

PHILOSOPHICAL VALUES IN TEMBANG MACAPAT

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ABSTRACT

The Macapat song is a legacy of our ancestors which is full of beauty and philosophical values. In today's millennial era, the Macapat song is increasingly unknown to the public. The purpose of writing this paper is to reveal the philosophical values contained in the macapat song. The research location is in the city of Surakarta as the center and developer of Javanese culture, especially the macapat song. Data collection techniques by observing, listening, and taking notes. Data analysis used a qualitative descriptive method, which was to explain the philosophical value of the macapat song, which consisted of 11 (eleven) songs. Philosophical values describe the journey of the human life cycle from birth to death, obeying regulations and always maintaining the beauty of the universe.

Keywords: values, philosophical, tembang, macapat.

A. INTRODUCTION

Javanese literature that lives and develops in society is in the form of oral and written, traditional and modern forms. Traditional Javanese literature is mostly composed in the form of 'prose', and 'poetry' *pinathok*. Javanese literary forms of poetry include Old Javanese poetry in the form of *saloka* (cloka) and *kakawin*, Central Java in the form of Middle songs, namely *kidung*, and Javanese literature using New or modern Javanese language in the form of macapat songs, children's play songs, *geguritan*. Traditional written literature is mostly composed in the form of poetry or metrum tembang (especially tembang macapat), which was originally intended to be sung and listened to (Ras, 1983: 2). Traditional Javanese people prefer to listen rather than read or study on their own, such as in mastering the epic stories of the Ramayana and Mahabharata because they often listen to and see wayang performances. The tradition of listening to stories is usually obtained from hearing stories from parents, puppeteers, or consolation.

Traditional poetry is always bound by 'rules' that must be obeyed from generation to generation, while modern literature is the result of creative stimulation in modern society. Traditional literature is often inserted with *tembung kawi* 'poetic, archaic words' and metrum conventions (several conventions governing the extension or shortening of words along with the possibility to save from reasonable word order, to meet the needs of rhythm or dimension). Each dimension has its song patterns, and how the script should be sung. The choice of dimension in the song is very dependent on the spirit of the content: didactic, social criticism, advice, seriousness, love, loud tones, and so on. Several works in the macapat matra are sometimes still sung by the older generation on certain occasions, for example in the celebration of a newborn baby, *tulak sarap sawan* 'resisting disease', wedding ceremonies, the commemoration of major holidays, gatherings, macapat song competitions,

etc. In Bali, reading, translating, and explaining classical texts are often held, called *mabasan* (Robson, 1978: 21).

Based on the existence of the macapat song described above, there is concern that the macapat song is only understood by the older generation and is increasingly unattractive to the younger generation as the next generation and developers of traditional culture. Modern Javanese literature up to now cannot be separated from previous literary traditions, because traditional literature is a part or link in the history of modern literature. Traditional types of poetry (especially the macapat song) are still considered very beautiful, even considered to contain a deep philosophy (Ras, 1983: 4). Therefore, the macapat song needs to be developed together, both in the family, community, the world of education, and the mass media.

B. METHOD

The research location for writing this paper is in the city of Surakarta. This location was chosen because in the city of Surakarta there is still the existence of the Kasunanan palace and the Mangkunegaran Temple as a center for the development and preservation of Javanese culture, especially the macapat song.

Sources of data and data used are macapat songs, which consist of 11 (eleven) songs, namely: *Mijil*, *Maskumambang*, *Sinom*, *Asmaradana*, *Kinanthi*, *Dhandhanggula*, *Durma*, *Gambuh*, *Pangkur*, *Megatruh*, *Pocung*. Data collection techniques by observing, listening, and taking notes.

The research method used is the descriptive qualitative research method, in which the text is analyzed and interpreted qualitatively whose contents cannot be measured statistically because the data are in the form of words or the world in words (Winarno Surakhmad, 1980: 61); especially the macapat song.

C. RESULT AND DISCUSSION

Songwriters or poets at the time of the process of creating literary works always use language and unconsciously give birth to a new form that is a special feature of other literary works. The new forms that arise are reflected in the formal and thematic aspects. What is meant by the formal aspect is something that is sensed, can be seen as written or heard as the sound of the language. For example, we see the form of *tembang bond* in Javanese poetry, especially the macapat song. It can be seen that there are *gatra ties* 'the number of lines in one stanza of the *tembang*', *guru wilangan* 'the number of syllables in each line in the *tembang*', and *dhong-dhing* 'the fall of sound or vowel sound at the end of each line'. While the thematic aspect is something that is associated with formal aspects or content that requires its thought and interpretation. Or it can be referred to as explicit and implicit covering content and form (structure).

Javanese literature based on the language media used can be classified into three groups, namely: (a) *Kakawin*, which uses Old Javanese language media; (b) *Kidung*, which uses the medium of the Central Javanese language; and (c) *Macapat*, and *geguritan* using New Javanese language media. The three types in this paper are focused on the type of macapat song.

Definition of *Tembang Macapat*

The word *tembang* is *ngoko* in Javanese speech level, and in the variety of *krama* language, it is *sekar*. *Tembang* or *sekar* is the result or benefit of language that is *edi* 'good' and *endah* 'beautiful', in the form of a combination of words bound by certain rules, namely songs. Indeed, the song is a form of composition based on a song or a meter. Based on the book *Mardawalagu* (ND), by Raden Ngabehi

Ranggawarsita, it is explained that it is called the macapat song because: (1) The first reading contains *Sekar Ageng* or *Tembang Gedhe*; (2) the second reading also contains *Sekar Ageng*, (3) the third reading contains the *Tembang Tengahan* 'Middle Song', and (4) the fourth reading contains the *Alit* song. The readings if called sequentially are *maca salagu*, *maca rolagu*, *maca trilagu*, and *maca patlagu*. So, the *maca patlagu* which contains *Alit's* song is until now better known as the macapat song. Why is it said so? because the macapat song is the fourth reading.

Tembang macapat is characterized or bound by: *guru gatra* 'the number of lines in each stanza', *guru wilangan* 'number of syllables in each line', *guru lagu/dhong-dhing* 'falling of sound or vowel sound at the end of each line', and *pedhotan* 'signs'. breathe or stop'. The meaning of the song Macapat is as follows. (1) Macapat means the village ladder *kang ngubengi* 'circular neighbors' (Poerwadarminta, 1959: 292), meaning that it has spread, is known, and is often sung in the community. (2) Macapat comes from the word *ma + capat*, and the word *capat* is related to the word speed which means 'fast, immediately' (Poerwadarminta, 1959: 655). So tembang macapat can mean a song sung to a fast rhythm; because in ancient times the macapat song was used to make manuscripts, *serat* 'book' which was usually very thick. (3) The word macapat comes from the word *maca + pat*. The word *pat* comes from the word *papat* 'four'. Because in reading or singing stop four-four. This opinion is often used by ordinary people, even though in fact in singing the macapat song it does not have to stop at every four syllables (4.4), some stop at two-three (2.3), three-two (3.2), three-three (3.3), etc; depending on the words used in the song. (4) The word macapat can also be derived from *jarwodhosok*, *maca + sipat*; namely reading the nature or character of every human being. These human qualities are seen in human lust, which consists of 4 (four) kinds, namely lust: anger, *aluamah*, *supiah*, and *mutmainah*. If every human being can read or control these four qualities, human life will be safe and full of peace and tranquility.

Appears, Creator, and Number of Tembang Macapat

In Poerwadarminta's *Baoesastra Djawa* (1939:292) it is explained that the word macapat means neighbors in a circular village, and the song macapat is commonly used for new kites. Therefore, the macapat song is indeed a word from the New Javanese language. The new Javanese language began to be used to compose Javanese literature in the 16th century AD. *Serat Centhini*, written by the Surakarta poet, also explains the macapat song. There are various versions of the *Serat Centhini*, there are at least six versions and each version contains a date of writing, and all of these, if concluded, occurred in the early 19th century AD (Sumidi Adisasmita in Darusuprta, 1962: 152). So, the emergence of the macapat song can be ascertained between the end of the 16th century AD to the beginning of the 19th century AD, while the creator of the macapat song is the *wali sanga*.

1. Based on the traditional opinion, or the opinion of the older generation; The creators of the macapat song are the *wali sanga*, around the end of the Mataram era until the Pajang era, approximately the end of the 15th century AD to the early 16th century AD, since the start of Islamic culture in Java.
2. The emergence of the macapat song in the late Majapahit era, when the influence of Hindu culture was waning and the sense of unity of the Indonesian nation was getting stronger. The *kakawin* form with the Hindu meter is increasingly being pushed aside, and there are *kidung* and macapat songs with the original Javanese meter.

Based on the two opinions above, it can be concluded that the macapat song emerged in the

late Majapahit era, namely the existence of *kidung* in Central Javanese literature. After the end of the 16th century AD, it was called the macapat song in New Javanese literature. The number of macapat songs that have developed in the community to date is 11 (eleven), namely: *Mijil*, *Maskumambang*, *Sinom*, *Asmaradana*, *Dhandhanggula*, *Kinanthi*, *Durma*, *Pangkur*, *Gambuh*, *Magatruh*, and *Pocung*.

The Philosophical Meaning of Tembang Macapat

Human life from birth to death does not escape the life cycle processes that are lived and taken, namely: marriage, death or pregnancy, birth, and infancy, childhood, adolescence, adulthood (marriage, family), and death period (Damardjati Supadjar, 1985: 194). Tembang Macapat when traced and sorted have a deep meaning or contain a philosophy of human life, from birth to death, namely:

1. *Mijil*: which describes the baby coming out of the mother's womb or the birth of a baby (*mijil*, coming out); the nature or character of the *prihatos* song is 'concerned' because parents during pregnancy and facing the birth of a baby (child) are always concerned, pray and ask God so that the mother and baby who are still in the womb during childbirth can be smooth and safe.
2. *Maskumambang*: describes the fun-filled childhood like gold 'jewels' that *kumambang* 'floating'. Children are very precious children like gold and diamonds. The characteristics of the *Maskumambang* song are sad, *prihatos*, 'concerned'; because parents already have joy, namely children (children = gold), but parents in their hearts are always worried or concerned if their children are hit by a disaster/obstacle in playing, considering that toddlers are still chaotic and do not have calculations or *kaduk wani* is less predictable.
3. *Sinom*: describes youth (*enom*, youth); the character of the song is *grapyak*, flexible 'sympathy, sociable'; Indeed, adolescence is usually adventurous, talks a lot, chats, is good at socializing to seek sympathy from friends or other people.
4. *Asmaradana*: describes the teenage years who begin to fall in love or give love to other people (another gender). Remembering *asmaradana* comes from the words *asmara* 'to fall in love, fall in love', and *dana* 'to give'; meaning that the two teens of the other sex began to give and receive love. The character of the *Asmaradana* song is *grapyak*, happy and sad, 'sympathy, happy and sad'; because when someone just fell in love, feelings of pleasure, worry mixed; afraid that if the fiancé, future husband/wife will be tempted by other people.
5. *Kinanthi*: describes the start of married life; already hand in hand living together, always together. The character of the song is happy to be 'happy', *asih* is 'love', and *gumolong* is 'united'. Considering that the family life is a very pleasant time full of love and must be united, always in harmony (jointly and together and together).
6. *Dhandhanggula*: a depiction of an early marriage full of feelings as sweet as sugar (pleasant). Someone when married begins to describe old age begins to regulate or harmonize life, help each other in life. The character of the song is sociable, sweet, and fun; it means that old age begins to like to help and cooperate with neighbors/fellow, cooperation and can adapt to the environment.
7. *Durma*: Old age has reversed the actions of ma five, which have put aside the acts of thieves 'stealing', *madon* 'fornicating', *main* 'gambling', manganese 'eating wreck', drinking 'booze'. Besides, if someone is already married, and has children; the necessities of life and life are heavier and heavier. Because the needs and burdens of life are getting heavier, then in making a living the more fierce or enthusiastic. The character of *Durma's* song is fierce, *wani* 'brave'; it means that in making a living, you must be serious, and never give up, so that your life needs are fulfilled, and

fortune can be abundant and blessed.

8. *Gambuh*: which describes the maturity of the soul, outer and inner maturity; between creativity, sense of initiative and work has grown 'according to, unified'. Has been able to balance between physical/physical and spiritual/mental needs. The character of the song *Gambuh* is *pitutur* or advice; This means that the period is happy to give advice, advice, advice, or life lessons to others, especially children and grandchildren.
9. *Pangkur*: the depiction of an old age who has 'put aside' worldly affairs. The character of the song is "spirit, officer"; meaning fighting lust (worldly, greedy) very seriously, so as not to disturb the peace of life. His heart is pure, clean, and calm, and always worships closer to God.
10. *Megatruh*: describes the time of death, the separation of the spirit from the body (body); the 'separate' seal, and the 'life' spirit. The character of *Megatruh's* song is difficult, sad, sad, *prihatos*, *kuciwa* 'sad, concerned, disappointed'; meaning that when death has come the relatives will feel difficult/sad.
11. *Pocung*: the depiction of when the corpse begins to be dispersed in the 'shroud'; and the character of the song is careless and arbitrary. This means that when humans have died, they will forget everything, and their sleep at will depends on the wishes of the relatives who are still alive in bathing, shrouding, praying, burying, and praying.

D. CONCLUSION

Based on the description and exposure, it can be concluded as follows:

1. Tembang macapat is part of the rich repertoire of Javanese literature and Javanese songs in spoken and written form. The writing of this song was originally intended to be sung and listened to because traditional Javanese people prefer to listen rather than study alone. In addition to functioning to be sung, the macapat song in Javanese literature also functions as a means for documenting or storing important issues which are mixed in the form of a macapat song, can facilitate understanding or memory, and serve to please the reader. The macapat song, is very full of *piwulang* or life lessons and philosophical values of life to the community; all of which are the intellectual property of our nation.
2. Tembang Macapat apart from being useful as entertainment, is also considered to have power, contain a philosophy of life, and can be used to convey various problems in life, so that macapat songs feel more populist and are known by the public, especially in rural areas. These benefits come to us or not, it all depends on the richness of our interpretation and experience because in traditional literary works (especially the macapat song) there are many problems with Javanese culture which are mixed in the form of poetry or *tembang* and are full of *basa sinandi* 'symbol language' and *pasemon* 'figurative language' that needs to be peeled and parsed with great care and foresight in understanding.

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