

THE DICTION'S USE AND PUBLIC UNDERSTANDING OF ASMARANDANA SONG BY RADEN NGABEI YASADIPURA

Siti Johar Insiyah, Akhmad Sofyan

Master of Linguistics, University of Jember, Jember, East Java, Indonesia

¹ joharinsiyah65@gmail.com ² 196805161992011001@mail.unej.ac.id

PAPER INFO

Received: July 2022

Revised: July 2022

Approved: July 2022

ABSTRACT

Background: The song Asmarandana was created by Raden Ngabei Yasadipura whose diction comes from the Javanese language so that it cannot be directly understood by the general public.

Aim: The purpose of this study was to reveal the use of diction, rhyme, meaning, and to find out the public's response to the song.

Method: The method used in this research is descriptive qualitative method. Data collection was carried out using library and interview techniques. The research results are as follows.

Findings: The diction uses the Javanese language which is adapted to the rhyme with other dictions in one line and stanzas. The rhyme of the Asmarandana song is that there are seven lines in each gatra, the wilangan is 8-8-8-8-7-8-8, and the song is i-a-e-a-a-u. As for the meaning of the Asmarandana song, namely: every human being who will undergo a marriage should not only look at looks and wealth but look at the heart and character for happiness that is *sakinah mawaddah warahmah*. The public's response to the song is divided into three, namely: the *Santri* community, Javanese, and modern. The *santri* community interprets the Asmarandana song as a form of reasoning in the letter Ar-rum verse 21 that humans are created in pairs. The Javanese people interpret the Asmarandana song as being associated with the terms seed, *bebet*, and weight. Modern society is generally no longer familiar with the Asmarandana song, but most of them in looking for a life partner are still guided by the requirements contained in the Asmarandana song.

KEYWORDS

Asmarandana, marriage, guidelines, diction

INTRODUCTION

Tembang (Song) Asmarandana is one of the intangible cultural relics (WBTB or *Warisan Budaya Tak Benda*). According to UNESCO in 2003, intangible cultural heritage is a variety of practices, representations, expressions, knowledge, skills, instruments, objects, artifacts, and related cultural spaces (Kompas, 2022). *Tembang* (Song) is usually practiced in Javanese traditions, such as weddings, *Ketoprak* art events, *Ludruk*, and others. These *Tembang* (Song) inviters are usually people who still uphold Javanese customs in every ceremony, such as in the context of the palace or people who usually have an older age in a community. Those who are older usually still know Javanese *Tembang* (Song) because it was their daily *Tembang* (Song) when they were young. *Tembang* (Song) Jawa is indeed a *Tembang* (Song) of memories for those who were victorious in their time. Along with the changing of the times, it began to be rarely used. Apart from the fact that many of these liking old people have begun to die but because of this development, they have begun to be displaced by the culture that accompanies the globalization.

Other cultures that enter this country are indeed very tempting, especially for youth (Storti, 2022). It is feared that Asmarandana's fallout, along with other *Tembang*, will gradually be lost

in time. Another reason why Asmarandana's *Tembang* (Song) was almost wiped out because this *Tembang* (Song) uses Javanese whose meaning is implied so that it requires translation to make it easier to interpret it. Meanwhile, today's society (Read: children and adolescents) does not communicate much using Javanese. Their incomprehension of the Javanese language will have an impact on their incomprehension of everything related to the Javanese language, one of which is *Tembang* (Song) Asmarandana. Let alone understand, even knowing them is reluctant.

The community's disregard for the Asmarandana *Tembang* (Song) will result in the falling slowly disappearing so that one of the cultures will be lost. Meanwhile, culture is a legacy from the ancestors of the Indonesian nation, especially the Javanese. If a civilization is lost, then the civilization is just a memory. Eventually, culture must be preserved as a form of highest appreciation for the hard work and creativity of the predecessors (Mahayanti & Haryati, 2021; Miranti et al., 2021). The duty of society is only to preserve without adding or subtracting. But over time, culture instead of staying lasting but instead eroded little by little which is likely to be lost to civilization.

The existence of the above problems, as a civilized society that understands with an attitude of respect, Indonesians should participate in preserving civilization and culture as a form of love for the Indonesian homeland. By keeping the culture sustainable, Indonesians also help protect it from other countries that want to divert ownership of the culture.

Tembang (Song) Asmarandana is one of the *Tembang* (Song) Macapat created by Walisongo as a medium for spreading Islam in Java. The word Asmarandana comes from two words, namely the word "*Asmoro*" which means romance, love, and affection. While the word "*Dhana*" which means fiery meaning (Ciputra, 2022). Asmarandana tells the story of the life journey of a human child who is in love with his life partner. It describes the feelings of a happy, sad, sad, jealous, suspicious heart, and all the feelings that love brings.

According to Ciputra (2022), *Tembang* (Song) Asmarandana is one of the many kinds of Macapat *Tembang* (Song), including Maskumambang, Mijil, Sinom, Kinanti, Asmarandana, Gambuh, Dhandhanggula, Durma, Pangkur, Megatruh, and Pucung. According to Arintika (2018), Asmarandana is a *Tembang* (Song) macapat that contains *Wejangan* or *Piweling* (Both mean wise words) life guidelines when entering the kasmaran phase. This *Tembang* (Song) tells the story of the concept of universal kasmaran which teaches how to love without limits.

Based on the two studies of Asmarandana *Tembang* (Song) above, it can be concluded that *Tembang* (Song) Asmarandana is one of the Macapat *Tembang* (Song) which contains the romance of young humans. The love in question is not only love for fellow human beings but also love for the creator and all the creatures he creates.

Research on Asmarandana *Tembang* (Song) in terms of Pragmatic studies has been carried out by Iswanto (2017) who studied Asmarandana *Tembang* (Song). However, the study is more focused on the structure and *work of* its presentation. Research on Asmarandana *Tembang* (Song) has also been carried out by Dayatri (2014) whose study is more focused on *Tembang* Asmarandana in Witaradya fiber by Raden Ngabei Rangawarsita.

Neither of these studies has analyzed the *Tembang* Asmarandana by Raden Ngabei Yasadipura, so there is a need for research to examine more deeply about Asmarandana *Tembang* (Song). This research focuses more on the analysis and interpretation carried out by the words in each stanza which is complemented by public responses about the *Tembang*

(Song), so the researcher took the title *Tembang Asmarandana Analysis by Raden Ngabei Yasadipura (A Pragmatic Study)*.

The purpose of this study is to determine the use of diction and rhymes used in R. Ngabei Yasadipura's Asmarandana *Tembang* (Song). This research also explains the implied meaning, all of which are diction using Javanese. In addition, this study explores the community's responses about the *Tembang* (Song) whose study is divided into three, namely the Islamic community (*Santri*), Javanese society, and modern society.

METHOD

The research method used is descriptive qualitative by using the Asmarandana *Tembang* (Song) created by Raden Ngabei Yasadipura as the object of research. The data collection techniques used are in the form of library techniques and interviews. Analytical techniques are used to analyze diction. The rhyme, meaning, and understanding of the community about Asmarandana *Tembang* (Song).

RESULTS AND DISCUSSION

According to Ulum (2017) Asmarandana was created by Raden Ngabei Yasadipura or better known as R. Ng. Yasadipura. The following is the Asmarandana in the original Javanese version.

*Gegaraning wong akrami
Dudu bandha dudu rupa
Among ati pawitane
Luput pisan kena pisan
Yen gampang luwih gampang
Yen angel, angel lakangkung
Tan kena tinumbas arta*

Use of Diction and Rima *Tembang* (Song) Asmarandana

Analysis of *Tembang* Asmarandana is based on the use of diction as follows.

Gegaraning Wong Akrami

- 1) *Gegaraning*. The word *gegaran* includes the rewording of *dwipurwa* with the root word *garan* meaning *gagan* or handle. The dual reword is a reword that is not repeated entirely but is only partially repeated and the repetition lies at the beginning of the word. The rewording of *garan* if formed a dual repetition would be a *gegaran*. The word *gegaran* if followed by the *gegaran ing* then in writing and pronunciation will be done hand in hand without spaces, so that it becomes *gegaraning* instead of *gegaran ing*.
- 2) *Wong akrami*. *Wong* means person. Meanwhile, *akrami* comes from the basic word *krama* which means to get married. A synonym of the word *akrami* is *rabi*. If you use *rabi* diction, the diction consists of only two syllables even though it takes three syllables because it is adjusted to the number of syllables in each line of Asmarandana.
- 3) *Dudu bandha dudu rupa*. The word *dudu* is repeated twice in one line i.e. on *dudu bandha dudu rupa*. The repetition of the word *dudu* includes rhymes whose function

is to embellish *tembung*. The word *bandha* is used to represent the meaning of one's property or wealth. While the word *rupa* represents the meaning of a face that can be seen in real terms. Appearance is a form that can be seen and held with the senses.

- 4) *Among ati pawitane*. The word *among* comes from the word *mung* which means only. The word *mung* gets the prefix *a* to *amung*. The usage is the same in the word *nanging* which gets the prefix *a* to *ananging*. The use of the prefix *a* in Javanese words still does not affect the meaning.
- 5) *Ati*. The word *Ati* means heart. *Ati* comes from the Javanese language. *Tembang* (Song) *Asmarandana* uses the original Javanese language so the use of the word *ati* is more appropriate than the heart. The word *pawitane* comes from Sanskrit which means capital. While the letter *e* is a pronoun belonging to the third person or in Javanese the suffix – *nya*. The word *pawitane* means its capital.
- 6) *Luput pisan hit pisan*. The word *Luput* synonym means missed or wrong. The word *pisan* is the root word of the word *one-on-one* or *once/once*. What is meant is a lonely word but the word *se-* experiences a fuss. The word *pisan* in this line is repeated twice as a form of communion that makes this *Tembang* (Song) even more beautiful.
- 7) *Yen gampang luwih gampang*. The word *yen* [yIn] means if and when. The word *gampang* means easy, or not difficult. The word *gampang* is more suitable to use because *gampang* is a native word in Javanese. While the word *gampang* is an Indonesian word. The word *gampang* repeated twice in one line as a form of learning to embellish the *Tembang* (Song) or poem. The word *luwih* [luwIh] means more or even.
- 8) *Yen angel, angel lakangkung*. The word *yen* [yIn] means if. The word *angel* [angɛl] is an antonym of the word easy in the previous line. The third and fourth lines of the meaning are more towards the opposite meaning so that the diction used is also antonymous diction. The word *lakangkung* comes from *langkung* which means *luwih* [luwIh] or more which gets *a* balance so that it becomes *lakangkung*. The word *lakangkung* is an appropriate diction because it consists of three syllables. Meanwhile, the word *langkung* consists of two syllables so that it cannot be a requirement for the number of syllables in the Asmarandana line.
- 9) *Tan kena tinumbas arta*. The word *Tan* comes from Sanskrit which means no. The synonym of the word *tan* is *ora*. But the use of the word *tan* is more profound in meaning than the word *ora*. The word *kena* means *isa/bisa*. However, the word *kena* more aesthetic than the two words. The word *tinumbas* comes from the root word *tumbas* which gets an insert. The use of the words *tinumbas* and *tumbas* has the same meaning but it is better to use the word *tinumbas* will affect the number of syllables on the eighth line.

The rhyme analysis on the Asmarandana *Tembang* (Song) is complemented by *gatra* (Number of lines in each stanza) as many as seven lines in one stanza, *wilangan* (Number of syllables in each line) namely: 8-8-8-8-7-8-8, and song (The last vocal letter in each line, namely i-a-e-a-a-u (Ciputra, 2022).

- 1) *Gegaraning wong akrami*
Ge-ga-ran-ing-wong-a-kra-mi = 8 syllables with the letter suffix i
- 2) *Dudu bandha dudu rupa*

- Du-du-ban-dha-du-du-ru-pa* = 8 syllables with the letter suffix a
- 3) *Among ati pawitane*
A-mong-a-ti-pa-wi-ta-ne = 8 syllables with the letter suffix e
- 4) *Luput pisan kena pisan*
Lu-put-pi-san-ke-na-pi-san = 8 syllables with the suffix a
- 5) *Yen gampang luwih gampang*
Yen-gam-pang-lu-wih-gam-pang = 7 syllables with the letter suffix a
- 6) *Yen angel, angel lakangkung*
Yen-a-ngel-a-ngel-la-kang-kung = 8 syllables with the letter suffix u
- 7) *Tan kena tinumbas arta*
Tan-ke-na-ti-num-bas-ar-ta = 8 syllables with the letter suffix a

The Interpretation of *Tembang Asmarandana*

The results of the analysis of Asmarandana's song interpretation carried out by researchers are as follows.

- Gegaraning wong akrami*
Gegaraning = Main provision
Wong = People
Akrami = Household

It means: "Everyone who is going through a marriage relationship under the umbrella of the household must have the main provisions. With this provision, an ultimate happiness in marriage will be achieved. The ultimate happiness is happiness in a *sakinah, mawaddah, warahmah* household. "

- Dudu bandha dudu rupa*
Dudu = Not
Bandha = Wealth or position
dudu = Not
rupa = Face (beauty or good looks)

It means: "The main provision in choosing a partner in a household is not the wealth and position possessed by the prospective spouse. Nor is it beauty (female) and good looks (male) or other outward advantages. Because outward beauty/good looks and wealth or position will not guarantee a happiness in the household. Goodness of form and wealth or position alone will not be able to solve problems in the household without being accompanied by determination and good faith from both parties. "

- Among ati pawitane*
Among = Nanging, however
Ati = Heart
Pawitane = Clean

It means: "When choosing a potential companion, you should have a clean heart. Marriage is not only based on passions, which is only a momentary pleasure. However, starting with a sincere intention to achieve the rida of Allah SWT will be a solid foundation in building the happiness of domestic life. "

Yen gampang luwih gampang

Yen = If

Gampang = Easy

Luwih = More

Gampang = Easy

It means: "Every household will inevitably face problems. If both of them have a clean heart and are easy to accept proposals then all forms of problems will be solved. Whenever there is a problem, they will not blame each other but will introspect each other to forgive and change for the better. With the foundation of cleanliness of the heart, any difficult problem will feel easy to solve. "

Yen angel, angel lakangkung

Yen = If

Angel = Soro

Lakangkung = Langkung, added

It means: "Every domestic life will inevitably encounter many problems that will threaten harmony in the household. If a household is only based on wealth/position and goodness, then all problems as easy as anything will be more difficult to solve, especially difficult problems, they will never be solved if they do not change the order of intention of the heart to be better."

Tan kena tinumbas arta

Tan keno = can't

Tinumbas = tumbas, bought

Art = map

It means: "All forms of problems if they can be solved together will feel very easy. Ease in solving problems will result in a happiness in the household. Although the family is rich but if it is not happy then the household will be like hell. But on the contrary, if the family is poor in property but both can feel the joy of staying at home then both will feel happiness. In the household happiness cannot be bought with anything including money or property. Happiness will be achieved by means of mutual *interest* in the couple's situation, being clean, and being willing to accept proposals from the couple. Happiness is the main goal in living a domestic life. "

Community Understanding of *Tembang* Asmarandana

People's understanding of asmarandana's *Tembang* (Song) varies depending on those who interpret it. The following is a description of the community's response to the Asmarandana

Tembang (Song) which was compiled into three, namely the Islamic (santri), Javanese, and modern societies.

For the Islamic community (*Santri*), *Tembang* (Song) Asmarandana is closely related to the Qur'an surah Ar-Rum verse 21:

وَمِنْ آيَاتِهِ أَنْ خَلَقَ لَكُمْ مِنْ أَنْفُسِكُمْ أَزْوَاجًا لِتَسْكُنُوا إِلَيْهَا وَجَعَلَ بَيْنَكُمْ مَوَدَّةً وَرَحْمَةً إِنَّ فِي ذَلِكَ لَآيَاتٍ لِقَوْمٍ يَتَفَكَّرُونَ

"And among the signs of His (greatness) is that He created pairs for you of your own kind, that you might be inclined and feel at peace with Him, and He made among you a sense of affection. Indeed, in such a one there are really signs of His greatness (the greatness of God) for the thinking people."

Based on the above postulate, there can be a link between the asmarandana *Tembang* (Song) and the Qur'an surah Ar-Rum verse 21 that man has been created in pairs of his own kind. Type in the sense of one *kufu* (The equality of a husband with his wife in religion, position, education, wealth, social status, and so on) with the foundation of affection between the two.

The Javanese understanding of Asmarandana is closely connected with the Javanese expression, that a married person should pay attention to the three B's, namely *Bibit*, *Bebet*, *Bobot*. *Bibit* means the background of the offspring of the prospective spouse in this case the pedigree of the parents or family. *Bebet* relates to the economic level of the future spouse. Meanwhile, *Bobot* is the self-quality of a prospective partner who is more inclined in terms of personality, education, or other achievements (Wahida, 2021).

The requirements on seeds, *bebet*, and weight are still ingrained for families who hold Javanese teachings because on the grounds that marriage is only once a life stew. If the chosen spouse is right, the happiness of the household that *sakinah mawaddah warahmah* will be achieved. On the contrary, if the choice is wrong, the household will be far from happy.

Modern society, which no longer knows Asmarandana, they still consider everything related to the bride and groom so that they do not make the wrong choice when looking for a life companion. There are still many people who prefer a godly and pious couple, because this is the main capital to seek the happiness of the world and the hereafter. However, not a few are also looking for a partner just because they are tempted by looks and treasures. It all depends on each individual who responds to it.

CONCLUSION

Tembang Asmarandana is an introduction to marriage ceremonies in Javanese customs whose diction uses javanese. The diction in the *Tembang* Asamarandana is related in each stanza and line. Rima in asmarandana has its own rules, which consist of seven lines in each stanza (*gatra*), the number of syllables (*wilangan*) of 8-8-8-8-7-8-8, and the vowel letters in each line i-a-e-a-u. The meaning in asmarandana is that every human being who will undergo marriage should not only look at form and treasure but look at the heart and ethics for the *sakinah mawaddah warahmah*. Meanwhile, the community's response about *Tembang* (Song) is disaggregated into: the santri community that connects this *Tembang* (Song) with the letter Ar-Rum verse 21, the Javanese people who connect this *Tembang* (Song) with the terms *Bibit*,

Bebet, Bobot when looking for a life companion, and modern society, most of whom no longer know and understand this *Tembang* (Song) but still take everything into account before carrying out a marriage.

The advice that can be done is that we should love our culture as the highest form of appreciation for the nation's ancestors and participate in preserving it and practicing it in daily life so that the culture is not lost in time. Research does not only stop at the Asamarandana *Tembang* (Song), but there are still many cultures that need to be studied so that the public understands the meaning of this culture. At first, it was just understanding until in the end it was expected to like and preserve.

REFERENCES

- Arintika, Ariska dela. (2018). *Representasi Tafsir Tembang Macapat Dalam Karya Keramik Seni* (Doctoral Dissertation). Institut Seni Indonesia Yogyakarta, Yogyakarta.
- Ciputra, William. (2022, January 16). *Tembang Macapat: Pengertian, sejarah, jenis, dan makna*.
- Dayatri, Tri. (2014). *Analisis Semiotik Tembang Macapat Pupuh Asmaradana dalam Serat Witaradya 2 Karya Raden Ngabehi Ranggawarsita* (Thesis). Universitas Muhammadiyah Purworejo, Purworejo.
- Iswanto, Iwan. (2017). *Ladrang Asmarandana Dalam Sajian Uyon-Uyon Dan Karawitan Tari: Suatu Tinjauan Garap Karawitan* (Dcotoral Dissertation). Institut Seni Indonesia Jakarta, Yogyakarta.
- Kompas. (2022, March 22). *Pengertian warisan budaya tak benda*.
- Mahayanti, Ni Kadek Dwi, & Haryati, Ni Made. (2021). NILAI-NILAI PENDIDIKAN DALAM GENDING RARE MEONG-MEONG. *PENSI: Jurnal Ilmiah Pendidikan Seni*, 1(2), 99–107.
- Miranti, Afni, Lilik, Lilik, Winarni, Retno, & Surya, Anesa. (2021). Representasi Pendidikan Karakter Berbasis Kearifan Lokal dalam Motif Batik Wahyu Ngawiyatan sebagai Muatan Pendidikan Senirupa di Sekolah Dasar. *Jurnal Basicedu*, 5(2), 546–560.
- Storti, Craig. (2022). *The art of crossing cultures*. Hachette UK.
- Ulum, Ahmad Ridlo Shohibul. (2017). *Kau Rusukku yang Hilang: Mendayung Bahtera Cinta Bersamamu*. Anak Hebat Indonesia.
- Wahida, Nurul. (2021, April 7). *Jodoh dan Perkara Bibit, Bebet, Bobot*.