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Aguruwaktra: A Balinese Traditional Assistance Learning System

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Abstract

One of the successes of the learning process in Bali-Indonesia, traditionally, is related to the system *aguruwaktra* or synonymous with assistance. This system is found in text narratives *Usada Budha Kacapi*. Two prospective students were offered to stay at the teacher's house. The goal is to be able to accompany them in learning so that the teacher can control their students at any time, their emotions, psychology, and mental. The relationship between students and teachers is like the relationship between parents and children, it creates a familiar atmosphere, and the teacher gives all his knowledge. In Bali, there is a group of traditional literary appreciators such as poetry with songs *kakawin* (narrative poetry of Old Javanese literature), *ballad, sekar alit,* and prose (*parwa*). This group is named *Pesantian*. When they sing *kakawin*, many still pay little attention to the requirements so that the aesthetic essence is not felt. The problem is, as believed, credible teachers have never trained them. They learn through friends who do not know the requirements for developing *kakawin*. To solve this problem, the *aguruwaktra* system is proposed to be applied. The result is believed to be more optimal, and thus, learning will be more effective.

1. Introduction

One part of art that lives and developed in Bali, until now, is literary arts. The art includes rhythmic literary arts. In Bali, *sekar* which means song is divided into four, *Sekar agung* (*kakawin*), *sekar* middle (*kidung*), *sekar alit* (*geguritan*) and *sekar rare* (*dolanan*) (cf. Sugriwa, 1977:6; Suarka, 2009: 259). As rhythmic literatures, they should be read and sung to obtain their aesthetic essence.

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Rhythmic literature functions in Bali as an accompaniment to traditional or religious ceremonies and also functions as entertainment. When there is an *odalan* ceremony at the temple, people are used to hearing the chanting of *sekar agung* or *kakawin* and song. Likewise, if there is a celebration or death, people often hear the song from *Sekar Alit* or *geguritan*.

Discussiong about *kakawin*, *kidung*, and *geguritan* in Bali, undeniable, they cannot be separated from *pesantian* groups of traditional Balinese literary appreciators. *Pesantian* comes from the word *santi*, which means peace and tranquility (Zoetmulder & S.O.Robson, 2006, p. 1017). From the word *santi*, we get the confix *pe-an* which forms a noun. *Pesantian* means a place to seek peace and serenity. Other terms for *pesantian* are also known as *mabebasan, mapepaosan*, and *makakawin* (Medera, 1977 24).

The group order of activities is not only related to the ceremony but sometimes outside of that to study the contents of the text it contains. Some are positioned as singers (*pengwacen*), and some are positioned as translators (*peneges*), then continue with discussions. Judging from the development of literature, the song is quite good. This means, every village in Bali must have groups or individuals who like to sing the gita *kakawin*, *kidung*, and *geguritan*.

The qu*alit*y of singers and translators does not seem to be progressive towards qu*alit*y. This is interesting to study because its development has been going on for a long time. Paying attention and listening to the *kakawin* text when sung in the villages, many still do not comply with the rules. This is of course very sad and needs to be studied to find the source of the problem and a way out.

The description of the background above illustrates several problems related to the development of *kakawin*. The problems are as follows. (1) Why is there still too much error in the qu*alit*y of the *pesantian* in *kakawin* development? (2) What types of errors occurred? (3) Is there a need for a continuous coach or an *aguruwatra* system?

2. Materials and Methods

The data studied in this paper is the gita or songs on *pesantian* in Bali. Considering that in Bali, each village, according to the advice from the Customary Village Advancement Service to establish a *pesantian*, it is impossible for all *pesantian* in Bali to be used as research objects, so a sampling technique was used. The data studied was taken from Karangasem, Buleleng, and Negara.

This study is a kind of qu*alit*ative study. Kutha Ratna (2004: 47-48) states that qu*alit*ative methods pay attention to natural data, data concerning the context in which it exists. In qu*alit*ative research, the data analyzed is in words or a description of numerical data. In this study, data were collected by (1) observation; (2) recording; (3) record keeping; (4) interview.

The recordings of *wirama kakawin* are then transcribed or converted into written form and translated. Language interpretation or translation was done as some of the informants singing the *wirama* memorized the text, and some read the text. In more detail, it can be explained that the researchers went directly to the field to obtain data. This method is considered to have a higher scientific degree.

Besides, researchers can also directly ask questions that are considered important. This method can be further elaborated into the observing and speaking methods (especially face-to-face conversation) (Sudaryanto, 1988: 2-9; Mahsun: 2007: 92--96). Bungin (2008: 108-115) mentions observation for the listening method and interviews for the proficient method (obviously proficient). The proficient method is carried out by conducting interviews with informants. The advanced technique of the spoken method is the all-encompassing technique carried out in direct/face-to-face conversation. Applying this technique, the researcher controls the conversation with research instruments that have been prepared. The arbitrary speaking technique is followed by note-taking, recording, and translation techniques.

3. Results and Discussions

Kakawin is one of the works of Old Javanese literature which reached the peak of its development during the Majapahit era around the 15th century. *Kakawin* literature is rhythmic, so parents who read *kakawin* are sure to sing it according to the *wirama* they use. This activity was already in tradition when *kakawin* was created in Java. Unfortunately, this tradition has disappeared along with the arrival of Islam. Thankfully, this *kakawin* literary work was brought and saved to Bali. In Bali, *kakawin* literature is preserved, studied by studying its contents, discussed, sung to accompany religious ceremonies, and recreated.

The word *kakawin* comes from *kawi* with the prefix *ka* and the ending (a) n. The word *kawi* comes from the Sanskrit *Kavi*, which means 'poet' (a concrete noun). The word *kawi* in Old Javanese follows this concrete meaning so that the word *kakawin* means the work of a poet or poem (Zoetmulder, 1983, p. 119). Since the emergence of *kakawin* literature, it has become an attraction for scholars to research it because of the contents it contains, such as ethics, didactics, and philosophy, which are very useful as a torch in pursuing life. In terms of language, it's amazingly beautiful. This led to a Dutch scholar named Zoetmulder researching several *kakawin* and finding the essence of beauty called Lango. His book was published in 1974 entitled *Kalangwan*, A Survey of Old Javanese Literature which Dick Hartoko translated into *Kalangwan*, *Selayang Pandang Sastra Jawa Kuno*.

In Bali, *kakawin* literature is still used as material by Islamic boarding schools and to accompany religious ceremonies. The data shows that when the *Udayana* Serve program was implemented, namely coaching *Pesatian* in several villages, it turned out that the qu*alit*y of getting to the essence of beauty in reading *kakawin* texts was still far away and needed to be improved. For this reason, this paper tries to find solutions to problems with the *aguruwatra* approach to improve the qu*alit*y of Islamic boarding schools in Bali.

Aguruwatra is an approach in the context of learning with a mentoring system. This system is the first traditional system found and used in the Usada Buddha Kacapi (UBK) manuscript. Kacapi Buddha was a powerful shaman when two students named Klimasadha and Klimasadhi wanted to study, so Kacapi Buddha offered a learning system with aguruwaktra, as shown in the following conversation.

> *…..yan arep sira aguruwaktra maring ingsun, wenang*
> 'if you want *aguruwatra*, go ahead.

The two students asked Buddha Kacapi again about the *aguruwatra* pattern.

> *Sang guru wenang mawarah-warah ring sang sisya, mitelasang manah, ngawarahaken sahananing uttama, mwah tingkahing taterusan, mwah tingkahing wijaksara, ika ta wus rinegep, asung linugraha ikang sisya, samangkana tingkahnya*

It is translated as follows.

> the teacher should give advice to his students with a soft heart, teach everything that is good and important, including those related to philosophy and wisdom. That is completely conferred on his students (Jirnaya, 2011: 150).

In principle, how to learn with the concept of *aguruwatra*, or mentoring, will produce optimal graduates (output). Next, some of the advantages of the *aguruwatra* system include the following:

1) students will study more seriously
2) teachers can pay attention to their students in detail, including psychological aspects
3) the teacher is in the position of parent and student as a child. There is emotional bonding, there are jokes, and learning situations are not tense
4) students will be more flexible in conveying all their problems, especially in the realm of discussion and practice
5) teachers can monitor the progress of their student's achievements and immediately evaluate them.

Related to the lack of qu*alit*y of order, based on the findings of data in the field, it turns out that the reason is that they learn not to use the concept of *aguruwatra*.

1) They generally learn on their own through hearing, namely by playing a CD (Compact Disk), which contains recordings of Gita *Kakawin*.
2) They study in groups and are trained by credible trainers, but the training schedule is not routine
3) They study in groups and are coached by trainers or teachers who do not meet the standards of a trainer

The effect of their way of learning is that the qu*alit*y of *kakawin* literary development has not yet reached the highest essence of beauty or langо. To sing *kakawin* texts so that the essence of beauty or langо is obtained, there are several requirements for both singers (*pangwacen*) and translators (*peneges*).

To sing *kakawin*, the vocals must be in *prana* (vibrate from the inside of the stomach), or the vocals must be in the *bungkahing jihwa* (vibrate from the base of the tongue). To sing the *kidung* (*sekar* middle), the vocals are in the *madyaning jihwa* (in the middle of the tongue), and the vocals for singing *geguritan* (*sekar alit*) are in the *tungtunging jihwa* (at the tip of the tongue) (Medera, 1997, pp. 31-35). To get the essence of the beauty of singing *kakawin*, there are still more rules. Comprehensively these rules are as follows.

1) vocals
2) teacher-song
3) ngonek

Vowels must vibrate from within the belly or at the tongue's base. *Teachers' song* is the main requirement for composing *kakawin*. Teachers with certain characteristics have a place to *wilet* (going up and down in one sound). Songs are short sounds, and no change in pitch occurs. If the tune is processed, it is called an error. Ngonek is reading clearly and reading according to what is written.

These requirements must be mastered by a credible teacher or trainer. Actually, trainers like this are still limited, so the qu*alit*y of ordering in Bali is still far from perfect. In addition, not many trainers apply *aguruwatra*. The indications, such as the distribution of data obtained in the field.

Pesantian in Jembrana Regency

Jembrana Regency is famous for its *Jegog* or gamelan arts made of bamboo and wood. In addition, the field of sound arts also cannot be ruled out. The art of *geguritan* or *sekar alit* songs is well developed. Many new *geguritan*s were composed in Jembrana, such as Sudamala's *Geguritan*. Likewise, many versions of pupuh were born and created in the Jembrana district.

Speaking of traditional literary singers in the Jembrana district, several singers have entered the studio to record. This indicates that the vocals must have been quite good. The recording of this

singer has an impact on the surrounding community and even the Balinese people in general. At least the cassettes or compact disks (CDs) were sold and studied by the public. At its mouth, many people can sing it in a roundabout way and listen to the recording. If the recording was a *Sekar Agung* or *kakawin* recording, perhaps the *kakawin* song would have become more popular in the community. Unfortunately, the recording is in the form of a recording of a *geguritan* song.

This research was conducted in the Jembrana district by taking samples in the Banjar Tengah Negara sub-district. The basis for his considerations is that in the Banjar Tengah Negara sub-district, many people like to do ma*wirama*. The assumption is that in the Banjar Tengah sub-district, of course, there are many who are happy and can sing *kakawin* properly and correctly.

Members of the *pesantian* are gathered as resource persons. They controlled several *kakawin wirama*s, including Raitiga, Mandamalon, Merdukomala, Basantatilaka, and Wirat Jagadita *wirama*s. The following is the result of the recorded data that has been transcribed to see the accuracy of the teacher's use of the song.

Wirama Raitiga
00-0-000-000000-0-0-
(Source: *Kakawin* Ramayana)

Nda ta ti ta sang pra bhu gu man ti tu ja ra ta si rang ma rut su ta,
sa da ra si ra mang la wa da,
pa ra teng ta man ka te mu de wi ja na ki.

The 10th syllable (ti), whose position in the song turns out to be crooked, violates the rules or is called mamurug. During the discussion, it turned out that they did not understand the name of the teacher's song.

Wirama Mandamalon/Rajani
0000-0-000-00-000
(Source: *Kakawin* Arjunawiwaha)

Stu ti ni ra tan tu lus si na hu ran pa ra mar ta si wa,
a na ku hu wus ka ton a bi ma tan ta te mun ta ka beh,
ha na pa nga nu gra hang ku ca du sak ti wi nim ba sa ra.
pa su pa ti sas tra kas tu pa nga ran nya ni han wu la ti.

The fourth syllable of the four lines is not sung flat according to the rules because of the position of the song, but the pitch is lower than the syllable or sound that goes before it. Likewise, the sixth syllable of the fourth line is not in tune with the syllable in front of it.

Wirama Merdukomala
- - -0000-000—00000
(Source: *Kakawin* Arjunawiwaha)

Ong sem bah ni nga na tha ting ha la na de tri lo ka sa ra na,
Wah ya dyat mi ka sem bah ing hu lun i jong ta tan ha na wa neh,
Sang lwir a gni sa keng ta hen ka di mi nak sa keng da di ki ta,
Sang sak sat me tu yan ha na wang a mu ter tu tur pi na ha yu.

The rules state that if a syllable is in the teacher's position, it may or may not be bent, but as much as possible, it is turned on so that it doesn't kill the teacher too much. The definition of killing a teacher means teacher (*wilet*) but flattened, becomes a song. This happened in the *Negara* area for the *Merdukomala wirama*.

Pesantian in Karangasem Regency

Karangasem is geographically located on the eastern tip of the island of Bali. The closest regency is the Klungkung regency. Klungkung claims to be an area with the oldest battens or *wirama* and the strongest impression of sacredness. Because the Karangasem area is the closest neighboring area, from the side of the reng or *wirama kakawin*, it also seems old. However, for the current generation, the impression of the *wirama*'s old age is no longer visible due to many factors.

1) There is a disconnect in the transformation of the authenticity of the battens from the elders to the next generation.
2) Many current generations learn *wirama* by self-study according to what they have heard.
3) Their motivation is only to accompany the yadnya ceremony and not to learn *wirama* in connection with the competition.

This was proven when the data was taken in the Karangasem area, namely in the Banjar Batugunung area, Bukit village, Karangasem sub-district. An informant, I Made Adijaya, is an elementary school teacher as well as a priest in the temple. Some recorded data from him has been transcribed and given a sound line to see the accuracy of the use of the teacher's songs.

Wirama Indrawangsa
- - 0--00-0-00
(Source: *Kakawin* Arjunawiwaha)

Ma mwit na ren drat ma ja ring ta po wa na,
Ma ngan ja li rya gra ning in dra par wa ta,
Tan wis mre ti sang ka ni kang a yun te ka,
Swa ba wa sang sa jja na ra kwa mang ka na.

This *Wirama* is also sung with many flaws, so there are lots of mistakes. This was acknowledged and conveyed during interviews and recordings because there were never expected coaches and trainers.

Wirama Totaka
00-00-00-000
(Source: *Kakawin* Arjunawiwaha)

Ca ci wim ba ha neng ga ta me si ba nu,
Ndan a sing su ci nir ma la me si wu lan,
I wa mang ka na ra kwa ki teng ka da din,
Ring a ngam be ki yo ga ki teng sa ka la.

Wirama Mandamalon/Rajani
0000-0-000-00-000

(Source: *Kakawin Arjunawiwaha*)

Stu ti ni ra tan tu lus si na hu ran pa ra mar ta si wa,
a na ku hu wus ka ton a bi ma tan ta te mun ta ka beh,
ha na pa nga nu gra hang ku ca du sak ti wi nim ba sa ra.
pa su pa ti sas tra kas tu pa nga ran nya ni han wu la ti.

In *Wirama Mandamalon* or *Rajani*, each line consists of 17 syllables. Similarly, the pattern for the composition of the teachers' song, the four lines are the same. When there is an excess or deficiency in the number of syllables per line, it is declared false. This happened at the Karangasem *pesantian* when an error occurred when singing the first syllable line. The error was caused by the singer reading stu read setu. Similar mistakes also occurred in Buleleng. They sing *Wirama* Rajani from year to year, never changes. They do not know it is a mistake, and their friends don't even scold them for not knowing either.

Wirama Basantatilaka
- - 0-000-00-0-0
(Source: *Kakawin* Ramayana)

Ka wit sa rat sa ma ya ka la ni rar pa rang ka,
Nton tang pra de sa ri ha wa ni ra ka pwa ra mya,
Kweh lwah ma gong ka te mu de ni ra tir ta di bya,
U dya na len ta la ga nir jha ra ka pwa ma hning.

Wirama Wirat Kalengengan
(Source: *Kakawin* Arjunawiwaha)

I kang wu kir a pak sa pa ja ra na li mut a da lu wang ku kap ma gong,
Pe tung nya tu ma kul ma reng wah a na wuk ba nu pa re nga te kes ma ca ma na,
Ka yu nya pa da ka yi kang pa sa ji sar wa pha la ti ne mu ning ma cang kra ma,
A tang ki la da wa mu re ti tir a ngan ja lu su lu ri ka ring ha nar da teng.

The *Wirama* Basantatilaka and Wirat Kalengengan above are often sung when there is an *odalan* ceremony at the temple. After studying the *wirama* is like singing the *Kidung* (*Sekar* Madya). This means no longer paying attention to the teacher-song. This is what is often said to sing *kakawin* with the teacher's practice of "kija ja lakuna singcare" or it doesn't matter where the bow is. The important thing is that there is a song to join the ceremony. For the Buleleng area, this is called lelayungan. This means that *kakawin* is chanted. The following shows several *wirama*, which contain sound lines according to the teacher-song rules.

Wirama Wiralalita
-00/-0-/000/-0-/000/0 = 16

- 0 0 - 0 - 0 0 0 - 0 - 0 0 0 0

Kā la bha tā ra ra mā hū mē nēng hu mung rē si gā nā,

Ring ga ga nan pa ngan ja li ma ngu dya kĕn stu ti si ra,

Sak ti bha ta ra wis nu wi nu wus ni kang stu ti ka beh,

Da dya ni ka u dha nya ni ra sang ra ghū tta ma ya don.

Wirama Widaragumulung
-00/-00/-00/000/0-0/0-0/00 = 20

- 0 0 - 0 0 - 0 0 0 0 0 0 - 0 0 - 0 0 0

Meh ra hi na sĕ mu bang hyang a ru na ka di ne tra ni ngo gha ra puh,

Sab da ni ko ki la ring ka ni ga ra sa kĕ tĕr ni ki dung ning a kung,

Lwir wu wu sing wi ni pan ca pa pĕ ta king a yam wa na ring pa ga gan,

Mrak a ngu wuh bhrā mā ra ngra ba sa ku su ma ring pa ra ha sya nā rum.

Wirama Sronca
(Guru tan neteg, kadang Totaka)

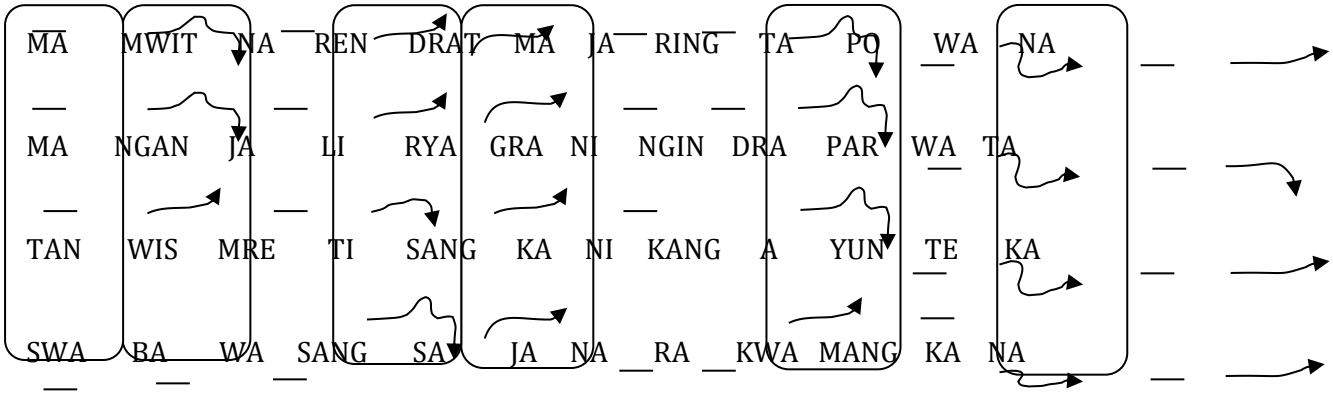
Ha na si ra ra tu di bya rĕ ngŏn,

Pra sas tha ring rāt mu suh ni rā pra na tha,

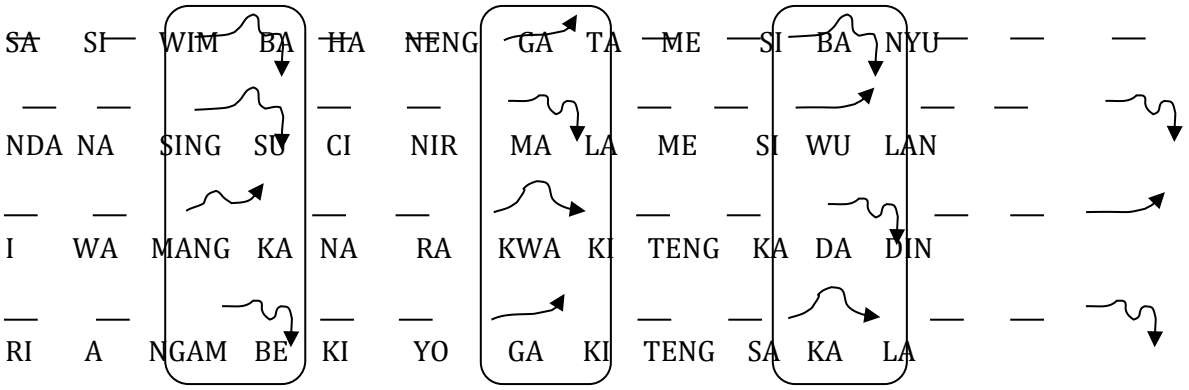
Ja ya pan dhi ta ring aji ka beh,

Sang da sa ra tha nā ma tā mo li.

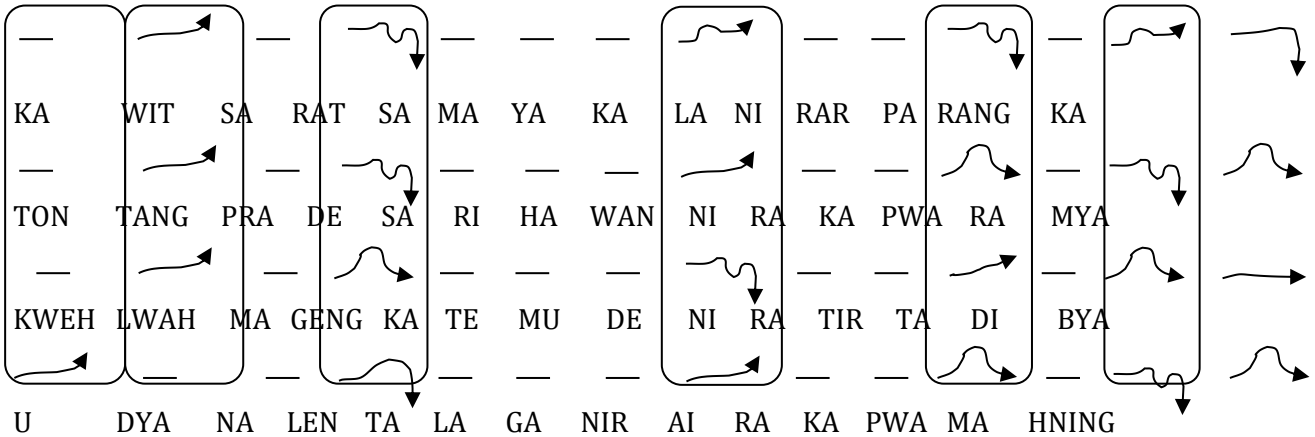
1. *Wirama* Indrawangsa



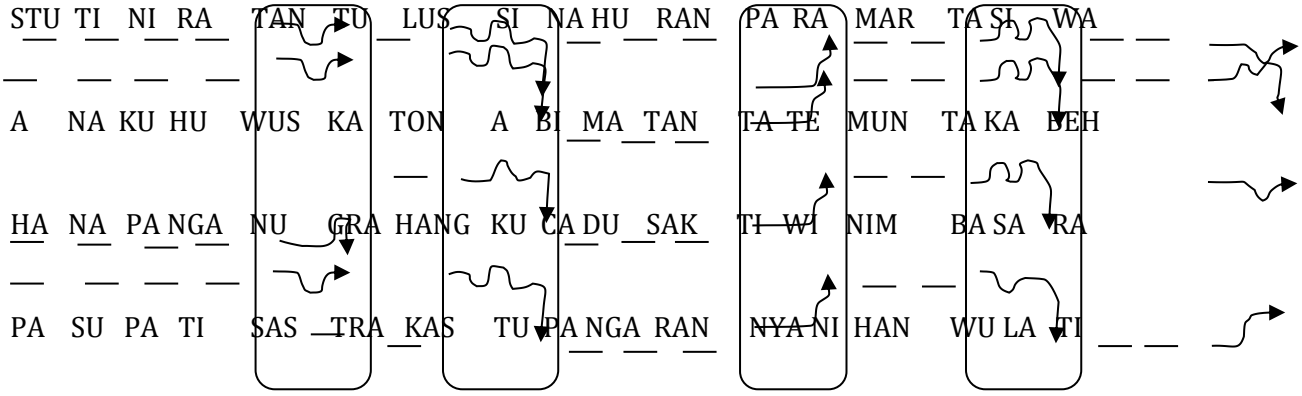
2. *Wirama* Totaka



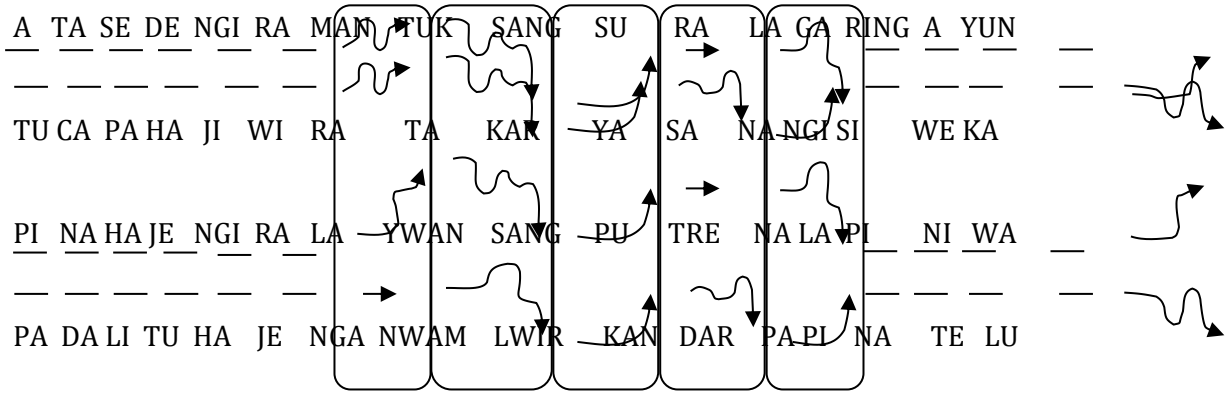
3. *Wirama* Wasantatilaka



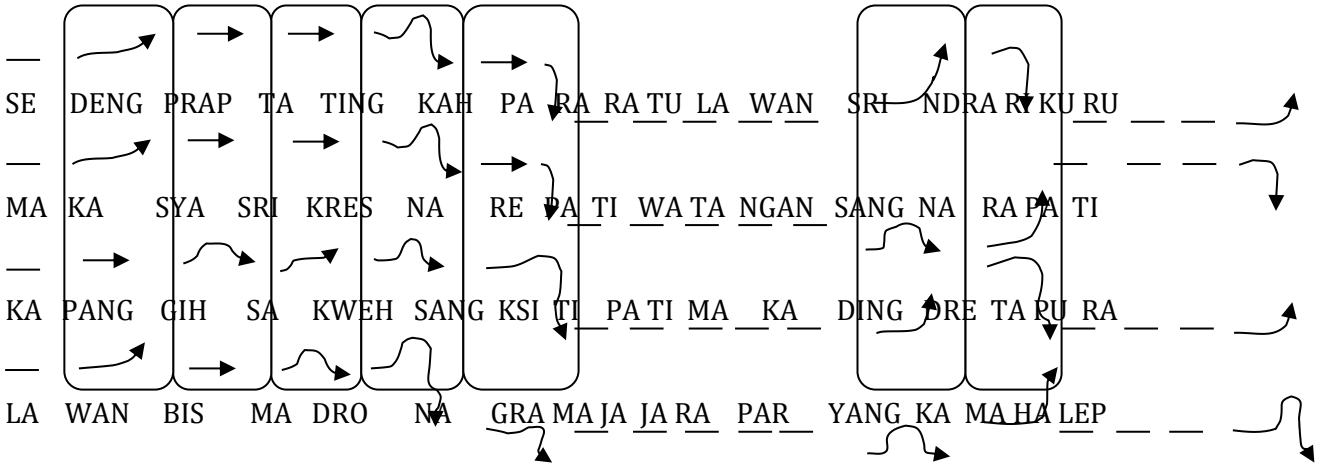
4. *Wirama* Rajani/Mandamalon



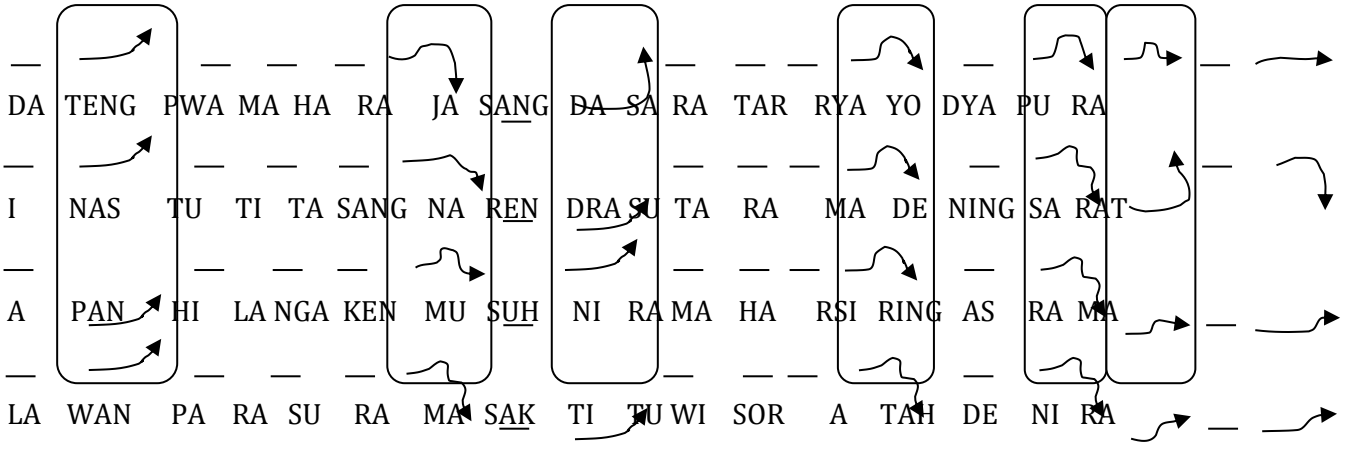
5. *Wirama* Girisa



6. *Wirama* Sikarini



7. *Wirama* Pretitala



Pesantian in the Buleleng Region

Considering that the Buleleng area is quite large and even one-third of the island of Bali, the data to be studied was recorded in the village of Les, Tejakula sub-district. Another consideration, such as the reason above, is because the version of the *wirama* is the same as other villages in the Buleleng regency. Data were taken from informants I Nengah Suweca (45 years), who works as a farmer, and I Nyoman Arnawa (65 years), who works at a car repair shop.

I Nengah Suweca controlled several *wirama*s, such as Basantatilaka, Mandamalon, Indrawangsa, and Merdukomala *wirama*s. The following is the *kakawin wirama* which is recorded and transcribed and is equipped with a sound line to see the teacher-song rules it uses.

Wirama Basantatilaka
(Source: *Kakawin* Ramayana)

Ka wit sa rat sa ma ya ka la ni rar pa rang ka,
Nton tang pra de sa ri ha wa ni ra ka pwa ra mya,
Kweh lwah ma gong ka te mu de ni ra tir ta di bya,
U dya na len ta la ga nir jha ra ka pwa ma hning.

Wirama Indrawangsa
(Source: *Kakawin* Arjunawiwaha)

Ma mwit na ren drat ma ja ring ta po wa na,
Ma ngan ja li rya gra ning in dra par wa ta,
Tan wis mre ti sang ka ni kang a yun te ka,
Swa ba wa sang sa jja na ra kwa mang ka na.

Wirama Totaka
(Source: *Kakawin* Arjunawiwaha)

Ca ci wim ba ha neng ga ta me si ba nu,
Ndan a sing su ci nir ma la me si wu lan,
I wa mang ka na ra kwa ki teng ka da din,
Ring a ngam be ki yo ga ki teng sa ka la.

Wirama Merdukomala
(Source: *Kakawin* Arjunawiwaha)

Ong sem bah ni nga na tha ting ha la na de tri lo ka sa ra na,
Wah ya dyat mi ka sem bah ing hu lun i jong ta tan ha na wa neh,
Sang lwir a gni sa keng ta hen ka di mi nak sa keng da di ki ta,
Sang sak sat me tu yan ha na wang a mu ter tu tur pi na ha yu.

By paying attention to the method of carrying out the *wirama* above, it cannot be said that it is good and correct according to the requirements for singing *kakawin*. After investigating the reasons why the vocals lack depth, it turned out that the informants did not know that there was a requirement called *bungkahing jihwa* or engulfing *prana*. He had just heard this. Likewise, other terms

related to singing *kakawin*, such as *wilet* (crooked), *onek-onekan* (clarity of speech in reading text), *Teachers' song* (prosody), which must be precoding, and where the vowel must be flat. Based on the data above, there are several errors in nge*wilet* (precoding), it should not be crooked because the position of the syllables is in the position of the song. If there is a teacher who trains with the *aguruwatra* system, even the slightest mistake will be known and notified immediately to students.

This means that students can immediately improve themselves. One thing that is interesting in this study, in Buleleng district, is the term lelayungan. The *kakawin* text is sung like singing the *kidung* (*Sekar* Madya), like singing the Wargasari ballad. So it is sung freely, no longer paying attention to the teacher-song. Usually what is often sung in a lelayungan style is *Wirama* Merdukomala which originates from *kakawin* Arjunawiwaha (*Ong sembah ninganatha*).

4. Conclusion

After analyzing the data to answer the problems above, there are several things that can be concluded.

1. The interest of the Balinese people in learning to sing *wirama kakawin* is quite large. Without coaches or coaches, they learn on their own.
2. There are coaches who train without mastering the ma*wirama* technique. The result is certainly far from good and true. However, on the other hand, it must be appreciated because the goal is to be used to accompany the yadnya ceremony.
3. All of the samples taken had never been mentored and trained by Widyasabha, both provincial, district and sub-district Widyasabha. This means that Widyasabha has not played much role in fostering messages so that the Old Javanese language and literature are preserved.
4. If the government really pays attention to Widyasabha by budgeting operational funds, then the qu*alit*y of the songs by fans of *kakawin* literature will be better.
5. To improve the qu*alit*y of *pesantian* in Bali, no coaches can train the *aguruwatra* concept. This means fostering and training on an ongoing basis. From here, cadres will be printed to train the next generation.

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