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## LOCAL WISDOM OF MADURA FOLK SONG

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### ABSTRACT

*The existence of Madurese folk songs has been problematic. Today's society, especially the younger generation, is no longer familiar with folk songs. People have abandoned folk songs and prefer to use digital-based games. In fact, Madurese folk songs can be used as local wisdom -based literature. The purpose of this research is to describe the values of Madurese folk songs as literacy based on local wisdom. This research uses the right approach, namely descriptive qualitative. The research design is intended to describe a situation or phenomena that occur in formal educational institutions and residents related to the values of the wisdom of the Madurese folk song as a support for BSA tourism. The instruments used are questionnaires, structured interviews, interviews, and literature review to collect data, both primary and secondary, taking into account the population of this study.*

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## A. Introduction

The Madurese are known as a backward ethnic group. This can be seen in the resolution of every problem by using violence as a solution. This fact causes the Madurese population to be stereotyped as a backward, uneducated or educated population, and full of violence. This assumption is very detrimental to the development of development on the island of Madura. This stereotype is very painful for the Madurese who have inherited many noble values in life and society.

The negative assessment of the Madurese population is more due to the lack of adequate information. Information that is able to explain concrete problems, the problems that actually occur. So far, information and publications about Madura have not revealed the basic attitudes and characteristics of the Madurese so that the characteristics with all the uniqueness and advantages of the Madurese population are not widely known. Therefore we need the right means or media to express the attitudes and characteristics of the Madurese who are full of excellence.

The identity of the Madurese with their unique culture as local wisdom must always be maintained as part of the nation (whole Indonesian people). It is very relevant to be maintained as a national spirit. Especially in order to maintain, preserve, and develop culture, especially the Madurese People's Song. The Madurese Folk Song is rich in philosophy and life values. The philosophy and values of life have become the principles of the Madurese community. This can be seen in the principles of the Madurese, namely: Mun Kerras Paakerres, namely firmness, a charismatic side by side with a firm attitude. Andhap asor, which is humility. Odhi' e dunya akantha nete obu', namely salembar (life in the world is like walking on a piece of hair). Rampa' Naong Beringin Korong, which teaches peaceful living. Say hello to Atane Bakal Atana', that is, whoever does the farming, will cook. Mon sogi pasogha', that is, if the rich are to be a buffer against the poor. Omba' Asapo' Angen pillow, which is cushioned by waves covered in wind.

Another thing that challenges the development of cultural tourism in Madura is that there are still many groups who oppose the development of Madura as a tourist destination. Those who oppose culture-based tourism argue that the arrival of tourists to tourist destinations can damage the authenticity or integrity of cultural products. Various studies have shown that tourism has damaged or destroyed local culture. Tourism directly 'forces' local cultural expressions to be modified, to

suit tourism needs. Cultural expressions are commodified so that they can be sold to tourists (Britton, 1997).

In addition, this research is motivated by the increasing disappearance of folk songs in the lives of the people Madurai. People's Song is a cultural treasure that has local wisdom and contains noble values. Recently, folk songs are not widely known by the younger generation, being pushed aside by the onslaught of popular songs and music.

Furthermore, this study connects local wisdom contained in Madurese folk songs with literacy. The values of folk songs can be an object for the development of literacy in the Madurese community, because in principle, literacy is a social event that is equipped with skills to create and interpret meaning through texts. Literacy requires a series of abilities to convey and obtain information in written form. In its development, according to (Yosal, 2017), literacy is now not only related to the ability to read and write texts, because now "text" has expanded its meaning to include "text" in the form of visual, audiovisual and computerized dimensions, so that in the "text" together appear cognitive, affective, and intuitive elements.

Therefore, this study aims to understand what the hopes and dreams of the Madurese people about their culture are through folk song. In addition, this study aims to make Madurese folk songs a media for literacy about the values contained in Madurese folk songs. More specifically, this study aims to identify, inventory and analyze various Madurese folk songs that still survive and are still used in various life activities as well as explore their socio-cultural values and at the same time introduce them to the younger generation so that they do not become extinct through cultural tourism. This is important because cultural factors are one of the things that can attract tourists. Cultural factors are born from ancestral heritage or ancestors developed and introduced by the heirs. To introduce culture as one aspect of attracting tourists to visit, there must be a strategy to maintain the existing culture in terms of its own cultural heritage and from a competitive point of view. This is in line with the opinion of Richards and Wilson that the attraction of cultural tourism is involved in the environment very competitive market because in terms of procurement for the cultural tourism market it is increasingly (Richards, 2001).

## **B. Method**

Qualitative descriptive research, which was carried out on the community or cultural community and formal educational institutions on the island of Madura.

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There are two research instruments, the methods used to obtain data in achieving the objectives of this study, namely (1) questionnaires, structured interviews, interviews, and literature review (primary data) and (2) secondary data collection in the form of character learning models that are still being used. The population of this study is the community or cultural community and formal educational institutions, both primary and secondary on the island of Madura.

Data analysis is the process of systematically searching and compiling data obtained from interviews, field notes, and other materials so that they are easy to understand, and the findings can be informed to others (Sugiyono, 2018). Data analysis is done by organizing the data, breaking it down into units. Next, do a synthesis, arrange into a pattern, choose what is important and what will be studied, and make conclusions that can be told to others.

### **C. Result and Discussion**

The local wisdom of the Madurese community is of course closely related to the songs of the Madurese people. Local Madurese wisdom and Madurese folk songs have an emotional connection, because Madurese folk songs are a cultural product that comes from the ancestors of the Madurese community. The existence of Madurese folk songs will reflect Madurese culture.

By definition, folk songs or folk songs is one type of literature that is anonymous. Anonymous means that the folk song is not known who created it. Because the creator is not known, folk songs become the collective property of certain communities. In addition, folk songs arise from a variety of sources and their circulation is wider than any other singing collective. Therefore, folk songs can last for generations. Folk songs have a longer lifespan than pop and other songs (Adeliani, 2014). This is also in line with the opinion of (Danandjaja, 1986), that folk songs can be distinguished from other songs, such as pop or classical songs (art songs) because they are easy to change, both in form and content.

In general, folk songs contain noble values, prayers, hopes, education and teachings. One of the examples of singing lullaby or songs to put children to sleep contains prayers, hopes and sentences of monotheism that aim to instill character education and introduce religious values to children from an early age (Adeliani, 2014). Usually the community uses people's song as a form of oral tradition, such as playing, ritual ceremony activities, joking, folk entertainment, and folk festivals. Meanwhile, according to Brunvand (Danandjaja, 1994), folk songs consist of three

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types, namely: 1) functional folk songs, which are folk songs whose words and songs play an equally important role, for example : lullaby ), working song (working song), and playing song (playing song); 2) folk songs that are lyrical, i.e. folk songs whose text is lyrical, which is the source of the author's emotion; and 3) folk songs that have a story (narrative song).

Madurese folk songs have local wisdom values that can be used as literacy for the Madurese community. According to (Kern, 2000), who defines Literacy is the use of practices in social, historical and cultural situations to create and interpret meaning through texts. Literacy requires at least an unspoken sensitivity to the relationships between textual conventions and the context in which they are used and ideally the ability to reflect critically on those relationships. Because it is sensitive to goals, literacy is dynamic – not static – and can vary between and within communities and cultures. Literacy requires a range of cognitive abilities, knowledge of written and spoken language, knowledge of genres, and knowledge of culture).

Madurese folk songs certainly have a picture of Madurese local wisdom. Madurese folk songs will be studied with Madurese local wisdom. Like a folk song called Nyello' Aeng means to take the water below:

**Table 1.** Nyello' Aeng Song and It's Meaning

<b>Nyello' Aeng</b>	<b>Take Water</b>
Mirammi tar ka ber koning Ka somber nyello'a aeng Aengnga bherse tor benneng Baddanah Gik Badda Pelteng	many people go to to the source to get water the water is clean and clear the container is still a cup
Sarongnga padha ceng-nyecceng Kapencot atena lanceng Dhu senga' Ja' anggep enteng, Me'-amek andhi'na oreng	the sheaths are both short attracted to the heart of a virgin Oops, don't take it easy, God damn it people have
Nyello' aeng.... Berse benning Snooze aeng... Baddanah Gik Badda Pelteng	take water clear clear take water the container is still using a cup
Reng kottah loppa ta' oneng Reng dhisa padha alenteng Ga-moga guste apareng Somberra ta' kantos kerreng	city people forget don't know village people pacing may God give the source is not dry

Based on the Madurese folk song, Nyello' Aeng (taking water) illustrates local wisdom that the Madurese community has a hard-working character. In the Madurese folk song, entitled Nyello' Aeng, the Madurese are depicted as “kasomber nyello'a aeng, aengnga bherse tor benneng, baddhana ghi' baddha

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*pelteng...*” it means to go to the source to get water, the water is clean and clear, the container is still a cup. The line explains that persistence in getting water for daily life, even to take water from the source using a cup. Of course the place to get water is very minimal and limited, but with strong persistence you can get water. This is because water in the Madura area, especially the Madura area in the interior can be said to be scarce because the Madurese only prioritize rain. In the dry season, the Madurese only rely on very limited water sources, so the Madurese must take turns taking water from the source.

Madurese people in everyday life are very simple. This is also shown in the line of the folk song “*Sarongnga padha ceng-nyecceng...*” meaning that the sarongs are equally short. Sarong as a local wisdom of the Madurese community, because the sarong is a garment that is very attached to the Madurese community. This can indicate two things, namely the Madurese are very simple in dress and the Madurese are very religious because the sarong is identical to the clothes used in prayer.

In addition, a folk song entitled Nyello' Aeng (taking water) also gives advice to keep self-respect from disturbing other people's households. This corresponds to the line of the song, namely “*Kapencot atena lanceng, dhu senga' Ja' anggep enteng, mek-amek andi'na oreng...*” means smitten by the heart of a virgin, oh watch out, don't take it easy, God forbid it belongs to people. The line of the song explains that when a man already has a family or maybe already a fiancé, his family should not disturb him. This is the local wisdom of the Madurese community related to the issue of self-esteem. For the Madurese, if a household is disturbed by other people, their dignity will be defended to death.

Next, a folk song called Nyello' Aeng (taking water) there is local wisdom of the Madurese community, that is, local knowledge about the religiosity of the Madurese community is found in the songs of the Madurese people. The description of the religiosity of Madura society is found in the line “*Gha-mogha guste apareng, sombarra tak kantos kerreng.*” means God willing give the source is not dry. This is part of the prayer to God. Prayer is a custom done by Muslims as a request to God. Madurese community as a Muslim every moment, every time always pray. This shows that Madura society has a religious character. In fact, the Madurese community is very fanatical about Islam. This is shown from the data that the majority of the Madurese community is almost 100% Muslim, even the Madurese living in Madura can be said to be 100%. In addition, the evidence that

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the Madura community is religious is that there are many boarding schools in the Madura Island region. Islam is very pervasive and colors the pattern of life in Madura society.

The next folk song is entitled Pajjar Laggu means Morning Dawn. This song depicts the life of Madurese farmers who wakes up early to grow crops. The following is a folk song entitled Pajjar Laggu means Morning Dawn below:

**Table 3.** Pajjar Lagghu Song and It's Meaning

<b>Pajjar Laggu</b>	<b>Morning Dawn</b>
Pajjar laggu arena pon nyonara Bapak tane se tedung tor jegeeh Ngala' arek ban landuk tor capengnga	the morning dawn starts to shine the farmer who sleeps and wakes up took the sickle and the hoe and the hat
Pajalana ghi' sarat kawajiban Atatamen mabannya' asel bumena Ma Ma'mor Nagarana ban Bhangsana	fulfill the obligations grow crops and multiply their crops prosper the country and nation

Folk song entitled Pajjar Laggu describes the life of farmers in Madura. Every morning, Madurese farmers wake up in the morning with sickles, hoes, and hats. Madurese farmers set out to cultivate crops to cultivate agriculture. By cultivating agricultural land, Madurese farmers can produce abundant agricultural products. Madurese farmers hope that with abundant yields they can help prosper the country and nation.

Based on the Madurese song entitled Pajjar Laggu, it shows the local wisdom of Madura that the Madurese are hard workers. The hardworking Madurese farmers based on the lines of "*Pajjar laggu arenah pon nyonara, bapak tane se tedung pon jegeeh, ngala' arek so landuk tor capengnga...*" means that the morning dawn begins to shine, the farmer who sleeps and wakes up takes a sickle and a hoe and his hat. Based on this line, Madurese farmers show hard work by leaving in the morning with sickles and hats. In the Madura region, agricultural land is planted with rice, tobacco, corn, peanuts, and others. Agricultural land in Madura is mostly rainfed, especially for rice crops because irrigation in Madura is limited. Agricultural crops that have the main commodities are tobacco and corn. In addition, Madurese local wisdom also has the term sickle. Celurit is a typical weapon of the Madurese community, usually used as a weapon in carok duels in the culture of the Madurese community.

The song, entitled Pajjar Laggu, also describes local wisdom about Madurese nationalism. The local wisdom of Madurese nationalism is described in line "*Atatamen mabannyak asel bhumena, ma ma'mor nagharana ban bhangsana.*" means farming and multiplying the produce of the land, prospering

the country and its people. The line of the song explains that these farmers produce agriculture or crops to prosper the country and nation. Agricultural business produced by Madurese farmers for the prosperity of the state and nation is a local wisdom about nationalism. The existence of Madurese farmers works through agriculture as the participation of the Madurese community in development in Indonesia. The Madurese work according to the fields they are engaged in as farmers and contribute to building the nation and state.

Furthermore, the song entitled Ghai' Bintang means reaching for the stars. This song is usually used in children's games. In ancient times this game and song was performed on a full moon in the yard or yard of the house. The way of this game is to make a circle that puts itself in a circle holding hands. Then they move in a circle in a clockwise direction by singing the song Ghai' Bintang. When singing Ghai' Bintang's song, he came to "toccak.... toccer..." then all must squat together. Children who do not concentrate on this game usually squat late because they do not concentrate on the word "toccak.... toccer..." as a sign of squatting together. Here is a song called Ghai' Bintang:

**Table 4.** Ghai' Bintang Song and It's Meaning

<b>Ghai' Bintang</b>	<b>Reaching for the Stars</b>
Ghai' bintang ale' ghagghar bulan Paghai'na janor koneng Kaka' elang alek sajan jheu Pajhauna ghan lon-alon Lea lentos, kembhang antos Toccak.... toccer...	reach for the falling star the tool is yellow leaves Brother disappears farther and farther far to the square Lealetos, gembhankates Toccak.... tocker...
Ghai' bintang adu le; Gaggar bulan adu ka' Paghai'na adu le; Jenor koneng	get a star ouch far away from the moon, sis what a tool yellow leaf
Kaka' elang adu le' Sajen jheu adu ka' Pajeunah adu le' Ghan lon-alon...	Brother is missing oops go further sis far away ouch to the square

This song is usually used for children's games, so the local wisdom in this song is togetherness. Togetherness manifested in games, associations, or togetherness in living life in Madura and outside Madura. This togetherness is very visible when there are Madurese people traveling outside Madura. Many Madurese people have migrated outside Madura. Usually they work hand in hand, helping each other Madurese overseas.

The next song is the song "Kerrabhan Sape" which means "Kerapan Sapi". Kerapan sapi as part of the Madurese culture in the form of a cow race. For the



Madurese community, kerapan sapi is not only limited to entertainment, a party for ordinary people and as a hereditary heritage. However, kerapan cows are a symbol of the pride of the Madurese community to elevate the dignity of the Madurese community. As a symbol of pride, the bulls always use very good quality cows that receive special treatment from their owners. In addition, sapi has an important meaning for the Madurese community because it Cows are believed to have a king. The female cow king is in Gadding Village, Manding District, Sumenep Regency. Meanwhile, the king of bulls is in Sapudi, an island east of Madura. Here's a song called Kerrabhan Sape:

**Table 5.** Kerrabhan Sape Song and It's Meaning

Kerrabhan Sape	Cow frequency
Sabbhan taon e Madhura La tanto ramme Ramme kalaban badana kerabhan sape	in ancient times in Madura must be many crowded because of cow frequency
Bannya' reng manca pada dateng dhari jhau Parlo negghua kerrabhan sape madhura Eee...eee....eee sape buru, dhulih buru Eee...eee....eee sape buru, dulih buru	many tourists who come from far away need to watch the bulls of Madura (ee...eee...eee... the cows run away, run away quickly (ee...eee...eee the cows run away, run away fast)
Rowa sapena la ajhajhar ella ekerrap Se nomp'a' sambih atandhang atena nekat Ta' tako' mate, sape buru mara angen Ta' tako' mate, sape angsal ngenneng nyalep	the cows are already lined up already in a fight who rises while dancing, his heart is reckless not afraid of death, cows run away like the wind
ee...eee...ee sape mengghir, dulih mengghir ee...eee...ee sape mengghir, dulih mengghir	not afraid to die, as long as the cow can precede
	(ee...eee...eee cow step aside, get out of the way ee...eee...eee cow get out of the way, get out of the way quickly

Based on the song entitled “Kerrabhan Sape”, it means “Kerapan Sapi” has local wisdom about the courage of the Madurese community. The Madurese are well-known for their generosity in Madura or outside Madura. This corresponds to the following line of the song.

**Table 6.** Illustrated in the Line of the Kerrabhan Sape Song

Rowa sapena la ajhajar ella ekerrap Se nomp'a' sambih atandhang atena nekat Ta' tako' mate, sape buru mara angen Ta' tako' mate, sape angsal ngenneng nyalep	the cows are already lined up already in a fight who rises while dancing, his heart is reckless not afraid of death, cows run away like wind not afraid to die, as long as the cow can precede
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Based on the excerpt of the song above, it is described the courage of the Madurese in riding a very fast cow race. In fact, often a cow is driven fast with life at stake, such as this line *“Ta' tako' mate, sape buru mara angen, Ta' tako' mate, sape angsal ngenneng nyalep...”* means not afraid of death, cows run away like the wind, not afraid of death, as long as cows can get ahead. The main thing for racers is to be able to go first at the finish line and be declared victorious in the cow tap race.

The next song is a folk song called Lir Sa-alir. This song describes the local wisdom about romance. This song is usually used by young people to appeal to their partners. The appeal in the song is a form that the Madurese community is very romantic towards the couple which is reflected in the attitude of love and loyalty. Here is a song called Lir Sa- alir:

**Table 7.** Lir-Saalir Song and It's Meaning

Lir Sa-alir	Lir Sa-alir
Lir sa alir lir sa alir alir a lirhung Lir sa alir lir sa alir alir a lirhung Sera neka ka se andhi' tarnya' Lengcelleng lebbha' buwana Sera dhika ka' se andhi' ana' Ethengpandheng seddha' robana	Lir sa alir lir sa alir alir a lirhung Lir sa alir lir sa alir alir a lirhung Who is it, bro, who owns the garden? black, lots of fruit Who are you, Sis, who has children , it looks good
Mano' poter le' nongko' eperreng Mon somorra bhabhana nangka Ma' neserra le' dha' oreng laen Mon ghi' bhada omorra dhika	the bird lands on the bamboo if the well is in why do you give it to someone else at the bottom? if you still have age
Lir sa alir lir sa alir alir a lirhung Lir sa alir lir sa alir alir a lirhung	Lir sa lir lir sa lir lirhung Lir sa lir lir sa lir lirhung
Temon ngodha ecampor bhilla Aeng taman bhaddhai pelteng Lamon dhika ka' nesor ka bhula Jha'mesemman dha' oreng laen	Young cucumber mixed with garden water is placed in a cup, if you give it to me, don't smile at others
Sattanangga lek mon esassa'a Eserbhitha noro' lorong Dhu emanna le' ekapesa'a Ampon abhit se along polong	the handkerchief, if you want to wash it, you want to wipe it with the hallway duh dear the one who wants to be separated because long time together
Lir sa alir lir sa alir alir a lirhung	Lir sa alir lir sa alir alir a lirhung

Lir sa alir lir sa alir alir a lirghung  Who wants to be as andi' tarnya' Lengcelleng lebbha' buwana Sera dhika ka' se andhi' ana' Ethenpantheng seddha' robana  Mano' poter le' nongko' eperreng Mon somorra bhabhana jackfruit Ma' neserra le' dha' oreng laen Mon ghi' bhada omorra dhika	Lir sa alir lir sa alir alir a lirghung  Who is it, bro, who owns the garden? black, lots of fruit Who are you, Sis, who has children , it looks good  the bird lands on the bamboo if the well is in why do you give it to someone else at the bottom? if you still have age
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The first and second lines of the song resemble the form of a rhyme. The first line of the song above explains that there are beautiful daughters, children should not be given to others. The purpose of the song is to explain the love story to the beautiful woman to be a lover or life partner. The picture of young people's love is part of affection for their partner.

In the second line of the song entitled Lir Sa-alir also describes the local wisdom of loyalty to one's partner. The image of loyalty to a partner is part of the continuation of the next line. If a beautiful woman will accept his love, then she must be faithful. This is illustrated in the lines of the song.

**Table 8.** Illustrated in the Line of the Lir-Saalir Song

<i>Meet ngodha ecampor bhilla</i> <i>Aeng taman bhaddhai pelteng</i> <i>Lamon dhika ka' nesar ka bhula</i> <i>Jha'mesemman dha' oreng laen</i>	young cucumber mixed with garden water put in a can gkir if you love me don't smile at other people
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The form of loyalty is depicted in the line "Jha' mesemman dha' oreng laen..." it means Don't smile at other people. "Don't smile at other people" in the song means not to like other people or to be loyal to your lover or partner.

Next, a song entitled Kembang Malate Pote meaning White Jasmine Flower depicts the lokan wisdom about romanticism. Here is the song of the Flower Malate Pote.

**Table 9.** Kembang Malate Pote Song and It's Meaning

<b>Kembang Malate Pote</b>	<b>White Jasmine Flower</b>
<i>Kembang malate pote</i> <i>Bheuna ro'om ngapencote</i> <i>Gi'buru e pettek dhari garden sare</i> <i>Ropana cengar tor asre</i> <i>Bennyak kembang se sae</i> <i>Ta' sedhe' akadhi malate</i> <i>Menangka pangesto kaator ka potre</i> <i>Sa saddha' akadhi malate</i>	white jasmine flower smell is fragrant makes you attracted Taman Sari looks fresh and beautiful a lot of good flowers are not as delicious as jasmine as a sign of love to a delicious princess like malati

Based on the song above, local wisdom about romanticism is depicted in a symbolic way between a white jasmine flower and a beautiful princess or girl. This

song is a form of seduction from a young man to a girl. This is in accordance with the line of singing to win the “*pangesto kaator ka portre, se saddha ' akadhi malate.*” means as a sign of love for the princess, which is as delicious as jasmine flower.

The following Madurese folk song is called Pa' o pa' iling which means to clap hands. This song is often sung by one or two children while waiting for their mother who is bathing or cooking. If the baby cries, then the child sings the song while clapping his hands near the baby. Singing Pa' o pa' iling as a consolation for a crying baby so that the baby does not cry. In addition, this song is used by children when playing with puppets. Here is a song called Pa' o pa' iling.

**Table 9.** Pa' O Pa' Iling Song and It's Meaning

<b>Pa' o pa' iling</b>	<b>Clap the hands</b>
Pa' o pa' iling, Dang dang asoko randhi, Reng towana tar ngaleleng, Ajhara ngajhi babana cabbhi, Le ollena gheddhang bighi	Clap and watch The crow has legs Your father is having fun Still need to learn the Koran (Quran) Around the lombok garden Handiwork (for you to wait) banana hand fruit

Although this song is a consolation song, the Pa' o pa' iling song has local wisdom about religion. This song is a motivation for children to learn to recite the Koran. This is in accordance with the line of the song “*Ajhara ngajhi babana cabbhi...*” which means that you still need to learn the Koran. The life of the Madurese community gives their children the right to seek religious knowledge. The religious knowledge is a provision for their children to become an Islamic generation. Parents are also actively looking for money to find fees for their children to seek religious knowledge, as can be found in the song line “*Reng towana tar ngaleleng...*” it means if your father is in the mood. The term wandering can be termed working to meet the integrity of the family, including the cost of seeking religious knowledge. Therefore, there are many Islamic boarding schools in Madura because the Madurese are more fanatical about sending their children to boarding schools than in public schools.

The song is entitled “Tandhu' Majeng” or means the arrival of the Fisherman. This song generally has local wisdom about the Madurese people who are hard workers. The Madurese people's livelihood is fishermen. The following is the song of Tandhu' Majeng:

**Table 9.** Tandhu' Majeng Song and It's Meaning

<b>Tandhu' Majeng</b>	<b>Fisherman's Arrival</b>
<p><i>Olle ollang paraona alajara</i>  <i>Olle ollang alajara ka Madura</i>  <i>Ngapote wa' lajarra etangale</i>  <i>Reng majang tantona la padha mole</i>  <i>Mon tangghu dhari omba' pajalanna</i>  <i>Masseh bannya'a onghu le-ollena</i></p> <p><i>Du mon ajelling odhi'na oreng majangan</i>  <i>Abhantal omba' sapo' angen salanjangga</i>  <i>Du mon ajelling odhi'na oreng majangan</i>  <i>Abhantal omba' sapo' angen salanjangga</i></p> <p>Lir sa lir lir sa lir lirghung</p> <p>Ngapote wa 'lajarra etangale  <i>Reng majang tantona la on mole</i>  <i>Mon tangghu from ambhad pajalanna</i>  <i>Masseh bannya'a onghu le-ollena</i></p> <p><i>Du mon ajelling odhi'na orange majanga</i>  <i>Abhantal omba' sapo' angen salanjangga</i>  <i>Du mon ajelling odhi'na orange majanga</i>  <i>Abhantal omba' sapo' angen salanjangga</i></p> <p><i>Lir sa alir lir sa alir alir a lirghung</i>  <i>Lir sa alir lir sa alir alir a lirghung</i></p>	<p>olle olang the boat is about to sail              olle olang will sail to Madura              white sails are starting to show              fishermen must have gone home,              judging from the weight of the journey, it              seems that they have earned a lot</p> <p>duh, if you look at the lives of people sailing              cushioned by the waves in the wind forever              duh, if you look at the lives of people sailing              with waves covered in wind forever</p> <p>Lir sa lir lir sa lir lirghung</p> <p>white screen starts to appear              people sail, of course, together go home              when viewed from the slow pace              looks like a lot of gain</p> <p>duh, if you look at the lives of people sailing              with              waves covered in wind forever              Duh, if you look at the life of a person who              sails on a cushion of waves and is covered              by the wind forever</p> <p><i>Lir sa alir lir sa alir alir a lirghung</i>  <i>Lir sa alir lir sa alir alir a lirghung</i></p>

Based on the song above, it is described the persistence of Madurese fishermen to obtain abundant fish. In addition, Madura fishermen are also brave in sailing to find fish. The courage and persistence of the Madurese fishermen had to fight the waves and the very strong winds. This is in accordance with the line of the song “*Du mon ajelling odhi'na oreng majangan, abhantal omba' sapo' angen salanjangga...*” which means duh if you look at the life of people sailing, pillowed by waves covered in wind forever. In this line, the challenge of Madurese fishermen is symbolized by being cushioned by waves and covered in wind.

Tandhu' Majeng can also be used as an analogy that Madurese people mostly migrate outside Madura to earn a living for their families. This can be symbolized in the word fisherman which is analogous to traveling or wandering for a living. And the results of his migration will return in the month of Maulud and Eid will return home with abundant results. This is in line with the song line of “*Mon tangghu from ambhad pajalanna, Masseh bannya'a onghu le-ollena...*” which

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means that if you look at the weight of the journey, it seems that he has really gained a lot. The family's expectations at home when they return home bring a lot of results

#### **D. Conclusion**

Ecological descriptions in Madurese folk songs provide the uniqueness of the local wisdom of the Madurese community. Madurese local wisdom which is reflected in the ecosystem contained in the life of the Madurese community is a hard worker, simplicity, nationalism, togetherness, courage, romanticism, and religion. The local wisdom will relate to the ecology or ecosystem contained in the Madurese community.

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