

***THE INVENTORY AND COMMODIFICATION OF MADURESE
LITERATURE CONTAINING LOCAL WISDOM IN SUMENEP
REGENCY, INDONESIA***

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Abstract

The potential of regional literature to be utilized as a commodity is an interesting problem. The purpose of this study are to explain the types, functions, and meanings of Madurese literature that contains local wisdom; and explaining the Madurese literary inventory and commodification models. It is a descriptive qualitative study. Collecting data was done through interview and observation methods. Data were analyzed by descriptive qualitative. Based on the research results, Madurese literature consists of several types, such as folklore, terms, motto, and folk songs. Madurese literature has many functions, including to encourage, as a lullaby, to give advice, and to complement certain events. The meaning contained in Madurese literature can be in the form of the meaning of togetherness, affection, religion, loyalty, and hard work. Inventory of Madurese literature can be done through digitalization and bookkeeping of Madurese literature. Commodification can be done through forming a literary community that is ready to perform at certain events, outreach in the world of tourism, making products based on Madurese literature. The commodification of Madurese literature can be interpreted as an adaptation to global developments, creativity and struggle. Local Madura literature can be used as one of the superior commodities of the Madurese people.

Keywords: Commodification; inventory; Madurese literature; Madura local wisdom

I INTRODUCTION

Literary works are born from the process of expressing human feelings created through language (Ningrum, 2018: 115). Meanwhile, regional literature is one aspect of culture that has great potential in the development of culture and tourism in a region. Along with the development of the times, regional literature has experienced a shift in function in society. Some regional literary works have begun to disappear and be forgotten. Moreover, this is supported by modern society which tends to prefer practical entertainment rather than preserving and developing regional literature that has begun to be ignored by the next generation. This is one of the consequences of globalization, namely the increasingly widespread global and homogeneous lifestyle (Fakihuddin, 2014: 47).

The existence of regional literature that lives in the midst of modern society will slowly become extinct in the face of time. Literature itself is a reflection of the life of society (Sultana and Ida, 2019: 109). Therefore, regional literature which is often considered an ancient work must be able to adapt to the changing times so that its existence remains accepted in society.

This proves that literature and society cannot be separated. Both support each other. Community participation in the preservation of regional literature is essential for the survival of the art itself. The transmission or inheritance process is one alternative to maintain the preservation of regional literature. Inheritance can be done through vertical, oblique, and horizontal inheritance models. Vertical inheritance takes place from parents to their children and grandchildren, horizontal inheritance is obtained through the learning process from peers, and oblique inheritance can take place through the learning process from other people or outside their environment who are considered more experienced or in other related institutions. The process of inheriting regional literature must be carried out, both at home, school, and other related institutions so that the younger generation can play a role in preserving regional literature.

Nowadays, the younger generation is more interested in interacting through gadgets (smartphone or android handphone) that provide more communication in cyberspace. They are busy with various technological advances that unknowingly can have a negative impact on their development. Regional literature is starting to be rarely of interest to the younger generation. This is where the role of education as a cultural agent comes in. Education is tasked with aligning culture in accordance with the development of the times so that it continues to be preserved by future generations.

Based on the above phenomenon, the concern about the loss of several regional literatures invites a study on the inventory and commodification of regional literature. In addition, Madurese literature is one of the regional riches that is full of value. The characteristics of Madurese society can be known through regional literature, both those that have been written and those that have not been documented. The existence of several literatures that have not been documented encourages a study on the inventory and commodification of regional literature. One of the objectives of the inventory is to keep regional literature alive and known to the general public. Sumenep Regency, which is one of the regencies on Madura Island, has regional literature that is quite diverse and interesting to study. Inventory will be even more interesting if combined with commodification, so that regional literature also has creative economic value. Therefore, the study of “inventory and commodification of Madurese literature containing local wisdom in Sumenep Regency” is something that is very interesting to be done immediately.

There are several previous studies on local Madurese literature. Taembo, et.al (2024) investigated the function and meaning of Madurese folk songs and literary expressions in Sumenep Regency. It found that folk songs and literary expressions in Sumenep have various functions and dense meanings in daily activities. Although, it has not discussed yet the function and meaning the other Madura literatures. Taembo and Syekhfani (2024) also has investigated the use of Madura literature in development planning and environmental conservation of the Sampang region on Madura Island. It is a applied literature, the use of local literature for other sector needs. Although it inspired the present study, there are some differences. The present study focuses on local literature in Sumenep and the use of literature in economic sector. Azhar (2013) discussed the Madura literature in terms of the reality, potential, and hope. Azhar described the types of Madura literature, potential of Madura literature in supporting national culture, obstacles to Madura literature development, and strategy to maintain Madura literature.

Based on the description of previous studies, it is a new study and differs from them. It discusses the Madura regional literature comprehensively in terms of types, functions, and

meanings. Besides, it also discussed the use of Madura literature in economic sector, like one of commodities in Madura.

Based on the description presented above, this study aims to trace and describe the inventory and commodification of Madurese literature in Sumenep Regency. In more detail, the objectives of this study are to explain the types, functions, and meanings of Madurese literature containing local wisdom in Sumenep Regency; and to explain the inventory and commodification model of Madurese literature in Sumenep Regency. In addition to having theoretical benefits, this study also has a number of practical benefits, such as contributing to the government in formulating policies related to the preservation of local literature and as an effort to maintain and conduct an inventory of local literature, especially Madurese literature.

Inventory is the first step in this study. In general, inventory is the activity of carrying out management, organizing, arranging, recording and registering inventory items or property rights (Rangkuti, 2021: 207). This study refers to the inventory of Madurese literature in Sumenep Regency, East Java. Inventory activities do not run well without exploring the functions and meanings contained in Madurese literature. Therefore, this study, in addition to using the theory and concept of inventory and commodification, also uses semiotic theory to reveal the functions and meanings contained in each Madurese literature. Besse, et al. (2020) emphasized that oral literature, such as folk songs, must contain noble values or local wisdom that describe the characteristics of its people. Understanding the function and meaning can increase awareness and knowledge about the importance of regional literature. Inventory in this study is an activity to collect and map all Madurese literatures. This activity is also part of the documentation, so that Madurese literature can be known and understood further by the general public.

Commodification is the process of changing services or something into something that can be commercialized. Commodification is a process of making something valuable as a product to be sold (Manganga, 2018: 259). Irianto (2016: 213) integrated commodification to culture, transactions of buying and selling cultural objects through industrial processes that were born along with the era of globalization.

Furthermore, commodification is a process of making something that was previously not a commodity, so that it is now a commodity. Yustati (2017: 306) says that commodities or commodities are anything in the form of exchange that is subject to market relations. According to Hasan (Dasrul, 2013: 18), commodification in art usually comes from a process/individual producer/community that will become a commodity product, so that the old division of labor changes, from a spontaneous division of labor to a planned division of labor. The development of the tourism industry requires communities that are expected to be traded, which has an impact on the commodification of culture (Irianto, 2016: 230). This can have an impact on increasing the economy of the Madurese community. This has also been stated by Sari, et al. (2023: 225-226) that tourism is one of the supporting factors of the economy.

Peter, et al. (2002) said that commodification is the process of changing services and goods that previously followed non-market rules into a subject that follows market rules. Hadiyatno (2023: 433) states that commodification is a process that is not only related to how production becomes a mass product, but also related to how the product can be distributed to the market to meet consumer needs. This shows that commodification is related to efforts to make something have economic value.

Revitalization in this research activity also involves an analysis of function and meaning that traces and reveals the meaning of local wisdom contained in Madurese literature. Therefore, this study uses semiotic theory to review the meaning of local wisdom contained in

Madurese literature. Semiotic theory is used to describe the form and meaning of Madurese literature in Sumenep Regency. Besides the term of semiotics, there are some experts who use the term semiology (Ibrahim and Sulaiman, 2020: 24). Semiotics is a science that studies signs and the procedures for these signs to work (Fiske, 2010: 60). Meanwhile, Barthes (1967) stated that semiotics is a theory that can explain the production and interpretation of meaning. The basic principle is that meaning is created by the development of actions and objects that function as signs in relation to other signs. Each sign can be interpreted in three stages, namely focusing on the realization of general symptoms, focusing on objects/referents, and focusing on interpretation. The semiotic method in interpreting literature is in the form of searching for important signs (Pradopo, 1999: 77). Sutanto (2005: 11) said that semiotics can be applied to all signs. According, Husain, et.al (2020: 69), semiotics is widely defined as an interdisciplinary study that all kinds of communication include on it. Each communication has certain meaning. Therefore, the use of semiotic theory in analyzing the meaning contained in Madurese literature is very appropriate.

Theoretically, this research is useful for developing of regional literatures and using of semiotic theory. This research, apart from having theoretical benefits, also has a number of practical benefits, such as providing a contribution to the government in formulating policies related to the preservation of local literature and as an effort to maintain and carry out an inventory of local literature and use it as one of the superior commodities.

II METHOD

The research entitled “Inventory and Commodification of Madurese Literature Containing Local Wisdom in Sumenep Regency, Indonesia” is a type of qualitative descriptive research. Qualitative research focuses on the use of theory to obtain results that occur directly at the research location in the form of events or facts during the research process. Besides, it is a field research. The research data is divided into primary data and secondary data. Primary data is the result of direct observation and the results of in-depth interviews with informants in the field. Primary data comes from informants’ answers to a list of questions made by the researcher. The informant's answers are in the form of types of Madurese literature, functions, and meanings contained therein. Meanwhile, secondary data is in the form of previous research results. The research instrument is in the form of interview guidelines.

Data collection was carried out using observation, interview, and documentation methods (Sudaryanto, 1993: 131; Mahsun, 1995: 94-101). Interview consists of conversation technique and listening technique. The conversation technique is carried out using the face-to-face conversation technique, namely visiting each research location and having conversations based on bait in the form of a list of questions. The listening technique is carried out using the tapping technique followed by advanced techniques in the form of note-taking and recording techniques. The tapping technique means that researchers tap the use of the informant’s language. Furthermore, a note-taking technique is carried out, namely recording information about the list of questions and things related to the object being studied. In addition, to obtain more complete information about Madurese literature, this study will use various in-depth interview techniques, observations, and document studies.

The data were analyzed by referring to Miles and Huberman (1992: 18), namely data reduction, data presentation, and drawing conclusions. After the data was collected, the data was reduced by sorting and removing data that was less relevant to the objectives and targets of the study. The reduced data was then described and explained according to the objectives of the study.

III RESULT AND DISCUSSION

The results of the study on the inventory and commodification of Madurese literature contain several discussions, namely Madurese literature with a narrative character and regional literature with a non-story character. Regional literature with a narrative character in Madurese society consists of several types, namely folk songs, pantun (old poetry), riddles, parables, and traditional expressions. This article only focuses on the inventory and commodification of Madurese regional literature with a narrative character, which includes folk songs, folk tales, and Madurese literary expressions.

3.1 Types, Functions, and Meanings of Madurese Literature

3.1.1 Madurese Folk Songs

There are many Madurese folk songs. This discussion will not mention the lyrics of all Madurese folk songs. This is done in addition to several Madurese song lyrics that have been published in several sources also to maximize the purpose of inventory and commodification of Madurese literature, which focuses on Madurese literature related to Sumenep. Therefore, lyrics that are considered important and related to Sumenep tourism are the focus and emphasis in this study. Some of these songs are *Pa'-opa' Eleng*, *Ra-ra Kotana Mera Ra*, *Gai, Tondu' Majâng*, *Duh Angin*, *Ana Jhaluddhen*, and *Pajjar Laggu*. Some Madurese folk songs do not have valid/clear titles, especially those usually sung by children while playing, such as the lyrics of *Es Lilin Campor Cabbi* and *Ti Ti Lia Lio*.

3.1.1.1 Folk Song *Pa'-opa' Eleng*

Folk song *Pa'-opa' Eleng* is part of Madurese regional literature, which is usually sung to put babies or children to sleep. The use of this song has begun to develop, not only sung when putting children to sleep, but also to entertain them at certain activities. In addition to putting babies or children to sleep, the song is also used to entertain children, both their own children and other people's children. In fact, *Pa'-opa' Eleng* is sometimes sung in groups or in turns to express joy, especially when the moon is full after the Maghrib or Isha prayers. This shows that the Madurese people have values of solidarity and compassion for others.

This song has several versions. There are at least 3 (three) versions that are spread in society. There may be other versions. This study only includes and explains one version.

Pa'-Opa' Eleng

Pa'-opa' eleng 'Pat-pat remember'

Elengah sakorajhing 'His memory is as sharp as a dog'

Bapak entar ngaleleng 'You're going around'

Anak tambheng taoh ngajih 'Naughty/stupid children know/can recite the Quran (Holy Al-Quran)'

Ngajih bebenah cabbhi 'recite the Quran under chili'

Olle berkat sarabih 'You got a Serabih (Makkah) souvenir'

Potthon sasebe 'Half burnt'

Sasebe'en beghi kocheng 'Give half to the cat'

Every folk song certainly has a deep meaning. The song is usually created for a specific reason and is full of meaning. Likewise, the *Pa'-opa' Eleng* folk song contains the local wisdom

of the Madurese people. Implicitly, this song invites those who hear it to be grateful with an expression of joy for the blessings that Allah has given. This invitation has started early on, namely since childhood, so that children are accustomed to being grateful. Habits in childhood will be carried over into adulthood or old age. Thus, parents must always give advice to their children from a young age.

The lyrics of the *Pa'-opa' Eleng* folk song also contain advice to adult men or men who are married to be enthusiastic in earning a living, which is intended for the family. Although this song is sung with cheers and clapping, its meaning and local wisdom are very clear. This shows that the Madurese people have the soul of a hard worker. What is very unique in the lyrics of this song is the emphasis on religious nature. The Madurese people are required to understand the teachings of their religion and worship well, especially must be able to read the Quran. Even naughty children must still be able to read the Quran. Madurese children are educated to be able to recite or read the Quran well and correctly. In fact, one of the lyrics, *ngajih bebenah cabbhi* 'reciting the Quran under the chili tree' describes how difficult the path that must be taken to be able to recite or read the Quran well and correctly. This shows that learning must be done continuously/continuously. This local wisdom is still visible today, especially the enthusiasm of parents to send their children to boarding schools so that they can recite the Quran well and the enthusiasm of children to learn to recite the Koran.

3.1.1.2 Folk Song *Gai*

The song titled *Gai* is a song from Madura. This song contains noble local wisdom. The values of local wisdom contained in this song are very many. One very important value, which is starting to be forgotten, is the value of appreciation, namely the attitude of mutual respect. This song teaches to appreciate and respect each other, especially in communicating. The lyrics of the song titled *Gai* are as follows:

Gai' bintang ale'gaggar bulan 'hook the falling star also moon'
Pa gai'na janor koneng 'tie it using yellow coconut leaves'
Kaka'elang ale'sajen jau 'brother is missing, sister is getting farther away'
Pa jauna gan lon-alon 'far to the square'
Leya lentos kembang antos Tocca'toccer 'leya lentos flower antos Tocca'toccer'

This song also contains the meaning of a noble and high ideal of the Sumenep community. This song encourages children to achieve their highest ideals. Great enthusiasm and struggle will give good results, as mentioned in this song that someone whose ideal is to want a star and it turns out he also gets the moon.

The attitude of paying attention to the state of the community environment is also depicted in this song. The Madurese people pay close attention to the living conditions around them, so they always adjust to the customs of the community, where they live. In addition, the Madurese people have a habit of giving each other (food and drinks), both within the same tribe and outside their tribe. This habit still continues today. This local wisdom is still visible today, namely the habit of giving each other between neighbors or when there is a celebration. The family who has a celebration gives something (a gift) to the invited party and the invited party also gives something (a gift) to the one who has the celebration.

3.1.1.3 *Tandhuk Majâng Folk Song*

Tandhuk Majâng is a Madurese folk song that is full of meaning, which describes some of the local wisdom of the Madurese people. The Madurese people are very close to marine life. The *Tandhuk Majâng* folk song tells the life of the Madurese people, especially those related to earning a living. *Tandhuk* contains the meaning of the time when returning from fishing and *majang* 'contains the meaning of catching fish'. This song illustrates that the life of the Madurese people cannot be separated from marine life, especially those who live near the sea.

The following are the lyrics of the *Tandhuk Majâng* song.

Ngapote Wak Lajereh etangaleh 'White screen starts to appear'
Reng Majeng Tantara lah pade mole 'The fishermen must have gone home'
Mon e tengguh Deri abid pajelennah, 'If calculated from the length of the journey'
Mase benyak'ah onngu le ollenah 'Of course it's a very long journey'
Duuuh mon ajelling Odiknah oreng majengan, 'Ouch if you saw the life of a fish finder'
Abental ombek Asapok angin salanjenggah 'Cushioned by wind-covered waves all night long'
Ole...olang, Paraonah alajereh, 'Olle ollang, 'Olle ollang, 'the boat is sailing'
Ole...olang, Alajereh ka Madureh 'Olle ollang, 'Olle ollang, 'the boat sailed to Madura'
Rèng majâng bânnya' onghu bhâbhâjâna 'Fishing has many obstacles'
Kabhilâng alako bhândhâ nyabâna 'It can be termed work risking one's life'
Ole...olang, Paraonah alajereh, 'Olle ollang, 'Olle ollang, 'the boat is sailing'
Ole...olang, Alajereh ka Madureh 'Olle ollang, 'Olle ollang, 'the boat sailed to Madura'

The lyrics of this song describe that the Madurese people often sail, especially in fishing for a very long time. They often go to sea for quite a long time to catch fish and other sea animals. This song describes the patience, struggle, and strength of the Madurese people in sailing the sea to earn a living. In fact, they are ready to sacrifice their souls and bodies. This song also describes the courage and resilience of the Madurese people, especially those who work as fishermen. This song describes that the Madurese fishermen face many challenges and obstacles, especially when fishing at night. Their courage and patience in sailing their lives at sea for days provide valuable lessons. This local wisdom is still visible today. This song has the same meaning as the Madurese expression *abantal omba' asapo' angen* (bearing waves covered with wind). This expression shows that the struggle of the Madurese people is full of challenges and difficulties, especially those who work as fishermen. They do it not only to meet their daily needs but also to make their families happy. The family will be happy if the fishermen return home safely and get a lot of fish.

3.1.2 Folk Tales

Basically, there are a lot of Madurese folk tales, this research report only limits it to several Madurese folk tales, especially those related to Sumenep. This is done in addition to several Madurese folk tales that have been published in several sources also to maximize the purpose of inventory and commodification of Madurese literature, which focuses on Madurese literature related to Sumenep. Therefore, this study only mentions the most interesting or valuable scenes or pieces of the story, which can be told to others simply, quickly, and easily understood. The simplification of these stories is intended to facilitate integration into tourist attractions, digitalization, and the creation of products based on local wisdom. Some Madurese folk tales that are related to Sumenep, namely Joko Tole, Adi Poday and Potre Koneng, Bintare

Showt, Aria Wiraraja, Prince Ellor, Prince Trunojoyo, Pate Mangon, The Origin of Kecer Village, The Dwarf King's Guard, Labeng Mesem, King Mandaraga, The Origin of Kangean Island, *Batu Cenneng*, *Beng Pote*, and the origin of "Sumur Tanto". Several Madurese folktales that are related to Sumenep need to be reviewed, namely the origin of bull racing, Sakera, Ke'lesap, Angling Darma Ambya Madura, Legend of the Origin of the Name Madura, A Palm Tapper, Cat Traders, Friendship of Four Animals, Mr. Jalmo, Two Arrogant Goats, Mr. Molla, Looking for a Crown Prince Candidate, Princess Agung Goes to Meditate, The Story of Madu Oro Island, Sacred Pusaka, Learning from Ki Poleng, Winning the Majapahit Competition, Bringing Home the King's Daughter, The Wise King, and Saregenten.

These folktales contain a lot of local wisdom of the Madurese people. The local wisdom contained in these folktales, namely the values of life that are embedded and applied by the Madurese people, such as loyalty, patience, shame, struggle, courage, obedience, wisdom, toughness, humility, togetherness, and appreciation. In addition, these folktales contain teachings to abandon arrogance that can have a negative impact on society. In addition to arrogance, the folk song also teaches us to avoid cheating that can harm other people or parties. One of the most popular stories in the Sumenep community is the story of Adi Poday (the 12th King of Sumenep). The story of Adi Poday is related to the story of Jaka Tole. Joko Tole was the 13th King of Sumenep who was greatly admired by the Sumenep community. He was the child of a dream relationship (inner marriage) between Adi Poday (the 12th King of Sumenep) and Raden Ayu. Raden Ayu's pregnancy (when she was pregnant with Joko Tole) was not welcomed by her grandfather, the King of Sumenep at that time (Pangeran Saccadiningrat) because it was considered to be able to tarnish the good name of the kingdom. Some Sumenep people call her 'Putri Solo'. She was hidden somewhere until she gave birth. After giving birth, she returned to the kingdom and the baby she gave birth to (Joko Tole) was taken and placed by her ladies-in-waiting somewhere. The baby was found by a man named Empo Kelleng. Empo Kelleng had a wife and had not been blessed with any children. Empo Kelleng and his wife lived in Pakandangan Village (Now Pakandangan is part of Bluto District, Sumenep Regency) (Werdisastra, 1996). Then, they took care of the baby and named him "Joko Tole". Joko Tole grew up big and strong. He had several supernatural powers, which no one else had.

Several months later, Raden Ayu had a second dream of meeting Adi Poday (another version: Adipoday). The result of the dream made Raden Ayu pregnant for the second time. Then, Raden Ayu gave birth to a second child, which was the result of a relationship with Adi Poday in the dream. After that, Adi Poday married Raden Ayu. Raden Ayu or her full name Raden Ayu Saini has the nickname Potre Kuning (another version: Potre Koneng), so she is sometimes called Raden Ayu Potre Koneng. Differently, Sulaiman, et al. mentioned that the name Potre Kuning has the real name Raden Ayu Tirta Negoro, who is the daughter of Prince Saccadiningrat (Sobur, 2013).

The story of Jaka Tole has similarities with the story of Raden Segoro. Raden Segoro is the son of a king's daughter, named Raden Ayu Ratna Doro Gung (Sobur, 2013). Like Joko Tole, Raden Segoro was also born without a father. The story of Raden Segoro comes from Bangkalan, while the story of Joko Tole comes from Sumenep. When Joko Tole was still a soldier in Majapahit, he was greatly admired by the King of Majapahit. He was a skilled soldier and was able to quell every rebellion against the Majapahit Kingdom without taking many casualties. Joko Tole married the daughter of the King of Majapahit, Dewi Ratnadi, a blind woman. Then, Joko Tole returned to Sumenep with his wife, Dewi Ratnadi. Upon arriving in Madura, they stopped at a place where there was no water. Because Dewi Ratnadi wanted to take a bath, Joko Tole stuck a stick into the ground and water came out of the ground and was used by his wife to bathe. Instantly, Joko Tole's wife could see. The place is now called *soca* 'eye'. Joko Tole was the younger brother of Prince Saccadiningrat, the Duke of Sumenep at

that time. Joko Tole became the king of Sumenep who ruled for a long time, namely for 45 years. In his old age, Joko Tole lived in Lapataman Village, Dungkek District, Sumenep Regency. He died in Batang-batang, precisely in Lanjuk Village, Gapura District.

In addition to the story of King Adi Poday, the story of Bintare Showt is also very interesting and unique. This story tells of the kings of Sumenep who always died after having sex with the Queen of Sumenep (Raden Ayu Tirtonegoro). Raden Ayu Tirtonegoro was the queen of jewels and the only female leader in Sumenep. The Queen of Sumenep had extraordinary supernatural powers, so that everyone (who became her husband) who had sex with her always died. After growing up, Bintare Showt married the Queen of Sumenep. He also had sex with the queen and did not die. This is different from the previous kings, who always died after having sex with the queen.

Initially, Bintare Showt was a student at an Islamic boarding school. He had many special qualities. When he was a baby, he could talk and answer other people's greetings. Once, someone visited Bintare Showt's mother's house. Her mother was surprised that Bintare Showt, who was still in the womb, answered the guest's greeting. Once at the Islamic boarding school where Bintare Showt studied, the lights went out. However, Bintare Showt was still visible because her body was glowing. The story about Bintare Showt's superiority in emitting light from her body is similar to the story of Raden Segoro whose body also glowed.

During Bintare Showt's reign, there was a lot of turmoil. This was because Raden Purwonegoro as the Prime Minister of the Sumenep Kingdom also loved Raden Ayu, so he planned to kill Bintare Showt. Because Raden Purwonegoro and Raden Ayu Tirtonegoro were descendants of the 23rd king of Sumenep, the Sumenep Royal family was divided into two groups, namely the group that sided with Queen Tirtonegoro and the group that rejected Queen Tirtonegoro. The group that rejected the Queen asked to leave Sumenep. Before marrying Queen Tirtonegoro, Bintare Showt had a wife with two children. They lived in Batu Ampar, Guluk-guluk District, Sumenep. This turmoil ended during the reign of Pate Mangon, the second generation of the Bintare Showt dynasty. However, the story of Pate Mangon is not very popular among the people of Sumenep.

The story of the superiority of Bintare Showt (another version: Bindara Saut/Bindara Saod) who radiates light from his body has similarities with the story of Raden Segoro whose body also glows. Raden Segoro was also a brave and mighty man. He managed to defeat the Chinese troops, which previously could not be defeated by King Sang Hyang Tunggal and his troops.

The story of Aria Wiraraja is very popular among the people of Sumenep. Aria Wiraraja was one of the first dukes of Sumenep who was very popular with the people. His contribution to the progress and development of Sumenep was very much, such as expelling rebels and building the Sumenep civilization. Aria Wiraraja's real name was Banyak Wide. The title Aria Wiraraja was given because Banyak Wide was a brave leader or knight. Aria Wiraraja comes from the word *aria* 'leader title at the level of regent', *wira* 'officer or brave', and *raja* 'leader'. He came from an area in Sumenep Regency, precisely in Nangka Village. The village is estimated to be Karang Nangka Village which is located in Rubaru District, Sumenep Regency. This is stated in Serat Pararaton, which reads: *Hanata Wongira, babatangira buyuting Nangka aran Bayak Wide, sinungan pasenggahan Aria Wiraraja* 'There was a servant, a descendant of the oldest person in Nangka, named Banyak Wide, given the name Aria Wiraraja' (Wardoyo, 2004). Likewise, the name Aria Wiraraja is also stated in Kidung Rangga Lawe and Panji Wijayakramadan. Aria Wiraraja was replaced by his son, namely Aria Bangah. Aria Bangah was replaced by his son named Aria Danurwenda. This change went well, without any power

struggle. The center of government also moved. This story teaches that moving the center of government is not prohibited, as long as it has benefits for the community.

3.1.3 Madurese Proverbs and Mottos

There are quite a lot of Madurese proverbs. Several examples of Madurese proverbs, which are described in this section, have been included in the Contemporary Madurese-Indonesian Dictionary (Muhri, 2016). In general, Madurese proverbs contain advice. The proverb *Baras mare tedhung nyaman* 'After sleeping, you will be calm' has many meanings, such as a calm life can be realized when the work is finished. Another meaning is that to get comfort, you must complete your obligations first. When all tasks are finished, life will be comfortable. Some Madurese proverbs contain advice to women, such as in the following expressions:

1. *Celena jha' neter kolenang* 'Don't walk in a graceful manner'
2. *Alembaya meletas manjeling* 'When walking, you have to be slender'
3. *Bibireh jeruk saloni* 'Her lips are like a saloni orange'

These proverbs contain the local wisdom of the Madurese people that women are prohibited from beautifying their walks to attract men. In addition, Madurese women are advised to walk leisurely, like women in general, and not to resemble men. Women's nature must still be maintained. Likewise, they must speak using good and beautiful language. Proverbs that contain advice for Sumenep women can also be observed from the following expressions:

Jha' jutoju' eyade'eng labeng 'Don't sit in front of the door'

This proverb contains advice for women to be careful sitting in front of the door, especially for those who are not married. It is believed that sitting in front of the door will make it difficult for the woman to find a husband. Another expression is: *Jha' asapoan le malem* 'Don't sweep towards evening/at night'. This expression contains the meaning that all work must be completed before night. Night is the time to eat, worship, and rest. People who sweep at night are believed to have poor fortune. This shows that the Sumenep people are very disciplined and diligent in their work. The perseverance of the Madurese people can also be observed through the proverb *longpolong rombu, bit-abit olle' sakembu* 'Collecting garbage bags, little by little until they become a bag (of garbage)'. This proverb also contains the meaning that work must be done gradually to get good results.

Another proverb in the Madurese community, namely: *Namen cabbi molong cabbi: jube'na oreng gumantong dhari lakona dibi* 'Planting chilies reaping chilies; a person's badness depends on their own behavior'. This proverb contains a very important lesson in life. People who expect goodness must be able to behave well. When society or people are able to behave well or treat others well, in essence they are doing good for themselves. This proverb is also the motto of the Madurese people in living their lives, namely avoiding behavior that hurts others. Likewise, when society or people behave badly or treat others badly, in essence they are doing bad for themselves. This is also emphasized by Mistortoify, et al. (2010) that the Madurese people have a habit of helping each other, especially in certain celebrations. It is believed that helping others will make our activities easier and smoother.

The Madurese proverb *bango' jhuba'a e ada' etembang jhuba' a e budi* 'better bad at the beginning than bad at the end' is very interesting to study. This proverb has similarities with the proverb "work hard first, have fun later". The Madurese people believe that the

afterlife is better than the life of the world. They are serious with great effort in worshipping to get a better life. This proverb also has a meaning related to the proverb *asel ta' adhina asal* 'success does not cause problems'. This proverb reminds someone who considers himself successful to know his origins that previously he was in trouble. Thus, he becomes a person who is very grateful and uses the pleasures given for the benefit.

Something quite interesting to apply in today's life is the moral message contained in the proverb *pae' jha' dhuli palowa, manes jha' dhuli kalodu* 'bitter should not be quickly vomited, sweet should not be quickly swallowed'. This proverb is very suitable to be applied, especially at a time when there is a lot of fake news spreading. A careful and thorough attitude is the moral message contained in this proverb. Something that looks beautiful is not necessarily good and something that looks ugly is not necessarily bad. Everything must be weighed and examined carefully and cautiously, so that the decisions taken are not dangerous.

Some Madurese proverbs contain a lot of advice in the form of satire, such as *Mara aèng è daunna tales* 'like water in a taro leaf'. This proverb is a satire on people who are difficult or cannot be advised. In addition, this proverb contains the meaning of a person's condition who is inconsistent and cannot be trusted. The proverb *mara aèng ebâdî hâi kèrèng* 'like water in a fish basket' is also a satire on people whose wealth is not blessed, so it is never stored properly. This proverb contains the meaning that wealth must be obtained and spent in a good way. If wealth is not blessed, no matter how much wealth is owned, it will quickly run out. This proverb is related to the Madurese expression *saduhuna* 'as it is or simple life'. This expression contains the meaning that Madurese people like to tell the truth and do not hide what is in their hearts. If they are not happy, they will say it. Likewise, when they are happy, they will say it honestly, plainly, and as it is (not exaggerated). The Madurese expression *saduhuna* 'as it is or simple life' also has a meaning related to the proverb *karkar colpe* 'looking for food for today'. This proverb contains the meaning that the Madurese people do not like to collect wealth. In fact, they work to fulfill their lives at that time. This shows the simplicity of the Madurese people.

Madurese proverbs that use comparative words are also often found, such as *mara kettang mèghâ' bâlâng* 'like a monkey catching grasshoppers'. This proverb contains advice not to be greedy. The proverb "a monkey catches grasshoppers" shows the greedy nature of monkeys and likes to do many things but not finish any of them. Monkeys are animals that do not focus on their work. In addition to advice not to be greedy, this proverb reminds humans to do work according to their portion and part (not excessive). Another proverb is *martabhât durina pandân* 'like pandan thorns'. This proverb means that people who don't look good or are ugly don't necessarily have advantages. In fact, people who are considered dangerous are sometimes not as bad as we imagine and sometimes have a big role in community life. This is shown by the nature of "pandan thorns". Thorns are generally dangerous and disliked because they can hurt people who touch them, but this is different from pandan thorns which are not as dangerous or not as sharp as other thorns. In addition, pandan thorns are located on the part of the leaf that has a fragrant aroma. This proverb has a meaning related to the proverb *marabhut buwâna ghâ' - saghâân* 'like saga fruit'. Saga fruit is small in size, but its properties and benefits are very many. Saga fruit can be used as a medicine. In fact, saga fruit can be processed into a very delicious food ingredient. This proverb also means that something that looks small sometimes has very many benefits. Likewise, people who are considered small by society sometimes have a very important role in community life.

A fairly unique Madurese proverb, namely about self-esteem, as illustrated in the following expression: *Lebih bae pote tolang ètèmbhâng pote mato* 'Better white bones than white eyes' or *ètèmbhâng potè mata, angoan apotèa tolang* 'Better white bones than white

eyes'. This proverb contains the meaning that self-esteem is more important than life. This proverb is also the motto of the Madurese people in living their lives that self-esteem is highly respected. The Madurese people prefer death rather than their self-esteem being trampled on or humiliated. This proverb shows that the Madurese people have a strong stance and principles in life and courage.

3.2 Model of Inventory and Commodification of Madurese Literature

The four types of Madurese literature above can be inventoried through the digitization of Madurese literature and the bookkeeping of Madurese literature. Bookkeeping can be done separately as one of the readings and documentation of Madurese literature. In addition, bookkeeping can be done through integration with local content materials and teaching materials in schools, both elementary, junior high, and high school levels. The digitization of Madurese literature can be done through the encrypting of Madurese folk tales, including stories with mystical nuances, which have not been widely used. Making videos, pages, or YouTube, especially those that display Madurese local wisdom through local literature in the form of educational films, can elevate and strengthen the value of Madurese literature. Digital cultural literature information that displays local wisdom can have economic value. The Fiske model displays a production house that can sell information that has been formatted in video form, such as films, news, or soap operas (Anwar, 2014: 12).

Specifically for oral literature, inventory can also be done through recording via cassette recorder or transcription. This activity is carried out so that the oral literature data is not lost, especially those related to the authenticity of the lyrics of the literature. Transcription is an activity of transferring literature that is in the oral realm to written form (Pusat Bahasa/Language Centre in Indonesia, 2011: 2).

Madurese literature can have economic value if it is commodified and commercialized in the market world, especially tourism. Tourism not only sells natural beauty but also sells the culture of the community (Minawati, 2013: 1). Commodification can be done through the formation of a literary community that is ready to appear at certain events. Madurese literature can be performed or displayed at certain events by the Madurese literary community. The community consists of the Madurese literary community for children, teenagers, parents, men, and a special community for women. The appearance of the community certainly has an honorarium or payment according to what is agreed. This Madurese literary community can also organize activities, such as festivals, fashion, and competitions with the theme of "Madurese Literature", or special themes, such as "Madurese Folk Tales", "The Heroism of Prince Tronojoyo", and other special themes. These activities certainly involve many parties, such as government agencies, schools, universities, cultural figures, writers, and the general public. They are made the jury in these activities. In addition to being displayed by the literary community, some Madurese literature can be produced as a product.

The commodification of Madurese literature is something that cannot be avoided. This commodification is part of the demands of the development of the times, which forces all things to be commodified, so that they remain in demand and exist. In addition, the commodification of Madurese literature is able to compete with other products. Through commodification, Madurese literature is always in the hearts of the people and fills their lives. Madurese society cannot be separated from or separated from their regional literature.

In addition to being interpreted as an adaptation to global development, the commodification of Madurese literature is part of creativity. This is sometimes unimaginable by the community or other parties. In addition, changing something that is essentially non-

physical into physical is an act full of creativity. This change does not have to change the form, function, and values contained in Madurese literature. Therefore, this activity must be carried out carefully and thoroughly, so that the local wisdom contained in Madurese literature does not fade or disappear.

The value of struggle can also be found in the commodification of Madurese literature. Making something that previously did not exist requires patience and struggle. The act of trying to modify requires struggle, so that it can provide maximum results. At first, the commodification of Madurese literature was not very interesting and was only glanced at by a few parties. However, through continuous efforts to collect Madurese literature and invite the community, as well as motivating young people to commodify Madurese literature, it was able to increase awareness of the importance of Madurese literature and the need for commodification of Madurese literature. Ultimately, this has an impact on increasing the creativity of the Madurese people and increasing Madurese products with local literary nuances.

3.3 Discussion

Madurese literature is very interesting and unique. The folk song of Madura contains the meaning of a noble and high ideal of the Sumenep community. Folk songs include Madurese literature that is still often found in everyday life. Likewise, the *Pa'-opa' Eleng* folk song invites those who hear it to be grateful with an expression of joy for the blessings that Allah has given. The lyrics of the *Pa'-opa' Eleng* folk song also contain advice to adult men or men who are married to be enthusiastic in earning a living, which is intended for the family. The lyrics of the folk song *Pa'-opa' Eleng* implicitly instill the belief in the Madurese people that all humans have their sustenance determined, so they must continue to try as hard as possible to earn a living in the right way. The more obedient a child is, the more blessed and abundant the sustenance given. The end of the lyrics of the folk song *Pa'-opa' Eleng* teaches the Madurese people to have a loving nature, even to animals. This local wisdom is also still visible today, especially the habit of caring for and raising animals, such as birds, chickens, goats, and cows.

Besides folk song, folklore also has deep meaning and some functions. It can be transformed into certain symbols. The flying horse which is the icon of Sumenep Regency can be integrated into several tourist attractions with several images that tell the history of its emergence and the philosophical meaning of the icon. Based on the results of the interview, the flying horse is Joko Tole's vehicle. The horse was a gift from his father, Adipoday. In addition, the horse has several advantages, such as being strong in battle and very obedient to Joko Tole's orders. These stories can be packaged in the form of pictures that are installed or displayed in several tourist attractions.

Related to proverb, in general, Madurese proverbs contain advice, such as messages to have mutual respect and affection, especially for parents, and messages to teach that people who expect goodness must be able to behave well. Madurese literature has values that are full of meaning and are very relevant to be applied in today's life.

Based on the analysis of Madura literature, some Madurese literatures can be produced as a product, which has economic value, such as making souvenirs that are characteristic of Madurese literature. Madurese literary souvenirs can be in the form of car, motorbike, house, office, or workplace decorations, such as workshops and shops. This is done by displaying Madurese literary writings, such as folklore titles or pictures that can describe the uniqueness

of Madurese literature. Madurese literary writings or pictures can also decorate clothing, such as shirts, hats, and sarongs.

IV CONCLUSION

Based on the description above, it can be concluded that Madura has a very diverse regional literature. Madurese literature in Sumenep Regency consists of several types, such as folk songs, folk tales, proverbs, and mottos. Each type has a meaning that contains local wisdom. Some Madurese folk songs are *tandhuk majheng*, *gai*, and *Pa'-opa' Eleng*.

Madurese folk songs contain deep meaning, which is noble, such as the meaning of togetherness, appreciation, loyalty, hard work, religion, and courage. In addition to folk songs, the Madurese people have many folk stories, such as *Potre Koneng*, the Legend of the Origin of the Name Madura, and the Legend of *Jaka Tole*. These folk stories contain a lot of local wisdom with deep meaning of the Madurese people. The meaning contained in the folklore, namely the meaning of life that are embedded and applied by the Madurese community, such as loyalty, patience, shame, struggle, courage, obedience, wisdom, resilience, humility, and appreciation.

One of the Madurese literature that also has local wisdom is proverbs. Madurese proverbs also contain deep meaning, such as messages to have mutual respect and affection, especially for parents, and messages to teach that people who expect goodness must be able to behave well. Madurese literature has values that are full of meaning and are very relevant to be applied in today's life. The Madura literature also has certain function like teachings to abandon arrogance that can have a negative impact on society. In addition to arrogance, Madura literature also functions to avoid cheating that endangers other people or parties.

Inventory of Madurese literature can be done through digitization and bookkeeping of Madurese literature. Commodification can be done through the formation of literary communities that are ready to appear at certain events, socialization in the world of tourism, making products based on Madurese literature. The commodification of Madurese literature can be interpreted as an adaptation to global developments, creativity, and struggle.

The local government and the Madurese community are expected to continue to be creative in developing Madurese literature, so that it becomes one of the superior products that has high competitiveness in the market. However, the development of Madurese literature as a market commodity should be carried out while maintaining the purity of its value, function, and meaning.

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