

THE KINDS AND THE MEANING OF TEMBANG MACAPAT FOR JAVANESE PEOPLE

Natalia Desy Endriana

Sekolah Tinggi Bahasa Asing (STBA) LIA Yogyakarta

Alamat Korespondensi: Jl. Lingkar Utara, Pandeansari IV No 8, Condongcatur,
Depok, Sleman, Yogyakarta

Abstract

The writer wants to study *tembang Macapat*. The objectives of this article are to understand more about *tembang Macapat* and to know the kinds and the meaning of *tembang Macapat*. In this graduating article, the writer use two methods they are library research and interview. In this article the writer found that there are eleven kinds of *tembang Macapat* :*Maskumambang, Mijil, Sinom. Asmaradhana, Kinanthi, Dhandhanggula, Pangkur, Durma, Pucung, Gambuh and Megatruh*. The meanings can be classified into these themes: about kingdom, traditional dance and love.

Keywords: *tembang Macapat*, kind, meaning, theme

Introduction

Indonesia is an Archipelago country with a variety of customs, culture, language, and ethnic. Each island in Indonesia has a different culture and art, one of which is the Java Island. Java Island is divided into six regions, namely, West Java, Central Java, East Java, Banten, DKI Jakarta and Yogyakarta Special Region or DIY. Yogyakarta Special Region has a variety of a different culture and art such as Traditional Dance, *Gamelan* (the traditional instrument) Puppet and *Batik*. In cultural treasures in Yogyakarta, we can still enjoy one of them in variety of Javanese music in the form of songs or tracks or in terms called *Tembang Macapat*.

According to Wikipedia Online Dictionary, *Macapat* means *maca papat-papat* (read by four), which is read by four syllables. *Macapat* is a traditional Javanese song or poem which is sung with gently tone. *Macapat* uses Javanese language and accompanied by *gamelan*. *Macapat* song contains advice that is different in each title. According to the Wikipedia, songs in Javanese culture are divided into several kinds according to the time of emergence. Kinds of traditional Javanese songs are: *Sekar Kakawin, Tembang Gedhe, Tembang Tengahan, Tembang Macapat, Tembang Dolanan* (1).

Nowadays, the Javanese songs are more variegated with the increasing of various musical genre that enriched the Javanese songs. *Macapat* with other names also can be found in the culture of Bali, Sasak, Madurese, and Sundanese (Pak De Sakimun :<http://sosbud.kompasiana.com2012/07/26/makna-atau-filosofi->

pada-tembang-jawa.html). *Macapat* appear at the end of *Majapahit* and in the beginning of influence from *Walisanga*.

The writers want to discuss about some of Javanese traditional songs which are included as *tembangMacapat*. The writers choose this topic because in this time many young people are less enthusiastic with *Macapat* and begin to abandon it. In fact, behind every *Macapat* songs lies deep meaning that teaches how to get a better life. Additionally *Macapat* has uniqueness from the way to sing these songs. The writers also want to understand more about the Javanese art especially *tembangMacapat*. From the explanation, the writers want to know the definition, history and kinds of *tembang Macapat* and themes found in *tembang Macapat*.

Literary Review

Many books explored the traditional songs in Java especially *tembang Macapat*. Those books are for examples, Inleiding tot het modern Javaans written by Johaness Jacobus Ras, JakaLodang Magazine published by PT. Djaka Lodang pers, Mumpuni Boso Pepak written by Suryo Subroto and Mohammad Abi Tofani, Pepak Basa Jowo written by Abi Kusno and Sari-sari Basa Jawi written by Mohammad AbiTofani and Sekilas Tentang Kendhang dan Tembang Jawa Klasik Gaya Karaton Ngayogyakarta Hadiningrat by Dra. Suprapti Rahayu.

In the book Inleiding tot het modern Javaans; Johaness said “Javanesecontaining many philosophy and *Macapat* also containing a lot of philosophy of life...” (314). If we consider, *Macapat* contains the value of life and moral value.

Methods of Collecting Data

To collect the data, the writers read some books and browsed the internet and found some articles. The writer interviewed two sources. The writer chose to interview Mr. Damardjati because he has many experience related to Javanese culture. The writer also interviewed a tour guide, Mr. Siswoyo. He is one of the tour guide in Kraton Ngayogyakarta so he might has a lot of knowledge about historical in Kraton Ngayogyakarta.

Kinds of Javanese Song

The Definition and Kinds of Javanese Songs

Javanese song can be devided as a collection of poem which is sung and accompanied with *gamelan*. *Gamelan* is Javanese traditional music instrument. Javanese song or *tembang* are not simply a means of comfort. If Javanese songs accompanied by rhythmical *gamelan* music and body movement, these traditional song may become magic spell of sorts to bring an individual to a mystical level (Rahayu 29). Javanese songs are divided into three kinds of song, they are

1. *Tembang Gedhe*



2. *Tembang Tengahan*
3. *Tembang Cilik* or *Macapat*

Tembang Gedhe is a song from the ancient Javanese era and use *Kawi* language or ancient Javanese language. Nowadays, this kind of song is rarely used in general, because people prefer to use modern Javanese language. This is an example of *tembang Gedhe*:

Citramengeng

Risang Maha Prabu : A young man Maha Prabu

Arsa asewaka : Who put him self

Ing Bangsal Kencana mungging dharma rrukwa : Set in Bangsal Kencana

Manggihi tamunya : to welcome guests

Pra anung ngayogya : In front of Yogyakarta people

Myang mancanegara: Receive foreign guests

Kathah samya prapta : Who came in a huge number

Text “Jumeneng Dalem HB VIII”

This song tells about Ri Sang MahaPrabu who was receiving guests at BangsalKencana in front of Yogyakarta’s people.

This song contains ancient Javanese words or *Kawi* language, for example “*arsa*” in modern Javanese language means “*karep*” or wish, “*samya*” in Javanese language means “*padha*” or invitation and “*prapta*” in modern Javanese language means “*teka*” or come. Rahayu in her book *Sekilas Tentang Kendhang dan Tembang Jawa Klasik Gaya Kraton Ngayogyakarta Hadiningrat*, says that in modern Javanese language, those words are rarely used because of the language is difficult to understand. (86-88)

Tembang Tengahan is the songs appeared in *Majapahit* era (around 1389). *Tembang Tengahan* were created to help people who do not understand about Javanese ancient language or *Kawi* language (Rahayu 83-85). This kind of song use Javanese language that is more easily than *Kawi* language. An example of *tembang Tengahan* is *Gandapura*.

Gandapura

Kang rinengga : Who be waiting

Nenggih Risang Pandhuputra : Waiting for Sang Pandhuputra

Radyan Harjuna samangkya : Become Raden Harjuna to

Madeg nata ngratoni Manikantaya : Led the kingdom of Manikantaya

Text “Harjuna Wiwaha”

The theme in this song is Sang Pandhuputra or Raden Harjuna who becomes the king at Manikantaya.

This kind of song contains two words that used in modern Javanese language. There are “*kang*” and “*rinengga*”. In modern Javanese language “*kang*” or “*ingkang*” means which; who; what; that; whom; whose. Then “*rinengga*” means waiting, but some people prefer to use “*tengga*” in modern Javanese language. (Rahayu 83-85)

The last one is *tembang Macapat* or *tembang Cilik*. *TembangMacapat* or *tembang Cilik* is the song which appeared in *Majapahit* era after *tembang Tengahan*. *Macapat* song has existed since immemorial time and still maintained until today.

Meanwhile, the Javanese culture must continue to be preserved especially by the younger generation. This is consistent with the purpose of writing about *Macapat*. The purpose of writing and research *Macapat* song according to Dra. Prapti Rahayu in the book *Sekilas Tentang Kendhang dan Tembang Jawa Klasik Gaya Karaton Ngayogyakarta Hadiningrat*: “Masyarakat dapat mempelajari rahasia yang terdapat dalam tembang Macapat yang begitu beragam dan menarik bagi yang mendengarkan.” (4)

“People can learn the secrets contained in *Macapat* songs which are so diverse and interesting for those who may be listening.”

The Rules of *Tembang Macapat*

Javanese song are bound with *Guru Gatra*, *Guru Wilangan* and *Guru Swara*. In Javanese songs especially in *tembang Macapat*, *guru gatra*, *guru wilangan* and *guru swara* takes important roles, because *tembang Macapat* can be divided into the right kinds based on *guru gatra*, *guru swara* and *guru wilangan*.

1. Guru Gatra

Number of lines in each verse, for example “*Pucung guru gatra 4*” it means that this kind of song can be divided into four lines, that it can called as *tembangMacapat; Pucung*.

2. Guru Swara or Guru Lagu

Guru Swara mean lyrics of the song on each line for example in *Gambuh* song with the title “*Sekar Gambuh*”, *guru swara* of this song are “*Sekar Gambuh ping Catur*” on the first line, “*Kang Cinatur polah kang kalantur*” on the second line etc.

3. Guru Wilangan

Guru wilangan means the number of syllables on each line. For example “*Sekar Gambuh ping catur*” the syllables in this lyric are 7 syllables with the suffix is “u”.

The Function of Javanese Song

Javanese song has many functions for Javanese people. Javanese song tried to give a good philosophy for people. There are some functions of Javanese song:

1. Javanese song can be used a starting reinforcements.
2. Javanese song can be used for entertainment.
3. Javanese song can be used to preserve Javanese culture, because of the useful lyrics.
4. Javanese song can be used to deliver an important message.
5. Javanese song can be used to complete an existing arts such as ; *karawitan, dance, campursari, puppet, jathilan, etc.*
6. Javanese song can be used to be the equipment of unity. When the *Macapatan* association held a performance, it will be attended by many people.
7. Javanese song can be used as knowledge.
8. Javanese song can be used as a stress relievers, because Javanese song so easy listening.
9. Javanese song can be used for advice in our life. Javanese song teaches us to be passion, honest, closed to God and religious.
10. Javanese song can be used for religion because the lyrics explain about Islamic, Javanese culture, etc.
11. Javanese song can enrich our knowledge of language and literary.
12. Javanese song can give some positive influence for listener because it can make someone become a good person, wise and humble in social life.

TEMBANG MACAPAT

Many kinds of traditional culture in Java can be learned and conserved. One of the traditional cultures in Java is *tembang Macapat*. *Tembang Macapat* is one kind of the traditional songs that is usually used for traditional ceremony, study or just for entertainment. Actually, *tembang Macapat* is a poem which is sung. *Tembang Macapat* contains advice or someone's feelings. *Tembang Macapat* comes from the word *tembang* and *macapat*. Based from the book Bausastra Jawa-Indonesia said that “the word *tembang* can be defined as a poem or Javanese song” (Prawiroatmojo 250). In another book that is explained “*tembang* means the poem which is can be sung; song; poem” (Departement Pendidikan Nasional 1430). “The word *macapat* was the shortening of *macapapat-papat*. It means the lyric of *Macapat*, can be read or sung every four syllables” (Subroto, Suryo, Mohammad Abi Tofani 30) but there are some *Macapat* songs that can be sung in more than four syllables, depending on the tone.

There are nine kinds of song included in *tembang Macapat* :

- *Kinanthi*,
- *Pucung*
- *Asmaradhana*
- *Mijil*
- *Maskumambang*
- *Pangkur*
- *Sinom*
- *Dhandhanggula*
- *Durma*

and two kinds of song adapted from *tembang Tengahan*, there are *Gambuh* and *Megatruh*. (Prabowo, Dhanu Priyo et al 301-303)

Table 1

Metrum, Guru Gatra, Guru Wilangan and Guru Swara in Tembang Macapat

Kinds or Metrum	Gatra Lines	I	II	III	IV	V	VI	VII	VIII	IX	X
Tembang Macapat											
Dhandhanggula	10	10i	10a	8e	7u	9i	7a	6u	8a	12i	7a
Maskumambang	4	12i	6a	8i	8a						
Sinom	9	8a	8i	8a	8i	7i	8u	7a	8i	12i	
Kinanthi	6	8u	8i	8a	8i	8a	8i				
Asmaradhana	7	8i	8a	8e/o	8a	7a	8u	8a			
Durma	7	12a	7i	6a	7a	8i	5a	7i			
Pangkur	7	8a	11i	8u	7a	12u	8a	8i			
Mijil	6	10i	6o	10e	10i	6i	6u				
Pocung	4	12u	6a	8i	12a						
Gambuh	5	7u	10u	12i	8u	8o					
Megatruh	5	12u	8i	8u	8i	8o					

Source : Rahayu, Prapti Dra : *Sekilas Tentang Kendhang dan Tembang Jawa Klasik Gaya Kraton Ngayogyakarta Hadiningrat* (Yogyakarta: Elmatara publishing, 2012 page 31)

Table 1 presents the number of syllables in each line with the last vowel on each suffix. On the first column is Metrum. Metrum is the kind of song, then on the second column is *guru Gatra* or number of rows with ten lines. On the third until the last columns are number of syllables on each verse. Every kinds of song has different lines and syllables.

The Themes of *Tembang Macapat*

Every song has different meaning and character, the users or singer must understand the character in each song. *Macapat* has several themes according to Rahayu in her book *Sekilas Tentang Kendhang dan Tembang Jawa Klasik Gaya Kraton Ngayogyakarta Hadiningrat*. The themes of *tembang Macapat* are:

1. *Kinanthi*: the characteristics of this song are happy and affection. This song can be used to tell or deliver some message about love or affection each other
2. *Pucung*: the characteristics of this song are relax and less excited. This song is used in light stories about the end of life
3. *Asmaradana*: the characteristics of this song are love, falling in love, love on fire, also broken heart. This song is used to tell about many problems related to love
4. *Mijil*: this song is used to give some advices for our life and to tell about love story
5. *Maskumambang*: the characteristic of this song is despondent. This song used to express the sadness
6. *Pangkur*: the characteristic of this song is distinct. This song tells about war, violence, and angry
7. *Sinom*: the characteristics of this song are happy and communicative like a young people. This song is used to give some advice for young people
8. *Dhandhanggula*: the characteristics of this song are flexible and interesting. This song is used to tell about many problems, advice and love
9. *Durma*: the characteristics of this song are fierce, egoist, emotional, and anger. This song is used to tell about anger, war, and someone feelings.
10. *Gambuh*: the characteristics of this song are friendly and vulgar. This song is used to give advice for our life (Rahayu 31-33).

Based on Rama Damardjati's book, *Sejarah Sastra Jawa Klasik*, *Macapat* likes a sequence of life. Starting from *Maskumambang*, *Mijil*, *Sinom*, *Kinanthi*, *Asmaradana*, *Gambuh*, *Dhandhanggula*, *Durma*, *Pangkur*, *Megatruh* and the last one is *Pucung*. “

1. *Maskumambang*: picture of the human who was still inside the womb, feeling sad and worry looking forward to the birth.
2. *Mijil* or *mbrojol* in Javanese language means birth.
3. *Sinom*: beautiful picture of youth and full of dreams.
4. *Kinanthi*: the formation of identity. The word *kinanthi* come from *kanthi*, it means to give advice. For example: giving advice to study hard.
5. *Asmaradana*: describing when falling in love. *Asmara* means love.
6. *Gambuh*: *gambuh* is *jumbuh* or come together or from two become one. It means commitment to marriage, try to complement and love each other.
7. *Dhandhanggula*: the picture of life that has been prosperous.

8. *Durma*: describing the gratitude, *durma* means charity or alms. *Durma* teaches to be honest and far away from greed.
9. *Pangkur*: *Pangkur* or *mungkur* means escape from hell, many negative things around us that can lead to sin.
10. *Megatruh*: *Megatruh* or *megat roh* means separation of the soul from the body. Our souls walk into immortality.
11. *Pucung*: when we die, our body wrapped by white shroud and draped like a king toward to the grave.

Thus the philosophy contained in *Macapat* song, ranging from a fetus-shaped to death. That is the value of life which is wanted to describe in *Macapat* song, that no one lives in instant. To get the destination, there is always a process that must be passed.

The Analysis of *Tembang Macapat*

There are different syllables and themes in *tembang Macapat* or which can be call with *tembang cilik*. Each song in *tembang Macapat* may have different contexts with the theme. The examples of *tembang Macapat* and also the analysis can be found as the following.

Durma

Te-ges-nya pra-ko-sa ing la-ir = 9/i it must be 12/a

Been strong since birth

Alus lem-bat ing ba-tin = 7/i

A spirit of gentleness

De leng-gah-nya neng-gih = 6/i it must be 6/a

Who was selected to lead the

Bu-mi spar-sa Mu-dra = 6/a it must be 7/a

Vast country

Lir-i-ra se-tya ing ba-tin = 8/i

With inner strength

Kyat san-to-sa = 4/a it must be 5/a

A-pri-tu-win ber-bu-di ba-wa lak-sa-na = 12/a it must be 7/i

Good character and strong (Rahayu 75)

Based on table 1, the right rule in *tembang Durma* are 12/a, 7/i, 6/a, 7/a, 8/i, 5/a, 7/i for *guru wilangan* and *guru swara*. The number of lines or *guru gatra* of this

song is seven lines, same with the table 1, so this song can be included in *Durma* song. Then for *guru wilangan* or number of syllables and *guru swara* or the vowel, are different. For example on the third line in this song "*De leng-gah-nya neng-gih*" the number of syllables in this song are six but the right vowel in this song based on table 1 is "a".

This song tells about the power of king who has good attitude, passion, smart and strong. On the first line "*Te-ges-nya pra-ko-sa ing la-ir*" means that the baby's father is a king and he is so powerful then when he was a baby boy, the baby also has a power like his father. The king must be the decision maker on his kingdom then he must to be wise. This song is different with *durma* context which are angry, stern, and abusive. This song teaches us to be a wise person, even if we are not a king or queen but we must be a good people for another. (Rahayu, Prapti Dra 75-78)

Asmaradhana

Kasmaran duk aningali = 8/i

Falling in love make

Laire Sang Bayi Lanang = 8/a

The birth of baby boy

Sembada sigit yen tinon = 8/o

Someday become a dutiful person

Agahan den singidena = 8/a

But must be hidden

Ajrih dukaning nata = 7/a

Because worry with the King

Yen kapriksan datan wurung = 8/u

If any examined from the kingdom

Sirna sinabet ing pedhang = 8/a

He could die by a sword (Prabowo 175)

Based on the table 1, *guru gatra* or number of lines in this song is seven lines and this song has seven lines. The rules of *guru swara* and *guru wilangan* in this song are 8/i, 8/a, 8/e,o, 8/a, 7/a, 8/u, 8/a, if we see on the table 1 the rule of *guru swara* and *guru lagu* are same, so this song can be included as *Asmaradhana* song. The theme of *Asmaradhana* song in general is falling in love, but this song does

not tell about falling in love between a man and woman but a love between mother and her son.

According to Sunarja in his article "*Musa sebagai pemimpin*", this song tells about Moses in Egyptian era who was hidden by his mother because of the regulation on that time which prohibited all Hebrew people to have a baby boy except the royal family. On the first line "*Laire Sang Bayi Lanang*", it means the birth of baby boy that is Moses. In that time, King Pharaoh gave a rule for all citizens "every mother who has a baby boy, must be killed". King Pharaoh gave this rule because he worried about his kingdom if someday the Egyptian kingdom will be led by Hebrew people.

Mijil

Kar-sa Da-lem Kan-jeng Sri-bu-pa-ti = 10/i

Nga-yo-gya ki-na-ot = 6/o

The hopefulness of *Kanjeng Sribupati* in Yogyakarta

Mar-ma bek-sa me-thik ca-ri-ta-ne = 10/e

Take a story of

Ra-dyan sur-yat-ma-ja an-don ju-rit = 10/i

Raden suryatmaja who spread the soldiers

Lan rad-yan per-ma-di = 6/i

And Raden permadi

Bun-tit gen-dhing-i-pun = 6/u

Beating the drums (Rahayu 79)

This song fulfils the right rules of *tembang Mijil*, there are *guru gatra* with six lines, *guru wilangan* and *guru swara* with the same rule on table 1, they are 10/i, 6/o, 10/e, 10/i, 6/i, 6/u. The content of the text "*alap-alap Surthikanthi*" is the same with *Mijil* characters that is about telling direction.

The theme of this song is about Kanjeng Sribupati Ngayogyakarta Hadiningrat who created *Srimpi* dance based from the war of Raden Suryatmaja and Raden Permadi. The kind of *Srimpi* dance is *Srimpi Padhelori* and property in this dance are gun and whip. (Rahayu 79-83)

Kinanthi

Pada gulangen ing kalbu = 8/u

Keep it in your mind

Ing sasmita amrih lantip = 8/i



Then you can be a smart person

Aja pijer mangan nendra = 8/a

Don't spend your time only for eat and sleep

Ing kaprawiran den kesth = 8/i

Must be concentration in your work

Pesunen sariranira = 8/a

Always try and try

Cegahen dhahar lan guling = 8/i

Less eat and sleep (Prabowo 166)

There are six lines in this song, the first line is "*pada gulangan in kalbu*" till the last line is "*cegahen dhahar lan guling*". The rules in this song are the same with the rule of *Kinanthi* song on table 1, so this song can be qualified in *Kinanthi* song.

This song used a modern Javanese language, because there are many modern words in this song. For example "*dhahar*" and "*mangan*" which means eat.

This song gives advice for us to be a clever person, not to be a lazy person who spent their time more to sleep and eat. Because if we just spend our time with sleep and eat we can get many problems, for example obesity, health problems, joblessness, less money, etc. (Prabowo 166)

Pucung

Aja kaya = 4/a

Don't like

Kaluwak enome kumpul = 8/u

Kaluwak when still young always together

Basa wis tuwa = 5/a

When getting older

Ting salebar dhewe-dhewe = 8/e

Spread on their own

Nora wurung bakal dadi bumbu pindang = 12/a

Eventually will be seasoning of *pindang* (Prabowo 168).

This song has five lines for *guru gatra*, then for *guru swara* and *guru wilangan* are 4/a, 8/u, 5/a, 8/e and 12/a. The rules in this song are same with table 1. It means this song can be qualified as a *Pucung* song. This song uses an illustration that is *kaluwak* (kind of seed, has a black color and bitter). This seed is usually used for Indonesian traditional foods, like *rawon* and *pindang*. This song tells about a relationship or friendship that must be keep in touch even we are getting older, if we make a friendship and we can't keep it into a good relation, it's not useful. (Prabowo 168)

From the last line, we can learn about the function of friendship "*Nora wurung bakal dadi bumbu pindang*" which is means if we has many friends but, we do not keep our relationship, it doesn't means anything for our life. This song gives advice to keep our relationship with another till the end of our life.

Dhandhanggula

Prajeng Medhang Kamulan winarni = 10/i

A story about Medhang Kamulan Kingdom

Narendrari Sri Jayalengkara = 10/a

When the king Sri Jayalengkara

Kang jumeneng nerpatine = 8/e

Who throne as a King

Ambek santa budi alus = 8/u

Has good attitude and good looking

Nata dibya putus ing niti = 9/i

The king who has a good experience in politics

Asih ing wadya tantra = 7/a

Care with woman's life

Widagdeng mring kasudiran = 8/a

Have a spirit of patriotism

Sida sedya putus ing agal lan alit = 12/i

Succeed in work

Tan kenger ing aksara = 7/a

Not affected by magic (Prabowo: 176)

This song is divided into nine lines, this is different with the rule on the table 1 that is ten lines. Another difference in this song is the vowel. On the sixth line that is "*Asih ing wadya tantra*" it has a different vowel with the rule. On the table 1 is 6/u it means that this line has six syllables with the vowel is "u", but in this song there is 7/a it means that this song has seven syllables in seventh line and the vowel is "a". So, this song can be qualified as *Dhangdhanggula* song.

According to Rahma, this song tells about a King who has a good attitude, smart in politics, and always care with woman. He is Sri Jayalengkara. Sri Jayalengkara is the king in *Medhang Kamulan* kingdom. The Sri Jayalengkara tale tells about Jayalengkara as the king who has a lot of miracles and no one can defeat him.(1)

Maskumambang

Ingkang dhingin rama ibu kaping kalih = 12/i

Number one parent number two

Marang maratuwa = 6/a

To the in-law

Lanang wadon kaping katri = 8/i

Men and woman number three

Ya marang sadulur tuwa = 8/a

To our old brother and sister (Prabowo: 172)

This song can be qualified as *Maskumambang* song because there are four lines in this song. Then the rules in this song are the same with the rules on the table 1, there are four lines with the vowel "i", "a", "i" and "a". The syllables in this song are 12, 6, 8, 8. On the first line, "*Ingkang dhingin rama ibu kaping kalih*" can be translated in English language as "number one parent number two". Then on the third line "*Lanang wadon kaping katri*", can be translated in English language as "men and woman number three". The sentence on the first and third line cannot be qualified as a good sentence, because of the last word in this sentence. The sentence is made to complete the rules of *guru gatra* in *Maskumambang* song, there are 12/a and 8/i.

Based on the first line "*Ingkang dhingin rama ibu kaping kalih*", this song teaches us to be respect with parents. Then when we are got married we must respect to our parents in-law. Not only we respect with our parents, we must respect to our brother and sister also another older person. (Prabowo 172)

Pangkur

Lamun sira nedya pasa = 8/a

Even you want to abstinence

Pasa ingkang tukira Maha Suci = 11/1

Abstinence which is dedicated to Lord

Hangesthi keblat papat = 7/a

Until four command

Keblat lima sejati ingkang tinurut = 12/u

Five command its better

Tetep tatas titis tuntas = 8/a

Steady, Complete

Tumuse kang anelahi = 8/i

Our attitude to mediate (Prabowo 145)

This song gives advice to do fasting during Ramadhan month for Moslem people and it is better to do five commands of Allah. As we know that in Moslem religion, there is the pillar of Islam. Pillar of Islam is the command from Allah to do all a better thing and to be a good Moslem. They are:

- Shahadah : sincerely reciting the Moslem profession of faith
- Shalat : performing ritual prayers in the proper way five times each day
- Zakat : paying an alms (charity) tax to benefit the poor and the needy
- Saum (Fast) : fasting during the month of Ramadhan
- Hajj : pilgrimage to Mecca

This song only has six lines, whereas on the table 1 it is seven lines. Then on the third lines it is written 7/a, on the table 1 is 8/u, it means that the third lines in this song only has seven syllables with the vowel is "a". Event thought this song only has six lines, this song can be qualified as the *Pangkur* song, because of another rules such as syllables and suffix are same with the rule on table 1.

Sinom

Pangeran kang sipat murah = 8/a

Prince who had a generous nature

Njurungi kajating dasih = 8/i

Had a lot of love

Inkang temen tinemenan = 8/a

Serious in his commitment

Pan iku ujaring dalil = 8/i

Not only nonsense

Nyatane ana ugi = 7/i

But also had a real evidence

Iya kayateng ing Tarub = 8/u

And want to married

Wiwitane nenendha = 7/a

Built a family

Tan pedhot tumengkeng siwi = 8/i

Never being separate even had a lot of children

Wayah buyut canggah warenge kang tempa = 12/a

And grandchild until the end of life (Prabowo 160)

This song can be qualified as a *Sinom* song because there are nine lines which is the same with the rule on the table 1.

Some lines have different vowels, for example on the last line. The vowel on last line in this song is “a” but on the table, the vowel is “u” then the number of syllables in this song are same with table 1.

In the writer's opinion, this song tells about a prince who is falling in love and will get married with a girl who wants to be his wife. It can be found on the second and third lines, they are “*Njurungi kajating dasih*” and “*Inggang temen tinemenan*”. If they are translated in English they mean “had a lot of love” and “serious in commitment”. The prince wants to build a family with many kids and grandchildren. The prince would keep his family and they never be separated till the end of their life.

Gambuh

Sekar gambuh ping catur = 7/u

The fourth *Gambuh* song

Kang cinatur polah kang kalantur = 10/u

Which is arrange our action

Tanpa tutur katula tula katali = 12/i

Without too much speak, do the command

Kadaluwarsa katutuh = 8/u

If you did too late

Kapatuh pan dadi awon = 8/o

It means you will get difficulties (Abi 53)

This song has five lines, there are “*sekar gambuh ping catur*” on the first line, “*kang cinatur, polah kang kalantur*” on the second line, “*tanpa tutur katula tula katal*” on the third line, then on the fourth line is “*kadaluwarsa katutuh*”, and the last one is “*katutuh pan dadi awon*”. *Guru Wilangan* and *guru Swara* in this song are same with *Gambuh* rules on table 1, there are 7/u, 10/u, 12/i, 8/u, 8/o. As the result, this song can be qualified as *Gambuh* song.

Sekar gambuh is divided into several kinds, we can know it based on the first line “*sekar gambuh ping catur*” *catur* means four or number four. On the second line there is a word “*cinatur*”, in Javanese language *cinatur* means *tatur*. *Tatur* in English language means guide or lead (Kusno Abi.1996: 38). According to the writer’s opinion, this song tells about someone especially parents who gives advice for their children or just advice for another then they can be a good person.

Megatruh

Kabeh iku mau mung manungsa kang pinunjul = 14/u

For all, we are the most important than another

Marga duwe lahir batin = 8/i

So have a feeling

Jroning urip iku mau = 8/u

In the life

Isi ati lawan budi = 8/i

Hearts and virtuous

Iku pirantine uwong = 8/o

That is separate of human (Tofani 46)

This song can be qualified in *Megatruh* song because there are five lines in this song and it is same with table 1. Then for *guru wilangan* and *guru swara* are 14/u, 8/i, 8/u, 8/i, 8/o.

In the writer’s opinion, this song tells about a human life, or the sequence of life. Humans are the highest creatures of God, which can be found on the first line “*Kabeh iku mau mung manungsa kang pinunjul*”. This song tells about someone who gives advice for another to always be a humble person, wise and always remember with the Lord. As a human, we must keep our relationship not only with another people but also with God. God gives many benefits for our

life that should be used for a good thing. First, human is the highest God creature. Second, we have feeling, heart and love.

Many Javanese songs try to give advice for those listeners. Many kinds of Javanese songs also give entertain for some people, especially for old people. It does not mean that this song cannot be enjoyed by young people. Many young people also can enjoy this song for some reason. For example, when they get married, they listen many Javanese songs during the wedding procession.

Conclusion

From the themes of *tembang Macapat*, the writer found different themes related to the kind and theme each song. Each theme contains many benefits for listeners, readers and a lot of people. The themes are:

1. The powerful king who have good attitude, passion, strong and also smart. The king must be the decision maker in his kingdom then he must to be wise.
2. Moses in Egyptian era who hidden by his mother because of the regulation on that time prohibit all citizens have a baby boy except the royal family.
3. *Kanjeng Sribupati Ngayogyakarta Hadiningrat* who created a dance based from the war of *Raden Suryatmaja* and *Raden Permadi*.
4. Gives advice for us to be a clever person, don't be a lazy person who more than their times spend by sleep and eat.
5. Gives advice to keep our relationship with another till the end of our life.
6. *Medhang Kamulan* kingdom have a king, the name is Sri Jayalengkara.
7. Teaches us for always respect with parents or our in-law then with our brother and sister.
8. Gives advice to do fasting in Ramadhan month for Moslem people and it is better to do five pillars of Islam.
9. A prince who falling in love and will get married. Then the prince promised that they never been separate till the end of their life.
10. Someone who gives advice for their children or just advice for another, then they can be a good person.
11. Tells about someone who gives advice for another to always be a humble person, wise and always remember with the Lord.

These themes are useful for many people in Yogyakarta, Indonesia also in around the world, because these themes consist of many moral value for our life. Not only consist of moral value, but also consist of historical value. For example on the theme the tenth king of Ngayogyakarta Hadiningrat who created *srimpi* dance. As we know, *srimpi* is the one of traditional dance in Java. In another hand, classical Javanese literature in Keraton Ngayogyakarta Hadiningrat including literary works that can use to *memayu hayuning bawana* or embellish and save our world, so it deserves to be preserved.

Tembang Macapat has the function to give advice for human life. In another hand, *tembang Macapat* also used to accompany traditional ceremony in Java such as wedding and funeral.

References

- Echols, John M. Kamus Indonesia-Inggris. Jakarta: PT Gramedia Pustaka Utama, 1989.
- HW Sapar, Ki. Prihatine Basa Jawa Djaka Lodhang. 27 April 2013:24.
- Jacobus, Johaness Ras. Inleiding tot het modern Javaans. 1982. 28 April 2013. <http://jv.wikipedia.org/wiki/Astamiwa:Sumber_buku.>
- Kusno, Abi. Pepak Basa Jawa. Surabaya: Penerbit Express, 1996.
- Mangunsuwito, S.A. Kamus Lengkap Bahasa Jawa. Bandung: CV Yrama Widya, 2002.
- Prabowo, Dhanu Priyo etal. Glosarium Istilah Sastra Jawa. Yogyakarta: Narasi. 2007
- Prabowo, Dhanu Priyo etal. Pesta Perak Sastra Jawa DIY. Yogyakarta : Pustaka Pelajar. 1995
- Prawiroatmojo, S. Bausastra Jawa-Indonesia. Jilid I. Jakarta: PT Gunung Agung. 1981
- Purwadi, M. Hum. Dr. Sejarah Sastra Jawa Klasik. Surakarta : Panji Pustaka., 1992
- Pusat Bahasa Department Pendidikan Nasional, Kamus Besar Bahasa Indonesia. Edisi Keempat. Jakarta: PT Gramedia Pustaka Utama, 2008.
- Rahayu, Prapti Dra. Sekilas Tentang Kendhang dan Tembang Jawa Klasik Gaya Karaton Ngayogyakarta Hadiningrat : Yogyakarta. Elmatara Publishing, 2012.
- Subroto, Suryo, Mohammad Abi Tofani. Mumpuni Basa Jawi Pepak. Surabaya: Pustaka Agung Harapan, 2002
- Tofani, Mohammad Abi. Sari-sari Basa Jawi. Tuban: Penerbit Amanah, 2000