in the way they welcome guests at home. The following is the dialogue of one of the Samin residents in receiving guests:

Samian	: <i>Monggo didhahar, Bu!</i> (Please enjoy the meal!)
Guest	: <i>Injih mbah</i> (yes, for sure)

Samin : *Ngapunten, namung sakwontene, ini masakan wong ndeso.* (Sorry, it is only modest, this is village food)
 Guest : *Niki sampun eco mbah, maturnuwun sanget* (It is delicious, thank you)

The dialogue above explains that when guests are visiting, the people of Samin openly welcome guests in a friendly and welcoming manner. The Samin community shows hospitality by providing food and drink dishes; even if they are willing to stay, the Samin people kindly welcome them.

b) Neighbor Relation

In addition, the Samin community highly respects the attitude of cooperation. It can be seen when Samin residents interact to discuss cooperation activities to help their neighbor build a house. The following is data on the dialogue between fellow residents reminding each other to cooperate to help neighbor build houses.

Samin 1 : *"Sesok ojo lali Sambatan neng kono"* (Do not forget to participate in the *sambatan* therein tomorrow)
 Samin 2 : *"Ho'oh, bareng yo"* (Yes, I am going with you)
 Samin 1 : *"Iyo, sesok isuk ya"* (Yes, tomorrow morning, right?)

In the dialogue above, the Samin residents hold a dialogue when they meet on the street with other residents to remind them of their willingness to come to the *gotong-royong* (cooperation) event, which is known in Samin's terms as *sambatan*. The Samin community's *gotong royong* has different characteristics from cooperation in general. This difference lies in the community's concern, namely if one of the residents intends to build a house, then without being invited, the Samin community will come to help build the house until it is finished and without being paid.

c) Religious Life

In terms of religious tolerance and worship, there is a mosque that the Muslim community can use. On certain days, such as

Eid al-Fitr, the people of Samin also visit their neighbors, have banquets, do sungkem like other Muslim communities.

d) Social Harmony

In terms of environmental security, the Samin community also admitted that there was almost no loss or theft in the surrounding area. Because the people of Samin are used to not taking things that do not belong to them. Therefore, if there is a theft, the perpetrator is always an outsider. It is reflected from the dialogue of residents about theft below:

Guest : *"Napa teng mriki aman nggih pak?"* (Is it safe here, sir?)
 Samin : *"Teng mriki aman pak"* ([yes,] It is safe here)
 Guest : *"Mboten wonten maling?"* (No thief?)
 Samin : *"Siyen nate wonten, tapi barange dibalekne maneh"* (There used to be, but the goods were returned)
 Guest : *"Kok saged"* (How come?)
 Samin : *"Inggih, duka, ingkang pasti malingipun saking tiyang njawi"* (I don't know, it's definitely an outsider)

In addition, in terms of strengthening harmony between residents, the Samin community holds an arisan Friday legi gathering. This activity aims as a form of mutual concern for fellow citizens, where if there are residents who need it, they can borrow the arisan money without having to bear interest. In addition, this arisan activity also aims to save money for the celebration of Eid al-Fitr.

Then in terms of communication, the Samin community always tries to maintain communication between the old and the young. Therefore, when there are events, they can complement and help each other without any dispute.

Nature

Nature is a gift that the people of Samin are very grateful for. The form of gratitude for the Samin community is to make the best use

of nature by becoming farmers and ranchers. Most of the Samin community members make a living as farmers and raise livestock, especially cows.

a) Farming

As farmers in general, the Samin people grow rice and various other food crops such as corn and tubers. Rice plants can only be done when the rainy season arrives. So they will work together to help each other in planting. It is not only done on planting rice but also other crops. After that, at harvest time, the Samin community also returned to work together as when planting. It can be seen in the dialogue of the Samin residents below during the dry season:

- Samin 1 : *"Iki lemahe ndang dipacul ben lek udan kari nandur"*
(Hoe this land soon, so that if it rains, you have to plant)
- Samin 2 : *"Iyo, aku pingine sesok mulai macul, gawe jaga-jaga lek udan"*
(Yes, I will start hoeing tomorrow, to anticipate the rain)

The dialogue above is a dialogue when the people of Samin are talking about their land. Where during the rainy season, Samin will plant the best and as many plants as possible, especially staple foods. Because the Samin live is an area of teak forest and calcareous soil, when the dry season comes, the land will be challenging to cultivate because of the lack of water. The results from the farming, apart from being sold, are also stored as preparation when the dry season comes.

When the dry season comes, many Samin people will still focus on managing the land even though they cannot do it optimally. Generally, they will also do more work on other things, such as repairing damaged houses or other things and focusing on livestock. For land management during the dry season, as long as it is still possible to plant it, the Samin community will try to plant it. If it is not possible to plant, the land will usually be hoed or loosened to prepare for the arrival of the rainy season.

b) Livestock

Likewise for livestock, especially cows. Samin people, particularly those who own cows, will undoubtedly start preparing to stockpile fodder during the rainy season or rice harvest. It anticipates the arrival of the dry season, which makes animal feed challenging to find. During this dry season, the Samin community will have more time to focus on livestock. For animal feed that becomes stockpile material is feed derived from damen or rice plants. This damen is then piled up in the yard like a mountain to dry to be durable and long-lasting as cattle feed.

In the care of cattle, the Samin community uses the cage as a means of maintenance. However, the cow barn in the Samin community is unique. It is located in front of the house, and the barn shape resembles a house. This form of maintenance is intentional because then livestock can be monitored every day.

For the preservation of nature, especially forests, the Samin people are very caring. Even though the house or furniture comes from wood in the community's forest, they always maintain it by replanting the trees that have been taken. It is an obligation for the community because they believe that nature should not be destroyed but preserved and protected.

Values of the Pangkur Song about Marriage and Family Relationships

Marriage

The Samin community, like society in general, also holds a wedding ceremony. However, some values distinguish it from the wedding ceremony in general. Samin's children's marriages generally follow existing customs, namely the *nyuwirto* process, which means imitating to gain experience. This process has a meaning, namely to get to know each other more deeply the prospective bride and groom. If this *nyuwirto* results in a match, the boy's parents will apply or ask the girl's parents. After that, the marriage ceremony was agreed upon.

In the procession of the wedding ceremony, in this case, the contract or consent, the Samin community does not use a marriage guardian. However, the marriage of the Samin community is directly carried out by the parents of the bride and groom by keeping

their promises or marriage contracts. In the customs of the Samin people, the activities of the wedding ceremony procession are not the same as those of the general public. The wedding was held in a simple way using ordinary everyday clothes or not using bridal clothes in general. After the wedding ceremony is over, they will immediately have a meal together by inviting their right and left neighbors.

The purpose of the wedding ceremony is to do it that way because, according to the Samin people, it is not to burden and trouble other people. Therefore, when the wedding ceremony takes place, guests are not allowed to give money, but it is still acceptable if it is in the form of goods.

In the family's life, the Samin community must maintain the husband and wife relationship as well as possible. Husband and wife must respect each other, must be ready to accept ups and downs because they believe this is a process of inculcating the values of goodness and maturity. By going through this process, it is hoped that these offspring will achieve lifelong happiness (able to complement each other both like and happy).

Values of Pucung Song Regarding Guidelines for Earthly Life

In living life, the Samin people have a way of life that has been firmly attached to their lives. According to the Samin community, it is an obligation that must be carried out in all aspects of life.

Minding the Speech

Implementing the guidelines for life is shown by good self-control through words that are always thought before they are spoken. According to the Samin community, this was done so as not to hurt other people. So when speaking to anyone, the Samin community tries not to utter words that can hurt other people. When speaking, the Samin people prefer to use polite language or Javanese *krama* (the highest register).

Honesty

The Samin community also instills the value of honesty as the implementation of self-control. Currently, the Samin community still maintains the values of honesty. The role of the family is the main factor as a place to instill

these values so as not to harm others. One of the results of parental education is through implementing honesty in the school environment. It can be seen in the Elementary School in Margomulyo, which uses an honesty canteen system. This self-service canteen is an attempt to instill the value of honesty from a young age. Moreover, it turns out that the children implement honesty when buying in the canteen as they have been taught to be honest by their parents since at home.

In order for the values of the Samin community to be sustainable, one of the efforts made by the community is to maintain their culture. It can be seen by the presence of an art studio to transform the values of the Samin people's life through art containers and udeng batik activities. Art activities aim to harmonize the noble meaning of Samin's life with the creation of works of art so that existing values can be expressed according to their generation. In addition, with art, it is also hoped that the original *macapat* Samin songs will be remembered by the next generation. Meanwhile, Samin udeng is intended to preserve the philosophical meaning contained in it.

Based on the analysis results, there are three songs that have regulated the life of the Samin community. This close relationship is a complementary element because it is a harmonization that cannot be separated. Thus, the three songs and implementation values are still very relevant today.

CONCLUSION

There are three *macapat* songs in Samin's teachings. The songs are of the *Dandang Gula*, *Pangkur*, and *Pucung* types. *Tembang macapat* in the Samin community is traditional poetry that contains the teachings of life. Based on the contents of the poem, three central values were found as teachings or guidelines for the life of the Samin community. As for the three values, the first contains values based on the *Dandang Gula* song, which contains rules for maintaining the behavior of fellow humans and nature, the second values based on the *Pangkur* song, which is about marriage and family relationships, and the third value is based on the *Pucung* song regarding the guidelines for human life in Indonesia. Based on the three values of the *tembang tembang*, the

implementation of the Samin community until life and behavior.
now still upholds these values in their daily

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