

Javanese Language Lesson at School as a Form of Strengthening Cultural Identity in Yogyakarta

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ABSTRACT. Culture and communication are concepts that are closely related to human life because culture can be connected with all variables when humans establish interpersonal relationships with different individuals. Cultural identity is a communicative process of an individual to build and negotiate cultural background in a certain contexts, situations, topics and relationships as part of his identity in a cultural group. This research will look at strengthening cultural identity through Javanese language lessons in Yogyakarta. Qualitative methods were used in this study using in-depth interview techniques with the head of the subject teacher deliberation who was also one of the Javanese language teachers at Yogyakarta 5 State Junior High School. Based on the results of observations and interviews, Javanese language subjects as local content lessons must be able to become a forum for preserving and strengthening local wisdom in accordance with the Regulation of the Governor of the Special Region of Yogyakarta Number 64 of 2013 which states that Javanese is a regional language used by the Javanese community as a means of communication. Functionally, Javanese language subjects are also mandatory for all schools in Yogyakarta. The Javanese language also functions as an ethical, aesthetic, moral, spiritual and character education value, and the last is for students to be able to communicate with good and correct ethics and grammar, use the Javanese language as a means of communication and regional identity, improve intellectual abilities, and refine manners.

KEYWORDS: Javanese language lesson; school; language; cultural identity; Yogyakarta

1 INTRODUCTION

Through communication, individuals can show their identity, who they are, what they want as an effort to express various things and can support one's social interaction in their social environment. The relationship between language and communication are two things that are closely related to each other, because language is one of the media for humans to communicate. Language can be an indicator of an individual expressing his ideas, thoughts and feelings to other people. Babita Parajuli (Parajuli, 2021:112) said that language is one of the determinants of cultural understanding of people in the world. When an individual communicates in a certain language, other individuals may think about the person's origin, nationality, what culture is behind him, what his religion is, and what tribe he comes from, because indirectly language is able to represent or reflect a person's particular cultural identity. individual.

Yogyakarta as a city of culture and student city is one of the areas that still maintain local wisdom and customs, one of which is the use of the Javanese language in communication. Javanese as a mother tongue has become an identity for the people of Yogyakarta. The existence of the Javanese language in the dynamics of social life in Yogyakarta is still clearly visible and exists. According to Isodarus, the Javanese language in several activities has become a medium for communication in the family, daily interactions in the community, at traditional ceremonies such as death, bridal and circumcision ceremonies, as well as various meetings of Javanese people (Isodarus, 2020:3). The Javanese are one of the largest ethnic groups in Indonesia, centered in Central Java, Yogyakarta and East Java, and as a result of the Javanese politics carried out by the New Order regime during its 32 years of rule, the Javanese are almost evenly distributed throughout almost all of Indonesia (Mulder, 2001:51). Geertz says that the entire system of etiquette is

perhaps best summed up and symbolized in the way the Javanese use their language. In Javanese, it is almost impossible to say anything without showing the social relationship between the speaker and listener in the sense of position and familiarity (Geertz, 2013:358).

In the realm of formal education, Javanese is implemented in Javanese language lessons which are mandatory local content subjects in accordance with the 2013 Curriculum and Law Number 13 of 2012 concerning Specialties of the Special Region of Yogyakarta, as well as Regional Regulations of the Special Region of Yogyakarta Number 2 of 2021 concerning Maintenance and Development of Javanese Language, Literature and Script. The regulation emphasizes the importance of strengthening socio-cultural aspects, so that as mandatory local content, Javanese has a very strategic role and position. The development of a culture-based curriculum and noble ideas that emerged to preserve and develop the Javanese language in the Special Region of Yogyakarta will be able to realize and have great meaning from the perspective of building the sovereignty and civilization of the Indonesian nation.

In accordance with the Regulation of the Governor of the Special Region of Yogyakarta Number 64 of 2013 concerning Javanese language subjects as mandatory local content in schools/madrasah, in the general provisions of Chapter I, Article I, clause one regarding Javanese is the regional language used by the Javanese community as a means of communication, and clause two regarding Compulsory Local Content subjects are subjects that must be implemented by all schools/madrasah and must be followed by all students. Article 3 concerning the local content of the Javanese language in schools/madrasah functions as a vehicle for instilling ethical, aesthetic, moral, spiritual and character educational values, then in Article 4 concerning the objectives of the local content of the Javanese language in schools/madrasah so that students can; (a) communicate effectively and efficiently in accordance with good and correct ethics and grammar; (b) appreciate and use Javanese as a means of communication, a symbol of regional pride and identity; (c) use Javanese to improve intellectual ability, emotional maturity and social; (d) utilize and enjoy Javanese literary and cultural works to refine the character and increase knowledge; and (e) Appreciate Javanese language and literature as the cultural and intellectual treasures of Indonesian people.

Theoretically and practically Javanese lessons directly emphasize several important things why this lesson later became a mandatory subject that must be implemented at all school levels in Yogyakarta, however, do the cultural values you want to embody emphasize strengthening cultural identity? Javanese language lessons for some students and parents are difficult subjects to master. According to Wahyuningsih & Surbakti, the Javanese language and culture in Yogyakarta are not spared from the threat of extinction that we can encounter in everyday life, such as the increasingly rare people of Yogyakarta who communicate in Javanese, especially in urban areas (Wahyuningsih & Surbakti 2018:53).

The main objective of this research is to look more deeply at Javanese language lessons in schools as a form of strengthening cultural identity in Yogyakarta by using cultural identity theory. By using cultural identity theory, the symbols, meanings and attributes of cultural identity in this study are not just visible concepts or signs but also see certain contexts, situations, topics and relationships as part of a particular cultural identity. This research will also look at the Javanese language curriculum, especially in the core competencies in the ability to process, reason and study at three school levels, starting from elementary school, junior high school and senior high school.

Language and Cultural Identity

Language and culture have a subordinate relationship, because culture determines the position as a system and language is a sub-system. Cultural identity depends on interlocutors' interactions and language choices in different social contexts (Fuller dalam Parajuli, 2021:113). Language has always played an important role in the formation and expression of identity and the role of language and dialect in identity construction has become increasingly central in the postmodern era (Warschauer, 2001 dalam Cumming, 2003:13).

According to Saville-Troike, most linguists agree that all commonly occurring languages will have three characteristics, namely; (1) Language has a systematic nature, because it consists of repeated elements that occur in a regular pattern of relationships and consists of an unlimited number of sentences, and most

of all the sentences used have not been memorized and language is made according to rules or principles that are usually not realized by speaker to use or even know if the individual acquired an understanding of the language since childhood. (2) Language is a symbol. The meaning of symbols in a language comes through the closed agreement of a group of speakers, and (3) Language has a social nature. Each language is not a standard of the social requirements of the society that uses it, and there is no standard for judging whether a language is more effective for communication than any other medium, other than estimating the success that users of that language may have in achieving the social tasks required of them (Saville-Troike, 2006:32).

Cultural identity is a self-identification, a sense of belonging to a group which is then able to reaffirm who one is. According to Friedman (1994) in Jensen, refers to social identity based on a specific cultural configuration of the conscious mind (Jensen, 1983:11). Furthermore, Stuart Hall provides the definition of cultural identity as aspects of our identity that arise from a sense of shared belonging to ethnic, racial, linguistic, religious and most important national culture (Hall & McGrew, 1992:277).

Cultural identity theory (CIT) is one of the theories developed to build knowledge about the communicative processes used by an individual to construct and negotiate their cultural group identity and relationships in a particular context. As stated by Littlejohn & Foss, the intensity of a particular cultural identity is recognized and considered to be described in cultural identity theory as a different reality depending on the context, situation, topic, relationship, intensity of recognition and determination or determination of causes and effects related to the primacy or superiority of the identity culture (Littlejohn & Foss, 2009:261).

Collier and Thomas convey the characteristics of cultural identity which refer to the way group members communicate their identity, namely (1) statements and assumptions, (2) modes of expression, (3) individual identity, (4) durable and changing aspects of identity, (5) affective, cognitive, and behavioral aspects of identity, (6) content and relationship levels, and (7) meaning of interests (Collier & Thomas, 1988)

2 METHOD

This research uses qualitative research methods to obtain data and descriptions of Javanese language lessons as a form of strengthening cultural identity in Yogyakarta with a descriptive research type. Data collection was carried out using observations, documents and in-depth interviews with key informants.

The types of data in this research are primary data and secondary data, where primary data is data directly obtained from the key informant in this research who is a Javanese language teacher at one of the best state schools in the city of Yogyakarta and also the Chair of the Subject Teachers' Conference Middle School Javanese language in the Special Region of Yogyakarta Province and secondary data are sources of data for the 2021 Javanese language local content curriculum.

The selection of key informants in this research was based on considerations of the informants' experience, achievements and mastery of the informants related to the curriculum and Javanese language lessons and their development in Yogyakarta. Apart from being a driving teacher, the informant is also widely involved in regional language deliberations and activities nationally.

3 DISCUSSION

Javanese Language Local Content Curriculum in the Special Region of Yogyakarta

The Javanese language learning curriculum at all levels of formal education in Yogyakarta, namely elementary - high school, was developed by the Yogyakarta Special Region Education, Youth and Sports Office and all parties involved directly and indirectly. The preparation of the curriculum was carried out to perfect and harmonize the existing curriculum by Javanese teachers throughout the Special Region of Yogyakarta who were members of the Javanese Language Subject Teacher Consultation in the Special Region of Yogyakarta. The alignment of the Javanese language curriculum has been carried out in 2021

and has been disseminated to all levels of formal education, although this alignment has not been ratified by the relevant parties. When researchers conduct observations and interviews, researchers have the opportunity to obtain curriculum alignment documents which not all parties have, even those who are interested.

Alignment of the 2021 curriculum tries to map core competencies and basic competencies starting from grade 1 elementary school to grade XII or high school level. Based on these data, it can be clearly mapped, the differences in learning achievement targets for each level. In the 2021 revised curriculum, there are two indicators that determine learning outcomes in Javanese language lessons, namely; (1) core competencies, or the level of ability to achieve graduate competency standards that students must have at each grade level, and (2) basic competencies, which are the abilities and minimum learning materials that must be achieved by students for a subject in each educational unit refers to core competencies.

Based on data and observations, the core competency indicators of the Javanese language local content curriculum at all school levels in the Special Region of Yogyakarta have the same core competency determining factors. There are four core competency factors that must be owned by students, namely; (1) To live and practice the teachings of the religion he adheres to, (2) Living and practicing honest behavior, discipline, responsibility, caring (mutual cooperation, cooperation, tolerance, peace), polite, responsive and pro-active and showing attitude as part of the solution to various problems in interacting effectively with the social and natural environment and in placing oneself as a reflection of the nation in world relations, (3) Understand, apply, analyze factual, conceptual, procedural knowledge based on curiosity about science, technology, arts, culture and the humanities with insight into humanity, nationality, statehood and civilization regarding the causes of phenomena and events, as well as applying procedural knowledge in the relevant field of study specifically according to their talents and interests to solve problems, and (4) Processing, reasoning, and presenting in the concrete and abstract domains related to the development of what one learns at school independently, and being able to use methods according to scientific principles.

If observed, the core competencies in the curriculum as a whole may be the same as the core competency achievements in other subjects at school level, but if examined in more depth, the basic competency indicators, have detailed learning outcomes that emphasize the element of strengthening Javanese cultural identity due to the abilities that must be achieved and possessed by students with gradual levels of ability at each level of education. The author will present the data as a mapping of the basic competency stage on the fourth factor in the core competence to see clearly the level of strengthening cultural identity in Javanese language lessons.

Table 1: Mapping the Javanese Local Content Curriculum on the core competency factors of processing, reasoning and presenting

Core Competency	Class	Basic competencies
Processing, reasoning, and presenting in the concrete and abstract domains related to the development of what one learns at school independently, and being able to use methods according	I	<ol style="list-style-type: none"> 1. Using manners (“<i>unggah-ungguh basa</i>”/using language and attitude) to introduce yourself and family members 2. Telling fables 3. Shows basic understanding (“<i>kawruh basa</i>”¹) about body parts and their care 4. Show the Javanese script <i>nglegena</i>² by pasting it in the space provided 5. Imitate the Javanese <i>nglegena</i> script by making the letters bold according to the color you want 6. Pronounce the Javanese script according to the rules of the Javanese language 7. Practicing traditional games in the Special Region of Yogyakarta 8. Sing a family themed <i>tembang dolanan</i>
	II	<ol style="list-style-type: none"> 1. Practicing manners (“<i>tata krama</i>”) posting language (“<i>unggah-ungguh</i>”) and attitude (“<i>sapa aruh</i>”³)

¹ *Kawruh*, from Javanese, from the root word *wruh* means "to see" or "to know". *Kawruh* means "knowledge", especially as it relates to philosophical or cultural matters.

² *Nglegena* or Javanese script is the main Javanese script which consists of 20 letters.

³ *Sapa Aruh* is a greeting and asking how you are doing in Javanese.

to scientific principles		<ol style="list-style-type: none"> 2. Tells the genealogy of the nuclear family 3. Tells legendary tales in the Special Region of Yogyakarta 4. Showing <i>tembung kosok balen</i>⁴ 5. Write words using the five characters <i>nglegena</i> (ha: 𑀓𑀶/na: 𑀓𑀶/ca: 𑀓𑀶/ra: 𑀓𑀶/ka: 𑀓𑀶) 6. Write words using the ten Javanese characters <i>nglegena</i> (ha: 𑀓𑀶/na: 𑀓𑀶/ca: 𑀓𑀶/ra: 𑀓𑀶/ka: 𑀓𑀶/pa: 𑀓𑀶/dha: 𑀓𑀶/ja: 𑀓𑀶/ya: 𑀓𑀶/nya: 𑀓𑀶) 7. Telling the puppet <i>Punakawan</i> (picture and name) 8. Shows <i>kawruh basa</i> about <i>tembung wilangan</i> standard 9. Sing animal-themed song (<i>tembang dolanan</i>)⁵
	III	<ol style="list-style-type: none"> 1. Practicing manners (“<i>unggah-ungguh basa</i>”/using language and attitude) when asking for help 2. Shows “<i>kawruh basa</i>” about animals in the surrounding environment 3. Shows “<i>jeneng dina lan pasaran</i>”⁶ 4. Shows traditional food in the Special Region of Yogyakarta 5. Writing words using fifteen legendary Javanese characters “<i>nglegena</i>” (ha: 𑀓𑀶/na: 𑀓𑀶/ca: 𑀓𑀶/ra: 𑀓𑀶/ka: 𑀓𑀶/da: 𑀓𑀶/ta: 𑀓𑀶/sa: 𑀓𑀶/wa: 𑀓𑀶/la: 𑀓𑀶/pa: 𑀓𑀶/dha: 𑀓𑀶/ja: 𑀓𑀶/ya: 𑀓𑀶/nya: 𑀓𑀶) 6. Writing words using twenty legendary Javanese characters (ha: 𑀓𑀶/na: 𑀓𑀶/ca: 𑀓𑀶/ra: 𑀓𑀶/ka: 𑀓𑀶/da: 𑀓𑀶/ta: 𑀓𑀶/sa: 𑀓𑀶/wa: 𑀓𑀶/la: 𑀓𑀶/pa: 𑀓𑀶/dha: 𑀓𑀶/ja: 𑀓𑀶/ya: 𑀓𑀶/nya: 𑀓𑀶/ma: 𑀓𑀶/ga: 𑀓𑀶/ba: 𑀓𑀶/tha: 𑀓𑀶/nga: 𑀓𑀶) 7. Practicing etiquette (expressing language “<i>unggah-ungguh basa</i>” and attitude) of saying thank you 8. Shows basic understanding “<i>kawruh basa</i>” about plants in the surrounding environment 9. Singing the song “<i>Macapat Pocung</i>”⁷ 10. Telling stories about Punakawan puppet characters (characters, physical characteristics, other names, <i>papan dununge</i>⁸, <i>gaman</i>⁹) using spoken and written language
	IV	<ol style="list-style-type: none"> 1. Practice etiquette (“<i>unggah ungguh basa</i>” verbal language and attitude) about asking questions 2. Shows “<i>kawruh basa</i>” about “<i>tembung wilangan saperangan</i>”¹⁰ 3. Demonstrates puppet show equipment

⁴ *Tembung kosok balen* is a word that is very familiar to the Javanese people. If translated into Indonesian, *tembung kosok balen* has the opposite meaning or antonym.

⁵ *Tembang dolanan* is a song sung playfully or a song sung in a certain game.

⁶ *Jeneng dina lan pasaran* is the name of the day and the name of the market. *Pasaran* means market day for a certain area. *Pancawara* is the name of a week consisting of 5 days, in Javanese and Balinese culture. *Pancawara* is also called market day in Javanese because some traditional markets in ancient times were only open on certain days, for example Legi Market and Pon Market in Solo were only open on Legi and Pon days in one Javanese calendar week (5 day cycle). In the Javanese and Balinese calendar systems, there are 2 types of time cycles: the weekly cycle and the market cycle. In the weekly cycle, one week is divided into 7 days, as we know today (Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday). In the market cycle, one week consists of 5 market days. The names of the days in this *pancawara* (market) system are: paing–pon–wage–kliwon–legi.

⁷ *Tembang Pocung* is one of the *Macapat* songs which according to the order of the songs is the last song in the repertoire of *Macapat* songs which have the meaning of the journey of human life. *Pocung* comes from the word “*pocong*”, which is a death ritual after the body is washed, then wrapped in a shroud called “*dipocong*”, and then buried. *Pocung* is a *macapat* song that describes the final journey of human life on earth.

Tembang Pocung has a philosophy about a ritual when letting someone go. *Tembang Pocung* has a character that tends to lead to things that are witty, joking, relaxed, and filled with guesswork.

⁸ *Papan Dununge* is a residence.

⁹ *Gaman* is a weapon used to fight enemies (a Kris; it is a sharp weapon of the dagger class which has a variety of cultural functions known in the western and central parts of the archipelago. The shape is distinctive and easily distinguished from other sharp weapons because it is asymmetrical at the widened base, often the blade is winding, and many of them have damascene, that is, visible fibers of bright metal coating on the blade strands); equipment for work (scythe).

¹⁰ *Tembang wilangan saperangan* is a phrase used to refer to the number of objects. *Tembang wilangan saperangan* serves to make it easier to mention.

	<ol style="list-style-type: none"> 4. Shows the profile of Pandhawa Lima¹¹ (character, physical characteristics, other names, kesatriyane¹², gaman/ aji-aji¹³) 5. Write sentences in Javanese script using “sandhangan swara (wulu, pepet, suku, taling, taling tarung)¹⁴” manually and digitally 6. Show “ricikan gamelan¹⁵” 7. Shows a wide variety of jobs 8. Singing the song “Macapat Gambuh¹⁶”
V	<ol style="list-style-type: none"> 1. Practice using language “unggah-ungguh basa” about invitations 2. Demonstrates modern traditional technology tools 3. Showing “<i>tembung lingga</i>¹⁷ lan <i>andhahan</i>¹⁸” (<i>ater-ater, panambang</i>) 4. Read simple <i>geguritan</i>¹⁹ according to the rules for correct <i>geguritan</i> reading 5. Singing the song <i>Macapat Maskumambang</i>²⁰ 6. Practicing the basics of asking questions and answering 7. Write words and sentences in Javanese script using Javanese script pairs manually and digitally (ha:ꦲꦲ/ꦲꦲ:ꦲꦲ/ca:ꦲꦲ/ra:ꦲꦲ/ka:ꦲꦲ/da:ꦲꦲ/ta:ꦲꦲ/sa:ꦲꦲ/wa:ꦲꦲ/la:ꦲꦲ) 8. Understand Javanese script words and sentences using all Javanese script pairs manually and digitally 9. Showing Ngayogyakarta style Javanese “<i>gagrag</i>²¹” fashion

¹¹ *Pandhawa Lima* is the name for the five brothers in the puppet characters in the Mahabharata story. As the name suggests, "Pandhawa Lima" consists of 5 figures who are the sons of Pandu, a King in Hastinapura. The five figures are Yudistira, Bima, Aruna, Nakula, and Sadewa. The five characters have different traits and characters.

¹² *Kesatriyane* is a hero

¹³ *Aji-aji* is an object or spell that is looked after and cared for properly because it is considered and felt to have supernatural powers.

¹⁴ *Sandangan* is a sound mark on Javanese script or letters. As is known, the Javanese script consists of 20 letters. To suppress the consonant vowel in front of it, a partner or support is needed.

¹⁵ The Javanese musical community calls the instrument in the local language term '*ricikan*'. Gamelan Ageng is known to have a complete number and variety of *ricikan* and is varied in terms of form and instrument materials.

The total number of gamelan pieces consists of approximately 27 pieces. The names of the *ricikan* from Gamelan Ageng are: (1) Rebab, (2) Gender Barung, (3) Gender Successor, (4) Bonang Barung, (5) Bonang Successor, (6) Slenthem, (7) Demung, (8) Saron Barung, (9) Saron Successor (Peking), (10) Flute, (11) Kendang, (12) Xylophone, (13) Clempung, (14) Siter, (15) Kenong, (16) Kethuk-Kempyang, (17) Kempul, (18) Gong Suwukan, (19) Gong Siyem, (20) Gong Ageng, (21) Kemanak, (22) Kecer, (23) Kendhang Ageng, (24) Kendhang Ciblon, (25) Kendhang Sabet, (26) Penuthung, and (27) Kendhang Kalih/Ketipung. The name and number of Gamelan Ageng are in accordance with the conventions for Surakarta (Solo) style karawitan, while Yogyakarta style karawitan will be equipped with one more *ricikan*, namely Bedhug.

¹⁶ *Tembang macapat* is a traditional Javanese song or poem that is sung. Each *macapat* song title has its own character and rules as its own characteristics. In Javanese culture, there are eleven *macapat* song titles, one of which is what we will discuss today, namely the Gambuh *macapat* song.

¹⁷ *Tembang lingga* is a *tembung* or word that has not changed from the original. This is meant because the *tembung lingga* has not received any affixes or additions. If you look at the Indonesian language material, *tembung lingga* is the same as the basic word or word of origin.

If we examine it more deeply, a word can be said to be a *tembung lingga* if it has the characteristics, namely in the form of a genuine word, in the form of a word that has not received affixes or additions (such as prefixes and suffixes), including the type of free word group, and every *tembung lingga* can be made into *tembung andhahan* (*tembung* that has received affixes).

¹⁸ In Javanese, *tembung andhahan* is *tembung sing wus owah saka linggane amarga kawuwuhi imbuhan, utawa tembung lingga kang wus dirimbang*.

This means that *tembung andhahan* is a word that has changed from its original or basic form because it has an affix.

In other words, *tembung andhahan* is a basic word that has an affix. Changes from the basic word to *tembung andhahan* are done by adding affixes, making it into a re-word, or making it into a compound word, Adjarian. This material is almost similar to the material for affixes in Indonesian, only the form is different.

¹⁹ In simple terms, the meaning of *geguritan* in Javanese is poetry. In other words, it is a literary work or written work that prioritizes the beauty of language in its use.

²⁰ The *maskumambang* song comes from the words "mas" or "gold" which means something valuable, and "mambang" or "kemambang" which means floating, in this case what is meant is a baby that lives in its mother's womb in a floating state. *Maskumambang* means something valuable in the form of a child, even though it is still in the womb. Children are an extraordinary gift that every parent dreams of. The character of the *maskumambang* song describes the character, nature, or feeling of sadness, distress, pity (compassion). *Tembang macapat maskumambang* is usually used as a song that means sorrow and sorrow in life.

²¹ *Gagrag* Ngayogyakarta traditional clothing is traditional Yogyakarta official clothing aimed at employees in the Yogyakarta city government and all students in the Yogyakarta area. This traditional clothing is a characteristic of the ancestral heritage of Mataram.

10. Tells a short story containing several wayang characters (Ramayana)	
VI	<ol style="list-style-type: none"> 1. Practice visiting manners (<i>unggah-ungguh bertamu</i>) 2. Tells a descriptive text about historical heritage in the Special Region of Yogyakarta 3. Tells a short story containing several wayang characters (Mahabarata) 4. Write sentences using Javanese sentence punctuation (<i>adeg-adeg, pada lingsa, pada lungsi</i>²²) manually and digitally 5. Singing the song <i>Macapat Mijil</i>²³ 6. Shows Javanese herbal medicine
VII	<ol style="list-style-type: none"> 1. Demonstrating Javanese skills for getting acquainted, saying goodbye, walking etiquette, greeting 2. Tell stories of experiences 3. Write simple sentences in Javanese script using <i>sandhangan wyanjana</i>²⁴, Javanese numbers 4. Make <i>cangkriman</i>²⁵ and <i>parikan</i>²⁶ 5. Reading <i>geguritan</i>²⁷ which contains <i>paribasan, bebasan, saloka</i>²⁸ 6. Create a simple sentence structure that contains <i>kerata basa</i>²⁹, <i>rura basa</i>³⁰ 7. Singing folk songs 8. Sing the song <i>Macapat Kinanthi</i>³¹ 9. Showing a piece of Javanese house 10. Retelling the story of the <i>Sumantri Ngenger</i>³² puppet
VIII	<ol style="list-style-type: none"> 1. Practicing Javanese manners/ "unggah-ungguh" to ask permission, apologize, ask for attention 2. Read Javanese news

²² *Adeg-adeg* is one of the signs in the Javanese Hanacaraka script whose function is to mark the start of a story or the beginning of a new paragraph. In writing Javanese script, there are two types of signs, namely '*adeg-adeg*' and '*pada*'. *Adeg-adeg* functions to signal the start of a new story or paragraph, while *pada* is another sign such as *lingsa* which functions like a comma in Indonesian, and *warp* whose function is to stop a sentence or is the same as the function of a period in Indonesian.

²³ The second stage type of *macapat* song has six lines/arrays of *gatra* teachers.

²⁴ *Sandhangan Wyanjana* is one of three forms of *sandhangan* at the Javanese language level, apart from *Sandhangan Swara* and *Sandhangan Pangeksan*. This *sandhangan* consists of consonant letters in the Javanese alphabet. This type of *sandhangan* has a very important role in completing the integrity of a word.

²⁵ *Cangkriman* are words in Javanese that are often used by Javanese people to fill their free time by playing with words. *Cangkriman* can be interpreted as a riddle or guess in Javanese. Javanese people know *cangkriman* in various forms, there is *cangkriman wancahan*, which is a type of charades in the form of abbreviated words and the meaning/extension must be guessed. There is also *cangkriman blenderan*, which is a *cangkriman* in the form of a play on words and the meaning must be guessed. Next there is *cangkriman pepindhan*, which is a type of guessing words in the form of similarities or as if they are described in the form of similar items/objects. And finally there is also *cangkriman tembang*, which is a type of guessing words arranged in the form of Javanese *tembang*/songs.

²⁶ *Parikan* is a type of modern Javanese poetry that is similar to Malay *pantun* in terms of its spatial form and rhyme pattern. *Parikan* can be considered folk poetry because it lives and develops among the people.

²⁷ In simple terms, the meaning of *geguritan* in Javanese is poetry. In other words, it is a literary work or written work that prioritizes the beauty of language in its use.

²⁸ *Paribasan, bebasan, and saloka* are actually still related because all three are included in the group of proverbs in the Javanese language. All three have figurative meanings, so they cannot be interpreted lexically. The most basic difference between *paribasan* and *bebasan* and *saloka* is that *paribasan* uses *tembung wantah* (pure vocabulary) and does not have presuppositional expressions. Meanwhile, freedom itself contains an expression of presupposition and what is presupposed/as a parable is a condition or character of a person.

²⁹ *Kerata basa* is an example of a variety of Javanese language, *kerata basa* is an acronym, but its preparation does not use rules.

³⁰ *Rura* or *rurah* means broken, *Basa* means language. If interpreted further, *Rura Basa* is a language that is damaged because it does not reason, but it is commonly used among society.

³¹ *Macapat kinanthi* is a song that describes the formation of identity and the search for knowledge, both formal and non-formal.

³² The story of *Sumantri Ngenger* or *Sumantri Suwita* (Sumantri serves) is a puppet story that shows the struggle of the character Sumantri who wants to serve Sri Prabu Harjuna Sasrabahu. Before being able to serve, there are several conditions that Sumantri must fulfill. This story has a very deep spiritual context, namely getting to know the three elements in humans, the gross body, the subtle body (spirit), and the Alus (soul, where God resides).

	<ol style="list-style-type: none"> 3. Create simple paragraphs in Javanese script using <i>Aksara Rekan</i>³³, <i>Aksara Swara</i>³⁴, <i>Aksara Murda</i>³⁵ 4. Reading <i>cerkak</i>³⁶ 5. Write <i>geguritan</i> that makes <i>pepindhan</i>³⁷, <i>wangsal</i>³⁸ 6. Singing the song <i>Macapat Pangkur</i>³⁹ 7. Using <i>dasanama</i>⁴⁰, <i>tembung camboran</i>⁴¹ in sentences 8. Responding to traditional ceremonies related to Yogyakarta Special Region tourism 9. Retelling the puppet story (<i>Bima Suci</i>⁴²)
IX	<ol style="list-style-type: none"> 1. Demonstrating Javanese manners/ “unggah-ungguh” for discussion, expressing hopes/prayers, expressing condolences, feelings of happiness 2. Practicing simple activity procedures at school 3. Practicing simple <i>sesorah</i>⁴³ (speech) activities 4. Singing the song <i>Dhandhanggula</i>⁴⁴ in Javanese script 5. Make sentences containing <i>tembung entar</i>⁴⁵, <i>tembung saroja</i>⁴⁶, <i>tembung garba</i>⁴⁷ 6. Retelling the story of the <i>Karna Tandhing</i>⁴⁸ puppet
X	<ol style="list-style-type: none"> 1. Writing discourse in Javanese script 2. Simulates the uploading of Javanese language in the family, school and community appropriately 3. Presenting the macapat song <i>Asmaradana</i>⁴⁹ 4. Presenting Javanese news through various media 5. Showing your own “<i>geguritan</i>” work 6. Applying the type and <i>pangrimbag ukara</i>⁵⁰ 7. Presenting the <i>macapat Megatruh</i>⁵¹ song 8. Practicing <i>sesorah</i> in various activities

³³ *Peer script* is a way of writing Javanese script which is used to write loanwords originating from Arabic, such as f, kh, dz and so on.

³⁴ *Swara script* in Javanese is a type of script intended for writing the vowels A/I/U/E/O which come from loan words.

³⁵ The definition of *murda script* is a special letter used to complete capital letters in writing Javanese script. This letter is only used when writing sentences that have important or large value.

³⁶ Short stories (*cerpen*) in modern Javanese literature are called *cekak* stories (*cerkak*).

³⁷ *Pepindhan* are words that contain the meaning of presuppositions, parables. Therefore, it usually starts with the conditional words like and like. *Tembung pepindhan* is also called words that do not contain real meaning.

³⁸ *Wangsalan* is a Javanese puzzle. The characteristics of *wangsalan* are usually that the puzzle is in a clause or in the first sentence. Then the answer is in the second sentence.

³⁹ The *macapat pangkur* song is widely used in songs with nuances of *Pitutur* (advice), friendship and love. Both love for children, life partners, God and the universe. Many people interpret the song *Macapat Pangkur* as a song that talks about someone who has reached old age, where that person begins to retreat or withdraw from worldly matters.

⁴⁰ *Dasanama* is a word equation or synonym in Javanese.

⁴¹ *Tembung camboran* are two words with different meanings then combined into one. When combined, these two words produce a new meaning.

⁴² *Bima Suci* is an example of a puppet story that is used as a method, in this case Bima was sent by his teacher Resi Dorna to look for the Water of Life. In this story, it turns out that there are a lot of Islamic values implied.

⁴³ *Sesorah* merupakan nama lain dari pidato berbahasa Jawa. *Sesorah* pun telah mulai ditinggalkan dengan pidato yang sering menggunakan Bahasa Indonesia.

⁴⁴ If interpreted as a whole, the *Dhandhanggula* song is a song that expresses ideals or hopes for human life. *Tembang Dhandhanggula* examines life from the perspective of clothing, food and shelter. The word *Dhandanggula* can also be interpreted as a crow, which is a symbol of sad news.

⁴⁵ In Indonesian, *tembung entar* is usually referred to as a figurative word. These are words that do not have the actual meaning and can be used to emphasize or highlight what you want to convey.

⁴⁶ *Tembung saroja* functions to clarify the previous word and emphasize the meaning of a word. Usually the words used are familiar from everyday life.

⁴⁷ *Tembung garba* is a word that initially consists of two or more words, then combined and reduced the number of syllables to create a new word. Simply put, *tembung garba* is *tembung* which is formed from abbreviating two words to make it easier to pronounce and more concise.

⁴⁸ This story has a deep enough philosophy to simply take it explicitly that it is evil versus good.

⁴⁹ *Asmaradana* songs are a type of song that tells the story of human life when they are in love with the opposite sex.

⁵⁰ *Pangrimbag Ukara* means sentences review.

⁵¹ The song *Macapat Megatruh* is a picture of the separation of life from body. *Megatruh* which is used to name this song is built from two words, namely ‘*megat*’ which comes from the word ‘*pegat*’ which means separation or separation and ‘*ruh*’ which means spirit.

	9. Implement the moral teachings of puppet stories
XI	<ol style="list-style-type: none"> 1. mempraktikkan pemakaian dan penggunaan busana Jawa gagrag Ngayogyakarta 2. Practice the procedure 3. Responding to the moral message from the Javanese discourse 4. Presenting a copy of <i>macapat Durma's</i>⁵² own work 5. Responding to moral messages in agreement (<i>uyon-uyon</i>) 6. Create a short prose literary work 7. Write an article that reviews the Javanese calendar 8. Write different types of letters (<i>layang</i>)
XII	<ol style="list-style-type: none"> 1. Responding to Javanese traditional performing arts from various media 2. Responding to the history and meaning of the royal philosophy of Ngayogyakarta 3. Responding to the Javanese traditional ceremony process 4. Creating literary works in Javanese script 5. Presenting <i>Sinom's macapat song</i>⁵³ from <i>Serat Piwulang HB 1 pupuh 2</i>

Based on the achievements of the local content curriculum at the level of processing, reasoning and presenting the essence of Javanese language lessons, it can be seen very clearly at the level of basic competencies, meanings or symbols of Javanese cultural identity that students in the Special Region of Yogyakarta must have. For example, at the achievement point of using, practicing or demonstrating good manners or what Javanese people know as "*unggah-ungguh*" (manners) which is the main achievement as a Javanese cultural identity. Furthermore, Javanese script becomes the next cultural identity achievement in Javanese language lessons starting from elementary school level. What's more interesting, according to the resource person, several points in achieving these basic competencies have their own level of difficulty felt by the students. One of the important things that is also a material for evaluating and improving quality is that many Javanese language subject teachers do not have linear competence in this field so that there are learning outcomes that are not in accordance with the curriculum. But this problem is slowly starting to become a concern. One of the regencies in the Special Region of Yogyakarta that is starting to improve is Sleman Regency which requires Javanese language subject teachers to have linear competencies, skills and knowledge, namely the Javanese language so that they can understand the detailed learning outcomes in the curriculum.

Strengthening Cultural Identity in Javanese Language Lessons

In communication studies, the enactment of cultural identity is seen from a communication process, namely how an individual identifies himself with his community. Collier and Thomas (Collier & Thomas 1988:113) in Miyahira (Miyahira 1996:17) define cultural identity as "identification with and perceived acceptance into a group that has a shared system of symbols and meanings as well as norms/rules for conduct. The local content curriculum in Javanese, especially in the Special Region of Yogyakarta, emphasizes several communicative actions which are not only in the form of cultural signs and symbols but are already implemented actions to strengthen Javanese cultural identity.

Javanese language lessons as local content must not only teach the rules for using the Javanese language orally and in writing, but Javanese language lessons contain elements of Javanese cultural genealogy as an ethnic cultural character. Politeness in Javanese is called "*unggah-ungguh*" (manners) which can be manifested from the way you behave and speak. "*Unggah-ungguh*" or good manners as a Javanese cultural identity are clearly seen by students at school, although not all students apply this in every communicative action. From the results of observations at one of the state high schools in Yogyakarta, it

⁵² The Durma hymn is a hymn that describes the condition when humans have enjoyed all the pleasures of God. In many cases, man will remember his Creator when he is in a condition of hardship, and he will forget when he is in a condition of sufficiency.

⁵³ Tembang Sinom comes from the word "sinom" (in Javanese) which means the shoot of a leaf that has just grown and blossomed. This sinom song describes the phase of humans who are growing and becoming adults, namely during puberty when a child experiences physical changes and the maturation of sexual functions. At this time a child is experiencing psychological changes, a child usually has high curiosity, opposes the establishment because it feels like it is shackling their freedom and is a time when a child is looking for their own identity. The character of Tembang Sinom is the theme of patience and friendliness. This song is usually used to provide advice and good advice.

was seen that the students carried out cultural identity actions or behavior, namely, always bowing when meeting older people, speaking with ethics and politeness, especially with teachers, and always using Javanese manners. or the level of language speech that shows the full meaning of politeness and a feeling of respect for the person you are talking to.

Looking back at the aim of local Javanese language content in schools, namely so that students can communicate effectively and efficiently in accordance with good and correct ethics and grammar, as well as respecting and using Javanese as a means of communication, a symbol of regional pride and identity, confirms that in our eyes Javanese language lessons Javanese cultural identity is formed and strengthened by learning achievements not only in the classroom or in the school environment, but students can use this as a guide for identifying themselves in the spectrum of cultural values that will give high value to the identity of groups and individuals who are part of it. group members and are interdependent with other individuals. This is reinforced by the statement of research informants who state that the norms of politeness or uploading that they strictly teach at school constitute their cultural identity as Javanese and are reinforced by the behavior that they instill in the school environment. Not only that, all Javanese culture, especially the culture of the Special Region of Yogyakarta, is also a learning achievement in Javanese language lessons, such as *wayang kulit*, *nembang*, *geguritan* and many other traditional arts which are also studied while at school through this subject.

This of course does not directly result in strengthening cultural identity, but requires a process through four layers of identity, namely personal, enacted, relational, and communal (Hecht, et. al., 1993: 165). When students study the norms and ethics of uploading in the school environment, they do not yet understand that this context is part of their cultural identity, and they even question "Why are there Javanese lessons? If you have learned Javanese then what are you doing?" Moreover, not all pupils or students in Yogyakarta are natives or have a Javanese cultural background, so this is a big challenge for teachers and schools so that learning outcomes can be met. Based on the research results, students need a short time to begin to understand and realize that Javanese language lessons are not just lessons that they have to follow and complete in school but they contain symbols, meanings, communication tools, ethics and social and cultural norms. a symbol of pride and cultural identity of the people of the Special Region of Yogyakarta. Speaking with polite speech levels and using symbols such as bowing when meeting teachers or older people becomes the cultural identity of students and the achievements of the local Javanese content curriculum strengthen the cultural identity of the Special Region of Yogyakarta.

4 CONCLUSION

Cultural identity is able to identify a person as a member of a particular culture. In Javanese language subjects, strengthening cultural identity is reflected in learning goals and outcomes in the classroom and school environment. Schools that properly and correctly understand the learning outcomes in this curriculum will firmly and wisely communicate this as a reflection or cultural identity that students must have as students of the Special Region of Yogyakarta.

Its application in each school is different, according to how the relevant parties interpret and pay attention to Javanese language lessons. There are those who prioritize it because a strong cultural identity will be created with appropriate implementation, there are those who only carry out the curriculum and produce achievements to complete the tasks and obligations of this subject as mandatory local content for students.

Javanese language lessons strengthen cultural identity not only to create an ethical and polite school environment but to create the cultural identity of human resources within it. If strengthening cultural identity in Javanese language lessons is able to form ethical character and individuals, then it should be encouraged to get more attention from stakeholders so that the younger generation does not abandon their cultural identity which is increasingly being eroded by popular culture or foreign culture.

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