

COMMUNICATIVE FUNCTIONS AND DELIVERANCE STRATEGIES OF WANGSALAN IN JAVANESE SONG LYRICS

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Abstract

This study deals with wangsalan found in Javanese song lyrics with attention focus on their communicative functions and deliverance strategies. By using very small number of data of Javanese songs exploiting wangsalan, it is found that this traditional formula are mainly functioned to convey directive, expressive, and representative functions, and seems not specifically be used to express commissive, question, and let alone declaration functions. Declarative functions are exploited to convey command, advice, and prohibition. There are various strategies used by the speakers in exploiting wangsalan. Those are implicit, direct, indirect, literal, and expressed strategies. Explicit, non literal, and implied strategies are rarely used because they will unease the addressee comprehend the intention formula.

Key terms: wangsalan, traditional formula, communicative function, and deliverance strategy

INTRODUCTION

Any language spoken by speech community members will certainly exploited to perform various communicative functions. However, to conduct investigation for revealing what kinds of communicative function the certain genre of discourse may have are not always easy for the researches should be able to identify precisely the context of discourse utterance on which they want to focus their investigation. The difficulties to find the real use of various types of discourse will directly cause the unease of discovering the communicative functions of those discourse genres.

Many languages have traditional formulas whose deliverance are intended to convey various communicative functions. However, because the concrete use of formulas are recently hard to find, their communicative functions are consequently difficult to identify. More narrowly speaking, Javanese as the most widely spoken local language in the archipelago, also possess a numerous traditional formulas.

According to Rahyono (2015), Javanese has not less than 30 kinds of traditional formulas, under the generic Javanese term “unen-unen”. And, all or most of them certainly have various communicative functions. Due to the increasingly rareness of the use of these formulas, especially among the younger generations, their communicative functions are also difficult to identify. As such, this brief paper will try to describe the communicative functions of one of those Javanese formulas called “wangsalan” which until recently has not been seriously studied by Javanese literary experts. As suggested by the title of this paper, there are two issues that would become focus of this study, i.e. communicative functions and deliverance strategies used to convey those communicative functions.

For more clearly consider the use of Javanese Wangsalan (1) below taken from Javanese song entitled Wuyung ‘Love Sickness’:

- (1) **Wuyung**
Laning lara ‘the sickest of sickness’

Ora kaya wong kang nandang wuyung 'is not like a person who suffers of love sickness'
Mangan ra doyan 'They do not want to eat'
Ra jenak dolan, nang omah bingung 'Do not want to play, and feeling confused at home'

Mung kudu weruh 'They only want to see'
Woting ati duh kusuma ayu 'Their sweet heart'
Opo ra trenyuh 'Who will not feel sad'
Sawangen iki awakku sing kuru 'Please watch my skinny body'

Klapa mudha 'Young coconut'

Leganana nggonku nandhang branta 'Entertain me who suffers of love sickness'

Witing pari 'The branch of paddy'

Dimen mari nggonku lara ati 'For healing my heart sickness'

Aduh nyawa 'Oh, my god'

Duh, duh kusuma 'Oh my beloved flower'

Apa ora krasa apa pancen tega 'Don't you fell that, or you really have the heart'

Mbok balung janur 'please, coconut leaf stick'

Paring usada mring kang nandang wuyung 'heal me or literally give me medicine, who suffers of love sickness'.

Focus on the bold line of song lyrics, the use of wangsalan **klapa muda** 'young coconut' whose meaning or referent **degan** is tied phonologically with its intention **legan(ana)** 'entertain me or make me happy' is used to deliver directive communicative function in which the speaker asks the interlocutor to entertain him/her. The deliverance strategy used to convey is a direct one, because the directive act is expressed using imperative sentence marked by the use of causative imperative Javanese suffix *-ana*. Meanwhile, wangsalan **witing pari** 'branch of paddy or rice stalk' that refers to **damen** has phonological resemblance to **dimen** 'in order' is a conjunction to mark the purpose of entertainment, i.e to heal or medicate the speaker's love sickness. So, the communicative function of this final subclause is representative. Finally, the wangsalan **(Mbok) mbalung janur** 'coconut leaf stick' is intended to mean **sada** 'coconut leaf stick' which is phonologically similar to **ngusadani** or **paring usada mring kang nandang wuyung** 'to heal the speaker who suffers of love sickness'. This wangsalan also expresses directive speech act with direct strategy deliverance expressed by imperative sentence using marker **Mbok** 'please'. Further analysis toward deliverance strategy of (1) finds that the wangsalan exploited implicit, literal, and expressed strategies because no performative verb used, to say the same thing as the words to convey, and using no implication.

Previous Studies

In spite of Rahyono's study, studies on Javanese traditional formulas have been conducted by Sujono (2003), Setyari (2007), and Hendrokumoro (2017). Their studies respectively are about Javanese idioms, *pepindhan*, and *paribasan* (Hendrokumoro, 2017). What has been done by Setyari in her postgraduate thesis was more about Javanese metaphors used for comparing the beauty of Javanese woman body parts with various source domains, such as animal, plant, fruit, weight scaling instrument, etc.

As far as studies on Javanese wangsalan formulas are concerned, there are several works seem important to mention. The discussion of "wangsalan" is always found in Javanese lesson books. However, the informations on them just limited to superficial matter, such as definition and types of wangsalan without giving any deep analysis (Nuraini without year: 77-78; Daryanto 1999: 138-140). In spite of this, studies on this formula have also been conducted by numerous scholars but none of them are profound studies on wangsalan

communicative functions that will become focus of this paper. Prasetyo's study (2016: 28-36) tries to investigate the forms and meanings of wangsalan. Without any clearness of form concepts, he finds that Javanese "wangsalan" can be constructed by words, phrases, and clauses.

Using Haley's theoretical frame work, he semantically classifies several meanings of "wangsalan", i.e. being, energy, terrestrial, object, animate, and human. He does not also differentiate between meaning and communicative function by stating that "wangsalan" can also be used to deliver information, advice, innuendo, and request. Khasanah et al. (2019: 172-176) focus on the central role of "wangsalan" in implanting characterized education values. Without clearly differentiating between "wangsalan" and "parikan", using music approach, Devi (2022: 34-42), finds several themes of "wangsalan", such as love, patriotism, and religious teaches that can be developed becoming various moral teachings. She also classifies several types of "wangsalan" structure, such as "wangsalan lamba" (simple "wangsalan"), "wangsalan memet" (complicated "wangsalan"), and "wangsalan padinan" (ordinary/daily "wangsalan"). The same approach is also used by Suparsih (2019: 226-232), and without clear linguistic concepts of words, phrase, and syllables, she tries to apply the appropriateness of "wangsalan" in supporting the nicety of "gendhing" (song) performance.

Not far different from Suparsih's study, Rahayu (2018: 42-48) studies the aesthetic values of phrase and word choices found in Javanese "wangsalan" in enhancing the niceties of "sindhenen" songs of Javanese traditional concert. In his paper entitled "Transposition of Meaning in Wangsalan", Wijoyanto (2019: 57-63) focuses his study just on the relation of "wangsalan elements" which he says consisting of two parts, i.e. opening ("bebuka") and content, and there is no semantic relation that holds between them, except the phonological associations. Ngadi's book "Wangsalan Budidaya Adiluhung" (2012) describes some matters of this Javanese formula, i.e structure, how to create the formula, and its several communicative functions. This book does not give any attention to the complexities of the "Javanese wangsalan" that arise the receivers' difficulties in comprehending the formula. The article written by Insani (2020: 47-66) concerns with the relation of "wangsalan" and ecological matters, and its moral values contained within, such as love of peace, conflict avoidance, kindness, and respect to others. A study on Balinese "wangsalan" concerning its forms and exploitation in Balinese shadow puppet performance has been done by Wilantara (2016: 123-132).

Theoretical Frame Work

In pragmatic view point, any used of language is directed toward carrying out of three kinds of acts. Those are locutionary act, illocutionary act, and perlocutionary act. The first act is focused on the utterance content used by the speaker or what the speaker is saying in the process of communication. Accordingly, this act is called an act of saying something. Meanwhile, the second act is focused on the act done by the speaker when they are using a language. Therefore this act is identified as the act of doing something. Finally, the third act is done on the act of how the speaker try to affect the individual(s) whom they are communicating with. The act yielded is called the act of affecting someone. With regard to the illocutionary act, there are several communicative functions possibly carried out by the speaker's of the inter-locutions when they are producing utterances. Those are representative, directive, expressive, question, commisive, and declaration. Representative utterances are those used by the speakers to describe some state of affairs. This category includes various acts, such as stating, asserting, denying, confessing, predicting, etc. Directive is any acts intended to force the hearers to do or not to do something, such as requesting, directing,

forbidding, warning, advising, prohibiting, etc. Question is any acts used to get the hearer providing information. Acts such as asking, interrogating, etc includes to this category. Expressive acts is ones intended to express the speaker's emotional state. These acts are found when the speakers expressing thank, congratulation, condolence, welcome, objection, etc. Commisive is any act performed by the speakers to convey their commitments to do something. These acts can be clearly be seen when they are promising, vowing, volunteering, offering, pledging, etc.

Finally declaration is any kinds of acts carried out for changing status of some entities, such as appointing, naming, baptizing, resigning, etc. Further, those communicative functions are expressed using various kinds of strategies, such as implicit and explicit, direct and indirect, literal and non literal, expressed and implied. Implicit and explicit strategy are implemented by utterances using or not using performative verbs. Speech acts performed using explicit performative verbs are called explicit strategy, while those done without performative verb are called implicit strategy. So, the act of stating in (2) below is implemented using explicit strategy, while in (3) it is done using implicit one:

(2) I state that I did not steal the money.

(3) I did not steal the money.

Direct and indirect strategies are deliverance implemented by utterance modes suitable or unsuitable to their grammatical functions. For instance, commands, invitations, prohibitions, advises, etc. are conventionally delivered using imperative sentences; while assertion, denials, predictions, etc. commonly done using declarative sentence, and asking, questioning, interrogating, etc. are commonly executed using interrogative sentence. The use of utterance suitable to the modes of sentence is called direct strategies, and conversely the use of unsuitable modes of sentence for doing so are called indirect strategies. So, if the following (4), (5), and (6) are pragmatically functioned by its speakers to give command for asking the individual whom they speaking with 'to help them taking a towel', the utterance (4) is called using direct strategy, and (5) and (6) using indirect one.

(4) Ambilkan saya handuk! 'Please take me the towel'

(5) Handuk saya di mana,ya? 'Where is my towel?'

(6) Saya mau mandi. 'I want to take a bath'

Literal and non literal strategy are any strategy carried out by using utterance expressed opposite meaning from one intended by the speakers. For instance, the strategy used by the speaker in (7) is literal because the meaning of *bagus* 'good' is meant the same thing as its literal meaning. While the meaning of *bagus* in (8) is intended to convey totally different intention 'not good' from its literal sense.

(7) Suara penyanyi itu bagus sekali. 'The voice of that singer is very good'

(8) Suaramu bagus sekali, tapi lebih bagus kalau nggak nyanyi. 'Your voice is very good, but it is much better, if you do not sing'. It is important to note that the term literal in this matter is different from figurative, such as metaphor, simile, metonymy, etc. Finally, expressed and implied strategies are respectively carried out by uttering expressions that convey the propositional content of the illocutionary act involve, and ones that do not so. The refusal response of B in dialog (9) is expressed, but in (10) is implied:

(9) A : Saya minta, ya? 'May you give it to me?'

B: Jangan 'Sorry, you may not'

(10) A: Saya minta, Ya? 'May you give it to me?'

B: Saya hanya punya satu 'I only have one'

Based on this theoretical frame work, wangsalan as product of verbal act is certainly expressed to convey certain communicative functions, and its deliverance is implemented through various strategies depending on the speaker's intention want to affect towards the addressee whom they communicate with. Every discourse genre has different characteristics

one with another. Accordingly, wangsalan discourse has its own specificity which can not be precisely the same with other genre of discourse. Wangsalan tends to be expressed to fulfill certain communicative functions, and to be delivered using certain strategies.

Method

This research begins with data collection gathered from Javanese song lyrics containing wangsalan. Through analyzing the wangsalan contexts, i.e. the utterance following the traditional formulas, the communicative functions of the wangsalan are identified whether the wangsalan are used to convey assertive, directive, expressive functions, etc. And, through the sentence moods and meaning of the contexts, the strategies used to deliver those communicative functions can be revealed. For example, the wangsalan excerpt (11) is intended to convey directive functions because it is directly followed by imperative prohibition marked by *aja* 'don't'.

(11) **Jenang gula** 'sugar porridge'

Kowe aja lali marang aku iki, kang mas 'please don't forget me darling'

Because the sentence mood used to convey, is imperative sentence, the strategy exploited by the speaker is called direct strategy. Meanwhile, wangsalan discourse fragment (12) is mainly intended to express assertive functions, i.e to state that living in this world is not an easy matter.

(12) **Carang wreksa, wreksa wilis tanpa patra** 'tree branch, leafless green tree'

Ora gampang wong urip ning alam donya 'It is not easy to live in this world'

Because in pragmatics, the same form of utterance can be used to express many intention, and conversely, different form of utterance can be used to deliver the same intention, utterance *Ora gampang wong urip ning alam donya*, can also be possible to use for delivering other communicative function, i.e directive functions to give advice the person the speaker communicative with. So, the strategy used is indirect because (12) corresponds to (13) below:

(13) **Ati-ati, amergo urip** ning alam donya ora gampang 'Be careful for living in this world is really not easy'.

Findings

The following sections will consecutively discuss communicative functions and deliverance strategies of Javanese wangsalan found in Javanese song lyrics.

Communicative Functions

Wangsalan is one of Javanese traditional formulas. To understand this formula, anyone should be able to reveal the description element which has metaphorical or synonymous relations to its referent, and finally, phonologically associated it to its intentions. In song lyrics, only the description element and intentions are asserted, and the referent element are left unsaid. For more clearly, consider (14) and (15) below:

(14) **Petis manis, pupus tebu saupama** 'Sweet shrimp paste, sugar cane shoot, for instance' > **Ojo ngucap yen tak amung samudana** 'Do not talk if it is just unclear'.

(15) Mbok **mbalung janur** 'You must be like coconut leaf stick' > **paring usada** mring kang nandang wuyung 'give a medicine to someone suffer of love sickness'. To comprehend (14) anyone should be able to relate *petis manis* 'sweet shrimp paste' and its unexpressed referent *kecap* 'soya bean sauce' because there are also not sweet shrimp paste'. So as **Pupus tebu** 'sugarcane shoot' with its referent *gleges* 'sugarcane shoot'. Finally through phonological resemblances the addressee with their comprehensive language ability will associate this referent *kecap* with the wangsalan intention *ngocap* 'to talk', and *gleges* with *teges* 'meaning'. The same as (14), in (15) metaphorical expression **mbalung janur** 'coconut leaf stick' as the description part must be associated with its synonymous referent *sada* 'coconut leaf stick', and finally through its phonological association is connected with *usada* 'medicine, and

ngusadani 'to heal'. After having observed carefully, Javanese song lyrics, there are not many Javanese songs exploited wangsalan in their verbal composition. In this research, I found 6 Javanese songs using wangsalan (see supplement). From the data collection, three songs exploit wangsalan extensively, while 3 others only does one wangsalan. The extensively used wangsalan Javanese songs are *Wuyung* 'love sickness' uses three wangsalan, *Petis Manis* 'sweet shrimp paste' uses 5 wangsalan, and *Kangen* 'longing' exploits three wangsalan. Meanwhile, three others Javanese song lyrics, i.e *Jenang Gula* 'sugar porridge', *Sarung Jagung* 'corn husks', and *Pring Gading* 'yellow bamboo' only exploits one or a single wangsalan.

After carefully observing Javanese song lyrics containing wangsalan, it is found that there are three communicative functions tend to be expressed by the wangsalan exploitation. Those functions are directive, expressive, and representative. As what has been described above, directive function is any language function used for directing the addressee to do or not to do something, several wangsalan contained in song lyrics "Wuyung", "Jenang Gula", and "Kangen" are exploited for implementing this communicative function. Consider (16) and (17) below taken from "Wuyung", (18) from "Jenang Gula", and (19) from "Petis manis".

(16) **Klapa mudha** 'young coconut flesh'

Leganana nggonku nandhang branta 'entertain me when I suffers of love sickness'

Witing pari, Dimen mari nggonku lara ati 'Rice stalk, for healing my love sickness'

Aduh nyawa 'Oh God'

(17) **Mbok balung janur** 'be like coconut leaf steak'

Paring usada mring kang nandang wuyung 'giving medicine for anyone suffers of love sickness'

(18) **Jenang gula** kowe **aja lali** 'sugar porridge, please, you don't forget'

Marang aku iki, ya, kang mas 'to me, my darling'

(19) **Petis manis** 'sweet shrimp paste'

Sarpa langking saupama 'black snake (**dumung** 'black snake'), for example'

(kepiye werdine) 'what doest it mean'

Aja ngucap 'do not talk'

Yen ta **amung** samudana 'If it just unclear'

(20) **Klapa muda** enake kanggo rujakan 'young coconut it is very delicious for enjoying fruit salad'

Leganana aku kang nandang kasmaran 'entertain me suffering love sickness'

Mbalung janur wong bagus tak anti-anti 'coconut leaf stick, the handsome I am waiting for'

Ngusadani wong kangen ndang entuk jampi 'to heal the longing person to get medicine'

All wangsalan found in (16) to (20) are intended to convey directive functions. In (16) the speaker asks the addressee to entertain the addresser from love sickness. Related to (16), in (17) the addresser ask the addressee to give medicine to heal the love sickness. In (18) the addressee is asked not to forget the speaker. In (19) the directive is about the speaker's prohibition to their interlocutor for not saying anything if it is meaningless or unclear. In (20) the directive can be about the speaker's request to the interlocutor for entertaining and healing the interlocutor who is suffering love sickness.

In spite of conveying directive functions, Javanese song containing wangsalan can also be exploited to express expressive function and assertive function. Javanese song lyrics entitled **Sarung Jagung** and **Pring gading** based on the declarative or affirmative sentence mood to express, the wangsalan contained there in are mainly used to expressive and assertive function. See (21) and (22) below:

(21) **Sarung jagung, abote** kabacut tresna 'Corn husks (Klobot), how heavy the person already loves someone'

Tak rewangi 'I sacrefice'

Korban jiwa raga 'my body and soul'

Mlaku adoh tan nggresula 'walking far away never complain'

(22) Mbah simbah golek gurem 'Grand ma, looking for flea'

Kanca salah ngejak bubrah mesam-mesem 'the wrong friend inviting to fight

Carang wreksa-wreksa wilis tanpa patra 'Branch tree (**pang**), leaf less green tree'

Ora gampang wong urip ning ngalam donya 'it is not easy (**gampang**) living on this world'

In (21) the wangsalan is used to express how heavy is the task and obligation suffered by someone falling in love with another. They must sincerely sacrifice what they have including body and soul for just being able sitting beside their love one. Meanwhile in (22) the wangsalan **Carang wreksa, wreksa wilis tanpa patra**, in which *carang wreksa* means *pang* 'branch of tree' to correspond to *gampang* 'easy', and **wreksa wilis tanpa patra** refers to urip 'name of tree' which accidentally homonymous with Javanese word *urip* 'life' is intended to inform that living in this world is not easy. So, as long as direct strategy is concerned, the communicative functions of (21) and (22) tend to be expressive and representative.

Deliverance Strategies

There are several strategies exploited by the Javanese song composers in delivering wangsalan in their compositions. Those strategies are implicit, direct, indirect, expressed, and literal.

Like any kinds of poetry in general, song lyrics are composed by compact short sentences using informal styles. For this purpose, the use of unnecessary words are avoided. Accordingly the use of performative verbs commonly found in formal genre texts is not needed in the use of wangsalan. So, the Javanese song lyrics containing wangsalan are so far always delivered using implicit strategy. The use of Javanese performative verbs such as *menging* 'prohibit', *ngomong* 'say', *kanda* 'say', *semaya* 'promise', *janji* 'to promise' etc. is never found in the songs. Even though part of Jenang Gula lyrics (23) below contains the word *janji* 'promise', but the subject is 2nd person pronoun *kowe* 'you', the utterance does not constitute a performative act.

(23) Kowe janji 'you promised'

Bungah susah pada dilakoni 'happy and desperate, we will lead together'

Meanwhile, when the directive communicative functions of wangsalan are delivered using imperative sentence such as found in (16), (17), (18), (19) and (20) above, the deliverance strategy exploited are called direct. The prohibitions expressed in imperative sentence (24) and (25) below are also delivered using direct strategy.

(24) **Petis manis** 'sweet shrimp paste'

Sarpa langking saupama 'black snake, for instance' (kepiye werdine) 'what does it mean'

Aja ngucap 'do not talk'

Yen ta **amung** samudana 'if it is just something unclear'

(25) **Petis manis** 'sweet shrimp paste'

Sarpa langking saupama 'black snake, for instance'

(kepiye werdine) 'what does it mean'

Aja ngucap 'do not talk'

Yen ta **amung** samudana 'if it is just something unclear'

However, if they are done using declarative or interrogative sentence moods, the strategy is called indirect. For example, no one can deny that the final couplet of "pring gading" (26) below is possible to contain directive function for commanding or advising the interlocutors to be careful in leading their life, the strategy used is called indirect because the directive is delivered using declarative mood sentence.

(26) **Carang wreksa-wreksa wilis tanpa patra** 'Branch tree, leaf less green tree'

Ora gampang wong urip ning ngalam donya 'it is not easy living on this world'

Finally, although the wangsalan description parts often contain metaphors, all wangsalan found in Javanese song lyrics are pragmatically delivered using literal and expressed strategies because all of them are intended to mean the same intention as the meaning of words they convey, and overtly expressed without any implication. These strategies are used for making ease the addressee grasping the wangsalan intended meanings.

Conclusion

All utterances delivered by any speech community members have communicative functions. Pragmatically, there are several functions can possibly convey by the language speakers when they communicate using language. Those functions are representative, directive, expressive, commissive, questioning, and declaration. As far as wangsalan of Javanese song lyrics are concerned, the traditional literary formulas are mainly used for bearing directive, expressive, and representative functions, and rarely done for doing other functions, such as commissive, questioning, let alone declaration. Directive functions are exploited most for giving advise, command, and prohibition. Various communicative functions of wangsalan can be delivered using implicit, direct, indirect, literal, and expressed strategy. Explicit, implied, and non literal strategies are not found because these ways of expressing will unease the addressee understanding the formulas. To strengthen this findings, in the future this study should be followed by other ones using more number of data.

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Javanese Songs Containing Wangsalan

1. **Wuyung** 'love sickness'

Laraning lara 'the sickest of sick'
Ora kaya wong kang nandang wuyung 'it is not like the one who suffering love sickness'
Mangan ra doyan 'they do not like to eat'
Ra jenak dolan, nang omah bingung 'not patient when playing, and feeling confused at home'

Mung kudu weruh 'just only want to see'
Woting ati duh kusuma ayu 'the bridge of heart, the beautiful darling'
Opo ra trenyuh 'don't you feel sad'
Sawangen iki awakku sing kuru 'please look my skinny body'

Klapa mudha 'young coconut'
Leganono nggonku nandhang branta 'entertain me suffering love sickness'
Witing pari 'rice stalk'
Dimen mari nggonku lara ati 'to recover my broken heart'
Aduh nyawa 'oh God!'

Duh, duh kusuma 'Oh my darling'
Apa ora krasa apa pancen tega 'don't you feel or you certainly have heart'
Mbok balung janur 'please, coconut leaf stick'
Paring usada mring kang nandang wuyung 'give me medicine to someone suffering love sickness'

2. **Jenang Gula** 'sugar porridge'

Jenang gula kowe aja lali 'sugar porridge, you must not forget'
Marang aku iki, ya, kang mas 'to me, my darling'
Nalikane 'when'
Nandang susah sapa sing ngancani 'you were suffering sadness who accompany you'

Dek semono aku tetep tresna 'at that time I still love you'
Lan tetep setya to, kang mas 'and always faithful, my darling'
Dereng nate 'I have never'
Gawe gela lan gawe kuciwa 'made you discontent, and dissapointing you'

Ning saiki bareng mukti 'but, now when your life is prosperous'
Kowe kok banjur malah lali marang aku 'Why then you forget me'

Sitik-sitik mesti nesu 'easy turns angry'
Terus ngajak padu 'and creating fight'
Jo ngana, aja ngana 'please, do not be like that'

Apa kowe pancen ra kelingan 'Do you really not remember'
Jamane dek mbiyen to, kang mas 'the time in the past, darling'
Kowe janji 'you promised'
Bungah susah pada dilakoni 'happy and desperate, we will lead together'

3. **Sarung Jagung 'corn husks'**

Sarung jagung...abote kabacut tresna 'corn husks, how heavy is the person falling love'
Tak rewangi 'I sincerely..
Korban jiwa raga 'sacrifice my body and soul'
Mlaku adoh tan nggresula 'walking far never complaining'
Watone sesandingan 'just to enable sitting side by side'
Kang gawe sengsem rasaku 'with one who made me crazy'
Nadyan munggah gunung ora wegah 'although climbing mountain never feel reluctant'
Watone tansah sumanding 'only just for always by my side'
Mung tansah eling...sarung jagung 'I always remember...corn husks'
Rasane kabotan tresno..yan tan weruh 'I really feel heavy for love, if do not know'
Sadina kaya setahun 'just one day, it feel like a year'
Sarung jagung abot rasaku 'corn husks, I feel very heavy'
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4. **Petis Manis 'sweet shrimp paste'**

Petis manis pupus tebu saupama
(kepiye werdine) 'what does it mean'
Aja ngucap 'do not talk'
Ora teges tanpa guno 'if it is just meaningless & useless'
(kepiye karepe) 'what does it intend'

Petis manis 'sweet shrimp paste'
Sarpa langking saupama 'black snake, for instance'
(kepiye werdine) 'what does it mean'
Aja ngucap 'do not talk'
Yen ta **amung** samudana 'if it is just something unclear'

(**Damar mancung**) 'coconut fuss lamp'
Nyupet sarwa kang samar 'it is narrow everything unclear'
(samar) 'unclear'
Gagar wigar pikolehe 'nothing fruitful will you get'
(mula) 'therefore'
Teja bengkok ngirup taya 'curved light, sucking water'
(Trima **luwung**) 'it had better'
Kanggo kanca jroning sepi 'to accompany in the loneliness'
(muna muni) 'discussing something'

Petis manis 'sweet shrimp paste'
Yen **ngucap** sing ati-ati 'Be careful when you are talking'
(tansah tak enteni) 'I am always waiting for'

Dadi kanti 'for creating'
Nyata bebrayan sejati 'a true real brotherhood'

5. Kangen

Pitung sasi lawase nggonku nggenteni 'I have been waiting for seven months'
Mung sliramu wong bagus kang dadi ati 'It is only you that I am waiting for'
Rino wengi mung tansah tak anti-anti 'I am always waiting you night and day'
Jroning ati kangenku setengah mati 'I am longing for you deeply in my heart'

Jenang gulo, yo mas yo, mbok aja **lali** 'sugar porridge, darling, please do not forget me'
Ngelingana rikala jaman semono 'remember we are in the past time'
Sliramu janji aku setia nggenteni 'you promised that you would be faithfully waiting for me'
Lahir batin tresnaku terusing ati 'mentally and spiritually my love is only for you'

Kangen, wong kangen ngene-ngene rasane 'longing, it is like this the feeling of the longing'
Rindu-rindu wong bagus kowe tak tunggu 'yearning, the handsome, I am waiting for you'
Kangen wong kangen apa-apa tambane 'Longing, what is the medecine'
Rindu-rindu tambane kudu ketemu 'longing must be healed through the meeting'

Klapa muda enake kanggo rujakan 'young coconut is delicious for making fruit salad'
Leganana aku kang nandang kasmaran 'entertain me who is suffering love sickness'
Mbalung janur wong bagus tak anti-anti 'young coconut leaf stick, I am waiting for you'
Ngusadani wong kangen ndang entuk jampi 'to heal the longing person for soon getting medecine.

6. Pring Gading

Pring gading kebak ngangrang 'yellow bamboo is full of red ants'
Mata gajah rai jaran nggawe wirang 'The elephant eyes, horse face make embarrassed'
Cengkir gading tambane wong lara watuk 'yellow young coconut the medicine of coughing illness'
Gebras-gebres karo kanca kudu bares 'Always sneezing with friend must always be generous'

Mbah simbah golek gurem 'oh grinny, you are looking for fleas'
Kanca salah ngejak bubrah mesam-mesem 'the wrong friend invite fighting while grinning'
Carang wreksa-wrekso wilis tanpa patra 'tree branch, leafless green tree'
Ora gampang wong urip ning ngalam donya 'It is not easy living on this world'