

**ANALYSIS OF VALUES TAKEN FROM MACAPAT  
AFFECTING MACAPAT READERS IN PAGUYUBAN  
MACAPAT MARDILARAS**

**THESIS**

Presented to

State Islamic College of Tulungagung in partial fulfillment of the requirements for  
the degree of *Sarjana Pendidikan Islam* in English Education Program



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## **MOTTO**

*“Ngelmu iku kelakone kanthi laku”*

## **DEDICATION**

This thesis is dedicated to Rahma Fitri Andarini, my younger sister.

## ABSTRACT

Ahmad Zulfahmi Muwafiq. 3213093035. 2013. *Analysis of Values Taken from Macapat Affecting Macapat Readers in Paguyuban Macapat Mardilaras*. Thesis. English Education Program. State Islamic Collage (STAIN) Tulungagung. Advisor: Dr. Erna Iftanti, M. Pd.

Keywords: values, effects, *Macapat*

Macapat is traditional Javanese Poem. This literary work was most prominently known around 18 century, and is known originated from Java compared to *Kakawin*, which originated from India. *Macapat* contains many values including moral values, religious values, social values, etc. The values contained in *Macapat* are broadly studied. *Macapat* is widely studied by both local researchers and abroad researchers. They also try to relate the values in *Macapat* to the reality. For example, local researchers trying to relate the relevance values in *Macapat* to the modern era. In fact, under the paradigm of structuralism, all the descriptions focus to the values contained by *Macapat*, but neglect the function of the values to the readers. Hence, under the same study to the values, it is necessary to investigate the function of the values to readers based on *pragmatic approach of literature*. This study was conducted to the members of *Paguyuban Macapat Mardilras*. The members of *Paguyuban Macapat Mardilaras* were taken as the subjects, for the members take account to the contents of *Macapat*, and is still keeping custom of reading *Macapat* known as *Pakem Macapat*.

The research problems of the study were: 1) what are the values taken from *Macapat* read by members of *Paguyuban Macapat Mardilaras*? And 2), to what extent do the values taken from *Macapat* read by the members of *Paguyuban Macapat Mardilaras* affect the members. Therefore this study is to uncover: 1) the values taken from *Macapat* read by members of *Paguyuban Macapat Mardilaras*, and 2) the extent of the value taken from *Macapat* affecting the readers of *Macapat* who are the members of *Paguyuban Macapat Mardilaras*.

The research method applied in this research included: 1) descriptive qualitative research with qualitative research approach as the design of the research, 2) interview, observation, and documentation as method of collecting data, 3) the selected members of *Paguyuban Macapat Mardilaras* as the subject of study, 4) interview guide, field note, and document as instruments for collecting data, 5) *interactive data analysis* as data analysis method, 6) technique triangulation and evidence based corroboration as technique data verification.

This study found that generally the readers have taken various values in *Macapat* covering sacred value, aesthetic values, philosophical value, and religious value. The sacred values are taken by the members due to the sacredness of *Macapat* seen as *Japa Mantra* and prophecy. The aesthetic value taken by the readers is concerned with the beautifulness of *Macapat* when it is read in a *Macapat*

reading performance. The philosophical value in *Macapat* is taken from the philosophy of *Pasemon Tembang Macapat* illustrating the human life cycle. And, the religious value in *Macapat* is taken from the concept of *the origin and the direction*.

Also, the values effecting the readers are categorized into three categories based on the effect of a literary work including *prosedere* or to give delight, *delectare* or to give teaching, and *movere* or to move. In term of giving delight, *Macapat* reading performance gives delight to both the readers and audiences. In the term of giving understanding, *Macapat* teaches the readers philosophical value in *Macapat*, sacred value in *Jangka*, and religious value in the concept of *the origin and the direction*. In term of evoking the readers to have a move, the sacred value evokes the readers practicing particular *Javanism* rituals. Also, it evokes the readers transmitting understanding. Moreover, spiritual value in *Macapat* also evokes the readers transmitting the concept of *the origin and the direction* and Islamic doctrines.

## ABSTRAK

Ahmad Zulfahmi Muwafiq. 3213093035. 2013. *Analysis of Values Taken from Macapat Affecting Macapat Readers in Paguyuban Macapat Mardilaras*. Skripsi. Program Studi Tadris Bahasa Inggris. Sekolah Tinggi Agama Islam Negeri (STAIN) Tulungagung.

Pembimbing: Dr. Erna Iftanti, M. Pd

Kata kunci: nilai, efek, *Macapat*

*Macapat* adalah sejenis puisi tradisional Jawa. *Macapat* adalah jenis puisi tradisional yang paling terkenal di Jawa sekitar abad 18. *Macapat* dikenal sebagai jenis puisi asli Jawa dibandingkan dengan *Kakawin* yang merupakan saduran puisi hindia. *Macapat* memuat berbagai nilai termasuk nilai moral, nilai sosial, nilai keagamaan dan lain-lain. Nilai-nilai yang terkandung dalam *Macapat* sudah secara luas dipajari oleh baik peneliti dalam negeri maupun oleh peneliti luar negeri. Para peneliti tersebut mencoba untuk mencari kesesuaian nilai-nilai dalam *Macapat* dengan realitas. Contohnya banyak peneliti dalam negeri yang mencoba untuk mencari kesesuaian nilai-nilai dalam *Macapat* dengan nilai-nilai yang berlaku dalam era modern. Kenyataanya menggunakan sudut pandang filsafat strukturalisme peneliti hanya focus pada pendiskripsian nilai-nilai dalam *Macapat*, namun melupakan fungsi *Macapat* terhadap pembacanya. Oleh karena itu, penelitian terhadap nilai-nilai dalam *Macapat* yang dilandasi dengan *pendekatan pragmatik* sastra dan fungsinya terhadap pembaca sangatlah diperlukan. Penelitian ini dilakukan dengan mengambil subjek penelitian para anggota *Paguyuban Macapat Mardilaras* yang dipercaya masih sangat memperhatikan isi *Macapat*. Asumsi ini diperoleh karena para anggota *Paguyuban* masih sangat memperhatikan nilai sakral *Macapat* dan masih menjaga tradisi membaca dengan *Pakem Macapat*.

Permasalahan penelitian pada penelitian ini adalah: 1) apakah nilai-nilai yang dapat diambil dari *Macapat* yang dibaca oleh anggota *Paguyuban Macapat Mardilaras*? Dan 2) sampai sejauh apakah nilai-nilai yang diambil dari *Macapat* yang dibaca oleh anggota *Paguyuban Macapat Mardilaras* mempengaruhi anggota? Oleh karena itu, tujuan penelitian ini adalah untuk menemukan: 1) nilai-nilai yang diambil dari *Macapat* yang dibaca oleh para anggota *Paguyuban Macapat Mardilaras*, dan 2) sampai sejauh mana nilai-nilai tersebut mempengaruhi para pembaca *Macapat* dari *Paguyuban Macapat Mardilaras*.

Metode penelitian yang digunakan dalam penelitian ini adalah: 1) menggunakan desain penelitian descriptive qualitative sebagai desain penelitian, 2) menggunakan interview, observasi, dan dokumentasi sebagai metode pengumpulan data, 3) memilih subjek penelitian dari anggota *Paguyuban Macapat Mardilaras* yang terpilih sebagai sampel, 4) menggunakan panduan interview, catatan lapangan, dan dokumen sebagai instrumen pengumpulan data, 5) menggunakan *model analisis data interaktif* dalam menganalisis data, 6) menggunakan triangulasi teknik dan koraborasi sebagai teknik verifikasi data.



Investigasi ini secara umum menemukan bahwa para anggota banyak mengambil nilai-nilai dalam *Macapat* meliputi nilai sakral, nilai seni, nilai filosofi, dan nilai keagamaan. Nilai seni diambil oleh para pembaca terkait dengan nilai sakral dalam *Macapat* dimana *Macapat* dianggap sebagai *Japa Mantra* and ramalan. Nilai seni dalam *Macapat* diambil dari keindahan *Macapat* pada saat dibaca. Nilai filosofis dalam *Macapat* yang diambil oleh para pembacanya adalah terkait dengan filosofi dalam *Pasemon Tembang Macapat* yang menggambarkan kehidupan manusia. Dan nilai agama yang diambil dari *Macapat* terkait dengan konsep *asal dan tujuan kehidupan*.

Selain itu nilai-nilai tersebut yang mempengaruhi para pembaca dikelompokkan berdasarkan teori tentang efek dari sebuah karya sastra meliputi *prosedure* atau karya sastra memberikan efek kenikmatan, *delectare* atau karya sastra memberikan efek memberikan pengajaran, dan *movere* atau karya sastra memberikan efek menggerakkan pembaca. Dalam hal memberikan kenikmatan kepada pembaca, pembacaan *Macapat* memberikan kenikmatan kepada pembaca dan pendengarnya. Dilihat dari *Macapat* memberikan pengajaran, *Macapat* memberikan pemahaman kepada pembaca terkait dengan nilai-nilai filosofis dalam *Macapat*, nilai keramat dalam *Japa Mantra* dan *Jangka*, dan nilai religious dalam konsep *asal dan tujuan kehidupan*. Dalam hal menggerakkan pembaca, nilai keramat dalam *Macapat* menggerakkan pembaca untuk melakukan ritual-ritual Kejawen. Nilai keramat juga menggerakkan pembaca untuk membagikan pengetahuan dalam *Macapat* kepada pembaca lain. Dan, nilai agama dalam *Macapat* menggerakkan pembaca untuk membagikan pengetahuan tentang konsep *asal dan tujuan kehidupan* dan ajaran Islam kepada pembaca lain

## DECLARATION OF AUTHORSHIP

Herewith, I:

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1. This thesis has never been submitted to any other tertiary education institution for any other academic degree.
2. This thesis is the sole work of the candidate of and has not been written in collaboration with any other person, nor does it include, without due acknowledgement, the work of any person.
3. If a later time it is found that this thesis is a product of plagiarism, I am willing to accept any legal consequences that may be imposed to me.

Tulungagung, July 23<sup>th</sup>, 2013

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In the name of Allah, The Most Beneficent and The Most Merciful, all praises are given Allah SWT for all the blesses so that I can accomplish this thesis. In addition, may peace and salutation always be given to the prophet Muhammad who has guided human being from uncivilized life into the civilized life.

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Tulungagung, July 23<sup>th</sup>, 2013

The writer

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## CHAPTER I

### INTRODUCTION

This chapter presents background of the research, statement of the research problem, objective of the research, significance of the research, limitation of the research and definition of key terms.

#### **A. Background of The Research**

Java land is a ‘shelter’ for cultures. The reason is not only because it has very rich variety of culture, but also all cultures developing in Java land have very strong sense of values. These very unique cultures had attracted many colonial researchers to give attention. Most of the prior researchers had focused on social aspect of Javanese culture like Sir Thomas Stamford Raffles in his *History of Java* (1817), and the researchers coming later like Pigeaud and Zoelmudler gave much attention to Javanese literature (Koentjaraningrat, 1990: 24). At least, from many researches and thousand publications about Javanese culture, we can assume that Javanese actually has very rich cultures to study.

One element of *Cultural Universals* as proposed by Koentjaraningrat (1991: 204) is art. Java land, as I stated above, has very rich culture viewed from the variety and values sustained, including the arts. Many variation of Javanese art, especially the traditional one, like *Wayang*, *Gamelan*, traditional dance, and literature are worth studying. Many publications by abroad researchers were made to examine them. Even,

Koentjaraningrat (1991: 4) clearly states his foreword that the study of Javanese literary works has begun before many researchers studying the culture comprehensively. Therefore, comparing with description about other elements of Javanese culture like social organizations, artifacts, religions and knowledge system, the description about Javanese language and literature were earlier published.

The most prominent literary work which was popular around 18 century in Java was *Macapat* (Saputro, 2010: 23). *Macapat* is a Javanese traditional poem. This poem is originated from Java, comparing with *Kakawin* which systematically was adapted from India traditional literature. This traditional Javanese literary work contains many aspects of Javanese culture. The dominant aspect contained by *Macapat* is related with Javanese religion, Javanese mysticism, myth, and moral. *Macapat* had been broadly studied to support cultural studies to other aspects of culture in Java, especially study to some aspects of Islam developing in Java. In most of publications on Javanese religion and *Javanism* like what is proposed by Woodward and Ricklefts (in Woodward, 2012: 51), researches refer to *Macapat* as secondary source.

However, the domination of structural paradigm in literature studies using objective approach makes a literary work stands free from its relation to the audiences (Abrams, 1999: 51). That domination means minimalizing the study to the role of literary work to be valuable for readers. This state also happens to most of study to *Macapat*. The study to *Macapat* now is only dominated by local researchers trying to examine the values contained by it. All the descriptions focus to the values contained by *Macapat* and its relevance to the modern era, but neglect the function of the values

to the readers. Most of the publication on *Macapat* are describing the content and the value, and most of the researcher of *Macapat* expect that the content could be something for readers. Such previous studies like proposed by Susilantini (2010: 727) only focus to the works. The previous researches also failed to apply pragmatic approach of literature like a study proposed by Sumarno (2010: 936) which should have focused to the readers. In fact, they failed to relate the content to the readers, for they only care to what should be taken from *Macapat*, but not what have been taken by the readers. To understand what have been taken by *Macapat* readers, a researcher need to focus to the readers. However, to focus to the readers is something really rare to discuss.

The prior research to Javanese literary work which concerns to the audiences was conducted by Koentjaraningrat (1990: 228). This research had been focusing to readers' religious emotional intentions dealing with values in *Wayang* performance. Koentjaraningrat (1990: 228) states “. . . so the number of audiences who really believe and feel the religious emotion when talking about or watching *Wayang* performance are less than 10%”. It implies that the research on relation between audiences and Javanese literary works needs deeper investigations.

The similar study to *Macapat* is not much talked. The reason is either applying pragmatic and reception approach of literature is not popular among *Macapat* researchers, or the researchers finding difficulties in taking the sample. From the discussion dominated by objective approach, I believe that the function of *Macapat* to readers is not fully viewed.

Also, as a Javanese, I feel that now *Macapat* functionally has been changing. From my research and some literatures discussing the role *Macapat* in traditional Javanese family (Any, 1987: 14; Koentjaraningrat, 1990: 225), at least I know that *Macapat* performance was intended to be *Slametan* and *Ruwatan*. *Macapat* was believed to give strength and prevent from *Sawan*, or sickness. Now, *Macapat* performance is intended to entertain the audience. The presence of *Macapat* now is just like a singing performance that losing its sacred. The messages stated or implied on *Macapat* are only read but not fully understood by the readers. Further, the absence of youths from *Macapat* tradition becomes a crucial problem, since most of *Macapat* readers are above 40 years old. *Paguyuban Macapat* needs regeneration.

*Paguyuban Macapat Mardilaras* is one of the oldest *Macapat* readers association in Tulungagung. It is placed in Kendalbulur, the village in where I conducted my research. Concluded from my observation and initial interview with its members, I knew that *Paguyuban Mardilaras* is still keeping the traditional custom in reading *Macapat*, or called *pakem Macapatan*. The members believe that *Macapat* is not only a traditional culture but also is sacred. Given the notion, I believe that the members still give attention to the content of *Macapat*. Also, I assume that *Macapat* which is not only read as a reading but also is read as a sacred thing will give some effects to its readers.

In sum, I believe this research which focusing to the values and the effect of the values to the readers is worth conducting. It sands from the given reason that, firstly, the study of literature employing pragmatic approach doesn't much attract researchers' attention. Secondly, this state happens also to mostly researches on Javanese literary

work including *Macapat*. Thirdly, some prior research was conducted, but the deeper inquiry is not yet taken into account. Fourthly, the tradition of *Macapat* reading needs evaluating and regeneration.

### **B. Statement of Research Problems**

From the discussion above, here I formulated some research problem in which my research tried to find the answer for the following problems.

1. What are the values taken from *Macapat* read by members of *Paguyuban Macapat Mardilaras*?
2. To what extent do the values taken from *Macapat* read by the members of *Paguyuban Macapat Mardilaras* affect the members?

### **C. Objective of The Research**

This research conducted is to uncover:

1. The values taken from *Macapat* read by members of *Paguyuban Macapat Mardilaras*.
2. The extent of the value taken from *Macapat* affecting the readers of *Macapat* who are the members of *Paguyuban Macapat Mardilaras*.

### **D. Significance of The Research**

The result of this research is expected to give important contributions to readers, others researchers, and Javanese artists.

1. Readers

I expect this research will be useful for readers who are dominated by Javanese to give understanding about Javanese culture, especially Javanese literary work, which is now slowly left by Javanese youths. Through understanding Javanese literature works, Javanese youths are expected to have awareness to continue Javanese tradition, moral and thought. Finally through this research, the awareness to study Javanese literary works keeps maintained.

## 2. Other researchers

I expect that this research will be an anchor for next researchers to give more attention to pragmatic study of literature, and to Javanese literature. The research using pragmatic criticism is very rare, for most of researchers only pay attention to the literary work, neither the reader nor the writer. Especially in study to Javanese literary work, I expect that this research will give some ‘fresh air’, that actually the study to Javanese literary work is not only dominated by the research on the objective field of literature.

## 3. Javanese artist

*Macapat* is sung but is not a song. Most of Javanese artist misunderstand that Javanese literature is a traditional song. They sing *Macapat* only to entertain readers. Through this research, I really hope that this could contribute to their awareness to internalize values on *Macapat*, and awareness to keep *Macapat* read properly.

## **E. Limitation of The Research**

This research is intended to uncover the values in *Macapat* which is read the members of *Paguyuban Macapat Mardilaras* and to uncover the effect of *Macapat* values read by them. The aspect in study the effects are wide. To limit the study, I focus to all values affecting, but not to observe the values reflected by the readers' behavior, in daily life. To observe the members daily behavior affected by *Macapat* needs participant observation that I couldn't do due to my others activities. Also, I limited my study only to *Macapat* read by the readers. Other Javanese literary works read by the members would not be taken into account. This research took place in Kendalbulur village. The subject studied were the members of Paguyuban Macapat Mardilras who are living in Kendalbulur village.

## **F. Definition of The Key Terms**

The terms which are frequently used in this research are:

### **1. *Macapat***

*Macapat* is a traditional Javanese poem that using new Javanese language bounded by systematic versification or *Metrum* namely *Guru Gatra*, *Guru Wilangan*, and *Guru Lagu*. *Macapat* also has five teen categories of versification including *Mijil*, *Kinanti*, *Sinom*, *Maskumambang*, *Asmaradhana*, *Dandhanggulo*, *Durmo*, *Gambuh*, *Pangkur*, *Megatruh*, *Pucung*, *Giriso*, *Wirangrong*, and *Balabak*. The discussion, further, will be presented in the next chapter.

### **2. *Paguyuban Macapat Mardilaras***



All the members of *Macapat* readers belong to *Paguyuban Macapat*. *Paguyuban* is the name of traditional Javanese association especially covering art or mysticism activities (Beatty, 1999: 160). *Paguyuban Macapat Mardilaras* is one of the oldest *Macapat* readers association in Tulungagung. *Paguyuban Macapat Mardilaras* is placed in Kendalbulur village and has about 25 members. The association was officially registered to Department of Culture in 1997, but the activities has started since several years before the founding.

### 3. Values

There is no exact definition about values, but all field are disagreeing defining the term value. I take the definition of value from the field of ethics viewing value as what is believed as goodness (Suseno, 1987: 24). Further, in literature field, values has similar coverage with ‘moral’ which is defined as a message that is conveyed to readers containing meaning and understanding about what is good and not good covering deed, attitude, belief, duty, morality and so on (Burhan, 2010:320).

### 4. Effect

The discussion about the kind of effects created by a literary work to readers will be broadly elaborated in chapter three. The term effect is likely to be the most frequently used in the research discussing about effect of a literary work to readers. The term effect is defined as an impression created in the mind of a spectator or reader and often causes a result, action or outcome (Hornby, 1996: 369). In this

context about *Macapat* effect to reader means all the impressions created in the mind of the *Macapat* readers that causes a result, action or outcome.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter presents any reviews of related literature, divided into two sub-chapters, including review to related theories and review to previous studies.

#### **A. Review to Related Theories**

This sub-chapter presents reviews of some theories used in this research including culture and Javanese culture, *Macapat*, pragmatic theory of literature and values in literary works.

##### **1. Culture and Javanese Culture**

This materials presents two discussion including generally the discussion about culture and particularly the discussion about Javanese culture which. The discussion about culture includes definition of culture and subculture, three forms of culture, and cultural universal.

According to Koentjaraningrat (1991: 180), culture can be defined as the whole thought system, action and human creation proposing for living that is acquired through learning. This opinion implicates that all human actions and creations are included into culture. This definition is also meant to counter the opinion that culture are only limited to art such as dance, fine art, music, and literature.

Etymologically the term *culture* is originated from Greek, '*colore*' meaning 'to do' or 'to process'. Koentjaraningrat (1991: 182) relates this term to the development of culture historically dealing with the effort of human to process land and nature along agriculture revolution, 10.0000 years ago. Terminologically, the term *culture* is often compared with the term *civilization*. Both are the same generally showing the meaning of culture. In Soekanto (1982: 168), Arnold Toynbee gives opinion that *civilization* is the more advanced level of culture development.

Besides a dominant culture, a society has subculture which make particular distinctions among other cultures. Soekanto (1982: 168) defines that *subculture* as a certain culture of a society living in a certain geographical area that differ from other cultures and from the dominant culture. This makes the cultures of a group of people or society, even when they live together in the same bigger society, are different each other. The distinction of sub-culture ranging from the language used, civilization, philosophy, traditional art, etc.

Talcott Parsons and A. L. Kroeber (in Koentjaraningrat, 1990: 186) categorizes culture into three forms of culture which is systematically strengthen by J. J. Honingman categorizing culture into three form covering *ideas*, *activities*, and *artifacts*.

The first form of culture is seen as a system of ideas, concepts, values, norms, any rules, and conventions created by human. The first form called *idea* or *cultural system* is abstract form of culture which only exists in the people thought. However, the new development of civilization enable us to access this form of culture

through recording devices, books, archives, collections created by the people living within the culture (Koentjaraningrat, 1991: 187). This abstract form of culture is also called *ideal form of culture*. It lives within society and makes the system only understood by the insiders.

The second form of culture categorized as *activity* or *social system* is defined as activities and systematic actions of people living within a society (Koentjaraningrat, 1990: 187). Compared to *idea*, *activity* is more visible. *Idea* and *activity* are linked one another, for all the systematic activities conducted by people in a society always follows the *cultural system*. To present an action which is culturally accepted by a society, people must follow the custom.

The third category of culture based on its form is *artifacts* or *physical culture*. *Artifacts* are the manifestation of the second and the first form of culture. *Artifacts* or physical culture is often connected with civilization in several literature, such as building, communication device, computer etc. The underlying idea is that those three forms of culture are significantly connected each other. *Cultural system* rules how to present an action in society to be accepted by the *social system* and the results of the activities of people in society are manifested into *physical culture* (Koentjaraningrat, 1990: 189).

Every region has something in common viewed from the elements composing the culture. The shared elements composing culture are called *Cultural Universals*. Koentjaraningrat (1991: 203) proposes seven elements of *Cultural Universal*. Those elements can be found in every culture in the world. *Cultural Universals*

covers language, knowledge system, social organization, tool and technology, occupation system, religion system, and art. Each of the elements could be elaborated based on three categories of culture.

The next discussion will concern to Javanese culture. The discussion about Javanese culture starts from the description of Javanese culture, Javanese language and literature, the categories of Javanese culture based on its geographical area, and Javanese religion.

Koentjaraningrat (1990: 305) includes Javanese culture as Javanese-Maduranese culture family. Javanese culture has many variations in the sub-culture level, but Koentjaraningrat (1990: 4) limits Javanese culture as the culture of Javanese tribe living in central Java and mainly in east-Java. The area of spreading is abutted by Sundanese culture in the west and Maduranese in the north (Koentjaraningrat, 1991: 314). The spreading area of Javanese culture is best described in the figure below.

**Figure 2.1. The spreading area of culture in Java**



Figure 2.1 presents the spreading area of culture in Java. Especially Javanese culture is shown by area number 35. Area number 34 shows spreading area of Sundanese culture, while area number 36 shows spreading area of Maduranese culture. Historically, the Javanese culture was mainly an agriculture culture existing within villagers and farmer influenced by Hinduism and Buddhist royal tradition, and later was influenced by Islamic tradition (Koentjaraningrat, 1991: 305). This Islamic tradition was brought by India and middle-east merchants.

Javanese people is the Javanese race, one of variation of *Malayan Mongoloid* race populating java land within the spreading area of Javanese culture (Koentjaraningrat, 1999: 94). Javanese people has very long story conquering Java land beginning from kingdom era until the colonial era.

Murdock (in Koentjaraningrat, 1990: 17) proposes that Javanese language is *Hesperonesia* language sub-family. Specifically, it belongs to *Malayo-Polenesia* language family. Javanese language is very rich language, for it has so many variations. That makes sense that Javanese literary work has been prominently studied by colonial researchers. Tracking back to the development of Javanese language, historically the development of Javanese language is the development of Javanese language used for literature. There are six phases of the development Javanese language. The six phases are including ancient Javanese language, literature-ancient Javanese language, Javanese language used in Islamic literature in east-java,

Javanese language used in literature in *Pesisir* area, Javanese language used by Mataram empire literature, and modern Javanese language.

Ancient Javanese language had been popular among epigraphists, for it was used in many ancient epigraphy and ancient literary works called *Kakawin*. *Kakawin* was adapted from India literary works (Saputro, 2010: 2). This language was known used during 8 century until lately 14s century. The ancient Javanese language used in Islamic literary work was appearing due to the immense influence of Islam. This Javanese language was used during 14 century until 20 century. Meanwhile, another Javanese language was growing as Islamic civilization around *Brantas* and *Solo* rivers basins. This language is used during 16 until 17 century. The influence of Islamic literature was also spreading to costal area in north Java land called *Pesisir* area. This Javanese language was used during 17 until 18 century. Another Javanese language was also used by royal family in Mataram kingdom during 18 century. And finally, the modern Javanese language is still used until now (Koentjaraningrat, 1990: 18).

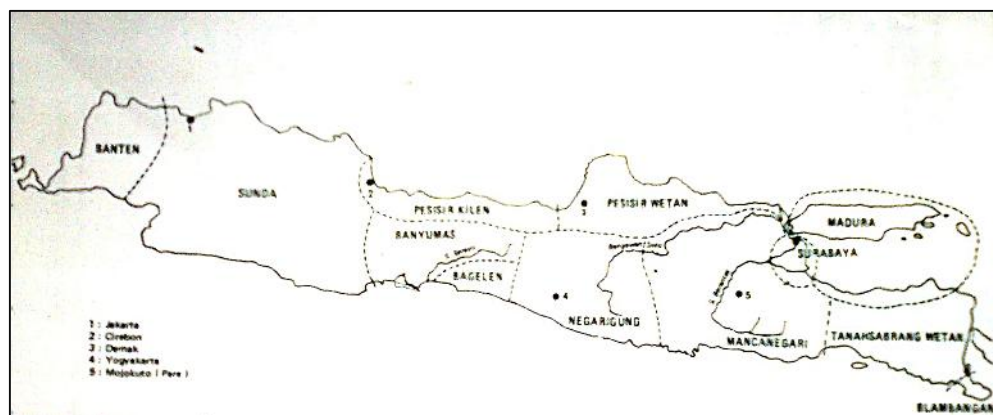
Compared to the language, the ancient letter used by Javanese people has not been changing much. The letter is called *Aksara Jawa* containing 20 main alphabets. *Aksara Jawa* was used in 10 until 11 century and was not much changed. The letter was originally named *Palawa* letter and was used around 4 century in India (Koentjaraningrat, 1990: 19). During 18 until 19 century in *Mataram* kingdom, the letter was used in literary works. The same letter we know nowadays came from



*Mataram* civilization. Javanese people also know a kind of alphabets called *Pego*. This letter is prominently used for Islamic studies in *Pesantren*.

Javanese culture is heterogeneous. According to B. J. O. Schierke (in Koentjaraningrat, 1990: 25), the varieties of Javanese culture happens to different regions. Javanese culture is divided into six subcultures covering *Banyumas*, *Bagelen*, *Pesisir*, *Negarigung*, *Mancanegari* and *Tanah Sabrang Wetan*. The figure below shows the spreading area of the regional variety of Javanese culture.

**Figure 2.2. Regional variety of Javanese culture**



*Banyumas* subculture region is placed in west area of Javanese culture nearby *Sundanese* culture region and *Bagelen* is placed in south-east. The most prominent Javanese culture we know in Solo and Yogyakarta belong to *Negarigung* subculture area. High level literary works, dance, and syncretism are some characteristics of Javanese culture developing in *Negarigung*. This subculture was dominant during 17 until 18 century. East-Java is also called *Mancanegari*, meaning ‘the outside

area'. *Mancanegari* area ranges from Madiun, Kediri, Tulungagung, Nganjuk, Ngawi, Pacitan and Ponorogo. Those regions are almost resemble with one in *Negarigung*. The main characteristic are the dialect and the mysticism association. Surabaya and Malang region are called as *Pinggir Rekso*. The subculture growing in Gresik and other areas of pacific seashore are called *Pesisir*. While the subculture growing in Banyuwangi is called *Tanah Sabrang Wetan* (Koentjaraningrat, 1990: pp. 26-29).

Since the coming of Islam to Indonesia, Islam was accepted gradually by Javanese people who were used to be Hindus or Buddhists. As a new religion, the process for some Javanese brought a *cultural shock* when the people ideologically faced sharp differences (Soekanto, 1982: 187). Therefore, the acceptance included acculturation. Koentjaraningrat (1990: 310) states there are two varieties of Javanese religion influenced by Islam coming to Java. The categories included *Agama Jawi* and *Agama Islam Santri*. Geertz (in Koentjaraningrat, 1990: 312) proposes that *Agama Jawi* means the religion of Javanese people influenced by Islam, and *Agama Islam Santri* means Islam religion followed by *santri*.

Koentjaraningrat (1990: 312) defines *Agama Jawi* as a belief system to mysticism influenced by Hinduism and Buddhism which is believed to be Islam religion. *Agama Jawi* is also called *Kejawen*, which is equivalent with the term *Javanism* (Beatty, 2003: 158). *Javanism* has dominant follower in *Bagelen*, *Negarigung* and *Mancanegari*. In other hand, *Agami Islam Santri* is dominant in *Banyumas*, *Pesisir* and Surabaya.

The description made by Koentjaraningrat (1990: 331) elaborates *Javanists* as people who believe in Allah, *Koran* (Al-Qur'an), Muhammad as messenger of God, *Suwargi lan Neroko*, and also believe in other religion, spirits, and *Kasekten*. Also, *Javanists* do not do Islamic obligation such as *shola*, and fasting Ramadan. This conception proposed by Koentjaraningrat agrees with the definition of *Javanist* given by Beatty (2003: 185) as “people who tend to stress the Javanese culture as their inheritance and regard their Muslim affiliation as secondary”.

## 2. Macapat

Related to the discussion about *Javanism*, the discussion about the relation between *Javanism* and *Macapat* will be elaborated in the material. This discussion will present materials including the variety of Javanese traditional poem, brief history of *Macapat*, *Macapat* versification, the categories of *Macapat*, and *Tembang Macapat*.

Art viewed from which it expresses human feeling and thought are divided into two categories, including fine art and sound art (Koentjaraningrat, 1991: 381). *Macapat* as a traditional poem and traditional Javanese literary work are generally included into the second one. *Macapat* is a tradition are always expressed through singing or is performed with *Gamelan*.

Saputro (2010: 13) defines *Macapat* as traditional Javanese poem which is using new Javanese language and is bounded by a certain versification called *Metrum* containing *Guru Gotro* (line), *Guru Wilangan* (syllable), and *Guru Lagu* (rhyme). *Macapat* is performed by singing. Usually *Macapat* singing is conducted

by a group of people called *Paguyuban Macapat*. However, *Macapat* was sung also by village farmers and street musicians individually as daily song while working in the field (Any, 1984: 10). In certain situation like baby birth celebration, *Macapat* is also sung. The language used in *Macapat* is new Javanese language which is popular in Mataram Empire during 18 and 19 century as spoken and written language used by royal family. However, traditional Javanese poets sometime put ancient Javanese language to give aesthetic effect (Saputro, 2010: 13).

The history of *Macapat* cannot be separated from the history of the language used by Javanese ancient empires for communication. The first form of literature in Java came from India under the influence of Pallawa Empire. Hinduism and Buddhism were brought to Java, and so did the literary traditions. Using ancient Javanese language, Javanese people begun recognizing and compiling their own literary work which is called *Kakawin*. *Kakawin* was the modification of India literary work. *Kakawin* was popular around the rising of Singasari Empire when ancient Javanese language was still used. When Majapahit empires ruled Java, ancient Javanese language was not used for oral communication any more, except small number used in literary works like *Negarakertagama* and *Arjunawijaya* (Saputro, 2010: 29). This was the end of *Kakawin* era which was using ancient Javanese language.

However versification used by *Kakawin* was still used by poets in Mataram. This poem was using the variety of ancient Javanese language used for Islamic literature emerged in east Java and *Pesisir*, called *Tengahan* Javanese language

(Koentjaraningrat, 1990: 18). This modification of *Kakawin* including *Serat Dewaruci* and *Suluk Sukaroso* later was called as *Tembang Gede* (Saputro, 2010: 21; Zoedmulder, 1983: 140).

*Kakawin* had relatively difficult versification and gradually was left due to the emergence of *Tengahan* Javanese language. While the influence of Islam was spreading along *Brantas* and Solo river basin among villagers, poets compiled a new versification relatively easier than *Kakawin*, called *Kidung*. This is a kind of *Macapat* prototype which is using *Tengahan* Javanese language (Saputro, 2010: 75). *Kidung* and *Macapat* are often resembled (Zoedmulder, 1983: 142). Both use the same versification including *Guru Gotro*, *Guru Wilangan* and *Guru Lagu*. The difference is only on some specific kinds of versification which are not found in *Macapat* and the variety of Javanese language used. Later, some specific versifications found in *Kidung* are also used in *Macapat*. *Kidung*, hence, is also known as *Tembang Tengahan*.

Saputro (2010: 21) states if the hypothesis that *Macapat* showed up together with *Tembang Tengahan* is right, we can assume that *Macapat* was read since 1541 AD. Practically *Macapat* is not using tied rules applied in *Kakawin* but is influenced by *Kakawin*. However until the last era of *Kakawin* and *Kidung*, some versifications belong to *Kakawin* and *Kidung* possible to be applied by Mataram poets practically were influencing *Macapat* versifications. So, we can say that versifications used in *Macapat* are the compilation of versification used in *Kakawin*, *Kidung* and *Macapat*.

Traditional Javanese versification is called *Metrum*. *Metrum* used by *Kakawin* and *Macapat* are different viewed from the number of line, the syllable, and the rhyme. Even, Zoedmulder (1983: 141) states that *Kakawin* reading considers *Guru Lagu* strictly difficult. The main elements of *Metrum* used in *Macapat* includes *Guru Gotro*, *Guru Wilangan*, and *Guru Lagu*. Moreover, the categories of *Metrum* include three styles, *Metrum Tembang Gedhe*, *Metrum Tembang Tengahan*, and *Metrum Tembang Alit*.

There is also another term which is practically bias with the term *Metrum*, called *Pupuh*. *Pupuh* is defined a thematic part of *Macapat* usually showing one chapter (Saputro, 2010: 12). One *Pupuh* may contain more than one *Metrum*. *Kidung* and *Macapat* are disagreeing in the number of *Metrum* contained by a chapter of a poem. In *Kidung*, a chapter contains more than one *Metrum*, but in *Macapat*, a chapter contains only one *Metrum*.

*Guru Gotro* is defined as the number of the line (*Gotro*) in a stanza. The number of a line in a stanza depends on *Metrum* used. For example, *Guru Gotro* used in *Serat Wedotomo* will be the same with *Guru Gotro* used in *Serat Sabdotomo* (Any, 1984: 35; 1984: 41). Both are using *Metrum Gambuh*.

<i>Rasaning tyas kayungyun</i>	(1)	<i>Samengko Ingsun turu</i>
<i>Angayomi lukitaning kalbu</i>	(2)	<i>Sembah catur supaya lumuntur</i>
<i>Gambir wanakalawan hening ing ati</i>	(3)	<i>Dhihin rogo cipto jiwo roso kaki</i>
<i>Kabekto kudu pitutur</i>	(4)	<i>Ing kono lamun tinemu</i>
<i>Sumingkiring reh tyas mirong</i>	(5)	<i>Tandah nugrahaning manon</i>

The right stanza contains five *Gotro*(s). While, the left one is taken from *Serat Sabdotomo* which also has five *Gotro*(s).

*Guru Wilangan* is defined as the number of the syllable in one line. *Wilangan* means number (Saputro, 2010: 61). The application of *Guru Wilangan* needs poets selectively considering the word choice. This example bellow is taken from *Serat Sabdotomo* (Any, 1984: 35).

<i>Rasaning tyas kayungyun</i>	7 syllables
<i>Angayomi lukitaning kalbu</i>	10 syllables
<i>Gambir wanakalawan hening ing ati</i>	12 syllables
<i>Kabekto kudu pitutur</i>	8 syllables
<i>Sumingkiring reh tyas mirong</i>	8 syllables

*Guru Lagu* is analogue with *end rhyme*, the last stressed vowel occurring in the end of the line (Abrams, 1999: 273). There are four types of *Guru Lagu* in *Macapat*, including *Legeno* (ɔ:), *Suku* (u:), and *Taling Tarung* (I:). This example bellow is taken from *Serat Abdotomo* (Any, 1984: 35).

<i>Rasaning tyas kayungyun</i>	<i>Suku</i> (u:)
<i>Angayomi lukitaning kalbu</i>	<i>Suku</i> (u:)
<i>Gambir wanakalawan hening ing ati</i>	<i>Taling Tarung</i> (I:)
<i>Kabekto kudu pitutur</i>	<i>Suku</i> (u:)
<i>Sumingkiring reh tyas mirong</i>	<i>Legeno</i> (ɔ:)

This versification is strictly obeyed by *poets*. However, sometimes in *Macapat* reading the rules are often left, especially when the poem is composed orally.

*Macapat* is also known as *Tembang Cilik*. It means that among other two *Tembang*, such as *Tembang(s) Gede* and *Tembang Tengah*, *Macapat* was last composed. However, the influence of other two *Tembang(s)* affected *Macapat*. *Macapat* now has three categories of *Tembang* including *Tembang Gede*, *Tembang*

*Tengah* and *Tembang Cilik*. The difference among them is only on the versification.

*Tembang Cilik* is the original versification of *Macapat*. This category includes some versifications including *Dandanggulo*, *Asmorodhono*, *Pangkur*, *Durmo*, *Mijil*, *Kinanti*, *Maskumambang* and *Pucung*. The category of *Tembang Tengahan* includes *Jurudemung*, *Wirangrong*, *Balabak*, *Gambuh*, and *Megatruh*. And, the category of *Tembang Gede* includes only *Giriso*. Totally *Macapat* has 15 *Metrum(s)* (Saputro, 2010: 29). For further examples, see appendix V.

*Macapat* is also sung. Javanese people call *Macapat* singing as *Nyekar* or *Nembang Macapat*. *Tembang* means song. *Macapat* is sung based on some notation called *Titilaras*. A *Macapat* reader who is called *Swarawati* (a female reader) or *Wiroswara* (a male reader) must consider *Pedhotan*. *Pedhotan* is *caesura*, a pause between certain syllables. The pause makes the reader possible to take a breath.

There is a really interesting relation between *Macapati* and *Javanism* appearing around 18 century. *Macapat* was made in *Pondok Pesantren* which believed in Javanese mysticism. Koentjaraningrat (1990: 316) states that *Macapat* which popular among Javanese people studying in *Pondok Pesantren* is called *Suluk*. *Suluk* containing teaching about mysticism was also popular among villagers and became their reference studying mysticism. *Suluk* is read regularly in *Selawatan* meeting. This development of *Suluk* was responded by Mataram poets. The poets who actually had followed Islam compiled other *Macapat(s)* (Koentjaraningrat,



1990: 317). *Macapat* which was compiled by Mataram poets contained mysticism, teaching on morality, and Javanese culture, including *Serat Centini*, *Serat Cebilek*, and *Serat Gatholoco*. They, then, become the most authoritative reference studying Javanese mysticism. However, such intimate relationship between *Macapat* and *Javanism* should have been restudied to describe to the text significance toward the *Javanists* nowadays.

### 3. Pragmatic Theory of Literature

This discussion presents materials about pragmatic theory of literature beginning from the history of criticism theory in literature, the critical theories, the definition of pragmatic theory, and finally the principles of pragmatic theory.

Along structuralism era, people consider literary work as an independent creation. This paradigm was influenced by Russian formalists thought. Russian formalism was a type of literary theory which was originated from Moscow and St. Petersburg growing during the second decade of the century (Abrams, 1999: 103). This thought concerned to formal elements and technical device of literary works, but lacked the subject matter and the social values. Russian formalism consequently erased the existence of both audiences and author from the study of literary work.

However, formalism which was focusing only on the internal elements of literature actually has a weakness. Formalism cannot explain the roles of literary work toward the audiences and the role of the author toward literary works. Some other weaknesses of formalism were proposed by Ratna (2001: 160) stating that

formalism is not yet sufficient to be a theory and separates literary work from the social structure, culture and the relevance to the audiences.

People begin to think the existence of the audience and the writer. And finally, under the post-structuralism era, some methods didn't focus only to the literary work but also to the literary work as social and cultural products. Some new methods includes reception and inter-text. The final development of literary criticism is dominated by a paradigm focusing to the audiences (Ratna, 2009: 321).

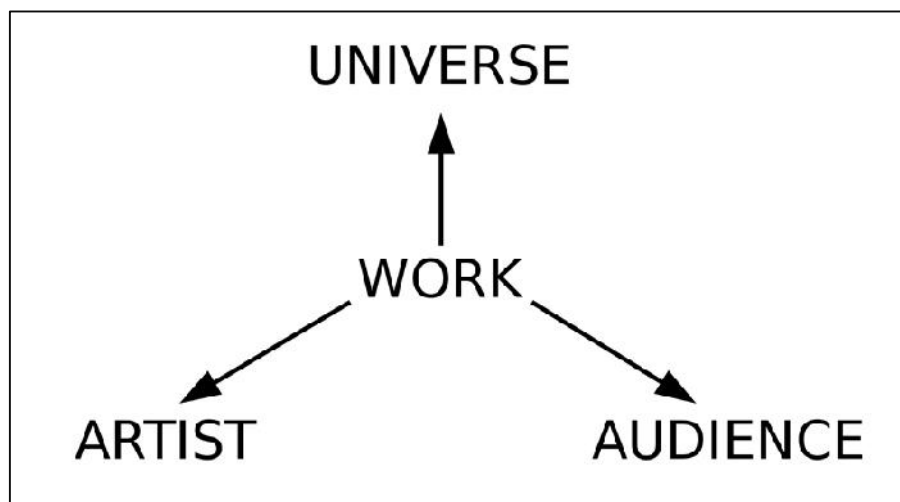
The attention to critical theory actually can be traced from the 19 century, at which people merely focus on writer as the only view point to study literary works (Abrams, 1953: 3). This paradigm was rejected by Russian formalism under the development structuralism era, in early 20 century. Finally, under the development of post-structuralism era, the concern on the audience as a part literature has completed the orientation of literature criticism. Criticism theory believes there are always connections among the outer world where the works are created, the audience, the author, and the work as the independent entity (Abrams, 1999: 51).

Abrams (1999: 49; 1953: 4) states that criticism theory of literature is a study concerning with defining, analyzing, interpreting and evaluating literary works. Abrams outlines criticism theory of literature in four approaches including mimetic approach, expressive approach, pragmatic approach and objective approach. The four approaches judge the work from the outer world where the work was created, the author, the audiences and the work as an independent entity.

Mimetic approach views the literary work as the imitation, reflection, or representation of the world. This approach is the oldest criticism theory which concerns to the outer world (Ratna, 2009: 70). Beside, viewed from the author, experts also recognize expressive approach which views literary works as an overflow of mind, feeling and other psychological expressions, and thinking process of the author toward the world. This approach derives some approaches using psychology point of view including psycho-literature method. The next approach concerns to the literary work as the independent entity, which is called as objective approach. This approach was popular in early 20 century under structuralism era. The last approach called pragmatic approach concerns to the audience. Pragmatic approach is the foundation to the later approach, called reception approach of literature.

The connection between the whole elements of criticism and the approaches explaining the role of each elements are shown this figure bellow.

**Figure 2.3. The Triangle of Criticism Orientation of Literature Theory**



The connection between universe and the work is best explained by mimetic approach which views the literary work as the imitation of the world. It is shown by the arrow pointing up vertically. The connection between work and the artist or the author is best explained by expressive approach which is viewing the work as the author's feeling and expression. The connection between the work and the artist is shown by the left diagonal arrow. The last arrow pointing to right shows the relation of the work and the audiences. This relation is best described using pragmatic approach of literature.

Pragmatic approach of literature criticizes the work from the audience view point. Pragmatic approach views a literary work as something which is constructed in order to achieve certain effect to the audience (Abrams, 1999: 51). A good literary work is one which could optimally give certain effect to the reader and is successfully achieving a certain aim. Abrams (1999: 51) also states that besides the work influencing the audiences, the audiences also succeed interpretatively responding the work. Hence this is also the foundation of reception approach of literature.

However, some experts, in many discussion, are disagreeing in what is called the end of literary works (Abrams, 1953: 16). The matter is whether the end is either the delight or the usage. Some agree that the end is to achieve some notion on morals, but some who are originated the theory from rhetoric argue that the end of a literary work is to achieve persuasion to the audience.

However, I disagree in which the end of a literary work is to pleasure the readers only. Sir Philip Sidney proposes that the end of a literary work is the moral effects (Abrams, 1953: 16). The delight is the addition to the end of a literary work. However, Abrams (1953: 16) concludes three effects of literary works to the readers. They are *prodesse*, *delectare*, and *movere*. Those three effects are also the function of a literary work.

*Prodesse* is analogue with ‘to delight’ in English. This means the research concerns to the way the literary work affecting someone feeling in order to be pleased or delighted. *Delectare* is analogue with ‘to teach’. A literary work has to educate the readers. The teaching could be in the form of values and morality and it is expressed by the author explicitly or implicitly. This material about *delectare* will be much talked in the next chapter, the value in literary works. The last effect of a literary work is *movere* or ‘to move’. A literary work should evoke the readers to do something aimed by the works. This view point is much talked in rhetoric.

#### 4. Values in Literature

This material talking about the values in literature includes the definition of value based on ethics view, values in literature, communicating the values, and the final materials will be about the didactic literature.

Values has hardly been discussed integrally in literature theory. It is hard to find the references talking what kind of values appearing in literature, for most of source talking any values intensively and comprehensively is in ethics. However, discussing values as ones in reality would be different with ones in fiction. Values

in reality must be obedient, for they are based on norm and custom (Bertens, 2005: 17). One who rejects the values will get punishment and one who accepts the values will be granted.

However, literature is imaginative creation. People maybe accept some values which is actually unacceptable in the real world by a number of people. People maybe tend to agree something normally unacceptable by religion doctrine. Nurgiantoro (2010: 328) gives interesting example taken from *Datangya dan Perginya* in which the main character, Sutan Duono, let his son, Masri, marry with Arni, his daughter from another wife. Given a certain reason, the writer tends to legalize the marriage than obeying the religion rules which strictly prevent from the marriage. Readers may agree with the writer, but practically the readers will not do the same in the real world. The reason is that the value acceptable is obeying the religion.

Bertens (2005: 139) states that value is something interesting for us, something we look for, something delighting, and something good. Further, Hans Jonas also says that value is *the address to yes* (Bertens, 2005: 139). That means that something valuable for people is something accepted as something good. The study to value can be traced from 19 century when people studied axiology as a new branch of philosophy which talk about value. Based on axiology, value is defined as something worthy (Kebung, 2001: 17). Bertens (2005: 141) states three characteristics of value. Firstly, value is personal and is related with the subject. The value embedded on something is personally decided by the subject. Secondly,

value is practical and is not found in a theory. Thirdly, value doesn't deal with material worthiness of something.

Berten (2005: 142) states that classification of value will be disappointing, for the classification is not adequate to accommodate all values. However, some experts classify value into four categories including hedonism, vital value, spiritual value, and religious value. Further, Takdir (Suseno, 2005: 135) classify value into six categories. They are theoretical value, economic value, religious value, aesthetic value, political value, and social value.

Theoretical value views good and not good from knowledge view point. Economic value always judges good and not good from financial interest and lost. Religious value is about religion obedience and violation to the rule. Aesthetic value judges good from whether something either beauty or delight. Political value view good as power and not good as powerless. Social value views something good as what is good for many people.

Literature has different concept of value. It begins from the final end of literature, *delectare*. Literature is intended to teach and give understanding to readers about what is both morally good and not good. Moreover, literature gives understanding about what should be done and should not be done which is related to aim of literature, *movere*.

Given the previous elaboration about values, all values actually tend to be absence from moral tendency (Berten, 2005: 143). When those value are actualized in literary work, they will be bound to morality, because the aim of literary work

is *delectare*. Therefore, the discussion of any value in literary work will always concern to morality. Even if it is political value, the presence of moral consideration decides political value which is morally good. Further, Berten (2005: 142) states that moral value is integrally included into all values. It means all values has their own consideration of morality.

In literature, the material about values is discussed integrally with *moral*. *Moral* is defined as intrinsic element which is supposed to be conveyed to the readers and is the essence of the literary work (Nurgiyantoro, 2010: 320). *Moral* is often similar with *theme* which is defined as the underlying idea of wisdom (Edward, 1968: 82). Nurgiyantoro (2010: 320) differentiates both in the matter of complexity. *Theme* is much more complex than *moral* whose values is shown directly to the readers. Kenny (Nurgiyantoro, 2010: 320) states that *moral* is another simple form of *theme*, but any moral is not *theme*.

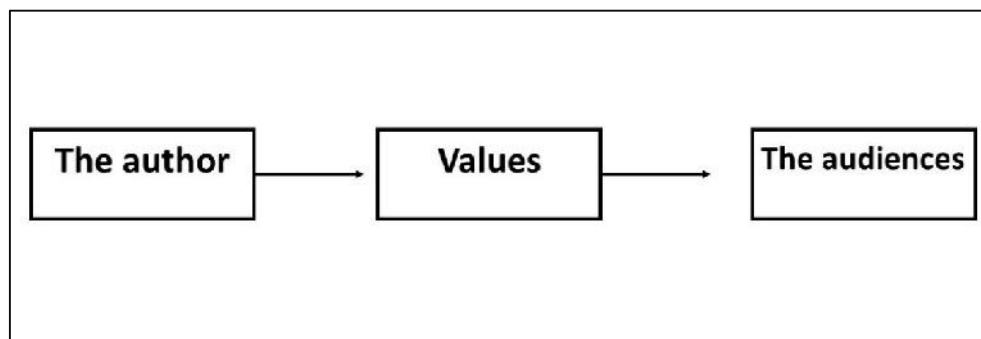
*Moral* is the essential part of a literary work. It contains message of the whole story. *Moral* also reflects value believed by the writer. Further, Nurgiyantoro (2010: 321) states that *moral* can be seen as the message of the whole literary work. In literary work, the value imbedded by *moral* need not be in regard with values in the real world. Some values like the advanced example maybe are unacceptable in the real world. Sometimes through plotting, a writer make the story dramatically and radically. But it doesn't mean that the message must be followed entirely. Readers need to interpret and take the value personally when the values are implicitly delivered.



Authors know two styles communicating values to the readers. The values are communicated explicitly and implicitly. Practically, those two ways communicating values are impossible used independently. An author communicates the value both explicitly or implicitly. Moreover, there are always gradations when a reader communicates the values clearly, half-clear, or not-clear (Nurgiyantoro, 2010: 335).

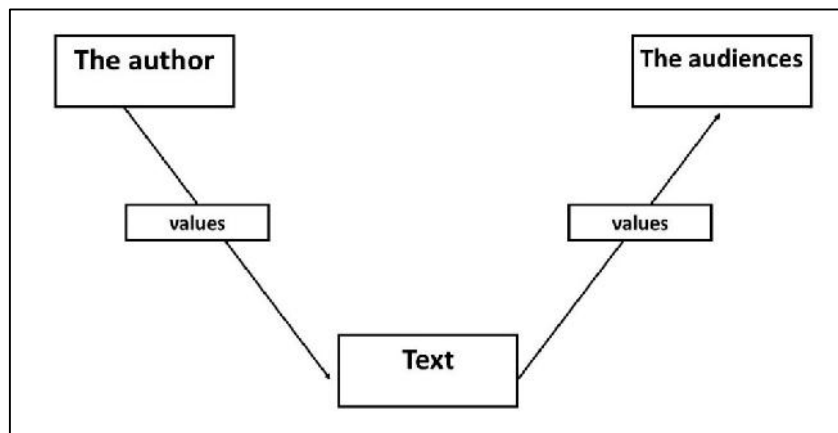
In communicating value explicitly, the author states clearly the values which supposed to be delivered to the readers through characterization, telling, or expository (Nurgiyantoro, 2010: 335). The value are stated clearly, that every one, without further interpretation, can guess the value correctly. The author tends to teach the readers, than entertaining readers with the work. Nurgiyantoro (2010: 336) states that this way communicating value will even decrease the aesthetic value of the work. This style of communicating the value was popular among traditional literary work including Javanese literary work and novels published by *Balai Pustaka*. Communicating value explicitly is described by the figure below.

**Figure 2.4. Author communicating value explicitly**



In communicating value implicitly, the value is neither directly delivered by the author through the conversation, the characterization, nor the expository. The value is integrated to the story. The value is not stated clearly, so the readers need interpretation to the story (Nurgiyantoro, 2010: 339). However, this style is not really communicative to educate the reader. The point is that the reader could be educated without feeling taught. The relationship between the author and the audience will not strictly such as the relation between a teacher and students. This kind of style is often found in modern literary work which sometime disappoints to the custom dominating. The relation between author and the reader in communicating the values is explained in the figure bellow.

**Figure 2.5. Author communicating value implicitly**



The last material concerns to didactic literature. Given the assumption that didactic literature is strongly related with the end of literature, *delectare* and actualization of value communicated in a literary work, I include the material into the discussion.

Abrams (1999: 65) defines didactic literature as a kind of literature designed to expound a branch of knowledge, moral, religious, or philosophical doctrine or theme. The term didactic literature is distinguished from *mimetic* which is intended to move and give artistic pleasure to the audiences. Some example is given by Abrams (1999: 65) concerning to some traditional literatures in first century B.C made by Roman Lucretius which wrote his didactic poem namely *De Rerum Natura*. This poem tells about natural philosophy and ethics. The famous didactic poem was made by Alexander the Pope named *Essay on Criticism* and *Essay on Man* in 18 century tells about literary criticism and moral philosophy.

Further, Abrams (1999: 53) also states that the term didactic literature is often equivalent with the term propagandist literature. The aim of propagandist literature is to persuade the reader to assume toward certain attitude on social, political, or religious issue at which the works are written. The example is taken from *Uncle's Tom Cabin* which was opposing slavery movement in the South in.

## **B. Review to Previous Studies**

This sub-chapter presents some relevant studies previously conducted by other researchers. This previous studies are taken from journal 'Patrawidya' containing some

previous research to *Macapat*. It includes several topics covering didactic values contained in *Serat Margowiryo* written by Sumarno, teaching value contained in *Serat Sasmito Raharjo* written by Sumarno, and moral value contained in *Serat Wasitodarmo* written by Endah Susilantini.

#### 1. A Study to Moral and Ethical Values in *Serat Wasitodharmo*

The study to *Serat Wasitodharmo* was taken from a history and culture journal in Yogyakarta, *Patrawidya* (Susilantini, 2010: 727). This study talks about Javanese moral and ethical value for women and housewives. The moral values contained in *Serat Wasitodharmo* include respecting husband, praying to God, and saying something good to husband.

This study focuses only to the value contained in *Serat Wasitodharomo* and analyzes the values stated on the text. However, the study does not give attention to the moral value and ethical value affecting by the readers of *Serat Wasitodharomo*. Susilantini (2010: 129) also states that this study using pragmatic literature approach which is viewing literary works should be valuable for readers, in the term teaching and entertaining. In fact, the study only concerns to the poem but not the readers. That means researchers only use objective approach to analyze the moral and ethical value in *Serat Wasitodharmo*.

Further, the researcher clearly focuses on the moral and ethical values contained in the text especially concerning with womanhood. In fact, researcher using pragmatic literature approach should also focus to the readers not only to the literary work (Susilantini, 2010: 129).

## 2. A Study to the Teaching Contained in *Serat Sasmitoraharjo* by Pakubuwono IV

The study to the teaching contained in *Serat Sasmitoharjo* was taken from the same journal published in 2008 (Sumarno, 2008: 814). The study talks about moral values contained by *Serat Sasmitoraharjo* related with Islam rules and some Javanese religion concept. Further, the researcher relates the discussion to the relevance of the values to modern era.

This study, comparing with the previous study, has a good point to relate the values contained by the text contextually to modern era. However, the researcher does not describe well the relevance which should be viewed from at least two points, practical and ideological relevance to modern era. Viewed from the practical relevance, researcher should give complete description how people in modern era should behave according to *Serat Sasmitoraharjo*. The researcher should have had a question whether people behavior in modern era reflect the values in *Serat Sasmitoraharjo*. Ideologically, the researcher should mention which ideology reflecting the same idea as *Serat Sasmitoraharjo*. I conclude the whole discussion answering the question number two about the relevance to modern era did not answering the main matter, but is trying to relate the values contained to Islam religion rules (Sumarno, 2008: pp. 866 – 877).

Further, in the finding, I also found some concepts discussing Javanese religion (Sumarno, 2008: 863). The discussion talk about microcosms and macrocosm. The discussion about microcosm and macrocosm is not well explained,

since the discussion only focus on both microcosm and macrocosm lexical definition and another explanation about learning morality.

In sum, instead of giving explanation about the content of moral value and ethical value contained by the manuscript, the argument built up to relate the values to the real world does not work properly. The descriptions made by the researcher relates Islam rules, but not the real world, practically or ideologically.

### 3. A Study to Didactic Value and Social Criticism in *Serat Margowiryo*

This study conducted by Sumarno (2010: 933) was taken from the same journal. This study focus on didactic values and social criticism in *Serat Mergowiryo* concerning to working professionally. A professional worker is identified as one who is able to work diligently, toughly, and is eager to study. Moreover, the researcher also focus to the social critics made by the author concerning with people bad habit at which the text was made. A professional worker should not have gambled or drunken.

However, given the notion that the researcher used reception theory of literature, it is a big mistake to focus the interpretation only on the researcher opinion, not the readers' responses (Sumarno, 2010: 936). The researcher should have focused to the people reading the text and analyze the text based on the readers' perception. Abrams (1999: 262) states clearly that reception theory of literature is literature theory that focus on the reader response. Further, the response given by the reader is not the response of a single reader at the given time, but is responses of the general reading public over the course of time. Instead of using

reception theory of literature, it is better for the researcher using hermeneutic or descriptive-analysis theory of literature.

As the foundation of whole *reader-centered* analysis, pragmatic approach was not applied correctly by the researcher. The researcher still focused to the text and analyzed the text based on objective approach. Clearly, the researcher ignored the readers' role and reception especially to the text, *Serat Margawirya*.

### CHAPTER III

#### RESEARCH METHOD

This chapter presents research design, subject of the study, data and data source, technique of data collection, technique of data verification and data analysis.

##### A. Research Design

This sub-chapter presents the explanation about the research approach conducted to this research, the design of the research applied, and some considerations applying the research design.

Before going any further, I think it is necessary to know that this research was conducted to the members of *Paguyuban Macapat Mardilaras* in Kendalbulur. This *association* is distinguished from other *Macapat* readers association, since *Mardilaras* is known as the oldest *Macapat* reader association in Tulungagung. As well as known as the oldest *Macapat* reader association, it has been loyally holding the old tradition of *Macapat* reading called *Pakem Macapat*.

The research design used in this research is generated into qualitative method and specified into descriptive qualitative research design. The same notion as descriptive qualitative research design is proposed by Ary et al. (2010: pp. 453 and 454) under the term *basic qualitative studies*. As well as descriptive qualitative research, *basic qualitative studies* attempt to provide rich description which accounts



to understand a phenomena, a process or a particular point of view from insiders' perspective.

This research was conducted to describe the insiders' perspective toward the values and the effect of the values in *Macapat* read by the members of the association. Related with the goal of the research, the data collected were in the form of *words*, *behavior*, and *documents* which are categorized into descriptive data (Moleong, 2011: 157; Sugiyono, 2012: 15). Descriptive qualitative research design which attempts to describe a phenomena, a process, or a particular point of view from the perspective of those who involved fits the objective of this research (Ary et al., 2010: 453). Also, the data collected which providing the description of the phenomena studied are in the form of descriptive data.

Descriptive qualitative research design was applied for this research, in addition to the given reasons, due to its relatively simplistic compared to other qualitative research design (Ary et al., 2010: 453). The design doesn't seek to the uniqueness of particular phenomena as in case study. Also, the design doesn't much rely on participant observation as primary data collection method as in ethnography research. Besides, the design doesn't concern to define theory as in grounded theory (Ary et al., 2010: 453). Also, compared to those designs of qualitative research, descriptive qualitative is relatively time saving.

## **B. Data and Data Source**

This sub-chapter presents the explanation about the kinds of data and the source of which the data were taken. The explanation about the kinds of data includes the

discussion about the primary and the secondary data used in this research. Also, the explanation about the source of data includes three categories of the data source, covering *words* and *behaviors*, and *written documents*.

In this research, the study was conducted to uncover the research problem proposed in which the data collected were in the form of *words*, *subjects' behavior*, *documents* and *photo* taken from the subject. Those data are classified into descriptive ones, and are the nature of qualitative data (Moleong, 2011: 11).

According to Sugiyono (2012: 225), there are two categories of data based on its sources, the primary data source and the secondary data source. Given that this research to uncover the values in *Macapat* and the effects according to the insiders' perspective, the primary data are in the form of *words*, which were taken from in-depth interviews with the subjects. This will directly uncover the insiders' perspective, thought, and emotion. To support the primary data, the secondary data was taken from the *subject behavior*, and *documents* owned by the subjects. The data taken from *subject behavior* and *documents* are considered as the secondary data, for the data do not directly reflect the insiders' perspective. Some *photos* which were taken during observation, and any other data which were taken from other books are also used to support this research.

As proposed by Moleong (2011: 157), there are four kinds of descriptive data in qualitative research including *words* and *behavior*, *written document*, *photos* and *statistic data*. In this research, I used all of them except the statistic data. The statistic data were not used, since in qualitative research, the data in the form of statistic are only used to give researcher the general description of the whole subjects

(Moleong, 2011: 163). Moreover, neither data were found in the form of statistic data, nor were used to describe the particular subjects of this research.

The primary data source of were taken from the *informants*. This primary data were taken through employing depth-interviews with several members of *Paguyuban Macapat Mardilaras*. There were six members interviewed and are believed to give the purposeful data. The data in the form of *words* are recorded and written into interview transcripts. This data were taken into account as the primary data to give understanding and description about the values and values affecting the readers.

The secondary data source were taken from *events*. The data collected were in the form of *behavior* of the subjects performing *Macapat* reading when *Macapat* was performed. These data were observed and recorded into audio and video files, and were written in the field notes. All the data recorded were written into transcripts. The data collected from observing *Macapat* performance were classified into secondary data, for it gives additional understanding of how the values are transmitted among the members. Also, the data collected gave description of how *Macapat* was performed by the readers.

In addition to *words* and *behavior*, the secondary data source was from *written documents*. The documents collected were several books containing *Macapat* read by the members. This data are also classified into secondary source, for the data gave additional information about the value studied by the subjects.

Some photos were also collected so as to be additional description at which *Macapat* was performed by the readers. Moleong (2011: 161) states that photos

could be taken to describe some valuable events such as rituals, cultural performances, and social processes. As suggested by Moleong (2011: 162), I also included the photos into the field notes.

### **C. Technique of Data Collection**

Given the explanation about data and data source, this sub-chapter presents the techniques to obtain data based on the sources. The explanation in this sub-chapter includes the technique of sampling, the criteria of subject selection, the data collection technique, and the instruments used for data collection.

In doing sampling, I employed *snowball sampling*. It was chosen, because I didn't know the best people to be the subject. *Snowball sampling*, according to Creswell (2012: 209), could also conducted due to the unfamiliarity of the topic, or the complexity of the events. In *snowball sampling*, the name of the next sample is suggested by the previous sample (Ary et al., 2010: 430). In this research, the initially selected subject who is the member of *Paguyuban Mardilaras* suggested the name of other members who were believed to give sufficient information about *Macapat*.

I couldn't manage selecting which one of the subject who would give the meant data, but I collected the data from all suggested subjects. However, in this research I employed some criteria of subject selection. The criteria of subject selection was established to define the criteria of a good subject.

Morse (in Flick, 2009: 123) proposes the general criteria of a good subject based on three criteria. A good subject should have the necessary knowledge and

experience of the object when interview is being employed and have the action of interest when observation is being conducted. Polkinghorne (in Darlington and Scott, 2002: 52) agrees with which subject should have capacity to provide full and sensitive description of experience under the matter investigated. A good subject should have capability to reflect and articulate. Also, he or she should have time to have interview or observation and ready to participate the research. Given the criteria, to define a subject who has experience and knowledge can be seen from the involvement of to the *Macapat* association as the member, and from the knowledge and experience about *Macapat*.

To decide the involvement of the association member is not quite difficult, for most of the members have been participating the association since when it was established. The involvement can be seen from the meeting held irregularly or regularly. Also, the involvement to the association can be concluded from the interviews with other members about other members' involvement. Based on my interviews, most of the subject intentionally recommended the members as the next subject based on his expertise in *Macapat*. Also, this subject involvement was strengthen with the observation.

To decide the subject who has necessary knowledge, however, was not easy. Some interview was conducted to get the data and to decide the criteria. The criteria of the subject having necessary knowledge was established from two underlying points. The subject should understand *Macapat* that he or she reads, and should be able to sing *Macapat*. Based on the focus of this research trying to understand the value and the effect of the value, I purposively positioned the capability to sing

*Macapat* as the additional information. According to Pradopo (2005: 117), a good reader is one who could understand the *moral* of the literary work which he or she reads, and is experienced reading the literary works. Also, a good reader is one who could relate the *moral* in literary work to the reality. Given idea, a good *Macapat* reader should understand the *moral*, and should have read sufficient books. Also, a good *Macapat* reader should be one who is able to relate the *moral* to the reality.

The other criteria proposed by Morse (in Flick, 2009: 123) such as the subject having time and are capable to articulate had been easily established after the initial interviews and observation. All of the subjects were really welcome when I came to the association. The subjects who are mostly working as a farmer have much time since evening until night.

A qualitative researcher usually employs *interview* for constructing past events, organization, people, subject's perspective, the subject's feeling and ideas, and all necessary data hardly obtained through observation (Moleong, 2011: 187; Sugiyono, 2012: 233; Ary, et al., 2010: 439). However, this research employed *interview* as the main technique to obtain data which is describing the subjects' feeling, belief, and experience toward the value contained by *Macapat*. These kinds of data are hardly obtained through *observation* only.

Sugiyono (2012: 233) suggests three kinds of interview usually used in qualitative research including *structured interview*, *semi-structured interview* and *unstructured interview*. This research used *unstructured interview* and *semi-structured interview*. *Unstructured interview* was administered at the initial meetings,

since I needed to get the initial information about *Macapat* and the association generally. While, *semi-structured-structured interview* was administered to whole meetings after the initial meetings so as to get data answering the research questions. Moleong (2011: 187) states that administering semi-structured interview needs the interview questions formulated generally and not really tight. Besides, using *semi-structured interview* makes a researcher possible to embrace more data, instead of using *structured interview*.

Also, Sugiyono (2012: 233) states that *semi-structured interview* can be categorized into *in-depth interview*. *In-depth interview* allows the researcher deeply investigate the subjects feeling or thought under the less structured and conversational interview process (Darlington and Scott, 2002: 49). Through administering *in depth-Interview*, this research was able to investigate more clearly the feeling, taught and other phenomena hardly observable such as some *mysticism* experiences during reading *Macapat*, and the personal reasons studying *Macapat*.

This research also administered *observation*. Observation is effective so as to find out what the subjects do in a particular context, event, and routine of everyday life (Darlington and Scott, 2002: 74). In this research, I agree with the theoretical preview in which observation is administered to understand the subjects doing in a particular context and event including in observing *Macapat* reading performed by the readers. However, to observe the whole particular behavior of the subjects showing the effect of *Macapat*, I would disagree due to this research limitations.

Doing observation means to be a human instrument who are to collect the data directly from the field (Moleong, 2011; 168). I was participating directly in the

events as an observer. In this research, I administered the second category as *moderate participant observation* (Stainback in Sugiono, 2012: 227). I was naturally involved but not fully participating the events. However, the subjects observed were aware to my presence, and we have influential interactions. Anyway, the observation was intended to describe the events, for when entering the events, I did not focus to obtain data answering research question yet. Sugiono (2012: 230) states the observation belongs to *descriptive observation* which is employed for the researcher wants to obtain the general description of the events.

The last technique administered was *documentation*. *Documentation* was intended to collect the information which enrich the primary data. The *documentation* which I administered in this research includes both the document earned from the subjects and the documents purposively made by me.

*Moleng* (2011: pp. 216 and 217) states that *documentation* is one data collection technique which is using any written documents or picture, including videos, which are available in the field and was not intended for another research purpose. The categorization includes *personal document* and *official documents*. Based on the categorization, the documents obtained in this research which were books containing materials about *Macapat* are categorized into *official documents*. The books are actually read and studied by all the members. The books were also used in the *Macapat* performances. Meanwhile, some documents such photo and video are also available to be the data. These photos and video were obtained during the observation.



Administering the techniques, some instruments were also applied to gather the data. Based on the technique having used in this research, I applied *interview guide*, *field note*, and *document summary sheets*.

For this research using *in-depth interview* under *semi-structured interview* technique, the *interview guide* was significantly developed during interviewing the subjects. The interview guide contained the general direction so as to maintain the topic covered (Darlington and Scott, 2002: 57). Some questions were also postponed so as to adjust the current situation at which the interview was conducted. In detail, some topics reflecting the research focus includes the value which can be taken from *Macapat*, the reason studying *Macapat*, values which can be applied from *Macapat*, the effects of *Macapat* to readers and some question concerning the reader's personal feeling and experiences of reading *Macapat*.

Also, *field note* was applied to collect the data about subject activities during *Macapat* performance. The *field note* was actually neat writing pieces adapted from stanzas made during the events. It contains the description of the whole process chronologically. The construction was made immediately after the observation. The field notes contained three parts including field note identity, descriptive part, and reflective part. The descriptive part contained the description and the events, while the reflective part contained my opinion upon the events.

Some documents were also collected to support the data gotten from interviews and observations. In analyzing the documents, I applied an instrument called *document summary sheet* proposed by Miles and Huberman (1992: 85). *Document summary sheet* is functional to briefly describe the content and the significance of

the document for the research purpose. Technically *document summary sheet* contained several parts such as *document summary sheet* identity, the document identity, the significance of the documents, the contents of document, and researcher comments. It could be attached to the summarized documents, in which the researcher can write his or her reflective notes in the brackets (Miles and Huberman, 1992: 81).

#### **D. Technique of Data Verification**

To convince the reader that the data obtained are credible, this research administered some techniques to ensure the data credibility. Hence, this subchapter discusses some techniques to ensure the data credibility. The discussion includes theoretical review of the technique, source triangulation, and technique triangulation.

There are several triangulation techniques which are popularly used including *source triangulation*, *technique triangulation*, *investigator triangulation*, *time and theories triangulation* (Sugiyono, 2012: 274; Flick, 2009: 405; Cohen et al., 2007: 136). Triangulation technique was employed in this research to improve understanding and to ensure the data credibility by extending multiple data source and data collection techniques. Hence, the *source triangulation* and *technique triangulation* were implemented to multiple subjects who are the members of the association. Employing the *source triangulation*, the subjects were to answer the similar question which would be confirmed to other members. Administering *technique triangulation*, I supposed to confirm the same case under different techniques.

There were three techniques for obtaining data employed including *in-depth interview*, *observation* and *documentation*. For example, to confirm what the values obtained by the members was through administering through *in-depth interview* and observation. The results were, then, confirmed through analyzing the *official documents*.

The almost resemble concept with *source triangulation* is known as *evidence based on structural corroboration*. Eisner (Ary et al., 2010: pp. 517-518) defines *structural corroboration* as a techniques which is used to ensure the data credibility through providing multiple types of data which are related to each other and are functional to support and contradict the interpretation and evaluation of the case under study. In this study, the data obtained from interviewing one subject would be compared or confirmed to other subjects. The subject could possibly give favors to the data, evaluations, or even contradictions. *Evidence based on structural corroboration*, for example, was applied to confirm the data about *Pasemon Tembang Macapat*, which one subject would have different or same interpretation toward the meaning of *Dandanggula*.

In addition to *triangulation*, according to Sugiyono (2012: 275), the credibility of the data obtained can be proven by the authentic data collected during fieldwork. The authentic data which were collected are in the form of photos, recorded interview, and video which recorded important events and interviews.

## **E. Data Analysis**

In this research, the data analysis technique follows the model proposed by Miles and Huberman which is called *Interactive Analysis Model* (Sugiyono, 2012: 247). The model is based on three stages of data analysis covering *data reduction*, *data display* and *conclusion or verification*. Hence, the explanation in this sub-chapter includes four discussions, theoretical review, data reduction, data display and drawing conclusion and verification.

According to Miles and Huberman (1992: 16), data analysis involves three series of activity containing *data reduction*, *data display* and *conclusion or verification drawing*. All the activities are actually inseparable. When a researcher doing *data reduction*, at the same time the researcher also displays the data. Also, when the data displayed, at the same time the conclusions are being drawn. More importantly, all the activities is conducted during the research process.

This research was intended to describe the phenomena from insider's perspective related with the effect of *Macapat* value read by the members through qualitative descriptive inquiry. The data were acquired gradually so as to collect the comprehensive description of the phenomena. Obtaining the data, the focus of the research should have been sharpen. Hence, this research needed simultaneously data analysis during the research process. Given the reason, *Interactive Analysis Model* was fit to the process and the focus of the research. During the research process, the data obtained were reduced and displayed in order to be more accessible. The data were also concluded to establish the understanding.

*Data reduction* was proceeded to sharpen, to classify, to organize and to separate the unneeded information so as to draw the conclusion (Miles and Huberman,

1992: 18). To classify the data, this research administered *coding* process. In *coding* process, usually the selected sentences or chunks are classified into some codes developed by the researcher. In this research, the data were taken from primarily interviewing the subjects and the observation. The data were recorded into recording devices, and were encrypted into interview transcripts. The transcripts were, then, coded based on the themes, key-concepts, research questions, and/or tentative hypothesis. One of the code which dealt with value in *Macapat*, for example, was symbolized with “VAL”. Another code dealt with the effect of *Macapat* was symbolized with “EFF”. The codes were developed during the analysis more specifically.

*Data display* is the second stage of data analysis, and is also integrated with *data reduction* (Miles and Huberman, 1992: 16). During the *coding* process, this research unawares arranged the data neatly under some codes, so the data were accessible for drawing conclusion. Miles and Huberman (1992: 139 – 155) has proposed some data displays which fits the research data. Mainly the displays suggested by Miles and Huberman are in the form of summaries, matrixes, charts and pictures. However, the data display much depends on the researcher to decide. It should follow the underlying points that the researcher understands what is being displayed (Miles and Huberman, 1992: 138). In this research, I considered that the data were appropriately displayed in the form of tables. The tables functioned to simplify the interview transcripts, and the field notes into the purposeful entries. The entries were arranged based on the developed codes and the contact details. For

data which were collected using documentation, *document summary sheet* proposed by Miles and Huberman (1992: pp. 79 and 85) was a very useful *data display*.

*Conclusion or verification* is the last stage of data analysis model proposed by Miles and Huberman. As previously explained, *conclusion or verification* is integrated with *data reduction* and *data display*. In this step, the data displayed were concluded into simpler paraphrases. The conclusion is, then, confirmed to other data to find the pattern, or to enrich understanding (Miles and Huberman, 1992: 19). In this research, the conclusion of data collected from interview about a certain case sometime were also verifying the conclusion of ones collected from *documentation* and *observation*. The data showing emotional intention toward *Macapat* reading, for example, was concluded that actually the members believe in sacredness of *Macapat*. It could be confirmed from the behavior affected by *Macapat* and from the texts containing the values.

## CHAPTER IV

### RESEARCH FINDINGS

This chapter presents the finding of the research including, the values reflected in *Macapat* read by the members of *Paguyuban Macapat Mardilaras*, and the effects of those values for the members of *Paguyuban Macapat Mardilaras*.

#### **A. The Values Reflected in *Macapat* Read by The Members of *Paguyuban Macapat Mardilaras***

From investigation to the members of *Paguyuban Macapat Mardilaras*, the finding shows some values reflected in *Macapat* read by the members. The values include sacred values, philosophical values, religious values, and aesthetic values.

##### **1. Sacred value**

The sacred values in *Macapat* is reflected in the *Macapat* which is believed to give magical power, and which is believed to give prediction or prophecies. The members of *Paguyuban Macapat Mardilaras* consider that *Macapat* is sacred, for it is believed that reading *Macapat* can give strength and protection from sickness, misfortune, and evil spirits. *Macapat* sacredly is also believed by the members to predict all occurrences which will be happening in *Java*, stated in *Jangka*.

This is supported by the quotations taken from the members. The sacredness of *Macapat* is reflected by the most of the members. Generally they believe that *Macapat* is magically powerful. The notion was stated by P. Ut. “. . . actually those traditional Javanese literary works, old people said, contain

magic words for praying to God”. Further he said, “. . . *Macapat* contained some magic words”. He also said that *Macapat* has magic function. He stated, “. . . those magic words are sacred, and they have particular functions”. He also stated, “. . . those sacred words are used for magic words”. He also consider that *Macapat* is a kind of offering. P. Ut. stated, “...therefore *Macapat* also means an offering...”. The same notion proposing that *Macapat* is sacred for it contains magic word was stated by P. Smj. He stated, “. . . the whole of *Macapat* contains only magic words”. He also stated, “*Nah*, if we believe to sacredness of *Macapat*, it can be said, *Macapat* contains magic words”. The members believed to the sacredness of *Macapat* for it was written by *Wali Sanga*. It is in accordance with P. Smj states, “. . . it is sacred, for *Macapat* was made by *Wali*, and hence, reading *Macapat* is like reading magic words”. The same notion was also proposed by P. Tmn. He believed that *Macapat* contains magic word. He stated, “I can say *Macapat* can be seen as magically powerful. It contains many magic words”. P. Smj. also stated that *Macapat* is still magically powerful. He stated, “. . . when you read this stanza, beware, this is powerful”.

Sacred values in *Macapat* is also reflected in the traditional prophecies called *Jangka*. This is supported by P. Ut. saying, “. . . *Macapat* contains all occurrence which not happen yet. The occurrences are stated in the stanza”. He also said, “. . . those occurrences are actually stated here”. He also said, “*Nah* these stanzas contained occurrences which do not even happen yet right now”. This implies that P. Ut. still take account into the truth in the prophecy. This is



supported by P. Tmn., who admires the precise prediction, saying, “yes, there are prophecies right there in, in *Jangka Joyoboyo*, I could tell it was how many years”. *Jangka* is also believed to give prediction on natural disaster in Indonesia. P. Ut., impressed with the disaster happening in Aceh. It was exactly same with the prediction. P. Ut. said, “. . . I was really impressed with the tsunami in Aceh. I knew it is stated in the prophecy, yes there is”. It is also supported by P. Tmn. who believe to the prediction. P. Tmn. said, “I had ever read, I didn’t think it would be real. It was impossible, but it was real. The tsunami in Aceh was real”. The prediction was stated in *Macapat* stating,

“The wave overflows to the land, it destroys everything, everything which stands, and every building, sea becomes mad, everything is washed away, and it sounds so frightened”

It can be identified that actually the members of *Paguyuban Macapat Mardilaras* strongly believe to the sacredness of *Macapat*. The *Macapat* reflects the sacred values for it contains *Japa Mantra* and is believed to give mystical power to the readers. Sacred value is also reflected in *Jangka*. The prophecy is still believed by Javanese telling truth. It can be understood that for the sacredness of *Macapat*, the members strongly take account into the traditional prophecy.

## 2. Philosophical value

*Macapat* contains philosophical values embedded on its versification arrangement. Philosophically it illustrates a Javanese life cycle beginning from birth until death. The members called the values embedded in the versification arrangement as *Pasemon* or allusion.

This is supported by the quotations taken from the members. The members see *Macapat* contains a philosophy of life cycle. The philosophies are reflected in the sequences of *Macapat* versification. This philosophy of life cycle is known as *Pasemon*. The notion was stated by P. Tmn., “*Macapat* contains teaching, but it also contains values related with, what is known as *Pasemon*. *Pasemon* illustrate human life”. The same notion was also devoted by P. Ut., “that illustrate our life until we are dead”. Further, P Ut. clearly stated the philosophy telling everyday living, or life-cycle. He stated, “*Macapat* contains philosophy which reflects our everyday life”. The philosophy was reflected in the sequences of *Macapat* versification. This notion was stated by P. Ut. saying, “. . . the song or called *Pupuh* actually represent our life beginning from our birth until we are dead”. He stated that the philosophy is called *Pasemon*. He stated, “In *Macapat* what is called *Pasemon* contained reflected from the sequence of the versification. . .” He also stated the *Pasemon* telling people living from the birth until the death. P. Ut. stated, “*Pasemonya* tells our life from the birth until dead”. The same notion is also stated by P. Smj. saying, “Actually all contained in *Macapat* represent the *Pasemon* of our life”.

The philosophical value illustrates people life-cycle beginning from the birth until the death. P. Ut. stated, “Generally, the song clearly illustrates our life until death”. This is also stated by P. Sj. saying, “. . . the sequences of *Macapat* versification tells out life starting from our birth until our death”.

The life cycle starts from *Mijil*, *Kinanthi Sinom*, *Asmaradhana*, *Masku-mambang*, *Durma*, *Gambuh*, *Dandanggula*, *Pangkur* and *Pucung*. This is

stated by P. Tmn. saying, “so, *Mijil* means the birth, while *Kinanthi* means when an infant is born, he is always protected by his parents”. P. Ut. also stated, “After *Mijil*, the versification is known as *Kinanthi*, it means protection, yes. After being protected by parents, we will be a youth”. The same notion was also stated by P. Smj. saying, “*Mijil* represents our born. When we are born we are always accompanied. It is called *Baturan*. Our companion are also called *Kanthi*. Hence, the versification is called *Kinanthi*”.

After *Mijil* and *Kinanthi*, the life cycle is continued to *Sinom* and *Asmaradhana*. They tell the young age and when someone falling in love. The notion was devoted by P. Tmn. saying, “After treated by our mother, we become a youth, which means *Sinom*”. The same notion was proposed by P. Ut. “After the previous versification, it is called *Sinom*”. P. Smj. proposed that *Sinom* illustrate a youth around fifteen years old. He said, “*Sinom* means when we are fourteen or fifty year’s old. This is represented by *Sinom*”.

*Asmaradhana* illustrate someone who is falling in love. P. Tmn. said, “Falling in love with goodness, falling in love with wisdom, and falling in love with girl and so on. This stage is represented in *Asmaradhana*”. P Ut. stated the same notion, “After *Sinom*, we become a youth who falling in love”. This is supported by P. Smj. saying, “*Lha*, after *Sinom*, we have *Asmaradhana*”.

After *Sinom* and *Asmaradhana*, the stage is continued to *Maskumambang*, *Gambuh*, and *Durma*. *Maskumambang* tells about the stage after someone falling in love. P. Tmn. said that *Maskumambang* is about being the part of a so-

ciety. He states, “. . . so, the name (*Emas*) is floating (*Ngumambang*) in everywhere, so he became famous. That’s *Maskumambang*”. While P. Sj. told *Maskumambang* as the step of a youth searching for self-identity. He stated, “*Maskumambang* means inconsistency, it is like people who are inconsistent”. The same notion as proposed P. Sj. was devoted by P. Ut. saying “*Maskumambang* is the number five, it means when we are young our life will be inconsistent”.

After this stage, the youth maybe will follow his bad desire behaving inappropriately. This stage is illustrated by *Durma*. P. Tmn. said proposing the same notion said, “. . . after *Maskumambang* is *Durma*. *Durma* represent, when we are young, we still have bad desire, something we cannot control”. Proposing the same notion, P. Ut. said, “. . . yes, after *Durma* our bad desire finally is released, meaning we get married. That is *Gambuh*”. He also said the same notion, “. . . our young, we often have bad habit, bad desire. It is represented in *Gambuh*”. The same notion was also said by P. Sj., “*Durmo* means indulging bad desire”.

Afterward, the stage continues to *Gambuh*. It tells the turning point in which the youth become more mature. This follows P. Smj. who said, “. . . after I released my bad desire, now I fell aware, I fell in peace”. This is supported by P. Sj. saying, “. . . after *Durma*, we have *Gambuh*. *Gambuh* means protecting ourselves from bad desire”. Yet, P. Ut. said the different notion seeing *Gambuh* resemble with *Jumbuh*, or couple. Therefore He proposed that *Gambuh* meaning marriage. P. Ut said, “*Lha* someone when mature is required to

get married, so people need to get married, that is *Gambuh*". He proposed *Gambuh* resemble with *Jumbuh* meaning couple. He said, "*Gambuh*, means when we have our couple (*Jumbuh*). *Jumbuh* means when we are married, when a boy marry a girl or a girl marry a boy". The same notion about the marriage was also said by P. Tmn. saying, "Indeed, *Gambuh* is all about having couple and about marriage". Further, it is strengthen by P. Ut. also saying, "*Gambuh* means when we marry (*Mengku Balewismo*), we have felt our life as a couple in a marriage".

The next stage, *Dandanggula*, illustrates someone getting matured and have felt the sorrow and the happiness of life. The notion was proposed by P. Tmn. saying, "*Dandanggula*. *Dandang* means bitter, while *Gula* means sweet. So, it is when we have undergone our life experiences". He further also stated that *Dandanggula* illustrate someone having felt the sorrow and the happiness of life, ". . . our feeling bitter when experiencing our life in the world, feeling the sorrow and the happiness, simply say". P. Ut. also said, "*Dandanggula* means when we life, we feel our life sorrow and happiness". He also said, "*Dandang* means bitter and *Gula* means sweet. So, it means we can our life sorrow and happiness". This is supported by P. Sj. saying "*Dandanggula* means the sorrow and the happiness of our life". *Dandang* means bitter, while *Gula* literally means *sugar*. Yet, P. Smj. disagreed with P. Ut., P. Tmn., and P. Sj. opinion. He said *Dandanggula* should have been interpreted literally. *Dandang* means crow which has black furs, and *Gula* means sugar which has

white color. He said, “*Dandang* means crow? Nah, crow color black, *Gula* colors white”.

Afterward, *Pangkur* illustrates the stage in which people should focus for praying God. This is supported by P. Tmn. saying, “*Pangkur* means, if we understand, and we should, in this stage, we have to live seriously. We do not indulge our bad desire, for it is not good”. P. Ut. also stated, “. . . after *Dandangula* the versification shifts to *Pangkur*. It means illuminating everything which is bad or evil”. Further, he also stated, “. . . hence, we are supposed to maximally eliminate our bad desire and behavior. This is stated in *Pangkur*”. The same notion was also stated by P. Sj. saying, “*Pangkur* means take a side everything connected to our obsession toward world”. The more specific opinion was proposed by P. Smj. telling that *Pangkur* means a total obligation to God. Whenever God take the people, they will be ready. This is said by P. Smj, “Now I am focus to God . . . I surrender only to God. It is up to Him. If I were paddy, I would be mature enough to harvest. If God wish, He may harvest me at any time”. *Pangkur* also means the last-half of people life. It is around 50 years old. This notion was proposed by P. Smj, “*Pangkur* means we have passed the half of our life, so everything must be surrendered to God”. He also said, “the half of our life, for we are now above 50 years old”.

*Megatruh*, the next versification, illustrates the death in which soul is separated from body. Literally *Megatruh* means *Megate Roh*, the separation of soul from body. This notion is said by P. Tmn., “*Lha*, after eliminating our bad

desire and behavior, now we are closed to *Megatruh*, our death”. This is supported by P. Sj. saying, “Megatruh, Megatruh means the separation of our soul from our body, so it is death”. This is supported by P. Ut. saying, “. . . after eliminating everything evil from our side, what should we do? We should do *Megat Roh*. It is stated in *Megatruh* versification”. P. Smj. illustrated *Megatruh*, death, as a chicken and its cage. Soul is the chicken, body is the cage. Whenever people death, their soul like chicken will run away, and their cage is empty. He said, “. . . when we are death, like a chicken, we escape from the cage, our body. Isn’t it easy? The versification is *Megatruh*”.

After being death, people should be treated well. This is illustrated by the next versification called *Pucung*. It illustrate the stage after the death. P. Tmn. said, “*Lha* after *Megatruh*, finally we meet *Pucung* versification”. This is supported by P. Sj. saying, “after we dead, we are treated in *Pucung*”. The same notion was also proposed by P. Ut, saying “. . . after *Megatruh*, clearly we will be *Pocong*, the versification is *Pucung*”.

The last three versification called *Wirangrong*, *Girisa*, and *Balabak* telling the afterlife. They are not read for they don’t illustrate people life in the world. This was supported by P. Tmn. saying, “. . . the *Pasemon* illustrates that we only know what we known, life in the world. We only know life in the world until *Pucung*”. Further he stated that the other versification like *Girisa* reflecting the afterlife. He said, “*Wirangrong* means frightened inside the death hole. After being *Pucung*, we will be back to graveyard”. He also stated the same notion, “*Girisa* means after *Pucung*, there is another world which is frightening

(*Giris*), it is called graveyard”. This was supported by P. Ut. saying that the other three versifications are not practiced, for we are still living in the world. He stated, “. . . there are still three versifications, but we do not practice them here. They are not practiced, for we are still alive in this world, we don’t have to use them”. He, further, stated, “Those three versifications are not used, but we only take eleven of them”. This is supported by P. Sj. saying, “*Wirangrong*, *Wirangrong* means we are buried. While *Girisa* means the grave questions”. P. Ut. also said, “. . . the final versification is known as *Wirangrong*. So, it illustrates the frightening situation in the graveyard”.

It can be identified there are eleven versification which reflecting the philosophical values. It tells the human life cycle, ranging from birth until death. The versification covers *Mijil*, *Pangkur*, *Sinom*, *Asmaradhana*, *Maskumambang*, *Durma*, *Gambuh*, *Dandanggula*, *Pangkur*, *Megatruh*, and *Pucung*. The last three versifications are not read for it philosophically reflect the afterlife.

### 3. Religious value

*Macapat* also reflects religious value which is taken by the members embedded in *Macapat* which telling *Javanism*. Precisely the *Macapat* contains the concept of *the origin and the destination*. It tells about the unity of God, which views mankind as the essence of God (*Dzat*). All creatures are made from the *Nurullah* and *Nur Muhammad*.

This is supported by the following quotations taken from the members. P. Ut. implied that the underlying point of *Macapat* tells about human-God relation reflected in the concept of *the origin and the destination*. He told, “The



meaning of Macapat, yes, we are as *Dzat*. *Dzat* is the essence of God (*Pangeran*), or called *Dzating Gusti*". He also believed that human is the essence of God, called *Dzat*. He said, ". . . here we believe that we are principally the essence of God, *Dzat* who makes every lives". This is supported by P. Ut. opinion telling about the process of creation of universe. He said, "so, the creation of all world comes from God who owes universe (*Dzating Wilahing Jagad*), starting from leaves until the born of human . . ." He, further, proposed that *Dzat* is immanent before every being. He stated, ". . . before all of this were created, before mankind are created, I can say, before my father and my mother were created, I was created. Hence, I here or called *Dzat* is immanent". He also said everything comes from *Dzat*, "hah, we all come from the God essence, *Dzat*". Supporting the notion, he also said, ". . . so, it can be understood, that we are exist before we are created as human".

In detail, the concept of *the origin and the destination* was proposed by P. Sj. The concept was reflected in *Macapat* quoted here, "the difference of one to another, this one is called *Nurullah* your light of life, this one is *Rosul*, which became all universe, they are really united, feeling back to *Rosul*, and the light back to *Allah*". He continued, ". . . this one the light of *Kanjeng Rasul* becoming one, forming all universe. Really they become one feeling, feeling back to *Rasul*, and light back to Allah". Further, he also elaborate the meaning of the stanza. It begins from God illuminating two beams. Supporting the notion, P. Sj. said, "*Dzattullah* showed two beams". He told about two beams which are called *Nurullah* and *Nur Muhammad*. He said, ". . . they are fused in the form

of *Nurullah* and *Nur Muhammad* “. He also said, “. . . which placed inside us is called *Nurullah*. We can call it the soul”. *Nurullah* becomes the soul of all creatures. He also stated, “. . . every creatures’ life is from *Nurullah*”. And, the second one is called *Nur Muhammad* shaped the creatures body. He stated, “Another one is called *Roh Njeng Rosul*, or called *Nur Muhammad*”. He also stated, “. . . our body is from Nur Muhammad”. Supporting the notion, He stated, “. . . the substance of all creatures, the physical form comes from *Nur Muhammad* . . .”. Both *Nurullah* and *Nur Muhammad* will back to their origin. *Nurullah* back to God and *Nur Muhammd* back to *Anasir*, or natural elements. Supporting the notion, P. Sj. stated, “. . . everything will back to Dzat, Allah. The origin of everything must be Allah. And, our body will be back to what is called *Anasir Badan Wadak*”.

The creation follows some processes. *Nurullah* and *Nur Muhammad* were fused around 50 years before all are created. Supporting this notion, P. Sj. said,” Really the emerge of *Dzat* becoming the universe, after *Nurullah* and *Nur Muhammad* are fused during 50 years, finally *Nur Muhammad* contains *Nurullah*. *Nur Muhammad* and *Nurullah*, then, manifests themselves into universe”. Completely, the process went through the shifting of eleven worlds. P. Sj. said, “. . . *Alam Akhadiyah, Wahdah, Wahidiyah, Alam Arwah, Alam Ajzam, Alam Missal, Alam Insan Kamil, Terus Alam Dunyo, Alam Barzakh, Alam Kubur, Terus Alam Akhirot*”. This concept of *the origin and the direction* is called *Sangkan Paraning Dumadi*. P. Sj said, “. . . the stanza said it is better to understand *Sangkan Paran*”. This concept is actually the main concept of death in

Islam. He stated that this concept is originated from Islam, “That is the essence of *Innalillahi wa inna ilaihi roji’un*. Everything is created *Dzat*, and everything created from *Dzat* will back to *Dzat* again”.

It can be understood that *Macapat* read by the readers reflects religious values. The values primarily tells about the human-God relation presented in the concept of *the origin and the destination*, known by Javanese people as *Sangkan Paraning Dumadi*. The concept, the most prominent human-God relation in Javanism, is originated from Islam.

#### 4. Aesthetic value

The values that can be taken from *Macapat* also includes aesthetic values. This views *Macapat* as art which give the sense of beauty. It is implied that the members are entertained hearing *Macapat* for they appreciate the aesthetic value in *Macapat*. The data show that the values are reflected in the reading *Macapat*.

This is supported by the quotation implied the aesthetic value in *Macapat* is delighting. P. Tmn. said, “. . . actually the more importantly *Macapat* can entertain us”. P. Tmn. implied that the aesthetic value is reflected by the beauty of reading *Macapat*. He stated, “. . . it is good for everyone hear the reading, especially when people love hearing *Macapat*”. This is supported by P. Swd stating that *Macapat* is delighting, “it is for entertaining us, and for entertainment when we have leisure”.

The aesthetic values are reflected in the reading of *Macapat*. The members implied that the aesthetic values in *Macapat* comes from the reading or the sound, for it is read using certain intonations like being sung.

## **B. The Effect of The Values for The Members of *Paguyuban Macapat Mardilaras***

This sub-chapter will present the effect values of *Macapat*. The values in *Macapat* read by the members of *Paguyuban Mardilaras* affecting the members in term of giving delight, believing to prophecy and believing to reincarnation, giving understanding about *the origin and the direction*, evoking the members doing particular rituals, and evoking the members transmitting values in *Macapat*.

### **1. *Macapat* giving delight**

The prior investigation found that the aesthetic value in *Macapat* affects the members by giving pleasure to the readers and the audiences. The readers feel relax when reading *Macapat*. Otherwise, the audiences feel entertained listening *Macapat* reading. Besides, particularly *Macapat* can release the reader from fatigue after working.

This is supported by the quotations showing the effect of aesthetic values in *Macapat*. *Macapat* entertains the reader. P. Tmn. said, “. . . kan *Macapat* could delight us”. Also, P. Tmn. felt enjoy reading *Macapat*, for it can express his feeling. He said, “when thinking something so hard’ lah I could be entertained when reading *Macapat*”. Beside, *Macapat* can could entertain the listeners. P. Tmn. said, “. . . it is better for who hearing. . .”. He also said that

*Dandanggula* thematically entertaining. He stated, “. . . it is up to me to read Macapat, but especially I love reading Dandanggula, reading *Macapat* could distract from routines”. Supporting the notion, P. Tmn., also read *Macapat* whenever he felt sad in order to release his sadness. He said, “. . . indeed when I feel so sad, when I feel so bored, it can entertain us, isn’t it”. It is delighting whenever the reader can please other through reading *Macapat*. Supporting the notion, P. Tmn. said, “. . . it is better for other who hearing, they will be entertained”.

It can be understood that aesthetic values in *Macapat* is reflected in the reading, for it read through certain intonations. The aesthetic values in the reading delight the reader to release the fatigue after hard working. The reading can also delight the reader whenever he sad.

## 2. *Macapat* giving understanding about philosophical value in *Pasemon Tembang Macapat*

The members are aware that *Macapat* represent human life cycle like what is stated in *Pasemon*. The members are trying to reflect the philosophical values in *Pasemon* to their life. Generally they understand that life is like what is presented in *Pasemon*. Also, they see how to behave appropriately according to the stages in *Pasemon*.

This is supported by the following quotations elaborating the philosophical values affecting the members understanding about life. P. Tmn. were aware of the philosophical value in *Macapat*. He said, “. . . what is taken . . . actually is the illustration of people life”. He also stated, “It philosophically related with

what is called as *Pasemon. Pasemone* of living”. P. Tmn., also relate the philosophical values to the reality. He understand that the philosophical values really reflects life in this world. He said, “. . . sometime when I think, it feels like, really, it is appropriate with my life, ‘*woh iyo*’ *Mijil* means birth”. The philosophical values guide P. Tmn. not to behave inappropriately. He said, “. . . finally we can understand, like I said when we behave, we can control ourselves. We cannot indulging our desire”. People should behave according to their stage of life. Whenever people do not behave according to the philosophy, it is said that they are unmannered. P. Tmn. said . . . it is shamed when our attitude is worse than teenagers, it is inappropriate”. Further, the philosophy telling about the afterlife could improve belief to God. He said, “. . . it illustrate *Moloikat* which is frightening. If we understand, we will be closed to God . . .”. Accordingly the philosophical value in *Pasemon* could illustrate how to behave appropriately in the world. P. Ut. stated, “*Macapat* illustrates me how to life in the world”. P. Ut also reflect his present life to the philosophy in *Dandanggulo* versification. He said, “My life now is philosophically like *Dandanggula*. I have been experienced feeling the sorrow and the happiness of life”.

It can be identified that the philosophical values reflected in *Pasemon* affects the readers understanding about life. Actually human life is presented in *Pasemon. Pasemon Tembang Macapat* also teaches the members how to behave according to the stages, so the behavior is not said unmannered. The members also relate the philosophy in *Pasemon Tembang Macapat* to their present

life. Further, the philosophical values can improve the member's belief to afterlife.

### 3. *Macapat* generating belief to prophecy and to the concept of reincarnation

The investigation found that sacred value affects the members in term of giving understanding about the social and phenomena, and about reincarnation. The members have a belief to the prophecy, and are seeing life as reincarnation. They believe that all social and natural occurrences have been written in the prophecies. The members believe that all occurrences in the world will be repeatedly occurring.

This is supported by the quotations. P. Ut. believe that *Jangka* contains occurrences which will happen. P. Ut. stated, “. . . it was stated in the stanza, the occurrences are stated in the stanzas”. Supporting the notion, P. Ut. also said, “. . . every occurrences which happen in the world, actually were stated in this stanza”. Accordingly P. Ut. stated, “. . . yes, there are stanzas which explain the occurrences, which even now do not happen yet”. The belief to *Jangka* was also implied by P. Tmn. saying, “. . . yet, the disaster indeed happened . . . indeed *woh, woh, woh* it actually happened”. P. Ut. also stated that there will be social disaster such as war. He said, “. . . there are so many people fight with their brother in war, there are so many people death, for killing each other, and so many people death for being burned”.

The sacred value reflected in *Jangka* makes the members believe that life is reincarnation, for the occurrences will be repeatedly happening. Supporting the notion, P. Ut. said, “So, life reincarnation does exist, I think”. Accordingly

he said, “. . . so I conclude that life is reincarnation”. The same notion was also devoted by P. Ut. saying, “. . . those occurrences had happened in Javanese kingdom era, and now in our life they are repeated “. Accordingly he also said, “P. Ut. said a disaster will come like a raid.

#### 4. *Macapat* giving understanding about *the origin and the destination*

The religious value affects the reader by giving understanding about religious matters. *Macapat* is seen as the source for the members studying the unity of God. The members believe that mankind and all creatures in the world were originated from God essence (*Dzat*) which was manifested into *Nurullah* and *Nur Muhammad*.

This is supported by quotations reflecting the members understanding about the concept of *the origin and the destination*. P. Ut. understood that all creatures were actually originated from *Dzat*. He said, “. . . we are as the essence of God, or called *Dzating Gusti*”. This supported by P. Sj. who told that all creatures are originated from *Dzat* and will back to *Dzat*. He said, “. . . when everything is *Dzat*, Allah, they will back to Allah”. That was the concept of death in Islam. I detail, P. Sj. explained that all creatures were made from *Nurullah* and *Nur Muhammad*. He said, “. . . universe was created from the fusing of the two beams, the fusing of *Nurullah* and *Nur Muhammad*”. *Nurullah* was transformed into soul, while *Nur Muhammad* was manifested in body. Supporting the idea, P. Sj. proposed, “. . . which placed in our soul is called *Nurullah*, simply say soul”. He also said, “. . . this universe is originated from *Nur Muhammad*”. The physical form all creatures will back natural elements called



Anasir. P. Sj. explained, “. . . *lha*, what is called physical form will back to the elements of physical form”. This is supported by *Macapat* contains the same idea,

“*Pagupakaning warak sak kalir, yen winoco pan segoro asat, temahan rahayu kabeh, apan sariro hayu, ingideran kang widodari, rinekso malaekat, sakathahing rosul, pan dadi sariro tunggal, ati Adam uteku Baginda Esis, pangucapku ya musa . . .* Which is meant by the stanza above are actually a symbolization. Elaboration: creatures physically can exist for they are originated from various materials. The materials are like: which come from father and mother, which come from Allah, like the natural eight elements. . . . While the hard physics: 1) fire, 2) wind, 3) water, 4) earth”

It can be understood that the members really understand the concept of *the origin and the destination*. This implied that *Macapat* gives understanding or teach the members religious values. *Macapat* teaches the members the concept of *the origin and the destination*, the concept of God unity, and finally the concept of death in Islam.

##### 5. *Macapat* evoking the members doing particular rituals

Rituals is considerable in any system belief, including in *Javanism*. The sacred values in *Macapat* evokes the members doing particular *Javanism* rituals. The rituals are primarily intended to, give protection, and prevent the readers from sickness, misfortune, and evil spirits.

This is supported by the quotations telling the various rituals practiced by the members of *Paguyuban Macapat Mardilaras*. Generally, all of the members believe to the sacredness of *Macapat*. It is reflected by the rituals of *Adus Kramas* or bath. The ritual is intended to purify body before doing *Macapat* reading performance. P. Tmn. said “taking bath, for I think the reading needs

everything clean. It should be clean”. Supporting the notion, P. Tmn. also said, “. . . indeed, when we are going to read *Macapat*, everything must be clear”. This same notion to have bath before doing *Macapat* reading was also proposed by P. Ut. saying, “. . . especially in my association, before reading *Singgah-Singgah*, the readers should take a bath”. He also said that particularly when reading *Singgah-Singgah*, the readers should take a bath. Some rituals practiced by the members before doing *Macapat* reading included fasting. The same notion was also proposed by P. Smj. saying, “. . . actually for example, if we have *Macapat* reading tomorrow, minimally the readers should take a bath”. Supporting the notion, P. Smj. said, “. . . fasting (*Poso*) one day and one night, meaning it begins afternoon. The fasting begins afternoon after tomorrow evening. The breakfast will be evening”.

Other than the rituals practiced before doing *Macapat* reading which is intended to purify the readers’ body, some rituals are also practiced in accordance with the purposes. There are several purposes of *Macapat* reading as proposed by P. Ut. He said, “*Macapat* is intended for *Boyongan*, baby birth, indeed for *Manggulan*, and preventing from sickness”. P. Ut. also said, “. . . baby birth, *Manggulan*, (praying for fortune), especially who want to reach success in political carrier”. The same notion was also supported by P. Smj. saying, “. . . afterward *Macapat* is for baby birth celebration or for *Boyongan*”. Reading *Macapat* is also intended to protect the farms. P. Sjm. said, “. . . however, more appropriately, *Macapat* is used for *Ider-Ider Pari* . . .”. *Ider-ider Pari* was also practiced by P. Smj. P. Smj. said, “. . . practicing *Ider-Ider Pari*, we go to farm

bringing rice in clods, three clods, and walking around the farm while reading the stanza three times”. The ritual required particular behavior. This is strengthened by the stanza containing the procedure of the ritual,

“When you intend to farm paddy, for one night and one day, walk around the farm, read this stanza (*Kidung*), may all plant disease dead, if you could, hold the rice, in three clods, which you eat every day, may God (Hyang Widhi), wish you luck”

More importantly the ritual of *Reading Macapat* is intended to protect from *Pagebluk*, sickness with massive scale caused by evil spirits. This notion was proposed by P. Smj. saying, “. . . more importantly I think, *doh doh no seng adoh*, when there is sickness in massive scale (*Pagebluk*)”. Further, P. Smj particularly stated, “at midnight reading this stanza in front of the house. The stanza is *ono kidung ono kidung rumekso ing wengi, teguh ayu luputo ing loro*”. This ritual was practiced after midnight, and was intended to protect from *Pagebluk*. P. Smj. stated, “. . . midnight after twelve o’clock. It is for preventing from the sickness . . .” The purpose of *Macapat* intended to protect from evil spirit was also proposed by P. Ut. saying, “. . . if you (evil spirit) in the south, get back to south. We prevent those (evil spirits) from disturbing anyone here”. P. Ut. also said that some stanza contains magic word to protect from evil spirits. P. Ut. said, “*Hulahum barang belikul* means preventing to close to people”. The same idea was also proposed by P. Ut. that *Macapat* is intended to protect from evil spirits. He said, “. . . it is intended to protect from evil spirits, so we live in peace and we get all what we wish . . .” After all *Macapat* is intended for *Ruwatan* ritual. P. Ut. supported this notion saying, “.

. . *Macapat* is for *Ruwatan*”. He also said, “. . . *Macapat* is like feast rituals (*Slametan*)”.

It is found that the philosophical value in the versifications are always adjusted with the purpose of the rituals. Supporting the notion, P. Ut. said, “we have our own term, for baby birth for example, for baby we read *Kinanthi*”. This was supported by P. Ut. saying that the versification must be specified with purpose. P. Ut. said, “. . . for *Manggulan*, and for curing sickness, we read different *Macapat*”. This is supported by P. Smj. saying, “for baby crying screamingly, we read *Khinanti*”. He also said, “. . . for baby birth celebration we read, for example, *pitik tulak pitik tukang . . .*”. This was also supported by P. Smj, “*Kinanthi* contains magic words to make baby quite”.

It can be identified that the members affected by the sacred values reflected in *Macapat*. The members believe that *Macapat* is *Japa Mantra* and magically powerful to give protection/ *Macapat* affects the members through doing some particular rituals stated. There are several rituals practiced by the members such as *Boyongan*, curing from sickness, *Duwe Gae*, *Ider-Ider Pari*, and prevent from *Pagebluk*.

#### 6. *Macapat* evoking the members transmitting the understanding in *Macapat*

The sacred value and spiritual value also affect the members of *Paguyuban Macapat Mardilaras*. The members are evoked to transmit the teaching in *Macapat* they read during performances by elaborating the contents. *Macapat* is also used by the members to transmit understanding about the religious value.

This is supported by the following quotations. The members usually are supposed to elaborate contents of *Macapat* within the performance. Supporting the notion P. Ut. was usually in charge elaborating the message in *Macapat*. He said, “. . . we take from *Macapat*, and we elaborate the contents. Yes, there is *Cakepan* (contents) in our *Macapat*”. The same notion proposed by P. Swd saying that *Macapat* is usually elaborated during *Macapat* performance. P. Swd. said, “. . . hence in our organization, especially when meetings, the contents are elaborated”. The elaboration session during *Macapat* performance is also called *Werdeni*. P. Swd. said, “. . . *Macapat* we read is translated, or is called *Werdeni*”. Supporting the notion, P. Sj. also proposed that he used *Macapat* to deliver the material about the concept of *the origin and the direction*. P. Sj. took the content reflecting the religious value. He said, “. . . I just took what is necessary to elaborate, the important one”. P. Sj. elaborated the material about the human-God relation presented as people journey to God. He said, “. . . it is about life journey (from world until afterlife)”. Supporting the notion, P. Sj said that he delivered the whole message in *Macapat* related with religious value. He said, “The content of *Macapat*”. The materials talked about both religious rule and mysticism. P. Sj said, “I completely deliver the materials, covering *Syari’ate*, *Thoriqot*, *Ma’rifat*, and *Haqiqot*”. Yet, primarily through *Macapat* reading, he delivered the material about the unity of God. He said, “Especially I concern to the concept of unity of God”.

This is also strengthen from the data collected during observation. The data show that the member in charge was supposed to elaborate the meaning and the values in *Macapat* having read. The data are quoted as follows:

“... during the reading *Macapat* performance P. Ut. always elaborated Pasemon (the philosophical value) behind the *Macapat*, and briefly explain the content of *Macapat* he read. For example, after reading *Singgah-Singgah*, he elaborated that *Singgah-Singgah* is magic words powerfully to prevent from sickness and evil spirits ...”

It can be identified that the values in *Macapat* read by the members evoking the members deliver teaching in *Macapat*. The values evoking the members delivering the message in *Macapat* maybe various. P. Ut. who considers that *Macapat* is sacred delivered the content in *Macapat* related with the sacredness of *Macapat*. In the other hand, P. Smj who consider that *Macapat* contains religious value delivered the religious values in *Macapat* especially containing Islamic materials. Yet, sometimes technically the members differently delivering the value in *Macapat*. P. Ut. delivered the teaching in *Macapat* during the performance, while P. Sj. delivered *Macapat* occasionally during delivering Islamic materials.

In sum, from the whole the findings, it can be identified that prominently the members consider the sacredness of *Macapat* which means the members believe to the sacred value in *Macapat*. The members also take the philosophical values in *Macapat* which tells a Javanese life-cycle. Besides, religious value is also taken by the members. The value tell about an idea of which all creatures were originated from God. The members also aware that there are so many moral values in *Macapat*. Afterward, the values affect the members in term of delighting the members through the reading, giving understanding to the concept of *the origin and the direction*,

evoking the members to practice particular rituals, and evoking the members to transmit or share the values.

## CHAPTER V

### DISCUSSION

This chapter presents the discussion dealing with the values in *Macapat* reflected in *Macapat* read by the members of *Paguyuban Macapat Mardilaras*, and the effect of the values for the members of *Paguyuban Macapat Mardilaras*.

#### **A. Values in *Macapat* Reflected in *Macapat* read by the members of *Paguyuban Macapat Mardilaras***

This sub-chapter presents the discussion dealing with the values reflected in *Macapat* read by the members of *Paguyuban Macapat Mardilaras*. The data lead to which the members frequently elaborates the value in *Macapat* according to the topics they are interested in. In sum, I identified some topics which the values in *Macapat* are thematically reflected. Hence, the discussion includes some topics like *Pasemon Tembang Macapat*, *Japa Mantra*, and *Jangka* from which the values are taken.

##### **1. Philosophical value**

In Javanese culture, people using *Javanese* language are much concerned with meaning and esoteric expression (Beatty, 2003: 160). The Javanese language used in literary work consistently exerts *Sanepa* (conundrums), *Lambang* (symbols), *Sasmita* (signs), and *Pasemon* (allusion). Four of them are used to give some aesthetic effects to the works, or to hide the actual meaning.



Most of Javanese literary works generally contain the resemble *Pasemon* (allusion). Allusion is defined as passing reference without explicit identification to literary or historical person, place, and event (Abraham, 1991: 9). Javanese allusion is telling Javanese people life cycle. It is parallel with the notion proposed by Woodward (2012: 214) that the cycle is known as the *birth-death cycle*. It tells all the shifting that must be gone through by Javanese people. It is implemented in both rituals and traditional arts. Say, in *Wayang*, Javanese people knew namely *Pathet*, which is actually musical scoring, to sign the shifting of scenes, and philosophically the shifting of human development (Woodward, 1991: pp. 296-297). Practically to spot the life cycle, Javanese people are used to practicing some rituals intended for celebration like *Slametan*, *Pitonan*, *Telonan*, etc.

Given the notion, the value which can be reflected from *Pasemon* includes primarily the philosophical value. *Pasemon* contains philosophical values, for it illustrates the philosophy of *birth-death cycle*, which is broadly known by Javanese people. The philosophical value leads to the way most of the Javanese people, especially the members of *Paguyuban Macapat Mardilaras*, to see the world, and to behave appropriately according to the stages of the life cycle.

A particular allusion called *Pasemon Tembang* belongs to *Macapat*. It generally tells a Javanese life-cycle beginning from *Mijil* (birth) and is ended with *Pucung* (death). Sometimes people add *Wirangrong*, *Girisa* and *Balabak*, as the new life-stage in afterlife. Precisely what is called *Pasemon Tembang* here is the philosophical meaning of *Pupuh*. Saputra (2010: 12) stated that *Pupuh* is

defined as a thematic substance of *Macapat* versifications. Saputra (2011:23) also proposes fourteen *Pupuh(s)* including *Mijil, Kinanthi, Sinom, Asmaradhana, Maskumambang, Durma, Gambuh, Dandanggula, Pangkur, Megatruh, Pucung, Wirangrong, Girisa* and *Balabak*.

Based on interviews, there are fourteen *Pupuh(s)* known by the members. In fact, the members of *Mardilaras* only take eleven of them under the assumption that people living in the world philosophically face eleven *Pupuh(s)* only. While, three others, which telling the afterlife, are not read for they do not reflect people life in the world. P. Tmn. stated that actually there are fourteen *Pupuh(s)* which telling *Pasemon*. They illustrate people life-cycle in the world beginning from birth and ended with *Pucung* (death).

Hence, the discussion of the philosophical values sustained by *Pasemon* will be broadly elaborated according to the systematic following the eleven *Pupuh(s)* arrangement. The arrangement starts from *Mijil, Kinanthi, Sinom, Asmaradhana, Maskumambang, Durma, Gambuh, Dandanggula, Pangkur, Megatruh* and *Sinom*.

Generally *Pasemon Tembang Macapat* reflects whole life-cycle of a person, according to *Javanism*. It includes eleven stages of a person development, starting from birth until death. Briefly, *Pasemon Tembang Macapat* illustrates how people should live starting from the day at when he or she births. The child grows as a youth and begins to feel love. Afterward, the youth begins to search his or her identity. Afterward, the youth becomes mature. He or she learns how

to live in the world. Spending his or her time, and experiencing life, he or she concerns to the religion. And then, finally he or she passes away.

According to *Pasemon Tembang Macapat*, life starts from a birth. The stage of birth is called *Mijil*. Literary *Mijil* equals with the word *birth* (Saputra, 2010: 41). Philosophically *Mijil* illustrate the first stage undergone by all people. This implicates *Mijil* always read first before other *Pupuh*(s). During *Macapat* performance, normally *Mijil* is read after reading *Singgah-singgah*. According to Saputra (2010: 41), thematically *Mijil* is soft, sad, and mellow, and is suitable to present advices and to tell a mourn story. Some rituals are also conducted by reading *Mijil*.

The second *Pupuh* is called *Kinanthi*. It shows the next stage after a birth. *Kinanthi* literally equals with the term *accompany* or *accompanied with* (Purwadi and Purnomo, 2005: 94). The infix 'in' shows passive meaning (Saputra, 2010: 42). Most of subjects agree that philosophically *Kinanthi* illustrates parents who always give protection to their child.

The third *Pupuh* is called *Sinom* which actually the name of young tamarind leaves usually growing in Java (Saputra, 2010: 32; Purwadi and Purnomo, 2005: 132). Yet, it implies the next development of human life, the young age. Philosophically *Sinom* illustrates an infant which is growing to be more matured. Thematically *Sinom* shows happy feeling. Here it can be inferred that thematic substance and philosophical substance are always synchronized. The philosophical substance implicates to the reading sequence in *Macapat* performance.

The fourth *Pupuh* is called *Asmaradhana*. Literally *Asmaradhana* is a phrase built up from two words, *Asmara* which mean love and *Dahana* which means fire (Saputra, 2010: 34). The phrase means a vigorous love. This wordy phrase is often associated with the next stage of human development after being a youth. *Asmaradhana* illustrates a teen who is in love with his or her world, not only the opposite sex. From the data, it can be assumed that connotatively the term *love*, *Asmoro*, doesn't only specifically shows male-female relationship. Also, the term *Love* is generally talking about job, occupation, knowledge and everything that people love.

The next *Pupuh* is called *Maskumambang*. The term is a phrase consisting two words *Mas* which means gold and *Kumambang* which means floating. This investigation have found many different opinions proposed by the subjects related to the philosophical meaning of *Maskumambang*. P. Tmn. said that *Maskumambang* illustrates a youth popularity when he or she is accepted as the member of society. The almost similar opinion is given by P. Smj. related to happy feeling when accepting a new member of society. According to P. Smj., *Maskumambang* is happy feeling when a family acquired a new member through a baby birth. The child is 'floating' in his or her mother hand, and is considered as precious one, like gold. The different notions were proposed by P. Ut. and P. Sj. They consider *Maskumambang* philosophically illustrating a youth who is in searching of self-identity. It can be understood that the youth psychologically is floating between two poles, until he or she decides what to choose to be him or her.

The sixth *Pupuh* is known as *Durma*, which literally equals with the term *Durmanggala* and *Durmata* (Saputra, 2010: 36). *Purwadi* and *Purnomo* (2005: 37) makes *Durmata* analogous with evil or bad characteristics. Thematically *Durma* presents rough and strong contents. Philosophically *Durma* illustrates the stage when someone follows his or her negative desire. When someone only following his or her desire, he or she will be unmannered. It was the philosophical value contained by *Durma*. *Durma* is often related with the next *Pupuh* called *Gambuh*, for both are completely opposite. All the subject agree that *Durma* generally illustrates something negative. However, the subject are slightly disagreeing with particular meaning of *Durma*. P. Smj. says that the actual meaning of *Durma* means being arrogance, while P. Ut. and P. Tmn. proposed that *Durma* means being angry, and the juvenile delinquency. Another opinion was proposed by P. Sj., who views *Durma* from religion point of view, saying that *Durma* means following bad desire.

The seventh *Pupuh* is called *Gambuh*. This one is closely related with the previous *Pupuh* as the complete opposite. The term *Gambuh* is equal with the term *tame* (Saputra, 2010: 51). Philosophically *Gambuh* illustrates the next development of people at when his or her bad desire, his angry, ego, and bad habit are domesticated.

Another opinion was proposed by P. Tmn. and P. Ut. seeing *Gambuh* meaning to have family. The data show that both P. Tmn. and P. Ut. see the literal meaning of *Gambuh* analogous with *Jumbuh* which mean a couple. *Gambuh* illustrate teenagers who are young, wild and free. They only indulge

their hedonistic desire. When people are getting marriage (*Jumbuh*), they are responsible to themselves and their family. It also means that the people, after marriage, successfully taming (*Gambuh*) their bad habit.

The eighth *Pupuh* is called *Dandanggula*. *Dandang* literally means crow and *Gula* means sugar (Saputra, 2010: 29). Thematically there is no relation between the name and the contents, but usually *Dandanggula* often covers happy and energetic theme. Philosophically *Dandanggula* represents the middle development of human life. It means the people are mature enough and psychologically stable. P. Tmn. assumes that literally *Dandanggula* consists of the word *Dandang* meaning bitter and *Gula* meaning sweet. The same opinion is also proposed by P. Ut. and P. Sj.. It illustrates people experiencing sorrow and happiness in their life. Otherwise, P. Smj. counters this opinion. He considers more literally that *Dandanggula* consists two words *Dandang* which means crow (*Gagak*) and *Gula* which means sugar. He interprets that *Gagak* shows black color and *Gula* shows white color. The colors illustrate that people living in the world must face the *black* or sadness and the *white* or happiness of life. In fact, generally *Dandanggula* illustrates people experiencing life sorrow and happiness.

Additionally, reading *Dandanggula* due to particular rituals demands a consequence due to the philosophical values embedded. *Dandanggula* must be read after midnight. According to P. Smj., reading *Dandanggula* after midnight

illustrates the second-half of human life, assuming 50 years old. It can be identified that the philosophical value in *Macapat* also affects *Macapat* reading performance.

The ninth *Pupuh* is called *Pangkur* which literally equals with the term *Mungkur* (backside), *Singkur* (backside), and *Mingkur* (to avoid) (Saputra, 2010: 39; Purwadi and Purnama, 2005: 40). Thematically *Pangkur* presents climax and serious contents. *Pangkur* illustrates the development at when people become old. It implies a suggestion for people living wisely and spend their time to pray God. People also should have left anything connected to materials world, and focus to live righteously. P. Tmn., P. Ut. and P. Sj. propose resemble philosophical values contained by *Pangkur* in when people is getting old, they have to retire their obsession to the world, and begin to focus to the afterlife. Moreover, the precise philosophical value is devoted by P. Smj. that *Pangkur* illustrates an old man, around 50 years old, that totally focus to obey religion rules. The old man has fatefully surrendered to God wishes whether he is taken now or later. P. Smj. also illustrate God as a farmer who intends to harvest his paddy (the old man) for the paddy has already been ripe. No matter when or how, the paddy is always ready to be taken. It also implies a total obligation to God.

The tenth *Pupuh* is called *Megatruh*, which actually consists of two words *Megat* and *Ruh*. The term *Megat* means separating, and the term *Ruh* is adopted from Arabic meaning soul. The phrase literally means 'death'. While, Saputra (2010: 53) proposes that *Megatruh* literally contains two words, *Megha* which

means cloud, and *Truh* which means drizzles. Anyway, thematically *Megatruh* presents deep mourn for losing something important. Philosophically *Megatruh*, according to all subjects, illustrate the last development of a person's life after doing all obligation to God, and retires all obsessions to the world as proposed by P. Tmn., P. Ut. and P. Sj. However, P. Smj. in detail illustrate the process of death like a chicken which escapes from its cage. P. Smj. makes an analogy that body is like a cage in which the soul is trapped inside. When people are dead, the cage will be opened and the soul is released to heaven. *Javanism* always consider that human is created from two elements *Lahir* and *Batin*. When someone is dead, the soul (*Batin*) will be united to God, for *Javanists* believes that human is the essence of God (Woodward, 1991: 280). The notion about *Wadak* and *Isi* is parallel with Koentjaraningrat (1990: 428) who proposes that Javanese people always categorize symbolic classification based on two classification, which means to be opposite or relative.

The last *Pupuh* read by the members of *Mardilaras* is called *Pucung*. Saputra (2010: 45) derives the term *Pucung* from the name of fruit usually growing in Java. However, the members claim the term originally adapted from the Islamic tradition how to treat a Moslem passed away. Thematically *Pucung* presents anti-climax of the story. Also, it can be identified that *Pucung* is analogous with *re-orientation* in narrative story. There is no other descriptions elaborating *Pucung*, yet technically *Pucung* signs the end of *Macapat* performance.



The other three *Pupuh(s)* as stated above are not much talked, for philosophically *Macapat* contains the illustration of people living in the world. The other *Pupuh(s)*, including *Wirangrong*, *Balabak* and *Girisa*, tells about the afterlife. Consequently they are not read in performances, but are still studied. P. Smj. says that they are never read, and he practically doesn't know the intonation.

In sum, it can be identified that primarily the philosophical value are reflected from *Pasemon Tembang Macapat*. *Pasemon* philosophically shows people life-cycle beginning from a birth until death. People should know the position where they should place themselves based on the stage of development. People also should tame their willing to do bad thing. People should get closed to God and obey the religion rules when they are old. Finally when people dead, according to *Javanism*, they will be united with God.

## 2. Religious value

The next discussion about the religious value in *Macapat* here will be elaborated under the circumstance of *Javanism*. The data shows that the subjects take the religious value in *Macapat* related to *Javanism* whose characteristics will be elaborated under the following theoretical review. Religious value is related to mysticism in which people seek to comprehend holly God and Universe (Takdir in Magniz, 2005: 135). The data show that the members of *Mar-dilaras* take the religious values concerning to *Javanism*, especially belief to *Sangkan Paraning Dumadi*.

*Javanism*, as proposed by Koentjaraningrat (1990: 321), is identified as a belief system which concerns to mysticism influenced by Buddhism and Hinduism, and is believed as Islam religion. Characteristically, a *Javanist*, identified as a Javanese who stresses Javanese part as his or her cultural inheritance rather than Islam religion, regards to philosophical and mystical aspects especially concerning various notion of man's relation with God (Beatty, 2003: 158).

As *cultural system* or *ideas*, *Javanism* is much influenced by Hinduism, Buddhism, and Islamic mysticism. The concept 'the unity of God' is the most important doctrine concerning to *Javanism*. Woodward (1991: pp. 190 and 281) proposes that the doctrine of the unity of God in *Javanism* was much influenced by Ibn Araby and Hamzah Fansuri's opinion. Both concern to seek the meaning of human being and universe related to God existence. Despite belief to spirits, *Javanism* also takes account to *monism* (Woodward, 1991: pp. 190-194). Javanists believe that God is immanent in every creatures (Musbikin, 2011: 198).

The investigation concerning to religious value in *Macapat* has found that the members of *Mardilaras* regard to the *Javanism*, especially belief to *Sangkan Paraning Dumadi*. *Sangkan Paraning Dumadi* defined as *the origin and the destination of being* is the fundamental concept in *Javanism*, but sometime various mysticism sects growing in Java have their own interpretation (Beatty, 2003: 38). Hence, here the concept of *the origin and the destination of being* is based on the members' interpretation of *Macapat* they read. Actually

during interview with P. Ut., the topic about *Sangkan Paraning Dumadi* was lightly discussed. The sharper data were found during selective interview with P. Sj.

The data taken from P. Ut. shows that actually mankind and all the world are the essence of God. All being is made from *Dzat*, a name to call *The Ultimate Being*. Man, nature, and all happening in the world are made from *Dzat*. P. Ut. said that people are the essence of God who created world. *Dzat* has existed before any being. *Dzat* has been immanent and embedded in all creatures. He also said that before father and mother were created, 'I' has been existing. 'I', is identified, then, as *Dzat*. This ideas is synchronous with the main concept of *Hamzah Fansuri's* mysticism that universe is the emanation of God being (Johns in Woodward, 1991: 192). P. Ut. simply uses the term *Sinar* which actually can be identified as the main concept of *Sangkan Paraning Dumadi* based on Islamic point of view. Yet, this data was too blurry to seek understanding on what is called *Sangkan Paraning Dumadi*. The interview with P. Sj. has resulted enormous and deep data related to this Javanese spiritual value to sharp the data about *Sangkan Paraning Dumadi*.

The data taken from P. Sj. include the concept of *Sangkang Paraning Dumadi* reflected in *Macapat*. Generally P. Sj. explained the essence of God embedded on human and universe. Originally creatures are illumination (*Sinar*) of *Nurullah* and *Nur Muhammad*. P. Sj. said "*kang siji Nurullah cahyo uripmu kuwi*" means that anything in universe including mankind was created from *Nurullah*. *Nurullah* is the essence of God which is immanent in all creatures,

in the form of soul (*Nyowo*). *Nur Muhammad* is also originated from God illumination, forming all creatures' body (*rogo* or *wadak*). *Wadak* or bodies of all creatures in the world were created from *Anasir*, the natural elements, consisting fire, water, wind, and earth. Hence, the above data explains the concept of *Sinar* devoted by P. Ut. Accordingly, Woodward (1991: 281) states the same notion this idea of *Sangkan Paraning Dumadi* which involves theory of *Nur Muhammad* and *Nurullah* is originated from *Ibn Araby*'s theory of the origin of universe. Furthermore, Woodward (2012: 282) states that usually a Javanese calls *Nurullah* as *Ruh Suci*, *Sukmo*, *Aku*, and *Ingsun* ('I'). This explain why P. Ut. said that before father and mother was born, 'I' has been immanent. Precisely P. Ut. said, "*sak durunge bopo ibu ono, aku wis ono*". *Aku* here means *Nurullah*.

To create the universe, both *Nurullah* and *Nur Muhammad* needs a process. The process includes world vicissitudes, the shifting due to the process of creation. P. Sj. said that the process of creation happen for *Dzat*, in *Alam Akhadiyah*, wants to show himself. *Dzat* illuminates both *Nurullah* and *Nur Muhammad*. They were fused during 50 years in a world called *Alam Wahdah*. *Nur Muhammad* embeds *Nurullah*. The process keeps going until the universe is born, which is stated in a *Gotro* saying "*Yekti manjinging dzat dadi jagad lir kumelip*".

Completely the process of the born of the universe and mankind (*Sangkan* or origin) until the end of the process (*Paran* or destination) involves eleven stages. The data show that there are eleven shifting of the process starting from

*Alam Akhadiya, Wahdah, Wahidiyah, Alam Arwah, Alam Ajzam, Alam Missal, Ama Insan Kamil, Alam Dunyo, Alam Barzakh, Alam Kubur, until Alam Akhirot.*

Further, P. Sj. also illustrates that mankind body is like a bucket, and soul is like water in the bucket. When the bucket is placed on the field at noon, the water in the bucket reflects the shadow of the sun. If the water in the bucket is spilled out, the reflection back to sun. That was how the concept of *the origin and the destination* works. This is in accordance to Musbikin (2011: 202), he states that metaphorically the concept of *the origin and the destination* is like water evaporating from an ocean. Creatures are like the steams, which are originated from the water. And, God is like water in the ocean. Even when the steams are separated from the water, the steams are still the essence of God. Yet, the steams are different from water. One day when the steams are condensed, they will back to the ocean.

In sum, it can be identified that actually the members of *Mardilaras* is interested in *Javanism*, and are able to take spiritual and religious values from *Javanism*, especially the concept of *the origin and the destination*. The spiritual values are the awareness that actually mankind, all God's creations, and universe are originated from *Dzat*. Being aware to the origin of life (*Sangkan*) will guide people to understand the destination (*Paran*), at which mankind will unite to God.

### 3. Sacred value

The discussion about sacred value actually was dominating the prior investigation when I found that the members believe to the sacredness of *Macapat*. The members emotionally consider that *Macapat* was written by *Wali*, and was practiced by *Javanists* to give protection. More importantly, it also gives power. Koentjaraningrat (1991: 377) proposes sacred value as religious emotional intention which evokes members of a religion considering everything related to the religion sacredly. The data found that mystically the members believe that *Macapat* could give protection and that *Macapat* could predict the future. Hence, the sacred value in *Macapat* was thematically presented in *Macapat* as magic words and as prophecies.

Characteristically *Javanism* cannot be separated from beliefs to spirits, despite belief to God. Koentjaraningrat (1990: pp. 335, 338 and 339) has broadly mentioned spiritual creatures into two general categories, good spirits and evil spirits. *Javanists* and generally traditional Javanese people believe that the creatures could bring them harm, misfortune, and sickness when the spirits are not treated well. On the contrary, good spirits could bring them fortune, prosperity, and luck when are asked to help people. Geertz (1976: pp. 16-30) has listed a number of spirits known by traditional Javanese people including *Memedi*, *Lelembut*, *Tuyul*, *Demit*, and *Dayangan*.

Given the reason, consequently such belief to spiritual creatures is closely related to the emerging of various rituals. I summarized four kinds of rituals including *Slametan*, *Tirakatan*, *Ruwatan*, and *Nyekar*. One of them, *Ruwatan* which will be our quest, is concerned to the way Javanese people prevents evil

spirits, sickness, and misfortune through a performance of Javanese traditional arts. Based on the data obtained, *Macapat* functions as *Ruwatan*. The members consider reading *Macapat* is beneficial to prevent the reader and the audiences from harm, sickness, and misfortune.

This part will discuss Javanese magic words in *Macapat*, called *Japa Mantra*. *Japa Mantra* is a part of *Macapat* believed mystically to give strength and prevent from misfortune and sickness. The *Japa Mantra* contained by *Macapat* is usually read in *Macapat* performances as *Ruwatan*. It is in accordance with Koentjaraningrat (1990: 343) stating that *Ruwatan* ceremony is conducted by Javanese in an annual village celebration or called *Bersih Desa*. The people used *Wayang* performance as *Ruwatan* ceremony to prevent their village from evil spirits. In *Pesisir* area, *Panjak* (traditional story teller) performance is often hired as *Ruwatan* ceremony (Koentjaraningrat, 1990: 227).

The investigation found that all the members still consider the sacredness of *Macapat*. They think that *Macapat* is not only read to entertain, but also to give certain mystical effect toward the readers and the audiences. They believe that *Macapat* generally is as *Japa Mantra*. P. Ut., and P. Tmn., for example, still believe to the sacredness of *Macapat*. Yet, they express the belief differently. P. Ut. said that *Macapat* contains *Japa Mantra* as prayers to God. P. Tmn. strongly said that *Macapat* contains magical words, so to read *Macapat*, the readers need to take a bath. Further, P. Tmn. also says that the content, or *Cakepan*, of *Macapat* is particularly prohibited to read carelessly. Carelessly

reading *Macapat* could bring harm to the readers. Additionally, P. Smj. also says that the whole book read by the members contains *Japa Mantra*.

The magical aims of *Japa Mantra* contained in *Macapat* could be particularly various. It much depends on the needs of the audiences. Generally it can be identified that at least there are three purposes why the members reading *Japa Mantra* taken from *Macapat* including to prevent, to protect, and to cure.

The members believe that *Macapat* could prevents from *Balak*, or misfortune and sickness. That is why the ritual intended to prevent the readers from misfortune and sickness is usually called *Tulak Balak*. The ritual of *Tulak Balak* is conducted due to the emergency, for example when there is *Pagebluk*, or death that occurs on massive scale. The data found from the interview with P. Smj. much talked about the ritual of *Tulak Balak*. He said that once *Pagebluk* come to neighbor village, Gesikan village, he read *Kidung Sarira Hayu* so as to prevent him and his family from the *Pagebluk*. P. Smj. stated that doing the rituals of *Tulak Balak*, he went outside his house and read *Kidung Sarira Hayu*. According to Sastrosuwignyo et al. (1995: 3), *Kidung Sarira Hayu* contains prayers to God to prevent the readers from sickness (*Sesakit*), evil spirits (*Jim*, and *Setan*), thieves (*Pandung*), black magic (*Guna*), and to changes bad people to be nice. It can be assumed that actualy *Kidung Sarira Hayu* read by P. Smj. to prevent from *Pagebluk* contains sacred value. The members believe it giving magical power in order to prevent from sickness, misfortune and evil spirits.

Beside to prevent from *Pagebluk*, *Macapat* is also believed to give protection. Some rituals to give protection are also conducted by the members. The



underlying point is that giving protection through reading *Japa Mantra* is practiced due to characteristically Javanese people like to do *ritual feast* at any important occasion. According to my observation, Pak Dholo, one of candidates for village chief election in Boyolangu, asked the members of *Mardilaras* to perform *Macapat* so as to win the election. P. Ut. deliberately explained the purpose of the performance. *Macapat* which he read at Pak Dholo house was intended to protect Pak Dholo's house from evil spirit coming from any directions. He also explained the meaning of *Macapat* he read contains the words "*kanung saka etan*" means the evil spirits coming from north not to come. "*Hulahum Barang Belikul*" means that the evil spirits should stay where they are.

*Macapat* is also intended to cure sickness. A nice example was given by the members related to *Macapat* curing someone from mental sickness. Else, another example was given by P. Ut. related to *Macapat* he read to stop baby crying screamingly, or *Panglela-Lela Lare Nangis*. The same notion was devoted by P. Smj. stated that the poem is read to cure an infant crying screamingly, and can also be read when an infant has been born. The *Macapat* read belongs to *Macapat* titled *Sontreng*. *Sontreng* contains magic words to cure infants from suffer from pinworms, and other sicknesses (*Sawan*). P. Ut., further, said that through reading this stanzas, the infant could be protected.

In sum, it can be understood that all the members of *Mardilaras* still take into account to the sacredness of *Macapat*. The members believe that *Macapat* can be used for *Ruwatan*, for it contains *Japa Mantra*. It is intended to prevent

from disasters or *Balak*, to give protections, and to cure sicknesses. Viewing from the content of *Macapat* read by the members during the rituals of *Ruwatan*, fundamentally the values reflected in *Macapat* read by the members are sacred values that *Macapat* actually contains magic words to prevent the readers from any harm caused by evil spirits, disease, or bad people.

The sacred value in *Macapat* is also embedded in a traditional Javanese prophecy, known as *Jangka*. The talks about *Jangka* were dominating most of prior interviews with the subjects. There are two subjects who were frequently talking the same topic when were asked the meaning and value in *Macapat*. These subjects are P. Tmn. and P. Ut. The data prominently are taken from both subjects covering the sacred value embedded in *Jangka*.

According to Any (1981: 6) Javanese people commonly believe to a kind of traditional Javanese prophecy, called *Jangka*. This Javanese traditional prophecy was widely known long time before the arrival of Dutch colonizers in Indonesia. *Jangka* primarily tells about the future of Java socially or politically. *Jangka* also tells about social disaster and natural disasters which will happen in Java. Additionally, *Jangka* also tells about Javanese kings and kingdoms, some destructions made by warfare, and the next Javanese (or Indonesia generally) rulers. *Jangka* also tells about the shifting of periods and their characteristics. Yet, the most prominent prophecy in *Jangka* is about the return of justice to Java, manifested by a figure called *Ratu Adil*. It also tells the end of universe.

The prophecy in *Jangka* is often connected with occurrences in *Java* and is believed to be true. For some traditional Javanese people, the prophecies in *Jangka* are still appropriately applied to seek understanding upon the current social and natural phenomena. During colonial era, *Jangka* was interpreted for political purposes, and even Soekarno, the Indonesia founding father, had cited *Jangka* so as to legitimate his position as the *Ratu Adil* (Any, 1981: 8). For particular reason, some colonial researchers studied *Jangka* and related it to the current social condition in Java (Any, 1981: 7). Characteristically *Jangka* was made in *Macapat* versification. Hence, the language used was not clear, so it triggers various interpretation. *Jangka* which is usually studied by traditional Javanese people, for example, is *Jangka Jayabaya* and *Jangka Ranggawarsita*.

P. Tmn. and P. Ut. show strong intention to belief in the prophecies. Both agree to consider that the prophecy telling about tsunami happening in Aceh is right. Especially for P. Ut., he is personally inspired with the prophecy, and it influences his perception seeing the world. He said that actually everything going on in the world had been predicted and has been occurring repeatedly.

I summarized the topic about *Jangka* in which the members are really interested, including the general values in *Jangka*, and the prophecy about social and natural disaster.

P. Ut. and P. Tmn. consider generally the point in *Jangka* telling about all occurrences in the world imminently. The predictions are delivered in the form of *Jangka* including *Jayabaya*, and *Sabdopalon Noyogenggong*. Even, strictly P. Ut. said that all imminent occurrence were stated in *Jangka*, while it is us,

Javanese people, to uncover the prophecies. The same emotional intension was also expressed by P. Tmn.. When I asked him related to the meaning of *Macapat*, he explained the prophecy in *Jangka* instead. He was impressed with the precision of the prophecy. He said that it is formidable to see the prophecy about the establishment of the most influenced political party, *Golkar*, was right. The information was stated in *Jangka*. It can be identified that emotionally P. Ut. and P. Tmn. believe that prophecy is right, and generally to the sacredness of *Macapat* generally.

The belief to the prophecy also takes into account to social and natural disasters happening in Java. This belief influence their perception to social occurrences. Talking about natural disaster predicted in *Jangka*, P. Tmn. showed an example of mass disaster happening in Aceh, in 2006. He said that in *Jangka* the prophecy about tsunami happening in Aceh was stated, yet it was not realized until the disaster happening in 2006. Finally, P. Tmn. believed to the prophecy. It is in accordance with the prophecy stated in *Pupuh Sinom* in *Sabdopalon* prophecy. The prophecy states that the waves overflow the shore, and destroyed everything including buildings and people. Many people and castles become victims. Anything is destroyed devastatingly. P. Tmn. considers this prophecy describing the situation at when tsunami in Aceh occurs. Proposing the same notion, P. Ut. states that he is impressed with the disaster occurring in Aceh which is analogous with the prophecy. Although the stanza he read is literally different, maybe for it was long time ago he read the stanza, the

content was similar. It is stated that the waves (*Ombak*) overflows to lands and make disruptions anywhere.

Some prophecies were also studied by P. Ut. concerning about warfare happening in Java (*Perang Pupuh*), and social riots. These prophecies influences P. Ut.'s reception of how he views the world. He said that all occurrences in the world has existed. All occurrences simply had happened repeatedly.

In sum, it can be seen that members still believe to *Jangka*. Based on the data collected, the members relatively express high emotional intension when talking about *Jangka*. Interpreting the occurrence stated in *Jangka*, they have their own perception about all occurrences in the world repeatedly happening. Generally they believe to *Jangka*, for they think *Jangka* in *Macapat* is right.

#### **B. The Effect of The Values for The Members of *Paguyuban Macapat Mardilaras***

This sub-chapter presents the discussion concerning to the effect of the values in *Macapat* for the members of *Paguyuban Macapat Mardilaras*. The discussion will begin from the theoretical review proposed by Abraham concerning to the effects of literary works upon the readers. The discussions will be elaborated according to the three final ends of a literary work based on the theoretical preview. Afterward, the discussion will particularly talk about the effects of values in *Macapat* read by the members of *Paguyuban Macapat Mardilaras*.

The final ends of a literary work is to achieve certain effects to the audiences (Abraham, 1971: 14). Shortly, Abraham (1971: 16) incorporates the final ends of literary works under three Latin term *prosedere* (to entertain), *delectare* (to teach),

and *movere* (to move). Given the opinion that the final end of literature includes three goals *prosedere* or to entertain the audiences, *delectare* or to teach to the audiences, and *movere* or to evoke actions, This discussion is categorized based on three effect of literary works, *prosedere*, *delectare*, and *movere*.

### 1. *Prosedere*

*Prosedere* literally means ‘to delight’. Some literature experts such as Horace (in Abraham, 1971: 16) proposes that the final end of literary works is to delight the audience. Poem should keep the audience in their seats, and make the audiences feel happy. This notion is closely related to the ideal saying that art is made for art’s sake, as proposed by aesthetic movement (Abraham, 1991: 3).

The data found from interviews indicate that *Macapat* delights the audiences through reading. Like a song, *Macapat* is enjoyed. As proposed by P. Tmn., he feels enjoy when reading *Macapat*, for reading *Macapat* can temporarily make him forget daily routines and life problems. The same notion is also stated by P. Swd. that *Macapat* performance is the matter of entertainment and making the best use of leisure. Despite delighting the reader, the data also show that *Macapat* delight the hearers. After all, *Macapat* performance is an art performance which is intended to entertain the reader. Hence, the delight given to the readers will automatically include one given to the audiences when *Macapat* is performed in public.

#### a. *Macapat* delighting the readers

The data talking about the delight of reading *Macapat* was found at initial interviews under the topic the effect of *Macapat* to the readers. The data represents that delight effect of *Macapat* works upon the audiences, who include both the readers and the hearers of *Macapat*. As proposed by P. Tmn., reading *Macapat* could entertain him. It is said that reading *Macapat*, which can be assumed as hearing *Macapat* read, is a cure to forget life problems. P. Tmn. also said that reading *Macapat* could bring peace when he is sad, and relax him from work fatigue. *Macapat* also could express his feeling. The same notion was also proposed by P. Swd. states that reading *Macapat* is the matter of entertainment, making use of leisure, and the matter of maintaining this traditional art. The members implicate that *Macapat* also could give delight through *Macapat* performances. The readers feel delighting whenever they read it.

b. *Macapat* delighting the audiences

Viewed from the hearers, *Macapat* also gives delight effect. The data found during interview with P. Tmn. says that *Macapat* could entertain the readers, yet *Macapat* could also entertain others hearing. Personally entertaining others hearing *Macapat* is another point sought by the members. Especially when they have *Macapat* performances.

It can be understood that other than giving teaching, practically *Macapat* also can give delight to the audiences. The delight works when the audiences read or hear *Macapat*. For *Macapat* is read according to particular intonations, it can be assumed that *Macapat* pleasures the reader through the voice. It is in

accordance to Abraham (1991: 144) stating that aesthetic values can be produced through variation of pitch or voice-melody. *Macapat* delight the audiences, both the readers and the hearers. Furthermore, psychologically the readers feel happy, for they can express their feeling, and more importantly it is delighting when seeing the hearers delighted. Otherwise, the hearers feel pleased with hearing beautiful reading of *Macapat*.

## 2. *Delectare*

*Delectare* literally means 'to teach'. It is believed that the final ends of art is to give teaching to the audiences. Abraham (1971: 15) states that a good literary work should move men to take that goodness. Abraham (1971: 15) also illustrates a poet as a moral philosopher or a historian. The poet by his capacity to evoke the audiences moves the audiences forcefully to virtue. The poet disguises his doctrine into his tales. Shortly talking about the final end of a literary work, *Delectare* is talking about the effect of a literary giving understanding to what is worth and what is morally good.

The data taken primarily from interview show that the members are influenced by the sacred value in *Macapat* variously. This includes the awareness that *Macapat* is worth giving understanding. Even if, they cannot catch the meaning of the texts comprehensively, they are not even doubt that the content brings them something good. Emotionally all the members believe that *Macapat* was written by *Walisanga*. They also think that the content of *Macapat* is all about goodness. This is in accordance with Koentjaraningrat



(1991: 377) stating that sacred value influences the perception toward everything connected with religion, in which they are viewed as good. The point is that generally the members considers that *Macapat* contains so many teaching, and they believe that the teaching are good.

This discussion will elaborate the effect of *Macapat* giving understanding the audiences, into three discussions. The discussions include the effects of the philosophical value, sacred value, and religious value. Those values affect the members in term of generating understanding about life stages, understanding on the concept of *the origin and the destination*, and belief to the prophecy and reincarnation.

- a. Philosophical value in *Macapat* generating the members understanding about life stages

Generally P. Tmn. could take values from *Macapat* he read so as to improve his faith to God. Seemingly the values were taken from *Pasemon Tembang Macapat*. P. Tmn. said that through taking philosophical values from *Macapat*, his faith to God is improved. Especially this is related with him taking the philosophical values from *Pupuh Girisa* which philosophically illustrating the afterlife. P. Tmn. also is aware that *Macapat* gives him understanding how to behave, according to philosophical values in *Pasemon Tembang Macapat*. Philosophically *Pasemon Tembang Macapat* tells about how a Javanese should behave according to the development stages. P. Tmn. implies that when a Javanese doesn't consider his stage of development, he will behave inappropriately.

Different opinion was also devoted by P. Ut. saying that generally *Macapat* contains guidance, and teaching, for life. Related with the philosophical value in *Macapat* to his life, he told that once he was a drunker. He took the teaching in *Macapat* especially related to the way to life righteously. P. Ut. stated that he took philosophical value from *Macapat* about what he should live in the world. He also said that he passed critical time of his life like what is illustrated by *Pupuh Dandanggula*. Philosophically *Dandanggula* shows the late-half of human development. It illustrates someone, who has experienced the happiness and sorrow in life, should live maturely.

It can be identified that actually the members are influenced with the philosophical value in *Macapat*. Hence the members think it is good to follow the lead of philosophical value in *Tembang Macapat* which showing the stages of human development. Knowing the stage, the members know what they should behave like proposed by P. Ut. He finally understood that now he passed the last-half of life, thematically illustrated in *Dandanggula* versification. It implies that people should face all life happiness and sorrow maturely.

- b. Religious value in *Macapat* generating understanding about the concept of *the origin and the destination*

This discussion is related to the effect of spiritual value in the concept of *the origin and the destination* or *Sangkan Paraning Dumadi* toward the audiences. Studying the concept of *the origin and the destination* as pro-

posed above, the members understand that actually mankind are the essence of God, called *Dzat*. For mankind are originated from *Dzat*, when people dead, they will back to *Dzat*.

*Delectare* is closely related to the function of *Macapat* giving certain understanding or teaching. The members' understanding will be the evidence that the members are influenced with the religious values. When the subjects explain the materials, it can be identified the effect to *Macapat*, giving understanding about *Javanese*, have been acquired. Hence, the subject could explain the values clearly. The best evidence of the understanding acquired by the members related to *Sangkan Paranign Dumadi* is shown by P. Sj. He generally stated that God is the origin of all beings. It is necessary for God to show exhibit his might, so he created universe and all creatures. This process of creation involves several stages which includes eleven changing phase. The underlying point is that mankind, universe, and all creatures were created in *Alam Wahadah*. God creates two beams called *Nurullah* and *Nur Muhammad*. *Nurullah* is immanent. It formed the universe soul. *Nur Muhammad* created *Anasir* or four natural elements which shaped the universe physical form. Those beams were fused for 50 years until the immanent soul of God is embedded on the physical form of all creatures. This is the concept of *monistims* proposed by Ibn Araby.

In sum, the investigation found that the spiritual value in *Sangkan Paraning Dumadi* influences the readers to improve their understanding

about the origin and end of life. The ultimate teaching of studying *Sangkan Paraning Dumadi* was proposed by P. Sj. He stated that the final end of the whole teaching in *Javanism* especially in *Sangkan Paraning Dumadi* is to understand the origin of mankind which were created from God and always return to God. He also stated that the concept of *the origin and the direction* is the ultimate point of the concept of death.

- c. Sacred value in *Macapat* generating the belief to prophecy and to the concept of reincarnation

The next discussion is related to the effect of sacred value in *Jangka* toward the audiences. Reviewing the sacred value in *Jangka*, this prophecies are actually still believed by the readers. From the prophecies, the audiences generated their own perception about all occurrence in the world including reincarnation. Actually all social and natural occurrence in the world will be repeatedly and periodically happening in different occasions.

The data were taken from interview with P. Ut.. He stated clearly that actually the prophecy implies the concept of reincarnation. He personally concluded the meaning for deep contemplations seeing the occurrence repeatedly happening. *Jangka* gives P. Ut. understanding about reincarnation. He sees that reincarnation will always happen. He predicted that there will be a huge disaster symbolized by P. Ut. as *Udan Deres*, or heavy rain. While, the natural, social or political occurrences happening today are only the beginning, symbolized with *Gerimis* or drizzles. This fundamental be-

belief which seeing occurrences repeatedly happening influences P. Ut.'s reception to realities. After studying *Macapat*, especially *Jangka*, P. Ut. could see the meaning of the realities sensitively.

In sum, it can be understood that basically understanding the values in *Macapat* means the readers getting the teaching from it. This means the values teach the members of what is worth, and what should be done. There are many teaching that can be got from *Macapat*. *Pasemon Tembang Macapat* teaches the readers the awareness of the stage of life. *Sangkan Paraning Dumadi* teaches the members to understand the origin and the final end of life. *Jangka* teaches the members to see the world as occurrences which happening repeatedly.

### 3. *Movere*

Literally the term *Movere* is analogous with 'to move'. This effect of literary works, evoking the audiences to have moves, is known as the last end of a literary work. Sidney's (in Abraham, 1971: 15) states that the core of pragmatic theory is to look literary works as a mean to move someone to get something done. It can be understood that related with *movere*, most of discussion will talk about the observable behavior of the audiences.

Given this last effect of a literary work to persuade the audiences to get something done, the effects are considerably observable. Based on the data obtained, most of the members of *Paguyuban Macapat Mardilaras* regard to sacred values in *Macapat*, as discussed above. Beside religious emotional intension to *Macapat* like belief to *Japa Mantra*, their obedience to the 'rules' stated

in *Macapat* is considerably strong. The members, taking the sacred value in *Macapat*, implement various *Javanism* rituals. Additionally the investigation found that the values in *Macapat* also influence the members to transmit the understanding taken from *Macapat*.

Hence, the discussion on the effect of *Macapat*, *Movere*, will be broadly explained into two general categories. Firstly, they include the effect of the sacred value in the form of rituals. Secondly, the effects of sacred value and religious values in *Macapat* in the form of knowledge transmission.

a. Sacred value in *Macapat* affecting the members doing *Javanism* rituals

Given the three forms of culture, the form of culture as *activities* is always the actualization of the form of culture as *ideas*. Shortly, *Javanism* as *ideas* is expressed by doing particular rituals. This discussion will uncover the rituals which are meant expressing the sacred value in *Macapat*, and generally the ritual system of *Javanism* which based on *Macapat*.

In this case, the members of *Paguyuban Mardilaras* are considerably strong maintaining the sacred values of *Macapat*. They consider sacredness of *Macapat*, for it can give mystical power, and predict the future. Hence, given *Javanism* as a religious system, *Macapat* is practically practiced as the ritual system. Koentjaraningrat (1991: 3) proposes some rituals explaining the *Javanism* as *activities*. I list practically four kinds of rituals in *Javanism* including *Slametan*, *Nyekar*, *Tirakat*, and *Ngruwat*, which usually concern to beliefs to spirits and magic.

Based on the data acquired, it is found that some *Javanism* rituals are also practiced by the members of *Paguyuban Macapat Mardilaras*. The rituals include *Tirakat*, and *Ngruwat* which using *Macapat*. Hence, the discussion will elaborate the ritual system based on those two topics, *Tirakat* and *Ngruwat*.

Koentjaraningrat (1991: 343) proposes that *Tirakat* as one of ritual system in *Javanism*, which means as religious activities. It includes any activities usually suffering and sacred ones, and is intended to improve mental and spiritual power. *Tirakat* covers some rituals like bathing, fasting, and meditation. The investigation found that some *Tirakat* rituals like bathing and fasting are done by the members before doing *Macapat* performance.

Based on interviews with the members some rituals like bathing is done due to the sacredness of *Macapat* reading performance. The readers are supposed to take a bath, *Adus Kramas*, in advance to the performance. The notion taken from P. Tmn. stating that the readers should take a bath which is intended to purify the readers. The same notion was devoted by P. Ut. that to perform *Macapat*, the readers should take a bath, especially when reading *Singgah-Singgah*. *Tirakat* is also intended as the custom of reading *Macapat*, which has suggested by their predecessors.

While, fasting is practiced before doing *Ider-Ider Pari*. The *Macapat* reading ritual is intended to prevent plant disease. P. Smj. said that fasting was practiced during afternoon until the next afternoon before conducting

ritual of *Ider-Idar Pari*. It can be understood that doing *Tirakat* is necessary when the members are going to have *Macapat* performances. *Tirakat* is intended to make the reading mystically powerful or *Mandi* (Beatty, 2003: 45). Taking a bath or *Adus Kramas* and fasting or *Pasa* are done due to the sacredness of *Macapat*, and are intended to purify the readers' body and strengthen mental and spiritual power. Additionally *Adus Kramas* is also practiced as a custom.

*Ruwatan* or *Ngruwat* is the next effect of sacred value in *Macapat*. It is literally analogous with the term 'to purify' and 'to release' in English (Purwadi and Purnomo, 2005: 134). *Ruwatan* as proposed by Koentjaraningrat (1990: 343) contains art performances intended to purify, to release, to protect, and to prevent from evil spirits, sickness and misfortune.

The way to do *Ruwatan* variously depends on the art performances and area. The underlying point is that *Ruwatan* basically must be an art performance, and depending on the performance, practically it could be various. It could be dancing a sacred dance, singing sacred songs, plays a sacred drama, etc.

The members practice *Ruwatan* through *Macapat* reading performance. The reading typically can be categorized into singing sacred songs, for it is read through certain intonations. It is in accordance with Koentjaraningrat (1991: 378) saying that there are various way doing religious rituals, and one of them through performing holy songs. The members be-



believe that performing *Macapat* can give protections. *Macapat* reading performance as *Ruwatan* is considered different with one which is intended for merely entertainment.

The reading for rituals of *Ruwatan* should follow some customs called *Pakem Macapat*. Based on interviews, characteristically *Pakem Macapat* covers the most basic intonations in *Macapat*. *Pakem Macapat* is simple and has no additional intonation and swing at the end of *Macapat* rhyme. Also, it is read independently using no music instruments. More importantly, the readers should show intention to the sacredness of the rituals which is not intended to entertaining audiences or showing off singing capability. The members often say “*uduk uro-uro*”, meaning not for having fun. And, the reading should follow particular sequences according to the philosophical values of *Pasemon Tembang Macapat*. For example, *Mijil* which illustrating birth must be read at the beginning of performances, and *Pucung* which is illustrating the end of life must be read at the last performance. P. Smj. said that he was disappointed with *Macapat* performance at Pak Dholo house, for one of the audience, which is actually from different association, read *Dandanggula* at the begging of performance. P. Smj. said that *Dandanggula* must be read after midnight, for it philosophically contains the last-half of human life. The underlying point is that when *Macapat* is intended for *Ruwatan*, it should be preceded with the ritual of *Tirakat*, and should follow *Pakem Macapat*.

Ruwatan is generally intended for giving protection and preventing from evil spirits, sickness and misfortune. Yet, specifically *Ruwatan* is also intended for particular purposes. *Ruwatan* through reading *Macapat* can also be done personally or collectively. According to the data obtained, I break down the discussion into two elaborations based on practical usage of *Ruwatan* through *Macapat*. The elaborations include practicing *Ruwatan* collectively and practicing *Ruwatan* personally.

*Ruwatan* through performing *Macapat* usually serves some purposes including for *Boyongan* (moving to a new house), *Bayen* (birth celebration), curing sickness, and *Duwe Gae* (the prayer for fortune). Further, the investigation found that *Pupuh(s)* (the theme of versification) and *Cakepan* (the content) read by the members are always adjusted with the purposes. *Pupuh(s)* are always synchronized with the purpose of performance. Given that *Pupuh(s)* contain philosophical values of Javanese life-cycle, and that Javanese people tend to celebrate their important days like birthday, the day of marriage, the day of death, etc., both *Pupuh(s)* and *Cakepan* are always synchronized with the purposes of the celebration. Hence, P. Smj. stated that *Macapat* readers should find the analogy. For example, *Kinanthi* is primarily read in childbirth celebration. The same notion was also proposed by P. Ut. saying that the reading of *Macapat* always follow the need of the host, who invite the *Macapat* readers. P. Ut. also stated that *Macapat* is usually read due to the host's request.

*Macapat* which are practiced collectively include *Boyongan* celebration (moving to a new house), *Bayen* celebration (birth celebration), curing sickness, and *Duwe Gae* celebration (praying for fortune). All of the rituals make use the content of particular *Macapat*, and are philosophically adjusted with *Pasemon Tembang Macapat*.

Supposed an example, *Boyongan* celebration is intended to celebrate a new family who has moved to their new house. Given the case, the readers are supposed to read *Kidung Bale Anyar* (Sastroswignyo et al., 2003: pp. 106-111). *Kidung Bale Anyar*, read when *Boyongan* celebration, is believed to prevent from sickness (*Lara*) coming from any sources.

Another ritual of *Ruwatan* which are collectively conducted by reading *Macapat* is *Bayen* celebration. *Bayen*, or baby birth, celebration is intended to celebrate the birth of a baby. *Macapat* read by the members supposed to contain the same theme. Given the case, the members read *Sontreng Panglela-Lela Lare Nangis* which is intended to give the infant protection from sickness, and evil spirits. P. Ut. said that *Sontreng* contains a magic word to protect the child. Also, the *Pupuh(s)* read are supposed to philosophically show the same theme. The members read *Khinanti* which philosophically illustrate the early stage of human development, for celebrating baby birth.

*Ruwatan* through reading *Macapat* is also conducted as a prayer for fortune, and. It is usual for Javanese people to have many celebration in their life, which usually related to birth-death cycle (Geertz in Woodward,

2012: 196). Else, celebrations are also carried out in order to gain success upon important events. Based on my observation, the *Ruwatan* was held by Pak Dholo to win village election. The event was also intended to prevent Pak Dholo and his family from evil spirits and sickness.

*Ruwatan* through reading *Macapat* is also conducted to cure someone from sickness *Ruwatan* through reading *Macapat* was also held so as to cure from sickness. The data reveal that once *Macapat* was used as *Ruwatan* intended for curing someone from mental sickness and it worked. The point is that the sacredness value in *Macapat* could move the readers and the audiences to have *Ruwatan* through *Macapat* reading.

Other than practiced collectively, *Ruwatan* through reading *Macapat* is also practiced individually. The reading is intended to prevent from *Pagebluk* and to pray for good harvest.

*Ruwatan* through reading *Macapat* was once practiced to prevent the reader from *Paguebluk*. The data were taken from P. Smj. telling that the ritual of reading *Macapat* was conducted during *Pagebluk* or death which occurred in a massive scale due to disease attacking the neighbor village. *Macapat* was read after midnight in front of his house. *Pagebluk* in Javanese tradition was believed as a kind of mass disease which caused by evil spirits sent by people to cause damage to others. The subject said that as he read *Macapat* after midnight, he felt like being approached by spirits. They were surrounding him, and make him frightened. *Macapat* read by P. Smj. contains magic word to protect from evil spirits and sickness. He

read it after midnight, for the content is stated in *Dandanggula* versification which philosophically illustrating the last-half of human life.

Accordingly, *Macapat* reading is conducted so as to give protection to farmers' plantation. Interestingly the content of *Macapat* also states how to do the rituals. The same notion actually is also found in *Sontreng Penglare-Lare Anak Rewel* telling the rituals of curing infant from sickness, known as *Nyuwuk*. The readers, besides reading *Macapat*, are also required to follow the instructions given in text. In this case, the procedures of doing the rituals called *Ider-Ider Pari* are stated clearly in *Kidung Sarira Hayu*. The readers, besides reading the text, are required to fast during one day and one night, to bring rice to the farm, and to walk surrounding the farm while reading the text. The instructions stated in *Macapat* were often practiced by P. Smj. It can be understood that the effect of sacred values in *Macapat* is not always personally taken by the audiences, yet the effects are implemented objectively according to the text.

b. Sacred value in *Macapat* affecting the members transmitting understanding

*Macapat* performances do not always concern to the mysticism. Yet, they do mean the effect of the sacredness of *Macapat*. *Macapat* performances mean to educate the audiences. Based on my observation, P. Ut., as the vice-chief of *Paguyuban Macapat Mardilaras*, was supposed to explain the content of *Macapat* which had been read. This activity is called *Werderni*. *Werdeni* is the actualization of the teaching in *Macapat* to the outer world. According to Pradopo (2005: 117), a good literature reader

should acquire three parameters of being a good literature reader. Firstly, the reader should understand the values in literary work. Secondly the readers should be experienced reading literature. And thirdly the readers could relate the values to the reality. The last parameter, within the members, formally was presented into the term *Werdeni*.

The term *Werdeni* was found within the interview with P. Swd. He stated that during the performance, P. Ut. usually explains the meaning of *Macapat*, so the audiences could take the values. The same notion was also strengthen by my observation during *Macapat* performance at Pak Dholo's house, in which P. Ut. explained the meaning of *Macapat* having read by the audiences.

*Werdeni* is analogous with the term *Werd* which, in English, literally means 'meaning' (Purwadi and Purnomo, 2005: 161). *Werdeni* contains a brief explanation of *Macapat* after having done reading or before reading *Macapat*. Initially, *Werdeni* precedes the reading of *Macapat*. The reader who is in charge explains *Macapat* which will be read by the members. The explanation covers the meaning of *Pupuh*, the philosophical values embedded by *Pasemon Tembang Macapat*, and understanding that reading *Macapat* is not intended for entertaining, yet it is intended for ritual of *Ruwatan*. After *Macapat* having read by the audiences, the member which is in charge explains the having read *Macapat*. The explanation covers the philosophical values in the *Macapat*, the contents or *Cakepan*, and the mystical functions of the *Macapat*. The explanation, then, is closed with a

brief elaboration of the next *Macapat*, the philosophical values of the next versification.

Given an example, when *Macapat* is performed at Pak Dholo's house intended for chief village election event, initially P. Ut. explained that *Macapat* is intended for *Ruwatan*, to prevent sickness and to pray to God. He continued explaining the meaning of *Sesinggah* and its philosophical values. Having done reading, it is continued with a brief explanation about the content of *Sesinggah*. P. Ut. related the meaning of *Sesinggah* which contains *Japa Mantra*, for giving protection. He explained that the protection will prevent Pak Dholo and his family from evil spirits, sickness and misfortune. Then, he begin briefly explaining philosophical values of *Mijil*.

c. Religious value in *Macapat* affecting the members transmitting understanding

In P. Sj.'s case, it is spiritual value which is transmitted during elaborating the meaning and the content in *Macapat*. *Werdeni* is also shown when P. Sj. explaining the religious value in *Macapat* he read. Although *Macapat* read by P. Sj. was intended for particularly explaining the concept of *the origin and the destination*, rather than explaining the content of certain *Macapat* due to *Macapat* performance. It can be understood that religious value in *Macapat* affects P. Sj. explaining the concept, for he could reflect the religious value contained by *Macapat*. Or, actually he could deliver the concept using different ways.

Instead of explaining the concept of *the origin and the destination*, P. Sj. also stated that he often use *Macapat* to deliver the Islamic teaching how to life righteously. The teaching ranges from both normative rule of Islam or *Syari'at* and mysticism based on *Javanism*. He also stated that the teaching was taken from *Macapat* purposively.

In sum, it can be understood that the values in *Macapat* such as aesthetic value, sacred value, philosophical value, and religious value affect the readers. It can be seen from which *Macapat* is implemented to give delight, to give understanding, and to practice various rituals in *Ruwatan* and in *Werdeni*.



## CHAPTER VI

### CONCLUSION AND SUGGESTION

This chapter presents the conclusions and suggestion of the research.

#### A. Conclusion

This research investigating the values and the effect of the values in *Macapat* taken by the members of *Paguyuban Macapat Mardilaras* has found that generally the members have taken the values in *Macapat* covering sacred value, aesthetic values, philosophical value, and religious value. The values are embedded to several topics covering *Pasemon*, *Japa Mantra*, *Jangka*, and *Sangkan Paraning Dumadi*.

The members of *Paguyuban Macapat Mardilaras* believe to the sacredness of *Macapat*. This is expressed through some rituals using *Macapat* which is known as *Ruwatan*. They consider that *Macapat* is as magical words, known as *Japa Mantra*. It can be understood that the members take the sacred value in *Macapat*. Sacred value taken in *Macapat* considerably strong to give those particular effects to the readers, such as the rituals.

Sacred value is also taken from *Jangka*, Javanese traditional prophecies. It contains the prophecies of social occurrence and natural disaster happening in Java and in Indonesia. *Jangka* affect the readers' understanding to see the world as reincarnation. All occurrence in the world always is repeatedly happening. Therefore, a Javanese should live wisely and righteously.

Aesthetic values are also taken by the members. The values are expressed by feeling delight. Delighting by *Macapat* is generated whenever the members reading and listening to *Macapat*. Aesthetic value sees *Macapat* as something beauty. Aesthetic value is affecting both the readers and the listener. The readers feel enjoy when reading *Macapat*, and it is pleasure to delight the audiences through reading *Macapat*. Accordingly, the listeners feel enjoy listening *Macapat*.

Philosophical value is embedded in *Pasemon Tembang Macapat*. *Pasemon Tembang Macapat* contains the philosophy of birth and death cycle. It illustrates the shifting of human development beginning from *Mijil* meaning birth and *Pucung* meaning death. It also belongs to moral values for *Pasemon* shows how a Javanese people should behave according to the shifting. It is unacceptable for a Javanese to behave like a youth, illustrated in *Sinom*, when he or she has already been 50 years old (*Dandanggula*).

Religious values are taken from Javanism, known as the concept of *the origin and the direction* or *Sangkan Paraning Dumadi*. The members believe that human is created from the essence of God (*Dzat*) through several process based on Islamic mysticism, known as *Nurullah* and *Nur Muhammad*. The religious values affect the readers 'awareness of which Javanese people should be aware that human was created by and will back to God. All need total obedience to God.

This research also investigated the effects of the values toward the members of *Paguyuban Macapat Mardilaras*. The effects of the values covers categorization of a literary works effect proposed by Abraham. The categories include *prosedu* known as the effect of literary work to give delight, *delectare* known as the effect of a

literary work to give understanding, and *movere* known as the effect of a literary work to evoke a move.

The effects of values elaborated under the category of *prosedere* is related with the aesthetic values acquired from *Macapat*. Reading *Macapat* could give pleasure and relaxation for the reader, and release the readers from fatigue after doing work. Aesthetic values embedded in *Macapat* reading affects two aspects, the readers' feeling and the listener or hearers' feeling.

The effects of the values elaborated under the category of *delectare* is related with the effects of philosophical value in *Pasemon Tembang Macapat*, religious values in *Sangkan Paraning Dumadi*, and the sacred value in *Jangka*. The effect of the philosophical value in *Macapat* is to give understanding on human development stage. Given philosophical value in *Pasemon Tembang Macapat*, people should behave according to the stage, and should aware at what stage they are. The effect of religious values in *Sangkan Paraning Dumadi* is to give understanding on the origin and the destination of human life. Javanese people should be aware to the immanent of God, and are required to do total obedience to God. The effects sacred values in *Jangka* related to social perception, in which the members see that world is reincarnation. All the occurrence in the world is repeatedly happening. Additionally, related to philosophical values in *Pasemon*, the value affects the members understanding toward the appropriateness of behavior. One should behave according to the stage of human development in *Pasemon*.

Also, the effect of the sacred values is categorized under the last effect of a literary work, *movere*. The effect of sacred values, seeing that *Macapat* is sacred

for it contains *Japa Mantra*, are reflected into some mystical rituals called as *Ruwatan*, and are implemented through the section of meaning elaboration, which is integrated in *Macapat* performance, known as *Werdeni*. The member in charge is supposed to elaborate the values and the meaning of *Macapat* read. The member in charge is also supposed to relate the values with the outer world. *Werdeni* is also presented under the effect of religious value. The member was to elaborate *Macapat* to transmit the religious value and Islamic doctrines.

### **B. Suggestion**

It is really narrow-minded to think that research in literature is only dominated by structural paradigm which sees a literary work formally as a text. The shifting of paradigm of literature from structuralism to post-structuralism affects the variety of researches on literary work. The shifting also changes the functions of literature researches. Researches on literature was once functioned to uncover the intrinsic and extrinsic elements of literature, yet now researches on literature are functioned as the instrument to study cultures. Many studies on culture, as conducted by many orientalist, had made use many local literatures to support the ethnographic data. Now the researches on literature become the integral part of cultural study. Understanding literatures means understanding the culture of society. We are requested now to see wider on the possibility to do more valuable researches.

This research is not intended to see how well the paradigm working, yet arguing that the paradigm is working, this research could be more than a research on literature. It is a research on cultural studies. I hope that this research could be an

anchor to see literature from the audiences view point and to see researches on literature as an instrument to uncover cultures, especially researches on our Javanese culture. Hence, researches on literature could be more various and valuable.

Here, I suggest the following literature researchers, especially the Javanese literature one that valuable literature researches are not ones which could describe all the intrinsic and extrinsic elements in the work, yet ones which could reveal the culture and the social practices behind the work. And, more importantly the researches could maintain Javanese traditional literature.

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### Samples of Interview Guide

1. What are the values that can you take from *Macapat*?
2. What does *Macapat* mean for you?
3. What are values in *Macapat* which you practice in your life?
4. How do you practice the values?
5. What are values you think impress you?
6. What *Macapat* do you read in *Macapat* performances?
7. How do you practice *Macapat*?
8. Why you practice *Macapat*?
9. What are the effects of *Macapat* for your life?
10. Etc.

## Sample of Field Note

Hari Jumat  
Tanggal : 03 Mei 2013

Tahun : .....

Observasi

Kemarin, tanggal 2 Mei 2013 baru saja saya melakukan observasi yang pertama, terkait dengan pembacaan Macapat. Saya pikir karena observasi ini terkait dengan pembacaan dalam arisan fiktif dan misinterpretasi, jadi sedikit banyak tidak punya kaitan dengan penelitian saya soal nilai-nilai dalam macapat dan "pengerakan"nya dalam kehidupan. Kalau demikian, sedikit acara yang saya bisa complementary observation tersebut, lebih jauh dari yang saya layangkan, penerimaan komentar terhadap saya lah yang paling penting. Dengan saya mengikuti kegiatan yang diajarkan, bahkan rutin, undangan dan lain-lain, komentar akan terbiasa dengan saya dan apa yang saya lakukan. Sebagai seorang "ahing" penerimaan terhadap saya adalah simbol kepercayaan. Membangun kepercayaan bagi seorang peneliti lapangan adalah sebuah keharusan. Keterbukaan subjek terhadap observer (researcher) sangat penting dengan kepercayaan.

Pada hari <sup>Pada sore</sup> tanggal 02 Mei 2013 saya melakukan nomor Pok Uung dari P. Temen. Pada tanggal 02 Mei 2013 saya segera menghubungi P. Uung. Beberapa hal yang saya sampaikan waktu itu terkait dengan keinginan saya untuk belajar Macapat, dan mengadakan penelitian. Kehadiran Pok Uung ikut fasad dengan

Hari : .....  
Tanggal : .....

Tahun : .....

rencana saya; Ahingkan dengan tabuk karik kartanya, mudi P. Uung bersama, "Sip" membuat saya kagap-pur dibukukan. Saya berasumsi bahwa P. Uung sudah mendengar rencana saya dari P. Temen yang satu malam lalu saya intens interview. Karena saya pikir meminta izin lewat Stas kurang begitu sopan, maka pagi jam 10.15 an, hari Kamis (02/05) saya langsung berkunjung ke rumah P. Uung. Rumah P. Uung ada di daerah "Pekelaman" kampung. Tidak sulit menemukan, saya harus tanya beberapa. Sampai di depan rumah P. Uung, pintu rumah tertutup. Tidak ada orang. Hanya ada orang dan tetangga yg waktu itu sedang di depan rumahnya. Akhirnya saya bertanya yang mana rumah P. Uung, dan dimana beliau sekarang. Saya diberitahu bahwa beliau sedang ke Tamanan untuk mengantarkan istri. Akhirnya saya berjanji karena harus segera berangkat. Saya waktu itu belum tahu sosok P. Uung.

Jam 09.45 saya menghubungi P. Uung kembali tapi tidak ada jawaban. Saya kemudian menghubungi P. Temen karena hari ini malam Jumat (02/05) akan ada acara undangan di daerah Boyokungu. Rumah Pok Dholo Sulatya, calon dari Boyokungu. Kegiatan seperti ini bisa terakad hubungan dengan aspek

Sample of *Macapat* Read by the Members of *Paguyuban Macapat Mardilaras*

## KIDUNGAN

### Kidung Sarira Ayu

Pupuh Dandhanggula

- 1) Ana kidung rumeksa ing wengi, teguh ayu luputa ing lara, dohna ing bilahi kabeh, jin syaitan datan purun, paneluhan tenung tan wani, miwah panggawe ala, gunaning wong luput, agni atemahan tirta, maling arda tan ana ngarah ing kami, tuju duduk pan sirna.
- 2) Sagung pancabaya samya bali, sakathahing ama amiruda, wedi asih pandulune, sakehing braja luput, kira-kira pan wuk sakalir, saliring wisa tawa, sato kurda tutut, kayu aeng lemah sangar, songing landak guwaning mong lemah miring, pakekiponing merak.
- 3) Panggupakaning warak sakalir, nadyan arca myang sagara alas, temahan rahayu kabeh, sarwa sarira ayu, ingideran ing widadari, rinekseng malaekat, sakathahing rusul, pan dadya sarira tunggal, ati Adam utekku Baginda Esis, pangucapku ya Musa.
- 4) Napasku Nabi 'Isa linuwih, Nabi Jakub pamiyarsaningwang, Yusuf ing rupaku reke, Nabi Dawud swaraku, Jeng Suleman kasakten-mami, Ibrahim kang anyawa, Idris ing rambutku, Said 'Ali kulitingwang, Abu Bakar getih : daging "Umar singgih, balung Baginda "Usman.
- 5) Sungsumku Fatimah kang linuwih, Aminah lang bebayuning angga, Ayub minangka ususe, sakehe wulu tuwuh, ing sarira tunggal lan nabi, cahyaku ya Muchammad, panduluku Rasul, pinayungan Adam syara', sampun sangkep sakathahing nabi wali, dadya sarira tunggal.
- 6) Wiji sawiji mulane dadi, pencar dumadi isining jagad, kasamadan dening Zate, singa maca myang ngrungu, kang anurat tuwin nimpeni, dadya ayuning jasad, kinarya sesembur, sira wacakna ing toya, kinarya dus.



Picture of the Members Performing *Macapat* Reading





The Versification of *Macapat*

No	Versifications ( <i>Metrum</i> )	<i>Guru Gatra</i>										Additional information
		1	2	3	4	5	6	7	8	9	10	
1	<i>Mijil</i>	10i	6o	10e	10i	6i	6u	-	-	-	-	
2	<i>Kinanthi</i>	8u	8i	8a	8i	8a	8i	-	-	-	-	
3	<i>Sinom</i>	8a	8i	8a	8i	7i	8u	7a	8i	12a	-	
4	<i>Asmaradhana</i>	81	8a	8o(e)	8a	7a	8a	8a	-	-	-	
5	<i>Maskumambang</i>	12i	6a	8i	8a	-	-	-	-	-	-	
6	<i>Durma</i>	12a	7i	6a	7a	8i	5a	7i	-	-	-	
7	<i>Gambuh</i>	7u	10u	12i	8u	8o	-	-	-	-	-	
8	<i>Dandanggula</i>	10i	10a	8e	7u	9i	7a	6u	8a	12i	7a	
9	<i>Pangkur</i>	8a	11i	8u	7a	12u	8a	8i	-	-	-	
10	<i>Megatruh</i>	12u	8i	8u	8i	8o	-	-	-	-	-	
11	<i>Pucung</i>	12u	6a	8i	12a	-	-	-	-	-	-	

## Samples of Interview Transcript

**Code** : 1/07/04/13/Temen  
**Subject** : Some *Serat* read by *Macapat* readers in *Paguyuban Mardilaras*  
**Interviewee** : Bapak Temen (one of *Macapat* readers in *Paguyuban Mardilaras*)  
**Contact date** : April 7, 2013  
**Contact time** : 07.15 pm – 09.45 pm  
**Contact place** : Bapak Temen home  
**Transcription date** : April 13, 2013

Interviewer	:	Pak, sejatosipun Macapat niku nopo to?
Bapak Temen	:	Sing intine lek mocapat kuwi kan kabudayan.
Interviewer	:	Kabudayan inggih . . .
Bapak Temen	:	Dadi lek enek wong seng omong neko-neko kae ndak bener. Asline kan niki budayane wong Jowo.
Interviewer	:	Enggih . . .
Bapak Temen	:	Dadi wong Jowo ki, umpamane wong sing memeluk agama ya . . . , pokok e wong Jowo yo, agama Islam yo oleh mbudayakne kuwi (Macapat), Kristen yo oleh, Bhudo yo oleh, dadi ndak pandang bulu kan yo . . .
Interviewer	:	Inggih . . .
Bapak Temen	:	Dadi milik budaya Jawa ngoten, ngoten . . . Aku nate ditangleti wong seng nganu ki, weh kuwi ndak kuwi, seje kuwi engko. Kuwi engko malah salah urat, kulo kan ngoten. Lha lek Mocapat iku kan ngeten, iku kan istilahe ki penak e omong yo pituduh, piturur luhur ngono kae, trus yo piwulang pepiling sak piturute, pepenget ngono Mas.
Interviewer	:	Enggih
Bapak Temen	:	Lha lek terus mocone, mocone kuwi. Pamane lek e, sek to yo tak anu . . . [spoke unclearly]

**Code** : 3/02/05/13/Untung/  
**Subject** : The philosophy of *Mocopat*  
**Interviewee** : Bapak Untung, the vice head of Paguyuban Mardilaras  
**Contact date** : May 5, 2013  
**Contact time** : 07.00 pm – 07.55 pm  
**Contact place** : Bapak Untung's house  
**Transcription date** : May 4, 2013

Interviewer	:	Tembang Mocopat niko maksudipun nopo to Pak?
Bapak Untung	:	Gending utawa pupuh, niko gambaranipun senajan urip lahir ngantos tundungipun dipun pocong. Dadi lagunipun meniko Mijil engkang pungkasan meniko Pucung. Itu hanya gambaran kehidupan manusia. Dadi bar mijil niku terus Kinanti, dikantheni ngeten enggih. Bari dikantheni lajeng tumbuh dewasa menjadi remaja, Sinom, pupuhe gantos Sinom. Bar Sinom lajeng remaja enggih meniko kasmaran. Nah, kasmaran meniko mema bab polah. Nopokemawon enggoh ingkang kita tertarik dengan dengan adanya mungkin agami, suami-istri. Sebab kalo kita cerikatan nanti Mocopat itu panjang ya. Dalam arti panjang itu, kalo lagunya itu yang jelas itu gambaran kita hidup lahir sampai mati.
Istri Pak Untung	:	Masude engko ndrerek rono e Mas?
Interviewer	:	Enggih
Pak Untung	:	Nah, sak lebetipun Mocopat meniko, enggih, ada satu syair-syair yang ditulis oleh tangan-tangan pujangga agung. Seperti yang paling muda saja Ronggo Warsito. Nah yang paling muda ini yang kita baca. Lha wonten istilae niku, istilahipun kagem kito, istilahipun tiyang jwai enggih. Khususipun kulo pribadi meniko, mligi nipun wonten saklebetipun mocopat disitu ada tersurat filosofi-filosofi yang sangat mendasar mengenai kehidupan kita sehari-hari. Jadi kenek dalil lek wong Jowo iku koyok-



	<p>koyok sakdurunge terjadi wis neng kono wis enek. Ngono to yo. Jadi serat-seratanipun lek menawi rumiyen dawuhipun pinisepuh mocopat niku jopo montrone wong dungo.</p>
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## Macapat Reading Intonation

**Sinom Grandel**

2	3	3	3.	2	2	<u>2 7</u>	<u>2 . 3 . 2 7</u>	
ci-	na-	ket-	sar-	pa	ka-	ra-	sa,	
7	2	2	2	2	2.	<u>3 . 2</u>	<u>7 . 6</u>	0
U-	la-	ne	ku-	ru	tur	mis-	kin,	
6	7	7 7	7	<u>6 . 7</u>	<u>2 7</u>	<u>2 . 7 6</u>		
Ke-	-mbak	kentir	de-	ning	wa-	rih		
3	3	3	3	3	<u>2 7</u>	<u>2 . 3</u>	. 0	
A-	ti-	pis	sa	ge-	dheng	pring		

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### Educational Background

1997 – 2003	: SDN Keboireng, Besuki
2003 – 2006	: MTsN Tulungagung
2006 – 2009	: MAN 1 Tulungagung
2009 – 2013	: STAIN Tulungagung

### Course and Training

2010	: Grammar Class, Kresna English Language Institute, Pare, Kediri.
2011	: Speaking class, Excel Language Institute

### Organization Experience

2009– 2012	: English Student Association - STAIN Tulungagung, Member of Journalistic Division.
2010 – 2011	: English Student Association – STAIN Tulungagung, Chief of Research and Development Division