

Dewi Herlina, Sulistyowati – Semiotics Study of Structure and Meaning in Javanese Lullaby Song
"Tak Lela-Lela Ledhung"

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ABSTRACT

This study aims to describe the structure, semiotic meaning, and life values of Javanese people in lullaby songs. The data in this study is the text of a lullaby entitled Tak Lela-Lela Ledhung. The analysis is focused on the structure of the song Tak Lela-Lela Ledhung using the Halliday & Matthiessen theory. Semiotic analysis with Peirce's theory includes three aspects, namely sign, object, and interpretant. The representation of the value of life in the song is also presented to enrich the results of the analysis. The results of this study show that in the textual aspect, structural elements in Tembang Tak Lela-Lela Ledhung involve the use of inter-sentence relationships in the form of lexical cohesion and grammatical cohesion. Based on Peirce's semiotic analysis, the song Tak Lela-Lela Ledhung has a tendency to have constructions formed from the daily lives of Javanese people. In the lyrics of the song, advice is implied in the form of prayers and parents' hopes for their children's future. The values found are patience, hard work, and the will to fight for the future.

Keywords: semiotics, peirce, dolanan song

INTRODUCTION

Culture, language, and diversity are natural manifestations of the process of people's habits over a long time and are passed down from generation to generation. Culture is expressed in various ways based on its purpose. For example, in the form of an oral tradition that covers all traditions contained in a culture and is conveyed continuously, both from parents to the younger generation, as well as spread due to social interaction.

In the oral tradition, there are always elements of education and culture (Marhandra, 2020). The educational element mainly plays a role in shaping children's character and behavior, while cultural elements in the form of transferring cultural values will be easily internalized using the local language. One of the oral traditions in the form of songs by the Javanese people is commonly known as *tembang*.

Tembang is a type of free poetry that was sung. *Tembang dolanan* is included in the oral tradition of the Javanese people. The author of the dolanan song is unknown and has become the property of the community. *Tembang dolanan* is a type of song that does not follow the rules of the *guru lagu*, *guru wilangan*, and *guru gatra*. *Tembang dolanan* is included in the category of children's poetry (*geguritan*) which is usually sung by children or their parents with the aim of petting, entertaining, or lulling them to sleep (Farida et al, 2016)

Danandjana (1986) states that the words and the song have an equally important role. Both the lyrics and the song are suitable for the rhythm of certain activities. For example, a lullaby has a smooth, calm, and repetitive rhythm so that it can evoke sleepiness in children who hear it. One of the songs used to lull children to sleep is entitled "Tak Lela Lela Ledhung". The song contains moral values, prayers, and the hopes of mothers for their children.

Tembang is a sign system that has meaning that uses the medium of language, which has become a semiotic or sign system, namely a sign system that has meaning. The sign system is called semiotics. Likewise, the study of sign systems is called semiotics (a) or semiology. *Ledhung's* tireless song is very familiar among mothers and children. This song contains a description of the cultural situation of the Javanese people's mindset, namely in the form of prayers expressions and parents' hopes for their children (Endraswara, 2005).

Based on the previous research, *Tembang Dolanan* can be used as a medium for developing ethics, namely solidarity, cohesiveness, harmony, brotherhood, mutual help, and togetherness. Furthermore (Endraswara, 2009:

Dewi Herlina, Sulistyowati – Semiotics Study of Structure and Meaning in Javanese Lullaby Song
 “Tak Lela-Lela Ledhung”

67) explains that the poems of *dolanan* songs provide recreational functions, entertainment, evoke feelings of beauty, as well as contain useful values in the lyrics.

Semiotics is used in almost all scientific fields. Semiotics is a broad field of inquiry that includes how we create and interpret patterns in all aspects of social and cultural behavior. Semiotics deals with signs, sign functions, and the production of meaning (Saputra et al., 2022). Every diction contained in the song *Tak Lela Lela Ledhung* is a domain of meaning formed from a semiotic system. The semiotic meaning in the song *Tak Lela-Lela Ledhung* was found through the signs that mark the signified.

The research on semiotics in *tembang* has been carried out by many previous researchers. The first study discusses the semiotic analysis of songs, namely from Rhohmah (2018) in his article entitled "Semiotic Analysis of The Lyrics Dolanan Songs on Collections DVD of Children Songs" Some of the songs studied were *andhe-andhe lumut*, *bocah nakal*, *gumregah*, *gundhul-gundhul pacul*, *jaranan*, *kembang melati*, *lir-ilir*, *menthog-menthog*, and *padhang Bulan*. Semiotic analysis was based on Peirce's theory which includes icons, indexes, and symbols.

The second study was conducted by Layli (2020) in his article entitled "The Meaning of Lyrics from the *Lingsir Wengi* Song by Sunan Kalijaga (Roland Barthes Semiotic Analysis)." Layli uses Roland Barthes' semiotic theory by identifying the meaning of denotation, connotation, and the elements contained in the song. Based on research on the meaning of denotation contained in the lyrics of *Lingsir Wengi* by Sunan Kalijaga, it contains prayers and *wirid* that can be used as a repellent and for caring for oneself. The connotative meaning contained in the song is that if the prayer is recited by humans, they will be guarded by angels, prophets, and nymphs. After analyzing *Lingsir Wengi's* lyrics, there are religious, cultural, and social elements.

The third study was conducted by Setyaningsih (2015) in his writing entitled "The Meaning of *Tembang Tak Lela-Lela Ledhung* Culture: An Ethnolinguistic Review." The researcher identified the relationship between meaning and moral values contained in the song *Tak Lela Lela Ledhung*. From the perspective of language, society, and culture (ethnolinguistics). The values found were teachings about how parents educate their children, and the hope of parents for their children to be strong and uphold the honor of their parents. The symbolic meaning of using *kawung bathik* is a symbol of balance and wisdom, as well as the Javanese myth of 'buta' which means giant.

The fourth study was conducted by Murniati et al. (2022) in their article entitled "The Portrayal of Javanese Women in Waljinah's Selected Songs: A Hermeneutics Study." Murniati et al examined 3 Javanese songs entitled *walang kekek*, *lela ledhung*, and *resepsi*. The results of the study found that the song *Tak Lela Ledhung* illustrates the domestic role of women, especially the caring of mothers for their children. About the character of a mother for her child, loving, full of worries, and full of hope for her child. Tells about the role of women in the house, namely nurturing and educating with love.

Based on the explanation of the four relevant studies above, it can be said that this research is a continuation of the research that has been carried out by Setyaningsih (2015), who examined *Tembang Tak Lela-Lela Ledhung* from ethnolinguistic studies, and Murniati et al. (2022), who examined *Tembang Waljinah*, one of which is *Tak Lela Ledhung* from hermeneutic studies. *Tembang* lyrics contain many messages of life that can be traced from the domain of meaning to semiotic studies. Meanwhile, in this study, the lyrics of the song *Tak Lela Lela Ledhung* will be analyzed using Charles Sander Peirce's semiotic study. This study aims to identify the structures and signs in the lullaby songs and to describe the domain of meaning and the values of Javanese people's lives. In addition, this research also includes the analysis of structure and cohesion using

the theory of Halliday & Matthiesen (2013) about lexical and grammatical cohesion for exploring the relation between sentences in *Tembang*.

THEORY AND METHOD

Cohesion

Cohesion is a relation in a text that includes the use of language elements. Cohesion relations have regularity between elements in a discourse with semantic relations. Halliday & Matthiessen (2013) stated that cohesion is a relation of meaning in a text. Mulyana (2005) argues that cohesion can be interpreted as a structural integration of forms forming syntactic bonds. Cohesiveness in the field of language that forms and connects sentences with paragraphs into a complete discourse (Ramlan, 1993). The following are two types of cohesion used in discourse analysis, namely lexical and grammatical cohesion.

Table 1. Types of cohesion, Source: (Halliday & Matthiessen, 2013).

Lexical cohesion	grammatical cohesion
Synonymy and antonym, hyponymy, repetition Metonymy, collocation	Conjunctions, references, ellipsis, and substitutions

Semiotics Charles Sanders Peirce

Culler (1996) states that language is a sign system. The knowledge of signs is called semiology. The concept of sign is divided into two, significant (marker) and signifie (signified). Marker is a formal form that marks something (signified/concept). For example, the word mother is a sign in the form of a sound that marks the meaning of a woman who gave birth to us' (Saptawuryandari, 2017).

Remembering that the sounds produced by humans basically have a message of meaning. Signs in language function as information in its delivery. Linguistics is used as an analysis model in sign systems because of its arbitrary

nature which can express a certain meaning (Culler, 1996). In semiotic reality, language expresses content through lingual forms.

Peirce is an American philosopher who became a pioneer in semiotics. Peirce's semiotics has the basic principle that signs are representative, that is, something that represents something else. For example, a shake represents disapproval and a nod represents approval. Peirce (1931) stated, "Nothing sign unless it is interpreted as a sign." This means that a sign involves a cognitive process in one's head, and this process occurs when there is a representamen, object, and interpretant.

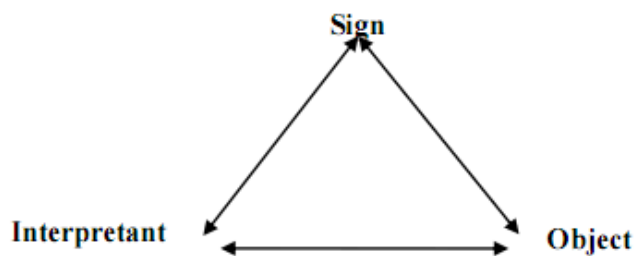


Figure 1. Charles Sanders Peirce's Triangle Meaning

Peirce's semiotics has the basic principle that signs are representative, that is, something that represents something else. Sign always refers to something else, namely the object. The interpretant is an interpretive process that connects signs with objects (Bambang & Nur, 2013).

Sign (representamen) was defined as a form that functions as a sign. There are three divisions of signs, namely qualisign, sinsign, and legisign. Object as something that is represented by representamen, related to the reference. There are three classifications of objects, namely icons, indices, and symbols. Meanwhile, the interpretant was related to the shape of the object referred to by the sign. The three aspects of the interpretant are rheme, design, and argument.

Method

This study used a qualitative research design. Qualitative researchers were concerned with the nature of research based on values. Qualitative researchers seek answers to questions that highlight how social experience emerges as well as the acquisition of meaning (Nugrahani & Hum, 2014). The source of the data was obtained from a literature study in the form of the lyrics of the song *Tak Lela-Lela Ledhung* obtained from Dwijawiyata (2001) in his book entitled *Tembang Dolanan* (Tilaras Solmisi). The sources are equipped with translations used as references in research.

Data collection was done through a literature study. The literature study was carried out by reviewing, analyzing, and looking for data references from sources in the form of books, literature, and previous research notes (Nazir & Sikmumbang, 2013). As for the data analysis, a content analysis method was used. Content analysis is any technique for making inferences by systematically and objectively identifying specified characteristics of messages (Prasad, 2008). Content analysis tends to contain an in-depth discussion of the contents of written information. The research steps were carried out by systematically recording symbols or messages, then giving interpretations. As for the presentation framework, it is based on Peirce's semiotic analysis framework which includes sign, object, and interpretation elements.

FINDING AND DISCUSSION

Structure of the song *Tak Lela Lela Ledhung*

The results of this study are focused on the structure of the lullaby song *Tak Lela-Lela Ledhung*, semiotic analysis, and the representation of life values in it. In the following, a presentation on the results of research on these three issues was presented.

The structural analysis of the lullaby song *Tak Lela Lela Ledhung* aims to facilitate the analysis of the semiotic aspect as the initial focus of this research. This was done in order to facilitate the analysis process and to know the

number of stanzas, the content of the structure, and the explanation. The discussion on the structure of the song was carried out by classifying the elements that make up the song, namely the opening, the stanza, and the closing. Then, all that aspect associated with the analysis of inter-sentence relations (cohesion) became a unity of meaning.

Table 1. Structure of the song *Tak Lela Lela Ledhung*

stanza	Structure	Structure content	Explanation
I	Title	<i>Tembang Tak Lela Lela Ledhung: a lullaby containing mother's advice to her child.</i>	The song <i>Tak Lela Lela Ledhung</i> is one of the lullaby songs. This song is passed down from oral literature of parents to their children, and so on. The successor will sing it to the next generation. This song was quite popular because it was often sung by mothers when their children are fussy and don't want to sleep.
I	Opener	<i>Tak lela, lela, lela ledhung</i> <i>Cep meneng aja pijer nangis</i> <i>Anakku sing ayu rupane</i> <i>Yen nangis ndhak ilang ayune</i> <i>'Let me cuddle you my child'</i> <i>'Be quiet don't always cry'</i> <i>'My beautiful child'</i> <i>"If you cry, you will lose your beauty"</i>	This song begins with a prologue about a mother trying to calm her crying child. The mother reminds her child, if she keeps crying, then the beauty that her child has will lost.
II	Fill	<i>Takgadhang bisa urip mulya</i> <i>Dadia wanita utama</i> <i>Ngluhurke asmane wong tuwa</i> <i>Dadiyo pendhekaring bangsa</i> <i>'I hope to live a noble life'</i> <i>'I pray that you can live a noble life'</i> <i>'Be the main woman'</i> <i>'Honoring parents' names'</i> <i>'Be a warrior (leader) of the nation'</i>	It was hoped that after being strong and not crying anymore, they can become successful children in the future. Being a woman who is responsible, able to maintain the good name of the family, and become a future leader and defend the country.
III	Fill	<i>Wis cep menenga anakku</i> <i>Kae wulane ndadari</i>	The third stanza was advice from mothers who provide

		<i>Kaya buta nggegilani</i> <i>Lagi nggoleki cah nangis</i> <i>'Be quiet my son'</i> <i>'Look, the moon is shining bright</i> <i>(full moon)'</i> <i>'Like the head of a monstrous giant'</i> <i>'Looking for a crying child'</i>	an explanation of the bad effects of crying. The child was frightened and intimidated that if he continued to cry he would be caught by an angry giant.
IV	Closing	<i>Tak lela, lela, lela ledhung</i> <i>Wis cep menenga anakku cah ayu</i> <i>Takemban nganggo Bathik Kawung</i> <i>Yen nangis mundhak ibu bingung</i> <i>'Cuddling my child'</i> <i>'Be quiet my beautiful child'</i> <i>'I'm wearing a kawung bathik shawl'</i> <i>'When you cry, it makes your mother confused'</i>	This stanza is the closing part. In this stanza, there was a philosophical meaning in the use of <i>kawung bathik</i> which is closely associated with the meaning of serenity.

Based on the analysis above, the *tembang* structure is divided into 4 stanzas, each stanza is a unity of meaning. The first stanza describes a mother's efforts to calm her crying child by explaining the bad effects of crying for herself. The second stanza contains the prayers and hopes of parents for their children in the future. The third stanza contains a repetition of the lyrics contained in stanza I, namely the mother's attempt to calm her child down so that she stops crying by explaining the bad effects of crying from external factors. Meanwhile, the concluding stanza contains the metaphor of *kawung bathik*, which has the meaning of serenity.

Analysis of Inter-sentence Relations of *Tembang Tak Lela Lela Ledhung*

At the semiotic lingual level, language analysis is not only concerned about form, but also with the meaning associated with the context or environment in which a text is formed. The text of *Tembang Tak Lela Lela Ledhung* contains signs that mark the signifiers so that they give rise to meaning correlations. The following is an explanation of lexical and grammatical cohesion in the lyrics of *Tembang Tak Lela Lela Ledhung*.

1. Lexical Cohesion

Lexical cohesion was related to the relations between structures in a text systematically (in the form of affinity meaning). Lexical cohesion was not only related to form, but also to the meaning. (Mulyana, 2005). In the song *Tak Lela Lela Ledhung*, the lexical cohesion found was in the form of repetition, namely the repetition of phrases and sentences. Here's an example of the data.

Data 1:

Tak lela, lela, lela ledhung "*Cuddling my child*" (line 1, stanza 1)

Tak lela, lela, lela ledhung "*Cuddling my child*" (line 1, stanza 4)

Data 2:

Cep meneng aja pijer nangis "*Be quite Don't cry*" (line 2, stanza

Wis cep menenga anakku "*It's okay Be quiet my child*" (line 2, stanza 3)

Wis cep menenga anakku cah ayu "*Be quiet my beautiful child.*"
(line 2, stanza 4).

Repetition can be used for a variety of purposes, namely providing emphasis, increasing clarity, reinforcing meaning, or creating a rhetorical effect. In data (1) above, it was found the form of repetition in the first line in the first and fourth stanzas. The repetition was used to repeat the title so that it creates a rhetorical effect. Furthermore, in data (2) the three data above are a form of repetition of the *cep menenga* phrase 'Be quiet/stop crying' which is used to give the effect of emphasizing the idea being conveyed. The repetition has the effect of making the message more assertive and clearer.

2. Grammatical Cohesion

As previously explained, grammatical cohesion was related to the consistent use of grammatical structures in texts to maintain the unity of meaning. In the song *Tak Lela Lela Ledhung*, referential cohesion was found. Referential cohesion involves using words or phrases to refer to entities that have been introduced in the text.

Data 3:

Anakku sing ayu rupane (line 3, stanza 1)

Yen nangis ndhak ilang ayune (line 4, stanza 1)

The word '*Anakku*' includes a type of referential or referential cohesion. *Anakku* is an exophoric reference to the subject in the song, namely a child. Use of Names or Special Nouns: Referring back to the entity by using an appropriate name or special noun is also a form of referential cohesion. In this case, the same entity is identified by using the designation "*Anakku*".

Semiotic Analysis of Peirce's *Tembang Tak Lela Lela Ledhung*

As explained above, this section will focus on semiotic analysis using Peirce's semiotic analysis framework which refers to signs, objects, and interpretants. The following is a presentation of the findings of the analysis.

Table 2. Verse 1 *Tak Lela Lela Ledhung*

Lyrics	Sign	object
Tak lela, lela, lela ledhung Cep meneng aja pijer nangis Anakku sing ayu rupane Yen nangis ndhak ilang ayune	Bad effects of crying	Persuasion from mother to her child to calm down and not cry
Translation: "Let me cuddle you my child Be quiet, don't cry My beautiful child If you cry, you will lose your beauty."		

Representation:

Verse I of *Tembang Tak Lela Lela Ledhung* represents advice delivered in the form of a prohibition. In the context of the song above, it describes the efforts of parents, especially mothers, to persuade their crying children by giving a kind of 'scare' (*weden-weden*). The form of the prohibition was manifested in the third and fourth lines, namely if a beautiful little child cries,

then her beauty will be lost. It can also be interpreted that the phrase *ilang ayune* 'lose your beauty' in the lyrics is used metaphorically to emphasize that crying expressions are undesirable or unattractive. It implies that the act of crying and displaying expressions of sadness or distress is not considered favorable or pleasing to others. However, beauty here is interpreted as a physical manifestation because crying will make people look untidy and become sad so they don't pay attention to their appearance anymore. In the first line, the word *lela* lexically means beautiful hand movements which in this case mean the movements of cradling children by parents (Badan Pengembangan dan Pembinaan Bahasa dalam KBBI IV Daring, 2016). Followed by the phrase *Cep meneng aja pijer nangis* 'Be quiet, don't cry' which can be interpreted as an imperative so that a child who was crying became calm. Then in the third and fourth lines */Anakku sing ayu rupane/Yen nangis ndhak ilang ayune/* 'My beautiful child, if you cry, you will lose your beauty'. This line means that if a child continues to cry, it will cause him to lose his beauty. The lyrics showed a causal relation, namely the use of references to beautiful child and losing their beauty.

Table 3. Verse 2 *Tak Lela Lela Ledhung*

Lyrics	Sign	object
<i>Takgadhang bisa urip mulya</i> <i>Dadia wanita utama</i> <i>Ngluhurke asmane wong tuwa</i> <i>Dadiyo pendhekaring bangsa</i>	The ideal image for the future of the child by parents.	Child
Translation: "I hope to live a noble life Be the ultimate woman Honoring the name of parents Be the warrior (leader) of the nation."		

Interpretation:

Verse II of *Tembang Tak Lela Lela Ledhung* represents the parents hopes for their children, especially regarding life in the future. Mother expects her child

Dewi Herlina, Sulistyowati – Semiotics Study of Structure and Meaning in Javanese Lullaby Song
 “Tak Lela-Lela Ledhung”

to live a prosperous life in the future. Furthermore, praying for his child to become someone who has expertise and a leader so he can maintain his family name in society. In the first line, *takgadhang bisa urip mulya* 'I hope to live a noble life' which can be interpreted as the hope of parents so that their children can have a noble life (prosperous and valuable). The word noble lexically means can be interpreted as a very good or excellent character (Dictionary, 2002). The second line uses the diction of the main woman 'the ultimate woman'. If interpreted lexically, main means the best. Best in the context of running life, a child is expected to strive for the best effort with hard work for a bright future. The third line uses the sentence *ngluhurke asmane wong tuwa* 'honoring the names of parents' which was an attempt to transfer life values to maintain the good name of parents or family. Don't become a child who is known in society as a naughty child so that it damages the dignity of parents in society because of the parent failure in educating the children. The meaning used is correlative (reciprocal relations). The life of a noble child can be pursued by becoming a superior woman or man, honoring the good name of parents, and becoming a future leader.

Table 4. Verse 3 *Tak Lela Lela Ledhung*

Lyrics	Sign	object
Wis cep menenga anakku Kae wulane ndadari Kaya buta nggegilani Lagi nggoleki cah nangis	The parents attempt to persuade their child to stop crying by using a specific figure (a giant).	Child
Translation: "Okay, Be quiet my child Look !, it's a full moon Like a monstrous giant head Looking for a crying child."		

Interpretation:

Bait III *Tembang Tak Lela Lela Ledhung* represents various attempts by parents to persuade their children to calm down and stop crying. This effort

was carried out in two ways, first by giving affirmative sentences that are strengthening (Badan Pengembangan dan Pembinaan Bahasa dalam KBBI IV Daring, 2016). The affirmative sentence is manifested in line 1 in the form of the sentence *wis cep menenga anakku* 'Be quiet and don't cry my child'. In the second line using the sentence *kae wulane ndadari* 'look it's full moon' shows the beauty of nature at night according to the situational context in the use of this song which is usually sung at night as a lullaby. *Kaya buta nggegilani* 'like a scary giant'. *Buta* in the Javanese dictionary is interpreted as *jinising menungsa kang gedhe banget* (Poerwadarminta: 1939). In Indonesian it is known as a giant. Furthermore, in the fourth line, it uses the sentence *lagi nggoleki cah nangis* 'looking for a child who is crying'. In this case, the third and fourth line have a correlational relation. The giant figure depicted is a mother's attempt to calm her crying child.

Table 5. Verse 4 *Tak Lela Lela Ledhung*

Lyrics (Sign)	Sign	object
Tak lela, lela, lela ledhung Cup menenga anakku cah ayu Takemban slendang Bathik Kawung Yen nangis mundhak ibu bingung	The parents' efforts to persuade their children to stop crying with kawung bathik as a symbol of serenity.	Child
Translation: <i>"Cradling my child Be quiet my beautiful child I wear a kawung bathik shawl If you cry, it makes me confused."</i>		

Interpretation:

Verse IV *Tembang Tak Lela Lela Ledhung* represents another effort made by a mother to stop her child from crying. In contrast to previous attempts, in depicting giants as frightening figure. In this closing stanza, the efforts made by the mother explain the effects of crying. One of them made parents worries through the explanation in the fourth line. Based on a search as described by Farida (2016) that lullaby songs generally use repeated sentences. This can be

seen in the first line *Tak lela, lela, lela ledhung* which is often found at the beginning of the first stanza. Likewise, the second line has the same lyrics as the second line in verse 1 and the first line in the third verse. "*Takemban slendang Bathik Kawung*" (I carry it using Kawung bathik). The words used in *kawung bathik* describe the parents hopes for their children. This is in line with Parmono (2013) that historically, *kawung bathik* was only used by royal bloodline, so that there was a parent hope for their children to become leaders who are beneficial to their lives and the needs of many people. This song closes with the sentence "*Yen nangis mundhak ibu bingung*" (if you cry makes me confused). This of course implies that there was a feeling of worry for a mother if her child continues to cry. One of these concerns is manifested in the lyrics of the lullaby song *Tak Lela Lela Ledhung*.

The Value of Life in *Tembang Tak Lela Lela Ledhung*

Every diction contained in the song *Tak Lela Lela Ledhung* is a domain of meaning formed from a semiotic system. The concept of a culture can be shown from the presence of semiotic potential and meaningful situations. The two concepts are related to each other in showing the meaning of a language. Language can be interpreted as semiotic means by relating it to the meaningful situations. The semiotic meaning in *Tembang Tak Lela Ledhung* is found through diction and connotative words.

Several signs were found in the lyrics, for example the full moon as a form of natural beauty at night. *Buta nggegilani* was a result if the child doesn't want to be quiet and keeps crying, can be used as a frightening figure. *Kawung bathik* is a form of calm in the midst of a mother's worries because her child cries at night.

Bedtime song *Tak Lela Lela Ledhung* contains the value of life in the form of advice from parents to their children. Especially regarded to the life of the children in the future. The value of life is internalized through the lyrics contained in the song. In a broader conception, the prayers and hopes of

parents are often said during worship or quietly at night. When the child is about to sleep.

The values found in the song are strength, the will to fight in the future, and patience. Strength is interpreted as the main provision to live, in any condition a child must be able to go through various challenges by facing all the processes. Furthermore, the value of hard work that was instilled by parents in their children was also found; this is related to the various efforts taught in the second stanza that a prosperous life was obtained by perseverance and trying hard in studying and working. This lullaby song also contains the character value of patience (Arum, 2020). This is internalized in the opening and closing verses of the song *Tak Lela-Lela Ledhung*.

CONCLUSION

Tembang dolanan as an oral folklore has an important role in the process of transferring values through simple lyrics that are often used in everyday life. In Javanese society, tembang is used as a medium for conveying teachings, advice, praise and prohibitions. This research on semiotics was based on the structure of lullaby songs *Tak Lela-Lela Ledhung*. The research results were based on three aspects, namely song structure, cohesion analysis, semiotic analysis, and the life values contained. Based on the structural analysis, the *Tak Lela-Lela Ledhung* song consists of four stanzas, with each stanza consisting of four lines grouped based on the unity of meaning formed.

Based on the semiotic analysis above, *Tak Lela-Lela Ledhung* dolanan songs have a tendency that are formed from the daily life of the Javanese people. For example a mother's warning to her child, then the use of a *kawung-patterned* carrying which turns out to have the philosophy and habit of *negring-ring* Javanese mothers. Implied hope for a bright and better future for the children. These values are not only in the form of advice, but also in the form of prayers and parents' hopes for their children. In addition, it also represents the

Dewi Herlina, Sulistyowati – Semiotics Study of Structure and Meaning in Javanese Lullaby Song
"Tak Lela-Lela Ledhung"

various efforts made by parents for their children. Therefore, *Tembang Tak Lela Lela Ledhung* has a life value for children that comes from their parents.

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