Imparative Speech Acts in Javanese Songs

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Abstract: As embodiment in communication in language use, there will be certain ways that 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 gulangan ing kalbu
  ing sasmita amrili lantip
  aja piper mangan nendra
  kaprawiran den kaethi
  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 Ingkang 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 Kalit 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, wirawaradjenggeron (male singers) or swarawatipesindhen (female singers) in wayang performance. This tembang has certain rules including lines, guru laku and guru wilangan (EWI, 1999:1151). Literature work which is often taken as lyrics in tembang nusacapat 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 mungsal semedi
  Sirep kang bula wanara
  Sadaya wus santi 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 Mangunegoro IV (in Wedhatama) as seen in the following quotation.
(2) Mingkar-mingkuriang angkara
Akarana karenan mardi siwi
Sinawung resming kidung
Sinuba sinukarta
Mrli kretarta pakartining ngelma luhung
Kang tumrap neng tanah Java
Agama agening 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 Arjunasasrabau, Dewaruci, Panitisstra, 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 Wulangregh, 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 Ramabentrok
(3) Temene na kang den anti
Gambrisavit durang muni
Turu iknorora boseni
Wit kuna nganti saiki
Nadyan sajam muni ping tri
Serenge durang ngendhoni
Panabuhe takisi uthi
Tanda demene tras 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 Mardiwalagula 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 Palunggasna
(4) Neng Karang dhempel leledhang
Kyai Lurah Semar sapranakane,
Miyat kebon, kebon tegal lan aleran
Sami ngundhih tarupa
Suka sindhen sesendhomon
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 Mardiwalagula, 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, Darma, Kinanthi and Pocung (Ranggawarsita copied by R. Tanoyo).

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

(5) Antagopa klenthung-klenthung
Mring sawah anyangking kudhi
Angendhangi Rowang ira
Kang samya nambut kardi
Sigra wau ingundanga
Tinanya sawiwi-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). Dolanan 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 tundare wis sumilir
Takijo royo-royo taksengguh temanten anyar
Bocah angor penekna blinbing kiwi
Lunyu-lunyu peneken kanggo masih dododira
Dododira kumitr bedahah ing pinggir
Domana jiumatana kanggo seba pengko sor
Mumpung gedhe rembulane mumpung jembang 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 Wedhacaradanga, 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
Lamin bisa sanya anulata
Duk ing uni caritane
Andelirra sang Prabu
Sasrabau ing Maespati
Aran Patih Suwanda
Lelabuhanipun
Gineling tri prakara
Gunakaya purune den antepi
Nuhoni truh 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 traditioni, like wedding tradition (lek-lekam), in a selapangan tradition(day 35 of child’s), and in midadareni mantan 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 rawatan by taking them from the book of Kidungan. The book or serat is read by macapat waason 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, Theorical 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 Sosiopragmatics 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 Karoshih or Pasihan 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 direct 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 response 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 must accept 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.

Impressive 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 kamala adi
Otote sesotya
Babaluungan kalpika
Sungsune mutaya luwih
Uwiting wreksa
Iman wujud kang pasahi

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 pasahi. The lyrics in Tembang Sinon also talk about religious problems as shown in the following quotation.

2. Lan aja nalimpan padha
mring leluhur dhinin dhinin
saßindaße den kawrißan
ngurangi dihara lan guling
nggone amhanting dhiri
amasuh sariranipun
temene kang sinedy
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 forgive 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 *amassah 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 *munggah wong nedheng Hyang Widhi* and *laman iemen 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 pakarining ngelimu luhung
   Kang tumpur neng tanah Java
   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*  
   *Pisangsong sangsangan sari*  
   *Sariregsun sru marlapa*  
   *Lir pepes bayu ngong tapis*  
   *Uorang gung kung pariswaja*  
   *Mung sehitiit cacatipun*  
   *Wong aya 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* - *Pusparugmii*.

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 *Suraretta* (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).

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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 - Suaretma.

3. Dhuh sang retna
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 kangi nedieng mekar
Ganda arum gawe bingar Rasaka nyawang andika
Tana bose kumanthil aneng atti Lir Widadari tumurun
Pepering katentreman Rina wengi bebasan tan bisa turu
Mulat cahya kangan sumanar Madangi 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 leolah dhuh Mbk gunung
Patrendra wamara Bali
Katgateng tyas sunruing brangta
Sawang kudhining baita
Prapting papa sun lakoni
Mung ketang sira wong manis (DS: 149)

Translation:
Wilted flower, oh, Mbk 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 - Maskumamhang:

6. Rikma ngemak
Ngembang bakung esmu wilis Kasiluring 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. Pamalu lir mas sinangling Miwah pancuring wadana
Kadya sasti punnamane
Ing kapat kartika padhang
Saja yayah mutyara
Esene apait jurah
Kadya mada 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 Wangu, Kembang Mlati, Mlati 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. Selendang 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 trais montang-manting
Tanpa turu atika tansah klisikan
Amarga eling bubar sumanding mutiara
Dedege lencir kuning
Dhuh mangkene rumanggaku teka karo nglikang 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 lankky 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 Kenbang Mlathi, love is metaphorized as jasmine, this is shown in the lyrics of Tembang Dolanan - Kenbang Mlathi.

Translation:
If the jasmine deserves to decorate oneself
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

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 nggegirisisi
Samya mbeg palasra
Kang pejah ingdigakan
Riwat nuketing 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 riwat nuketing 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.

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.

Translation:
The lyrics lines in the riwat nuketing 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’.

1. Prabawane mawa praba
Kamuk praptegang liyan nagri
Saking sugih donya arta
Ngéng panggalihnya Sang Aji
Tan wrin kawruh kang yekti
Kasunyataning menus
Mung meleng mring kadonyan
Twin luhuring ngelma sisip
Marma datan kasamadang susilingrat
(BM.:9-10)

Translation:
His power was heard


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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 agi Sabarang prakara tamboh
Amung yen ana wong teka iku
Anggegawa agi
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 materialistics 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 tinu ing bapa
Banget tuna bodho mudha Kerhel tan gave graita
Ketungkul mangan anendra Nenging anak putu padha
Mugi Allah ambuka Miniga 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 midha 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
Ingkang ora ora
Kabeh kang rinasan
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 prayarina
Kliwa bungah yen ginggaung
Jroning nala mancu-mancu
Lir wudung kang arsa mecah
Nging weksan dadi kumpung
Sing anggingung latah-latah
Jer wus klahon kang kinayun

(BM, thh : 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 ambantung sariranira
Cegah dihaah lan guling
Darapon sudua
Nepsu kang ngambra-ambra
Lerena ing tyastirek
Dadi sabaran
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 dihaah rawan 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 realetion 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 amrh lantrip
Aja piper mangan nendra
Kaprawiran den kaesti
Pesunen sariranira
Sudanen dihaah 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-cang penekna blimbing kuwi, lunyu-lunyu peneken kanggo masuh dodod ira and damana julumutana 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 damana/julumutana ‘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 tundare wis sumilir
Tak ijo royo-royo tak senggih temanten anyar
Bocah angon peneken blimbing kuwi
Lunyu-lunyu peneken kanggo masuh dododira
Dododira kumitir bedhah ing pinggir
Domana julumutana 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
Eventhought 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 - Subumanggala describes about the beauty of nature. This is shown in the quote of the following lyrics.

1. Wimbaning kang candra welu
Padhang ngebeki bawana
Sukaning wadu wandawa
Priya keny a 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 ngarapu*

_Eban marentul neng patra_  
_Teteroneng ron sidi nuha_  
_Kadi kang mau jati runus_  
_Mawehe yen yam yaming tirpun_

(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* - *Pocang* which talk about natural beauty. This is shown in the following lyrics.

3. *Nenging swara sawer musna tan kadulu*  
_Gara-gara prapa_  
_Jawah lesus kilat thahit_  
_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_ *Candraasrama, Pasparugmi, and surarreta; in sekar tengahan*, it is found in *Wirangrong*; in *sekar macapat*, it can be found in *Pocang, Pangkur, Durma, Kinanthis, Maskumamonbang, Dandanggula, Asmarada; as for in tembang dolanan* it is found in *Slendang biru, Si Kucing, Kembang Mlati, Cengkir wangu, Mlati 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, Kinanthis, Dandanggula, Pocang; in tembang dolanan* it is found in *Hir-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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