

Imperative Speech Acts in Javanese Songs

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Abstract: As embodiment in communication in language use, there will be certain ways which are applied by speakers or writers in producing their thought. One of the ways is to reveal the ideas through typical language showing the soul and personality of the writer or the language user. Language cannot only help man to think regularly but also to communicate what is being thought to others. Through languages, people are able to express their attitudes and feelings. In poetry - *tembang* (song) is used to state expressiveness and effectiveness and therefore it is revealed in the poetry according to similarity in the emotion and perception of the writers towards their surroundings. Therefore, it is not surprising that poetry/*tembang* is rich of expressions since some features of the real world have been transferred in poetry including *tembang*. *Tembang* has a tight relation with lyrics which are commonly used in the song and therefore it is a form of poem together with accompaniment. According to the observation, this paper tries to see the role of language in Javanese songs seen from pragmatic parameter(imperative).

Keywords: language, Javanese song, pragmatics, imperative

1. Research Background

Talking about *tembang* being a heritage of the nation and becoming one of Javanese culture aspects has succeeded in going through a long journey for several historical periods in the history of Indonesia. *Tembang* has a tight relation with lyrics, commonly used in songs and therefore it can be stated as a form of Javanese poetry with accompaniment (traditional music: *gamelan*). Javanese prefers to listen to *tembang* compared to listen to poetry reading because the accompaniment in *tembang* turns *tembang* itself to be more pleasant to listen to.

The lyrics used in *tembang Jawa* (Javanese *tembang*) commonly use an old Javanese language, middle Javanese, and new Javanese. The use of language in *tembang* lyrics has applied the beauty of alliteration and assonance in accordance with the formula of *tembang*. The existence of *tembang* through its lyrics contains a language which is not easy to understand and contains many expressions of *samudana-samudana*. For examples:

(1) *Padha gulangen ing kalbu
ing sasmita amrih lantip
aja pijer mangsanendra
kaprawiran den kaesthi
pesunen sariranira
cegah dhahar lawan guling*

Translation:

To be forged in a heart
In knowledge to be smart
Do not waste money
Constancy is always noticed
Educate yourself
Not to eat and to sleep

The lyrics were written by Sampeyan Dalem Inggang Sinuhun Kanjeng Susuhunan Paku Buwana IV which contain a teaching telling us to be the youth who can reach for an achievement for being a man who is qualified, serves, avoids activities of wasting money—which is symbolized with *cegah dhahar lawan guling* 'preventing to eat and to sleep'. A very interesting study if the lyrics of *tembang-*

tembang Jawa are given meaning pragmatically. There are many limitation or definition about pragmatics. Levinson (1987: 1-53), for example, explains what pragmatics is and what the scopes of pragmatics are. Here are some quotations which are considered important. Pragmatics is a study about the relation of signs to their interpreters, and semantics is the study of the relation between the signs and the objects they denote.

2. Problems

Through the lyrics applied in *tembang-tembang Jawa*, several problems occurred, such as: what moral messages or values contained in *tembang-tembang Jawa* and their relevance in today's life. The result of discussion hopefully will enhance people's understanding towards the lyrics in *tembang-tembang Jawa* along with the values embedded in an effort to preserve Javanese culture to enrich national culture.

a) Definition of *Tembang*

Encyclopedia of Wayang Indonesia (EWI) which was published by SENAWANGI (National Secretary of Indonesian Puppetry) year 1999 explains that *tembang* or *sekar* in *Wayang Kulit Purwa* (shadow puppet in *Purwa* type) performance will determine the level of success of a performance. *Tembang* which is sung by a *dalang* (puppeteer) represents wayang figures which are played in front of *kelir* (a fine cotton screen). The second definition, *tembang* is a vocal song performed by *dalang*, *wiraswara/penggerong* (male singers) or *swarawati/pesindhen* (female singers) in wayang performance. This *tembang* has certain rules including lines, *guru lagu* and *guru wilangan* (EWI, 1999:1151). Literature work which is often taken as lyrics in *tembang macapat* include The lyrics of *tembang Kinanthi* taken from *Serat Rama* karya Yasadipura II in the reign of Paku Buwana III (1749-1788) in Surakarta as seen in the following quotation.

(1) *Nalikanira ing dalu
Wong Agung mangsah semedi
Sirep kang bala wanara
Sadaya wus sami guling
Nadyan ari Sudarsana*

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Wus dangu denira guling

Translation:

At night

Great person was meditating

Ape soldiers were in the silence

Everyone slept tight

Likewise the Sudarsana

He had long been asleep (Yasadipura II).

There is another writing such as the lyrics of *tembang - Pangkur* by Mangkunegoro IV (in *Wedhatama*) as seen in the following quotation.

(2) *Mingkar-mingkuring angkara*

Akarana karenan mardi siwi

Sinawung resmining kidung

Sinuba sinukarta

Mrih kretarta pakartining ngelmu luhung

Kang tumrap neng tanah Jawa

Agama ageming aji

Translation:

Avoiding anger

Because wanting to educate the offsprings

Brought into a song

Upholded to be sustainable

To be sustainable sublime science

To be useful in Java land

Religion to be self-principle

Lyrics which are used in *tembang macapat* in Javanese *karawitan* are commonly taken from other *serat* including *Serat Baratayuda*, *Serat Rama*, *Serat Lokapala* (by Yosodipuro I), *Serat Arjunasrabau*, *Dewaruci*, *Panitisastra*, *Wiwahajarwa* (karya Yasadipura II), *Serat Kalatida* (karya Ranggawarsita), *Jakalodang*, *Witaradya*, *Tripama*, *Manuhara* (by Mangunegara IV) etc.

b) Types of *Tembang*

Tembang in term of Javanese *karawitan* is called *sekar*. This can be seen in Javanese literature born during the era of Surakarta Palace in the XVIII century, such as *Serat Wulangreh*, *Wedhatama*, *Centhini* which commonly are in the form of *sekar (tembang)* or *sinawung ing sekar* (poetry).

1. *Sekar Ageng*

Sekar Ageng is a form of *serat waosan maca sa lagu* and *maca ro lagu* which means the first and the second *tembang waosan*. The form of *sekar ageng* of *maca sa lagu* (the first *tembang waosan*).

Bawa *Sekar Ageng Rarabentrok*

(3) *Temene na kang den anti*

Gambirsawit durung muni

Tur iku nora boseni

Wit kuna nganti saiki

Nadyan sajam muni ping tri

Serenge durung ngendhoni

Panabuhe taksih uthi

Tanda demene trus ati.

Translation:

Actually there is something waited

Gambirsawit has not yet rung

Moreover it is not a heart boring

Since then until now

Although one clock rings three times

His spirit has not subsided and

The players (musician) still enjoy

Meaning that they are happy through the heart.

2. *Sekar Tengahan*

Sekar tengahan according to Ranggawarsita in his book *Mardawalagu* is equal with *maca tri lagu*, which is the third *tembang waosan*. Purbacaraka explains that *sekar tengahan* comes from an old form of *sekar macapat* which mostly has been forgotten by people (Purbacaraka, 1995:71).

Bawa *Sekar Tengahan Palugangsa*

(4) *Neng Karang dhempel leledhang*

Kyai Lurah Semar sapranakane,

Miyat kebon, kebon tegal lan aleran

Sami ngundhuh tarupala

Suka sindhen sesendhonan

Sarwa njoged genti-genti (Suyoto, 1996).

Translation:

In Karangdhempel is it shown

Kyai Lurah Semar and his children

Going to the garden and field

Then taking break while picking fruits

They are having frolic

And singing while dancing in turn.

3. *Sekar Macapat*

Sekar macapat is also called as *tembang cilik*. According to Ranggawarsita (1957:15), in his book *Mardawalagu*, he interprets *maca pat lagu* as the fourth *sekar waosan* (reading). Furthermore, it is explained that there 8 (eight) kinds of *tembang macapat* namely: *Dhandhanggula* (Hartati), *Mijil*, *Asmaradana*, *Sinom*, *Pangkur*, *Durma*, *Kinanthi* and *Pocung* (Ranggawarsita copied by R. Tanoyo).

For examples *Bawa Sekar Macapat, Kinanthi cengkok Sekar Gadhung, dhawah Ketawang Lebdasar, laras slendro pathet manyura* as the following.

(5) *Antagopa klenthung-klenthung*

Mring sawah anyangking kudhi

Angendhang Rowang ira

Kang samya nambut kardi

Sigra wau ingundanga

Tinanya sawiji-wiji (Suyoto, 1996:32).

Translation:

Antagopa takes a walk

To the rice field by bringing a hoe

Looking at his friends

Who are working

There are immediately called

Are asked one by one

Along with the development of the society supporting *karawitan*, and therefore *macapat* which develops also has changes in other forms. Musical development occurring in

sekar macapat can be observed in three items namely: (1) development which is still dominated by its vocal works; (2) development which is still dominated with its instrumental works; and (3) development with its balance works of vocal and instrumental (Darsono et al, 1995:5).

4. *Tembang Dolanan*

Tembang dolanan is also often called as *lagu dolanan*, that *tembang* means Javanese song (Purwodarminto, 1939:225). *Dolan* derives from the word *dolan* meaning 'to play'/'to have fun' (Purwodarminto, 1939:73). Therefore, *lagu dolanan* or *tembang dolanan* can be interpreted as the low and high composition of man's voice as means of playing/having fun (Suratman, 1986:7).

Here is one of the examples of lyrics of *tembang dolanan* entitled *Ilir-Ilir* which still becomes a popular song.

Ilir-Ilir

Lir-ilir tandure wis sumilir

Takijo royo-royo taksengguh temanten anyar

Bocah angon penekna blimbing kuwi

Lunyu-lunyu peneken kanggo masuh dododira

Dododira kumitir bedhah ing pinggir

Domana jlumatana kanggo seba mengko sore

Mumpung gedhe rembulane mumpung jembar kalangane

Ayo surak surak hore

Translation:

Ilir-ilir the plants start to be blown by the wind

Greenish like a new bride

Shepherd boy, climb that star fruit tree

Thought slippery, climb to rinse my cloth

My cloth is torn its edge

Sew it to meet this evening

While there is a full moon

Let us cheered.

Those are the kinds of *tembang* of *sekar ageng*, *sekar tengahan*, *sekar macapat*, and *tembang dolanan* including the examples of lyrics of each *tembang*.

c. Social function Of *Tembang*

Tembang or *sekar* presents as an art work which functions as media of education and is also used in celebration (thanksgiving, *kaulan* / nazar, getting in a new house). *Tembang* is one of Javanese literature work of art including *tembang gedhe*, *tembang tengahan*, and *tembang dolanan*. *Tembang macapat* is also often called as *tembang cilik* and according to the book of *Wedhapradangga*, it occurred approximately in the reign of King Brawijaya in Majapahit. After that, *tembang* was developed in the era of Demak, Pajang, and Mataram, also spread in the area of Central Java, East Java, Bali, and Sunda. As for today in those areas such as Java, Bali, and Sunda there are still *tembang macapat* which have the similarity in function, in the name of *tembang* or even the rules.

The society supporting Javanese culture during that time acknowledged that *tembang macapat* is a media for character education and a teaching of *laku utama* attitude. For example, *Serat Tripama* by Mangkunegara IV is a teaching of *laku utama* which lyrics are given as the following.

(6) *Yogyanira kang para prajurit*

Lamun bisa samya anulata

Duk ing uni caritane

Andelira sang Prabu

Sasrabau ing Maespati

Aran Patih Suwanda

Lelabuhanipun

Ginelung tri prakara

Gunakaya purune den antepi

Nuhoni trah utama (Mangkunegara IV)

Translation:

It is better that those soldiers

If they can imitate

In the past

Was the right hand of Prabu

Sasrabau in Maespati,

Named Patih Suwanda, his merit

Had three abilities (including cleverness, position, perpetuation)

Very loyal to his king

To be consistent in having good behaviour.

Javanese society in their life has often read *tembang macapat* in a certain need or activity, for example spending time all-night as part of certain tradition, like wedding tradition (*lek-lekan*), in a *selapanan* tradition (day 35 of child's), and in *midadareni manten* tradition (one day before the wedding reception). Besides, *macapat* is often read in a certain needs such as *khitanan* tradition, moving into a new house, house building, thanksgiving, and nazar (*kaulan*) also is sung in a ritual tradition of *ruwatan* by taking them from the book of *Kidungan*. The book or *serat* is read by *macapat waosan* pattern having the following characteristics such as simple song and *cengkok*, *wiletan* with not more than three words, clear articulation, not allowed to break word, etc. Based on those features, and therefore it is called as *winengku sastra*.

3. Literature Review, Theoretical Review, and Framework of Thinking

A. Literature Review

This literature review focuses on several previous results of researches which have been done by researchers which are relevant to the dissertation being worked on. The results of the researches are in the forms of books, dissertation, or thesis which are explained below.

Abdul Syukur Ibrahim. 1996. Directive form of *Bahasa Indonesia A Study of Communication Ethnography*. Dissertation. Postgraduate Program Universitas Arilangga Surabaya. So far, there are not many researches study about directive form of bahasa Indonesia (*BDBI*), in particular the use of *BDBI* in leading dyadic interaction (*IDB*) between subdistrict head with the head of the district in Malang. *BDBI* can cause misunderstanding towards what is being said, what is being intended, and what must be done by them in *IDB*. Consequently, the administration and social tasks that they carry out all this time will be distracted its existence and even will cause failures. This research

enriches theories of speech acts which are related to direct speech and indirect speech also to add the horizon.

R. Kunjana Rahardi. 2008. *Imperative meanings in A Social Domain: A Sociopragmatics Study*. ASMI Santa Maria Yogyakarta. Imperative has communicative function which is significant in communication. Imperative certainly always presents in the gradation of frequency. The case study of imperative meaning in this social domain applied sociopragmatics approach. The implementation involved eight social domains namely (1) education, (2) religion, (3) society, (4) media, (5) government, (6) offices, (7) family, and (8) transactional business. The main objective of this study is to provide or to describe imperative sociopragmatics meanings in those social domains. The result of this research gave an understanding about models of linguistics study from sociopragmatics dimension so that it will enrich the researcher's perspective.

Harun Joko Prayitno (2011). *Directive Speech Acts of Officials in Business Meeting Events: A Sociopragmatics Study Applying Gender Perspective in Government Area Surakarta*. Dissertation. Postgraduates Program Universitas Sebelas Maret Surakarta. The research background of this study is the use of language and gender, particularly directive speech acts (TTD) in sociopragmatics study applying gender perspective. The dissertation about directive speech acts provides knowledge about a study of directive speech acts, but this research is so different with the research conducted by the researcher about directive speech acts in *wayang kulit* (shadow puppet) performance.

The research conducted previously focused on directive speech acts related to linguistics objects. The research was conducted with the object of the study dealing with performing arts, namely focusing on dance of *Karonsih* or *Pasih* and *Langendriyan* by sociopragmatics study about *Limbuk Cangik* scene in wayang performance by *dalang* Anom Suroto, Purbo Asmoro, and Warseno Slenk. Based on the discussion of the research result above, and therefore this writing paid more attention to how the marker of imperative word containing suggestion or recommendation to do good deeds.

B. Theoretical Review

This theoretical review focuses on pragmatics theory, whereas previously it needs to introduce the readers with linguistics theory. Linguistics has a variety of branches including phonology, morphology, syntax, semantics, and pragmatics. Pragmatics is a subfield of linguistics that studies about the structure of language externally, meaning that how language unit is applied in communication so that it is a language study covering macrolinguistics level. Pragmatics as a field of knowledge has relation with other fields and therefore it may have several studies. There are various studies of pragmatics including variation of language, linguistic action, implicature, conversation, deixis theory, presupposition, discourse analysis, etc.

1. Pragmatics

Pragmatics in its development has a tight relation with semantics and therefore it is not easy to create a clear difference between those two. Subroto explains that

pragmatics and semantics are different aspects or parts of the same field of study, which is about meaning. Both pragmatics and semantics study about meaning, but they apply different perspective. Semantics studies about meaning, which is the meaning in language (linguistics meaning), whereas pragmatics studies meaning according to speaker's meaning or speaker's sense (Edi Subroto, 2008: 6).

Morris as quoted in L. Mey (1994:35) states that pragmatics is the study of the relation of signs to interpreters. Levinson (1983) defines that *pragmatics is the study of those relations between language and context that are grammaticalized, or encoded in the structure of a language*" (see: Mey, 1994:37; Subroto, 2002:507; Kunjana, 2003:13-14; Leech, 1996:6; Hang Juang, 2007:1). Therefore, pragmatics cannot be understood its purpose without the context of utterance purpose. Thus, in analyzing meaning of certain linguistics unit, it is not possible to peel linguistics unit from the context of utterance situation. Austin (in Levinson, 1983:236) explains that there are many things done by using words. His most basic view is reflected in his courses collected into a book which is entitled *How to Do Things with Words*. Austin observes that utterances is not only applied to report an event. In certain cases, utterance is considered as an implementation of actions. There are quite a lot of limitation or definition about pragmatics. Levinson (1987: 1-53) explains pragmatics and the coverage includes the following points (some are quoted which are considered important).

- 1) Pragmatics is a study about the relation of signs to their interpreters, and semantics is the study of the relation between the signs and the objects they denote.
- 2) Pragmatics is a study about language use, whereas semantics is a study about meaning.
- 3) Pragmatics is a study of linguistics and functional perspectives. It means that this study attempts to explain aspects of linguistics structure referring to non-linguistic influences and factors.
- 4) Pragmatics is a study about the relation between language and context becoming basic of the explanation about language understanding.
- 5) Pragmatics is a study about deixis, implicature, presupposition, speech act, and aspects of discourse structure.
- 6) Pragmatics is a study about how language is applied to communicate, particularly the relation between words with the context and situation of its implementation.

Other well-known linguistics figures are David R and Dowty (in Kunjana, 2003) who briefly explain that truly pragmatics linguistics is a review towards direct and indirect speeches, presupposition, implicature, entailment, and conversation between speaker and hearer.

C. Speech Act and Its Types

Kreidler (1924: 183) classifies illocutionary act into 7 (seven) kinds as the following.

1) Verdictive Utterance

Verdictive Utterance is a speech act in which the speaker makes assessment or judgement on the acts of someone, especially the addressee. This includes classification of ranking, assessing, appraising, and apologizing. The

verdictive verbs include accuse, fine, permit, and thank. Since this utterance is an assessment of the speaker on someone's acts done by the addressee or over something which happened to the addressee, everything is interconnected with the previous happening.

2) Expressive Utterance

Expressive Utterance is a speech act which is done with an intention that the utterance can be interpreted as evaluation on things mentioned in the utterance, for example to greet, apologize, grieve, and reject. Expressive Utterance also includes the speech act which is done with a purpose that the utterance will be interpreted as evaluation about the things which have been done or felt by the speaker in the past or perhaps the present result of failures of the speaker. The most common expressive verbs are to apologize, reject, and admit.

3) Performative Utterance

Performative Utterance is a speech act which demands of an action or a respon from the hearer. The speech act presents a situation or business called performative, such as bid, bless, fire, baptize, arrest, marry, declare. Performative utterance is stated to be legitimate when someone who has an authority can be accepted by another hearer.

4) Directive Utterance

Directive Utterance is a speech act that the speaker attempts to make the interlocutor to respond an action or to repeat. There are three kinds of directive utterance which are recognized as command, request, and suggestion. A command can be effective when the speaker has a certain degree of control over the interlocutor's action. A request is an expression over what is willing to be done as a result of an action. A request does not assume the speaker's control towards the interlocutor. An utterance, either directive or not and whatever the kind of directive utterance is depends on the form of syntactics, that is on the choice of predicate (must, ask, suggest, etc.).

5) Commissive Utterance

Commissive Utterance is a speech act that positions a speaker in a certain condition including vow, pledge, agreement, and oath. The verbs which show commissive actions are illustrated as agree, ask, present, refuse, and swear.

6) Assertive Utterance

The theory of speech act will be applied to analyze kinds of speech act which are included in *tembang-tembang Jawa*. One-way communication or function can be expressed by a variety of forms/structures. Pragmatics studies the utterance meaning by its analysis unit such as speech act, whereas semantics studies about the literal meaning of an expression. This study of speech acts is also required to understand the lyrics of *tembang-tembang Jawa*.

Imperative Speech Acts in *Tembang-tembang Jawa*

One of the elements in the essence of *tembang* is inner structure - theme. Theme is Subject Matter stated by a poet. The main problem is so strong forcing into the soul of the poet, and this is the main base in its pronunciation. If the strong force is in the form of relation between the poet with

God and therefore the expression in *tembang* can be said as divinity-themed. Similarly, if the force comes from the soul of the writer including the expression of love and mercy also things which are related to humanity and therefore it refers to humanity-themed. If the strong force is used to protest the feeling of injustice and therefore the theme of the poetry is protest or social criticism.

The experience of a poet is always based on the life experience concretely so that in responding a problem without experience it will be difficult in realizing it into the lyrics of *tembang*. Therefore, a poet has a deep level of awareness. Here are moral messages including values, in the lyrics of *tembang-tembang Jawa* which include religion, humanity, heroism/patriotism, materialism, social criticism, and natural/cosmic beauty.

1. Religious Value

The value of teaching in religion or deity definitely cannot be separated from the physical form which is derived in the choice of word, symbol expression, and figurative. All of those realize how tight the relation between the poet and God is. This can be seen in the lyrics expression of *tembang Durma - Sekar Macapat* as the following:

1. *Kulitira kang waringin kancana mulya*
Daging kumala adi
Otote sesotya
Babalungane kalpika
Sungsume mutyara luwih
Uwiting wreksa
Iman wujud kang pasthi

Translation:

Your skin (as like) precious gold banyan wood
The flesh (as like) beautiful diamond
The muscle glows
The bone (is like) a ring
A good pearl marrow
The tree's tree
His faith is steady

The poet in describing human who is qualified both physically and mentally. The description of perfect physical appearance and the description of having good faith, strong, and absolute are shown in *iman wujud kang pasthi*. The lyrics in *Tembang Sinom* also talk about religious problems as shown in the following quotation.

2. *Lan aja nalimpang padha*
mring leluhur dhing dhing
satindake den kawruhan
ngurangi dhahar lan guling
nggone ambanting dhiri
amasuh sariranipun
temene kang sinedya
mungguh wong nedheng Hyang Widhi
lamun temen lawas enggale tinekan

Translation:

And do not forget
The ancestors
All behaviours, know it

Reduce eating and sleeping
Thus, to forge oneself
To wash his body
Actually the intention is
If someone loves God
It must be done fast

The subject related to religion is shown in the lyrics above, for example in the expression of *amasuh sariranipun* 'to wash his body'. This is not merely to clean body or to take a shower but this has more meaning than just enough to take a shower or to remove dirt. The dirt itself refers to human sins, so that in order to be released from those sins it is expected that man avoids God's prohibition and embraces His teachings. It is mentioned in the lyrics *mungguh wong nedheng Hyang Widhi* and *lamun temen lawas enggale tinekan* meaning that 'if someone expects (willing) of Hyang Widhi' and 'seriously, it will be realized immediately'. The word *Hyang Widhi* as the replacement of name mention such as God, Allah, Gusti, and therefore if a man always begs to God, then his pray definitely will be heard by God, sooner or later it will be granted. Similarly, the word *leluhur* 'someone who has passed away' means someone who must be respected and remembered his services. These lyrics give an illustration towards man for always being able to accept reality not to drown in wordliness, to splurge or to force circumstances beyond someone's capability. Thus, it is expected that man must be introspective as shown in the lyric *satindake den kawruhan* 'each man's attitude is always seen'.

The description about faith subject in the religion is one of principles which must be obeyed. Through the quotation of this lyric, it is expected that man in doing actions must be in accordance with religion norms, civilized, able to act politely and to avoid anger. The followings are the lyrics of *Sekar Macapat - Pangkur* which talks about religion.

3. *Mingkar-mingkuring angkara*
Akarana karenan mardi siwi
Sinawung resmining kidung
Sinuba sinukarta
Mrih kretarta pakartining ngelmu luhung
Kang tumrap neng tanah Jawa
Agama ageming aji (BM:4)

Translation:
Attempting to avoid anger
By educating children
Is expressed in a song
Is intended to be peaceful
And therefore to be understood the nature of knowledge
which is sacred or sublime
Which his useful in Java land
By religion it will be more useful

Religion is a guidance which always adheres to man's personality and therefore it must be conducted seriously so that we can avoid anger.

2. Humanity Value

Man is God's creature who is perfect if compared to other creatures. Humanity value can be seen through the lyrics

which show that man has a high dignity. In the illustration towards the existence of man, it can be said that there are many of those are reflected in the lyrics of *tembang*, man becomes an interesting object (love, longing, revenge, falling in love etc.) As the following, we can see discussion of lyrics/lyrics which are discussed by man and humanity. This is shown in the *Sekar Ageng* – lyrics of *Candraasmara* (BGG:20).

1. *Dhuh nyawa dene tan asung*
Pisungsung sangsangan sari
Sariregsun sru marlupa
Lir pepes bayu ngong tapis
Urang gung kang pariswaja
Mung sethitik cacatipun
Wong ayu ngungkurke tresna

Translation:

Oh life spirit which does not give
Giving a flower necklace
My body is very tired as like all its bones have been crushed
Black snake as a metaphor
Large shrimp is steel-shielded
There is only one lack
A beautiful lady who rejects love

The free translation of the above lyrics can be rendered as someone whose love has and is being rejected that apparently having no power or not excited in his life. This is explained through the illustration of a solid black snake having the clear feature of endangering man's life because of the poison it has in its body. The illustration of shrimp gives a clear explanation that it has a hard-bone head and wears a steel mask. This shows a clear reality which happens.

The problem of love is talked a lot in the lyrics of *tembang-tembang Jawa*. This is shown in the following lyrics of *tembang Sekar Ageng - Pusparugmi*.

2. *Dhuh kusuma*
Kang sawang sitengsu
Wong kuning ngembang blimbing
Maya-maya
Weh yung ing driya

Translation:

Oh, kusuma
The lover who sees the moon,
Someone with yellow skin (as like) starfruit flower
Maya-maya
Which gives attractiveness.

The above lyrics talk about someone who is falling in love to a yellow-skinned woman, being illustrated as starfruit's flower, which is called *maya*. The word *maya* in English language 'vague'; something which is vague sometimes make someone paying attention is curious to know about something. The similar thing occurs in the written lyrics in *Suraretna (SA)*; *Wirangrong (ST)*; *Pocung, Pangkur, Durma, Kinanti, Megatruh, Maskumambang, Dandanggula, Asmaradana (SM)*; *Slendang Biru, Si kucing, Cengkir wungu, Kembang Mlati, Melathi Rinonce, Ayun-Ayun Tanjung gunung (TD)*.

The problem of love in relation with man is very tight even it becomes a part of life. Things which are related to love can be seen in *sekar ageng*, *sekar tengahan*, *sekar macapat* and *sekar dolanan*. The following is the statement of lyrics which shows an illustration about love, in *Sekar Ageng - Suraretna*.

3. *Dhuh sang retina*
Kang maweh pireneng nala...

Translation:
Oh, my precious one
Who can give peace

It can be seen in the following *Sekar Macapat - Pangkur* :

3. *Upamane yen kembang Mawar*
Warna endah kang nedheng mekar
Ganda arum gawe bingar Rasaku nyawang andika
Tanpa bosen kumanthil aneng ati Lir Widadari tumurun
Peparing katentreman Rina wengi bebasan tan bisa turu
Mulat cahya kang sumunar Madhang kang nandhang
brangti

Translation:
(As if) the rose with beautiful color blooming
Its fragrant makes a happy feeling
My feeling (always) sees you
Never bored always in the heart
(like) the descent of angels
Giving peace
Daily (like) never can sleep
Always seeing a sparkling light
Enlightening people suffering from falling in love
The expression of falling in love is also shown in the lyrics of *Tembang Kinanthi*:

5. *Puspa lesah dhuh Mbok gunung*
Putrendra wanara Bali
Katgateng tyas sruning brangta
Sawang kudhining baita
Prapteng papa sun lakoni
Mung ketang sira wong manis (DS: 149)

Translation:
Wilted flower, oh, *Mbok gunung*
The son's of ape (from) Bali
His heart falls in love so fast
Staring at the tip of the ship's sail
Anywhere I will do everything
For you, the sweet one

Other expressions are also shown in the lyrics of - *Maskumambang*:

6. *Rikma ngemak*
Ngembang bakung esmu wilis Kasiliring barat
Ngawe kang nandhang baranti
Lembeyane nyawane pun kakang (GJ.2: 53)

Translation:
Weavy hair

Greenish lily
Blown by breeze
Waving hand is the brother's soul

The description towards a woman who is admired with her weavy hair like lily, hair looses by breeze apparently it waves to those who are falling in love with her. *Syair Sekar Macapat* in *Asmaradana* also describes sense of admiration, as shown in the following lyrics:

7. *Pamulu lir mas sinangling Miwah pancuring wadana*
Kadya sasi purnamane
Ing kapat kartika padhang
Saja yayah mutyara
Eseme apait juruh
Kadya madu pinastika

Translation:
The skin (like) the rubbed gold
And the light of her face
(like) the full moon
In the fourth of the bright star
more (like) a pearl
Her smile is as bitter as sugar water
(like)the best honey

Tembang dolanan almost dominates humanity theme or values contained inside. This can be seen in *Selendang Biru*, *Si Kucing*, *Cengkir Wungu*, *Kembang Mlathi*, *Mlathi Rinonce*, *Ayun-Ayun Tanjung Agung*. *Selendang Biru* is metaphorized as a beautiful woman who always promises for the most beautiful vow of love. This is shown in the following quotation of lyrics.

8. *Selendhang Biru*
Anyelaki janji slendhang biru
Slendhang biru among menaki ati
Ora tekan batine setyamu
Slendhang biru
Tetepana janjimu slendhang biru

Translation:
Breaking promise the blue shawl
The blue shawl can only make someone's heart happy
But not to the real inner
Blue shawl
Keep your promis blue shawl

It still talks about something around romantic love towards man which is metaphorized with animal. This is shown in the following lyrics of *Tembang Dolanan -Si Kucing*.

9. *Dhek mau bengi trus montang-manting*
Tanpa turu atiku tansah klisikan
Amarga eling bubar sumanding mutiara
Dedege lencir kuning
Dhuh mangkene rumangsaku teka karo nglilang ngliling
Tak awe mung tansah ngece
Sing teka jebul si kucing
(GJ-1: 213)

Translation:
Last night always going back and forth

Never sleeping my heart was always restless
Since I remembered just now getting next to the pearl
Yellow lanky body,
Oh, I thought coming glancing,
I invited her but only adorable
(apparently) the one coming was only the cat

The feeling of falling in love is also seen in *Kembang Mlathi*, love is metaphorized as jasmine, this is shown in the lyrics of *Tembang Dolanan - Kembang Mlathi*.

10. *Upama kembang melathi pantes kanggo
pepasrening dhiri*

*Rina wengi tanpa palayu tuhu nyata dadi
pepujanku*

*Upama sesotya adi mangka rerengganing ali-ali
Rina wengi mung sinawang andayani pamikir
kang padha*

Rinasa saya karasa ginugu saya ngranuhi

*Tak kedhep kedhepke katon rumangsa gumantung
-ing telenging jantung*

*Tindak tanduk nengsemake mugi langgenga
adadi rewange*

*Budi daya amrih mekaring kabudayan
angembangrembaka*

(GJ-2: 144)

Translation:

If the jasmine deserves to decorate one self
Each night there is no strength only my sweetheart
(if) as a ring which keeps circular
Each night it is only seen in my mind
The more felt the deeper it is
Each wink always be in my heart
Her behavior is charming, may I still be her friend
Attempting to be the growth of a fertile culture

The meaning of love growing prosperously is metaphorized into jasmine (*mekaring angembang angrembaka*).

3. Patriotic Value

Patriotic theme can enhance the feeling of love towards nation. It also talks about the struggle to create power/to fight against enemy. This aims at building the unity of a nation or at building nasionalism. In the lyrics of *sekar ageng - Banjarasari*, and in the *Durma - macapat*, these lyrics show about the existence of heroic values, and therefore it can be seen in the following lyrics.

1. *Dèn nira campuh prang*

*Sri Harjunasasra
Lawan raden Sumantri
Aliru prabawa*

*Tan ana kasoran
Mangkana Sri Narendra*

*Mangun triwikrama
Tedhak saking rata*

Mrepegi mungsuhira

*Jawateng ngawiyat ngudana kembang
Lumrang banjaranan sari.
(BGG:17).*

Translation:

As for in the war
Sri Harjuna Sasra
Fought against Raden Sumantri
Exchanging power
None was defeated
Therefore, Sri Narendra
Was so in anger
Getting off the train
Approaching his enemy
The God in the sky spreading flowers
Scattered in all yards.

The description of heroism in fighting the enemy at the end there is no one wins since both are strong and powerful (*tan ana kasoran*). As well as in the lyrics of *Durma - Sekar Macapat*:

Durma

2. *Wadya Surapringga kadya singa krura*

Manggalak nggegiris

Samya mbeg palastra

Kang pejah ingidakan

Riwut ruketing ajurit

Tanana nedya

Ngucira ing ngajurit

(CEN.1:42).

Translation:

The army of Surapringga is like an angry tiger
Fierce, terrible
Everyone died
Died trampled
Noisy, bound one another
No body was willing to
Go back in the war

The lyrics lines in the *riwut ruked ing ngajurit* 'noisy binding one another' explain that there is a war among enemies and therefore many die because of being stomped. This is shown in the *kang pejah ing idakan* 'die for being stomped'.

4. Materialistic Value

The description towards the importance of materialistic value in life so that everything is measured with material. This results in the effect that man becomes inhuman because without producing material, he will not be considered by others. This is shown in the lyrics of *Sinom - sekar macapat*.

1. *Prabawane mawa praba*

Kamuk prapteng liyan nagri

Saking sugih donya arta

Nging panggalihnya Sang Aji

Tan wrin kawruh kang yekti

Kasunyataning menus

Mung meleng mring kadonyan

Twin luhuring ngelmu sisip

Marma datan kasamadan susilengrat

(BM.:9-10)

Translation:

His power was heard

Well-known to other countries
Due to his wealth
Yet the king's thought
Not knowing the real knowledge
The reality that man
Only keeps thinking about worldliness
And the power of black magic(wrong)
Therefore, it does not have world's ethics.

Basically, man measures everything with treasure that it will cause his materialistic value really dominate. This can be seen in the above lyrics quotation explaining that materialistic value becomes parameter in his life, so that not knowing about the reality of life having non-materialistic value to become the only measurement. Having skills in the black magic besides hunting about treasures and therefore it can be described also as not having ethics in his life, because everything is measured from material or things.

The subject of materialism can also be seen in the lyrics of the following *Sekar Tengahan - Girisa*.

2. *Wong ati sudagar ugi Sabarang prakara tamboh
Amung yen ana wong teka iku
Anggegawa ugi
Gegadhen pan tumranggal
Ulate teka sumringah (WUL: 14).*

Translation:

Those people with the heart of merchants
Are indifferent to all things
But when there was someone coming
And also bringing
Precious things pawned
Their faces flashed

The above lyrics clearly illustrates that there is someone who owns a character of being materialistic as proven when there is someone comes by not having wealth will be underestimated/ignored. However, when there is someone who comes by bringing something, especially something which is precious, then he will be welcomed happily.

5. Social Value

The problem of social criticism is so related to the life in the society, man as a social being absolutely gives a lot of respond in his surroundings. Particularly as a member of a society who socializes, there are many norms/values which rules must be followed. This is shown in *sekar tengahan (Jurudemung, and Girisa); sekar macapat (Gambuh, Durma, Sinom, Kinanti, and Dandhanggula)*.

The following is the lyrics in *Sekar Tengahan* which contain values of social criticism.

1. *Aja na tiru ing bapa
Banget tuna bodho mudha Kethul tan gawe graita
Ketungkul mangan anendra Nanging anak putu padha
Mugi Allah ambuka Mringa pitutur kang prayoga
Kabeh padha nyakepa (WUL.:30).*

Translation:

Do not anyone of you imitate father

Very bad for being stupid while young
Not having the power of thought
Only always having indulgence of desire Yet my offsprings
May God show you a way
In a good guidance
Everything is blessed

The above lyrics tells a lot about man for not being very stupid or being fooled with situation, while we are still young it is suggested to us to open as wide as possible the mastery of knowledge. The above lyrics metaphorize stupidity by using the sentence *banget tuna bodho mudha* meaning that 'we suffer loss when we are stupid in our youth'. The youth is an opportunity to get life achievement as many as possible, to open our mind as wide as possible for getting many knowledge from any sides. The intelligence provision can be used for the future in facing live and life.

Beside the suggestion to learn as much as possible, there are lyrics which are used to show harmony which must be taken care all the time. This can be seen in the following lyrics of *Tembang Wirangrong - Sekar Tengahan*.

2. *Wirangrong
Ngandhut rukun becike ngarep kewala Ing wuri angrasani
Inkang ora-ora
Kabeh kang rinasanan
Ala becik den rasani
Tan parah-parah
Wirangronge gumanti (WUL:12)*

Translation:

Harmony is shown only in the face
In the back are they gossiping
The unreal
All is being gossiped
Good and bad are talked about
deeply
Continued by *tembang wirangrong*

The above problem is said as a social protest since it gives a warning to man who lives in the middle of a society. Man in his life experiences development and therefore must always preserve, care, balance the harmony in togetherness. The sense of unity is embedded in someone's inner self not only in his fake appearance. When there is a sense of fake appearance in togetherness so that what happens is insincerity for accepting someone's advantages and disadvantages. Furthermore, this is due to the feeling of being not satisfied towards someone then it causes conflicts. This may lead to a gap separating them. The feeling of togetherness and unity do not only become a short talk or a fake sense and therefore it is metaphorized into *ngandhut rukun becike ngarep kewala*.

The lyrics in the *Sekar Tengahan - Jurudemung* provides an illustration about the existence of social criticism towards the youth for being careful in facing life. The attitude of being arrogant must be avoided since it will take us to have the feeling for being proud of ourselves by not seeing its weaknesses. If this happens, as a consequence, someone will be ridiculed by other people. This is shown in the following quote of the lyrics of *Sekar Tengahan - Jurudemung*.

3. *Keh wong anom tan prayitna
Kliwat bungah yen ginunggung
Jroning nala muncu-muncu
Lir wudun kang arsa mecah
Nging wekasan dadi kumprung
Sing anggunggung latah-latah
Jer wus klakon kang kinayun*
(BM, tth : 40-41).

Translation:

Many young people are not careful
Too excited when given compliment
In their heart are they impassioned
(like) an about to blow ulcer
That eventually becomes confused
Those giving compliment deriding
Provided that it is done what is desired

The lyrics mentioned in *Sekar Gambuh-Macapat*, illustrates a bad character-the stupid- does not have knowledge, is proud of being persistence so that it may lead to be arrogant. This is a social criticism towards society having arrogant men but stupid. Besides *sekar Gambuh*, there is also *Durma* which lyrics show social criticism. This is shown in the following quote of lyrics.

4. *Dipun sami ambanting sariranira
Cegah dhahar lan guling
Darapon sudaa
Nepsu kang ngambra-ambra
Lerema ing tyasireki
Dadi sabarang
Karsanira lestari*
(BM : 6)

Translation:

It is suggested for having self-awareness
To prevent eating and sleeping
In order to reduce
A great desire
Be silent in your heart
To have everything
To become eternal

The description of social criticism towards someone in order to always attempt to work hard in achieving something and to avoid worldliness. This is a form of metaphor meaning perception of *cegah dahar lawan guling* 'to reduce eating and drinking', do not only give priority for both desire in being excessive for foods and passion. The metaphor of sleeping has a close relation with the meaning of not being too relax. Besides *sekar Durma*, there are lyrics in *Sekar Kinanthi* which have similar social criticism. This is shown in the following quote of lyrics.

5. *Padha gulangen ing kalbu
Ing sasmita amrih lantip
Aja pijer mangan nendra
Kaprawiran den kaesti
Pesunen sariranira
Sudanen dhahar lan guling*

Translation:

Forged it in the heart
In the mind to become smart
Do not only have the indulgence of desire
Have the virtue of personal soul
Hold yourself
To reduce eating and sleeping.

Besides *sekar Kinanthi*, there is another *tembang* having lyrics telling similar issue about social criticism. This is shown in *tembang dolanan - Ilir-Ilir*. These lyrics also describe about suggestion towards man for getting knowledge as much as possible to become provision in the future, although in order to achieve that he must undergo a hard work. This is shown in the lyrics *cah angon-cah angon penekna blimbing kuwi, lunyu-lunyu peneken kanggo masuh dodod ira* and *damana jlumatana kanggo seba mengko sore* 'eventhough it is very hard, keep climbing to take the star fruit, to wash my cloth to be worn for meeting the king this evening, sew and tidy the cloth. The meaning of the word *lunyu* 'slippery' is a description towards a situation of a hard way of climbing a tree, by having patience, it must be able to reach higher. As for the meaning of the word *domana/jlumatana* 'sew and tidy' means knitting the torn cloth needs patience. Through perseverance we can get everything we want to have. The lyrics of *tembang dolanan* overall can be seen as follow.

6. Ilir-Ilir

*Lir-ilir tandure wis sumilir
Tak ijo royo-royo tak sengguh temanten anyar
Bocah angon penekna blimbing kuwi
Lunyu-lunyu peneken kanggo masuh dododira
Dododira kumitir bedhah ing pinggir
Domana jlumatana kanggo seba mengko sore
Mumpung gedhe rembulane mumpung jembar kalangane
Ayo surak surak hore*

Terjemahan:

Ilir-ilir the plant is blown by the wind
Greenish that I think it's a new bride
Shepherd boy, climb that star fruit tree
Eventhough it is slippery, climb it to wash my cloth
My cloth is torn its edge
Sew it to meet this evening
While there is a full moon
Let us cheered.

6. The Beauty of Nature Value

The lyrics in *Sekar Ageng - Subamanggala* describes about the beauty of nature. This is shown in the quote of the following lyrics.

1. *Wimbaning kang candra wela
Padhang ngebeki bawana
Sukaning wadu wandawa
Priya kenya mangastawa*

Translation:

The light of the moon light circles clearly
So bright shining the world
Creating happiness to those seeing it
Male and female pray together

The meaning of the word *wimbaning kang candra wela* 'the moon light which clearly circles' is a description of the moon appearance shining bright – meaning that it is the full moon. This brings joy and happiness for mankind so that there is a feeling of thankful and praying together.

The lyrics in *Jurudemung - Sekar Tengahan* show the application of the sentences as follow.

2. *Wanci byar ywang kalandara
Wimbane kang sroning gunung
Mabang lir netra ngarapul*

*Ebun marentul neng patra
Teteroneng ron sidi nuha
Kadi kang mau jati runus
Maweh yen yam yaming lirpun*

(Manuskrip)

Translation:

In the morning when the sun shines
On the sidelines under the mountain
Getting red (like) watery eyes
Dew on the oil
Obviously seen in *srigi leaves?*
(like) really charming
Making the people seeing it wonder

The above lyrics of *Jurudemung* describes the existence of natural beauty in a bright shining morning and therefore it gives a working spirit towards man. Besides the lyrics mentioned in *Jurudemung*, there are also lyrics of *Sekar macapat - Pocung* which talk about natural beauty. This is shown in the following lyrics.

3. *Nenging swara sawer musna tan kadulu
Gara-gara prapta
Jawah lesus kilat thathit
Aliweran baledheg dhar-dher tan pegat
(CEN. 1:75).*

Translation:

The silence of the snake's sounds disappeared There it comes noise
Windy rain and thunder
Thunderbolt sounds never stop.

This description clearly refers to rainy season and strong winds. The statement of several lyrics can be concluded that moral values embedded in the lyrics contain values of divinity. This can be seen in the lyrics of *sekar ageng* namely *Bangsapatra* and *sekar macapat* in *Pangkur*. Humanity value can be found in *sekar ageng Candraasmara*, *Pusparugmi*, and *suraretna*; in *sekar tengahan*, it is found in *Wirangrong*; in *sekar macapat*, it can be found in *Pocung*, *Pangkur*, *Durma*, *Kinanthi*, *Maskumambang*, *Dandanggula*, *Asmarada*; as for in *tembang dolanan* it is found in *Slendang biru*, *Si Kucing*, *Kembang Mlathi*, *Cengkir wungu*, *Mlathi Rinonce*, *Ayun-Ayun Tanjung Gunung*.

Patriotism value or heroism is found in the lyrics of *sekar ageng* such as *Banjaransari*; *sekar macapat* in *Durma*. This

theme focuses more attention to the problems of someone in fighting in a war to defend the truth.

The value of justice is found in the lyrics of *sekar macapat* such as *Sinom*; As for the value containing social criticism is found in the lyrics of *sekar tengahan* such as *Girisa*, *Wirangrong*, and *Jurudemung*; in *sekar macapat* it is found in the lyrics of *Gambuh*, *Durma*, *Sinom*, *Kinanti*, *Dandanggula*, *Pocung*; in *tembang dolanan* it is found in *Iir-ilir*. The value of natural beauty/cosmic is found in the lyrics of *sekar ageng* such as *Subamanggala*, *sekar macapat* in the lyrics of *Gambuh* and *sekar tengahan* in the lyrics of *Jurude*.

4. Conclusion

Tembang macapat is a part of Javanese culture which has an important function in the society supporting Javanese culture. *Tembang* plays various functions for example as media of education, aesthetic comprehension, as social criticism, as entertainment, as a meaningful symbol, etc.

Moral values embedded in *tembang-tembang Jawa* contain values of religion, humanity (love), patriotism, materialism, social criticism, and natural beauty. The humanity value, particularly, is found in many parts in *tembang-tembang macapat*. The values which are embedded in the lyrics of *tembang* can become means of character education.

The values or messages when caught by listeners will enhance soul experience, widen perception, provide the world of meaning which is invisible, and give balance between physical and spiritual life. Therefore, there is a communication of *sambung rasa* (=the communication that occurs when the ideas and feelings conveyed by the messenger can arouse and touch the heart of the receiver) which in turns will influence the behaviour. That is the advantage owned by an art (including *tembang* and the art of literature) that an art can soften characters.

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