



## Semio-Ecocritical Analysis of Wangsalan in Serat Rerepan Sinom by Mangkunegara IV

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### **Abstract**

Javanese structure that contains riddles and answers is called wangsalan. Variations of wangsalan patterns and structures, as well as the heuristic and hermeneutic cakepan translations, are gathered through Serat Rerepan. Wangsalan in Serat Rerepan is a symbol discovered by Mangkunegara IV (fourth ruler of Mangkunegaran Palace). The cakepan portrays role, nature, and environment as images. The elements contained in wangsalan are oriented to flora and fauna. In this research, Wangsalan in Serat Rerepan is analyzed through semio-ecocritical studies in terms of significance and meaning. According to this, the problems in this research are how the pattern and structure of wangsalan in gending (song), what are the sources, heuristic, and hermeneutic readings of wangsalan in Serat Rerepan by Mangkunegara IV through semio-ecocritical approach, and the role of wangsalan in Javanese daily life and its implication in art education. This research employs a qualitative descriptive approach by analyzing the content of the cakepan/lyrics of Serat Rerepan by Mangkunegara IV, which consists of four forms of tembang (vocal song), Pangkur, Dhandhanggula, Sinom, and Pocung. Tembang which is specifically chosen to be the study material is Sinom. The steps taken are the data collection stage by listening, note taking, and data analysis technique with heuristic reading. The data analysis stage consists of hermeneutic reading, data presentation, and conclusion. The results of this research are: 1) The pattern and structure of wangsalan are restricted by the number of lines and syllables, also rhyme pattern, 2) The sources of wangsalan consist of oral and written forms with heuristic reading that contains denotative translations; while according to the semio-ecocritical approach, wangsalan in Serat Rerepan is read with connotative meaning, and 3) Wangsalan is a medium of communication that can contribute to the preservation and development of knowledge in education.

**Keywords:** *Wangsalan; Rerepan; Sinom; Semio-ecocritical*

### **Introduction**

Karawitan is an art form rooted in traditional Indonesian culture. According to Waridi (2008:46), Javanese karawitan is a terminology referring to music produced from gamelan, including both beautiful instruments and vocals that are pleasant to listen to and experience.

Javanese karawitan is not only about the gamelan but there are several important elements in it that are important such as *tembang* (vocal song), *notasi gending* (song notation), *garap gending* (musical arrangement), gamelan playing techniques, etc. One of the interesting elements is *tembang* or vocals in Javanese Karawitan, such as *båwå*, *cêluk*, *sindhènan*, *gêrongan*, and *alok* (Gitosaprojo, 1971:1).

Regarding *tembang*, particularly in Javanese Karawitan, there is an interesting phenomenon that is often observed in general. This phenomenon is characterized by the uniqueness and complexity of the vocal arrangement performed by a solo female vocalist accompanying the karawitan performance called *sindhèn*. Meanwhile, *sindhèn* vocal techniques, which consist of *luk*, *grêgêl*, *sèlèh*, and breath techniques, are collectively referred to as *sindhènan*. *Cakêpan* or poems used in the *sindhènan* technique are usually extracted from old literary texts, such as *Sêrat Rêrêpèn*, *Sêrat Langên Wibåwå*, *Sêrat Wedhâtamå*, *Kidung Kândhåsanyâtå* by Nyi Bei Mardusari, Nyi Tjandra Lukita's version of *wangsalan*, and many more. This then serves as a starting point for further studies of *sindhènan*.

In karawitan, *cakêpan sindhènan* presented by *sindhèn* is called *wangsalan*. *Wangsalan* is one of the intangible cultural outcomes in the form of rhythmic and poetic speech (Wijayanto, 2023). Padmosoekotjo stated "*wangsalan yaiku unèn-unèn saèmpêr cangkriman kanthi mratélakaké batangané ora mêlok, ora diceplosaké, mung dipratélakaké (dituduhké) sawândå utåwå luwih.*" This means that *wangsalan* are words that resemble riddles with hidden answers, yet the answers are in the next word or sentence (Padmosoekotjo, 1960: 6).

Based on the phenomenon, the author found the uniqueness contained in the *cakêpan* called *wangsalan*, while its complexity was found in the *céngkok* (vocal technique) of *sindhènan*. From the several kinds of *wangsalan*, the author hypothesizes that the most commonly used *wangsalan* in karawitan are *wangsalan lâmbå* and *rangkêp*. There are other unique and interesting *wangsalan*s besides these *wangsalan*s; however, there are still many people who do not know that there is also *wangsalan* in the *macapat* form.

From several types of *wangsalan* that are often presented by *sindhèn*, there are *cakêpan* in *macapat* that have unique meanings, patterns, and structures. According to Danang Wijayanto, *wangsalan* is unique as it contains a phenomenon of transposition of meaning (Wijayanto, 2023). The uniqueness is the author's initial step to raise awareness about the importance of understanding the value of *wangsalan* which is still relevant to the current situation. According to Riris Purbosari, *wangsalan* reflects the intelligence or sophistication of Javanese society which is expressed in language (Purbosari, 2023).

*Wangsalan lâmbå*, *wangsalan rangkêp*, *wangsalan mêmêt*, *wangsalan padinan*, *wangsalan èdi pèni*, *wangsalan padinan*, and *wangsalan* in a *gêndhing* generally have the same pattern and structure. However, in a previous research, Subroto (2000:35) mentioned that *tembang macapat* (traditional Javanese poetry) is arranged by *guru wilangan* (the number of syllables per line), *guru lagu/dhong-dhing* (vowels at the end of line), and *guru gâtrå* (number of lines in one verse). Some of these rules are applicable in Javanese literature. The strictness of these rules is responsible for the unique use of language in *wangsalan*.

The eleven types of *tembang* in *macapat* have different *guru wilangan*, *guru lagu* and *guru gâtrå*. The existence of these differences made the author interested in researching the pattern and structure of *wangsalan* in the *tembang* contained in *Sêrat Rêrêpèn* by KGPA Mangkunegara IV (the fourth ruler of Mangkunegara Palace). The author specifically analyzes *Sêrat Rêrêpèn* based on the previous research that focuses on the pattern and structure only; therefore, this research intends to analyze deeper about *Sêrat Rêrêpèn* text with semio-ecocritical studies. Beyond the pattern, structure, and meaning of *wangsalan* in *Sêrat Rêrêpèn*, the author aims to reveal the content of *cakêpan Sêrat Rêrêpèn* and the function of its *wangsalan* in daily life and the implication in the educational sector which aims to form students with noble character and ethics (Wahyuningsih, 2023).

Based on temporary monitoring and observation, the author sees a tendency for people in the karawitan scene not fully understand the *wangsalan* vocabulary. On many occasions of *sindhènan* presentations, *sindhèns* tend to have a limited understanding of the meaning, significance, and function of *wangsalan*; in both pattern and structure, as well as the proper application of *wangsalan* in *gendhing*. In *Sêrat Rêrêpèn* there are four kinds of *macapat*, *Pangkur*, *Dhandhanggula*, *Sinom*, and *Pocung*. As there are many *pupuh* (verses) of each *tembang*, the author only discusses one of the core verses of *macapat Sinom*. This research topic was also chosen because the knowledge of *wangsalan* is generally known and recognized among the traditional Javanese community, primarily the older generation who are 70 years old and above. It is an uncommon topic in the younger generation.

*Cakêpan wangsalan* in *Sêrat Rêrêpèn* refers to nature, flora, and fauna, also does not use the intended word, instead the similarity of syllables that make up the cover and content. In its essence, the structure of *wangsalan* in *Sêrat Rêrêpèn* is a semiotic fact. This research tries to interpret the *wangsalan* and *wangsalan* patterns in *Sêrat Rêrêpèn* from a semiotic and ecocritical point of view. *Wangsalan* is mostly known by the traditional Javanese community who are familiar with Javanese literature (Susastra Jawa). Javanese society in general, especially the younger generation, is currently very unfamiliar with the term *wangsalan*. This phenomenon is the impact of modernization or development which has resulted in the alienation of the younger generation from Javanese values including *wangsalan*. The observation is still hypothetical and needs to be proven further.

Based on the interesting phenomenon of *wangsalan* and several previous studies on *wangsalan* that have their flaws and strong points, the author intends to study *wangsalan* in *Sêrat Rêrêpèn* by KGPA Mangkunegara IV from a semio-ecocritical point of view.

## Method

This research employs a qualitative approach as described through text analysis, specifically a descriptive qualitative approach. The author chose this approach because it was adjusted to the problems to be discussed and the objectives of the study in which this research will present data in the form of written and oral data to find out more about *wangsalan* taken from the *Sêrat Rêrêpèn* by KGPA Mangkunegara IV from the Digitalization of Yayasan Sastra Lestari with a semio-ecocritical review. The qualitative method was chosen to allow the author to write the scientific paper with various approaches, which are semiotic and ecocritical.

To analyze the *macapat wangsalan* in *Sêrat Rêrêpèn*, the author uses the research technique of hermeneutic phenomenology, an approach that is directed towards the interpretation of life texts (hermeneutics) and life experience (phenomenology) (Creswell, 2013). Furthermore, to reveal the symbolic meaning of the *sêrat*, a semiotic approach is used to find out the pattern and structure of the *wangsalan*.

The third approach is ecocriticism, an approach to find out the meaning of the *tembang* in *Sêrat Rêrêpèn* in a complete and deeper way. Besides that, in terms of the object, it refers to the type of *wangsalan*, the pattern and structure of *wangsalan*, and the values contained in it.

## Data Collection and Validation

### Source

*Wangsalan* data is obtained from indirect sources, in the form of documentation data and important archives. The main data of the research is the manuscript of *Sêrat Mangkunegaran* taken from *Sêrat Rêrêpèn* KGPA Mangkunegara IV which has been digitalized by Yayasan Sastra Lestari. To obtain a complete and accurate source, data procurement was done through documentation.



### Observation Technique

The observation technique is used to observe the literary text that has been selected as research material, the observation technique is in the form of observing the use of language. Data were taken from social media in the form of documents, mainly from the manuscript of *Sêrat Rêrêpèn* by KGPA Mangkunegara IV, *Rêrêpèn Padmasusastra*, 1989, 6. *Sêrat Rêrêpèn Anggitan Dalêm Suwargi Kangjêng Gusti Pangeran Adipati Arya Mangkunegara IV Kawedalakên déning Ki Padmasusatra tiyang mardika ingkang amarsudi Kasusastran Jawi ing Surakarta*. Albert Rusche & Co 1989. Other sources are also discovered in the form of *cakêpan* texts that contained *wangsalan*. The following table is the *tembang macapat* in *Sêrat Rêrêpèn* and the number of *pupuh* (verses).

Table 1. *Sêrat Rêrêpèn* and its Number of *Pupuh*.

| Manuscript Title     | <i>Tembang</i> title | Number of <i>pupuh</i> |
|----------------------|----------------------|------------------------|
| <i>Sêrat Rêrêpèn</i> | Pangkur              | 20                     |
|                      | Sinom                | 13                     |
|                      | Dhandhanggula        | 11                     |
|                      | Pocung               | 20                     |

### Note-taking Technique

The note-taking technique is used to capture things that are considered appropriate and supportive in solving the problem formulation. This stage begins by examining the meaning context of the *cakêpan* in *Sêrat Rêrêpèn* by KGPA Mangkunegara IV. The note-taking technique is the next step of the listening technique (Sudaryanto, 1993:240).

Both the listening and note-taking techniques are used in the data collection process. The steps the author takes in this process are:

1. Reading the *cakêpan* of *macapat* in *Sêrat Rêrêpèn* with the aim of general identification.
2. Reading carefully along with analyzing the *cakêpan* lines that contain elements of
3. Meaning.
4. Note-taking of *cakêpan* lines that contain elements of meaning.

## Research Instruments

The instrument in this research is the researcher herself (a human instrument). In other words, the researcher serves as the primary tool for data collection, and the quality of the research results is also influenced by various factors. Sugiyono (2006:250) stated that two key aspects affect the outcomes are quality of the research instrument and the quality of data collection. To ensure the reliability of the instrument, the author must gather data that is accurate, relevant, sufficient, and aligned with the required information.

## Data Validity

In this qualitative research, data verification involves evaluating validity and reliability, along with seeking input and approval from literary scholars.

### 1. Data Validity Test

The data validity test in this research involves semantic validity or content validation. Semantic validity is used to interpret the *wangsalan* data from the text analysis of *Sêrat Rêrêpèn* by KGPAA Mangkunegara IV and to assess the sensitivity of an analytical technique to symbolic meanings relevant to a particular context.

### 2. Data Reliability Test

The reliability measures used in this research include: (1) Intra-rater Reliability, which involves reading and interpreting the implied meanings in the *Sêrat Rêrêpèn* by KGPAA Mangkunegara IV to ensure consistency in the data obtained. (2) Inter-rater (or Inter-observer) reliability, which is established through peer discussions aimed at reaching agreement and shared interpretations of the text. Additionally, intra-rater reliability is further reinforced through semantic reading and interpretive discussions on the meanings found in *Sêrat Rêrêpèn*, to reach an agreement or common understanding of the problem discussed.

### 3. Data Analysis

Data analysis was conducted with a qualitative descriptive approach after the data collection stage. This stage begins with preparing and organizing text data of the *Sêrat Rêrêpèn* manuscript. *Sêrat Rêrêpèn* then reduced into coding themes and code summaries that present data in the form of charts, tables, or discussions.

This research analyzes the meaning of *cakêpan Sinom* in *Sêrat Rêrêpèn* by KGPAA Mangkunegara IV through a semiotic approach, by interpreting the *cakêpan*. The first thing the author has done is to read the *cakêpan* with heuristic and hermeneutic or retroactive techniques.

The data analysis in the *cakêpan* of *tembang macapat* in *Sêrat Rêrêpèn* contains *wangsalan* types, structure patterns, and its function. There is a semiotic function in *Sêrat Rêrêpèn* called *padhang-ulihan*. *Padhang* is an interrogative sentence, while *ulihan* is an answer sentence. *Padang-ulihan* is found in *wangsalan* and *tembang*.

Data analysis was conducted using heuristic and hermeneutic reading techniques. Heuristic reading was done by understanding the structure and meaning of *wangsalan* in *gending* in general. Hermeneutic reading was done to understand the deeper meaning of *wangsalan* by interpreting it according to the language context. Heuristic reading was done first before the hermeneutic reading because the meaning of *wangsalan* heuristically was done based on lexical or actual meaning (Prasetya,

2016:30). In contrast to Prasetya's opinion, Riffaterre (1978:4-6) stated that to reveal the meaning of *Sêrat Rêrêpèn* by KGPAA Mangkunegara IV, that the author had transposed, it is necessary to first capture the iconicity, perform mimetic reading, and hermeneutic reading. Mimetic reading is also called *heuristic* reading. After data are analyzed, it is then presented using the informal method, formulating it in simple words (Sudaryanto, 2015:241).

Language research on literary works may have unclear boundaries between data collection and data analysis, but it still needs to be distinguished. The distinction is made through data sorting according to the problem to be solved, grouping the data in each order, according to the description/structuring of patterns and structures. The data analysis was also done through content analysis of *cakêpan wangsalan* in *Sêrat Rêrêpèn* by KGPAA Mangkunegara IV.

## Research Result And Discussion

### The Essence of Wangsalan from the Whole Tembang and Its Structure

In the creative process of literary works, an author uses their creative abilities and imagination to process something that is expressed in literary works. They used the potency of the language, the elements, and the possibilities of the rules depending on the setting, and the situation, driven by emotional and mental tension.

Literary works are divided based on two aspects, the form and the way it is expressed. In other hand, Javanese literature is divided into two, *tembang*: traditional Javanese poem, which contains *tembang para* (*parikan*, *guritan*, *gendhingan*, and *wangsalan*) and *tembang yasan*, also *basa gancaran*: prose (Subroto, D. et al, 2000). Based on the description above, it can be seen that *wangsalan* is a traditional New Javanese poem since it has certain rules. *Wangsalan* is also owned by everyone. The word *wangsalan* is rooted in the word *wangsal* which means answer or answering. Thus it is stated that *wangsalan* contains a riddle or *cangkriman* along with the answer, but the answer is not implied. *Cangkriman* is the appeal of *wangsalan*, everyone who reads or listens has to look for certain indicators that lead to certain answers expressed metaphorically or implied, usually found in the second part.

*Wangsalan* is a type of New Javanese literature, which contrasts with traditional Old Javanese literature. *Wangsalan* is divided into two types of *matra* (dimensions), the number of *larik* (line) and *matra* usage. Based on its number of *larik*, *wangsalan* divided into one *larik wangsalan* and two *larik wangsalan*. One *larik wangsalan* is further divided into two sub-types, one *larik wangsalan* without answers and one line *larik wangsalan* with answers mentioned. Whereas two *larik wangsalan* is divided into three sub-types: 1) two *larik wangsalan* with two answers, 2) two *larik wangsalan* with three answers, 3) two *larik wangsalan* with word repetition that creates a metrum and beautiful rhyme.

*Wangsalan*, which is one of the traditional Javanese literature forms, is characterized by its *cangkriman* which is presented metaphorically, then answered in the next part (*batangan*). *Wangsalan* also implies a symbolic or indirect meaning between the *cangkriman* with the answer or guess. Moreover, it can not be determined where the *cangkriman* lies to answer in the context of the arrangement of *larik*. It depends on the number of *larik* of a *wangsalan* and the type of *wangsalan* according to its usage, especially *wangsalan* in *tembang*.

In this regard, the focus of this research is *wangsalan* in the *tembang macapat* in *Serat Rerepen* by Mangkunegara IV. In *Serat Rerepen* there are many *wangsalan* patterns and structures in *tembang* with implied or hidden meanings of *cakepan*, increasing the beauty and uniqueness of the *wangsalan* (Wahyuningsih, 2023).

In *Serat Rerepen* there are four types of *macapat*, *Pangkur*, *Dhandhanggula*, *Sinom*, and *Pocung*. As there are many *pupuh* (verses) in each *macapat*, the author only discusses one *pupuh* of *Sinom*.

### Wangsalan as Semiotic and Ecocritical Facts

Language is essentially a symbol system of empirical sequences of sounds but has a non-empirical meaning. This means that language is a system of symbols that has meaning, used by humans to communicate, express emotions and thoughts in their daily lives, and most importantly find the essence of truth in their lives (Kaelan, 2009).

In this study, language is understood as a system of symbols that carry meaning. This meaning is analyzed through two stages of reading: mimetic (*heuristic*) and *hermeneutic*. The heuristic stage involves the reader's linguistic competence, based on the assumption that language is referential and must be connected to concrete reality (Faruk, 1999). This referential nature depends on the relationship between symbols, names, or phrases and the objects, qualities, or actions they denote in the real world. Such relationships produce denotative meaning.

The analysis of the *wangsalan* values in the *tembang macapat* of *Serat Rerepen* is done through heuristic reading, by taking notes, reading the text repeatedly, and translating the contents of the *cakepan* using semiotic and ecocritical approaches.

#### 1. Semiotics of Poetry

In analyzing *wangsalan*, the author seeks to understand and interpret its meaning. Language, as a medium of literary works, is viewed as a semiotic system, a system of signs that conveys meaning. Literature is considered a higher-order system of signs than language itself and is thus referred to as a secondary semiotic system. The linguistic signs in literature consist of sound units that carry meaning based on social conventions (Pradopo, 1987).

The existence of a literary work is shaped by the reciprocal relationship between the work and various conventions, such as linguistic, literary, cosmological, and social values; expressed in semiotic forms. To fully understand the meaning of *wangsalan* in *tembang*, the initial step is to conduct a structural analysis. Since *wangsalan* consists of meaningful and systematic sign structures, this analysis is then integrated with a semiotic approach.

Structural analysis views the elements within *wangsalan* as interrelated and mutually defining, meaning that no single element carries meaning on its own. In this context, structure refers to the arrangement of elements that form a system, in which each component is interconnected and interdependent. This approach aligns with Riffaterre's explanation in his book *Semiotics Of Poetry*.

Riffaterre stated that every sign within a text is directly related to the quality of its poetry, specifically its significance and meaning. In the process of interpretation, unforeseen constraints may give rise to three forms of indirect meaning: displacement of meaning, substitution of meaning, and creation of new meaning (Riffaterre, 1978:4-6).

Based on this explanation, the process of indirect meaning also occurs in *wangsalan* text within *tembang*, the indirection in *wangsalan* involves the displacement, transfer, and creation of meaning. This process begins with heuristic reading and is followed by hermeneutic interpretation.

## 2. Terence Hawkes's Semiotic Approach

This study employs Terence Hawkes's semiotic approach, as it is considered the most suitable for the issue. Through this method, the meaning of the *cakepan* or *wangsalan* in *tembang macapat Serat Rerepen* can be explored more thoroughly and effectively. Piaget (Hawkes, 1978) defines the concept of structure as follows.

*...Structure, he argues, can be observed in an arrangement of entities which embodies the following fundamental ideas:*

*(a) the idea of wholeness*

*(b) the idea of transformation*

*(c) the idea of self-regulation... (Jean Piaget in Hawkes, 1978:16)*

According to Piaget's explanation above, understanding a phenomenon involves a unified series of elements that are interrelated with a total structure. In this regard, the concept of structure consists of three fundamental ideas.

First, structure is a complete whole (unity), in which one part can stand independently outside the structure itself. Based on this, *wangsalan* in *tembang* cannot stand alone but is bound by the formal rules of *tembang*, such as line structure, syllable count, and rhyme rules.

Second, the structure embodies the idea of transformation, meaning that it is dynamic and subject to change. In this context, the structure of *wangsalan* undergoes shifts in meaning depending on time and context.

Third, the structure is self-regulating, meaning it does not require external validation for its transformative processes. From this perspective, the structure of *wangsalan* aligns with structuralist thought, which sees literary works as constructed worlds composed of relationships rather than tangible objects.

Concerning the study of *wangsalan* in *tembang*, understanding the totality of the phenomenon reveals that all *pupuh tembang* in *Serat Rerepen* form an interconnected whole, creating a coherent and captivating narrative. The changes in the patterns, structure, meaning, and function of *wangsalan* over time reflect a process of transformation from the past to the present. The *wangsalan* content represents a world constructed by the poet, one that is linked to objects and elements associated with the universe.

This study primarily adopts the semiotic approach proposed by Terence Hawkes, which emphasizes the structure and relational nature of signs in literary texts. In addition, the author also employs Riffaterre's semiotic approach to further explore the indirect processes of meaning-making in *wangsalan*. Riffaterre's framework complements Hawkes' structural insights by focusing on heuristic and hermeneutic readings, as well as on the transformation of meaning through displacement, distortion, and creation. Riffaterre explained as follows.

*"...If we are to understand the semiotics of poetry, we must carefully distinguish two levels or stages of reading. First, heuristic reading is also where the first interpretation takes place since it is during this reading that meaning is apprehended. The second stage is that of retroactive reading. This is the time for a second interpretation, for the truly hermeneutic reading..." (Riffaterre, 1978, p. 4-6).*

This translation serves as the first level of interpretation, known as *heuristic reading*, as it occurs during the initial act of reading through which meaning is grasped. The second stage is referred to as *retroactive reading*, which represents the second level of interpretation, a truly hermeneutic act of reading. According to Riffaterre (1978: 4–6) in his study *Semiotics of Poetry*, the first level of interpretation takes place during the process of reading, where surface meaning is obtained. The second level, or retroactive reading, constitutes a deeper, hermeneutic interpretation. The outcome of the heuristic reading results in a literal or surface-level translation of the text, while the hermeneutic reading reveals connotative meanings. Both levels of interpretation are found within the *wangsalan* embedded in the *macapat* songs of *Serat Rerepen* composed by KPAA Mangkunegara IV.

When related to the study of *wangsalan* in *tembang* the understanding reveals that all *pupuh tembang* in *Serat Rerepen* form an interconnected unity, resulting in a coherent and meaningful narrative. The patterns, structure, meanings, and functions of *wangsalan* have transformed over time. In the content of the *wangsalan*, the world created by the poet is connected to objects and elements of the natural universe.

### 3. Ecocriticism

Ecocriticism also emphasizes that nature and the environment, along with their various issues, are integral to literary works. In this context, nature and the environment are not merely treated as background or setting, but as elements that actively contribute to the aesthetic construction of literary work (Wiyatmi, 2017).

Nature and the environment, when used as narrative elements or poetic devices in literature, fall within the scope of literary studies, particularly from an ecocritical perspective. These aspects can also be observed in the *cakepan* of the *tembang* in *Serat Rerepen*. Many *wangsalan* in these verses depict nature and the environment. Through these portrayals, the framework of ecocritical theory is reflected in the meanings of the *wangsalan* within the *tembang* composed by Mangkunegara IV.

### 4. Semio-ecocriticism

This study employs Riffaterre's semiotic approach, as it is considered the most appropriate for addressing the issues under analysis. Through this approach, the interpretation of the *wangsalan cakepan* can be carried out more thoroughly and comprehensively. Riffaterre (1978) explained as follows.

*“The semiotic process takes place in the reader's mind, and it results from a second reading. If we are to understand the semiotics of poetry, we must carefully distinguish two levels or stages of reading. This first, heuristic reading is also where the first interpretation takes place since it is during this reading that meaning is apprehended. The second stage is that of retroactive reading. This is the time for a second interpretation, for the truly hermeneutic reading...”* (Riffaterre, 1978:4-6).

The translated passage above explains that the first interpretation occurs during the initial reading, where the literal meaning is grasped. The second level, called retroactive reading, is a hermeneutic process that aims to uncover deeper, connotative meanings. Referring to Riffaterre's explanation (1978:4-6) in *Semiotics Of Poetry*, this study employs a semio-ecocritical approach consisting of two stages of reading: heuristic and hermeneutic. Heuristic reading is used to translate the text and identify its literal meanings, while hermeneutic reading interprets the connotative meanings embedded in the *wangsalan* of *tembang macapat* in *Serat Rerepen* by Mangkunegara IV.

Based on this explanation, the study synthesizes two approaches into a single perspective known as semio-ecocriticism. In this view, the *tembang* text in *Sêrat Rêrêpèn* is understood both as a system of

signs (semiotics) and as a reflection of Mangkunegara IV's perception of the environment (ecocriticism), as framed by Terence Hawkes. The entire content of *Serat Rerepen* represents the natural world as seen through the poet's eyes, particularly through depictions of flora and fauna.

The patterns and structures found in *tembang* are *paugeran* (rules) established by Javanese poets or literary figures in the creation of literary works. Before discussing the patterns and structures in *wangsalan*, it is essential to first understand the definition of *tembang* as the main object of this study. *Tembang* refers to a sequence of language expressed through vocal art, following specific rules. From a literary perspective, *tembang* is classified into three types: *sêkar agêng*, *sêkar tengahan*, and *sêkar macapat*. This study focuses on *sêkar macapat*, as it contains the patterns and structures relevant to the analysis of *wangsalan*.

*Tembang macapat* follows a set of fixed rules or conventions. Its structural conventions include both literary and musical aspects. From a literary perspective, the structure of *tembang macapat* is governed by three main components: *guru gatra*, *guru lagu*, and *guru wilangan*. According to Suwarna (2008: 88-89), *guru gatra* refers to the number of *larik* in each *pupuh*, *guru wilangan* refers to the number of syllables in each *larik*, and *guru lagu* indicates the final vowel sound or rhyme at the end of each *larik* (also known as *dhong-dhing*). These three elements are essential rules that must be observed in composing *tembang macapat*.

## Pattern and Structure of Wangsalan

### 1. Pattern dan Structure of Wangsalan in Tembang

As mentioned earlier, each *tembang* has its distinctive character, pattern, and structure. This diversity allows *tembang macapat* to serve as a rich medium for expressing ideas about life and the universe. Several commonly used *tembang* forms for conveying such ideas are *Pangkur*, *Kinanthi*, *Asmarandana*, *Gambuh*, *Mijil*, *Dhandhanggula*, *Sinom*, *Pocung*, and *Maskumambang* (Subroto, 2000:66). This study does not discuss all types of *tembang macapat*, as the focus is on *Serat Rerepen*, which includes only four types: *Pangkur*, *Dhandhanggula*, *Sinom*, and *Pocung*. Each *tembang* type contains more than one *pupuh*, so for the sake of simplifying the analysis, only one *pupuh* from *Sinom* is selected. What makes the *tembang* in *Serat Rerepen* unique is the presence of *wangsalan*, which also exhibits complex patterns, structures, and meanings. Padmosoekotjo provides the following explanation regarding *wangsalan*.

...unen-unen saemper tjangkriman kanti mratelakake batangane utawa       tebusane       sarana  
sinandi, lire olehe mratelakake batangane utawa       tebusane ora melok, ora ditjeplosake,  
mung dipratelakake (   dituduhake)   sawanda utawa luwih (Padmosoekotjo, 1960: 6).

This translation reveals that *wangsalan* is a form of expression similar to a *cangkriman*, where the answer is implied indirectly through other words. Based on this, the structure of *wangsalan* cannot stand alone. This aligns with Piaget's view (via Hawkes), (1978) that a structure is a complete whole, meaning its elements cannot exist independently outside of the structure. Words and sentences in *wangsalan* cannot be interpreted without the context of preceding or following lines. According to Padmosoekotjo (1960: 6-8) *wangsalan* can be categorized into eight types: *wangsalan lamba*, *wangsalan rangkep*, *wangsalan memet*, daily *wangsalan*, *wangsalan* with specific rules, *wangsalan edi peni* (aesthetically refined), *wangsalan* in *tembang*, and *wangsalan* in *gending*. The examples of *wangsalan* are as follows:

### a. Wangsalan Lamba

*wangsalan* with a single-answer content is called *wangsalan lamba*. This type consists of two sentences: one functions as a disguised question, and the other contains the answer, concealed through wordplay. An example is as follows.

*Pindhang Lulang, Kancek apa aku karo kowe (pindhang lulang=krecek)*

### b. Wangsalan Rangkep

*Wangsalan Rangkep* is a type of *wangsalan* that contains more than one answer. It consists of two *larik*: the first *larik* contains two sentences acting as veiled questions, and the second *larik* includes two sentences as the corresponding answers. This form reflects a more complex interplay of meanings and requires careful interpretation. An example of *wangsalan rangkep* is as follows.

*Jenang sela, wader kali sesonderan*

*Apuranta yen wonten lepat kawula*

*Jenangsela=apu, wader kali sesondheran=sepat*

### c. Wangsalan Memet

*Wangsalan memet* is a type of *wangsalan* in which the meaning is revealed through a two-stage interpretation: first, by literal translation, and then by uncovering its symbolic or connotative meaning. An example is as follows:

*Uler kambang yen trima alon-alonan*

In this *wangsalan*, the phrase *uler kambang* (floating snake) is interpreted as *lintah* (leech). From *lintah*, the last syllable *-tah* is extracted and then connected with *alon-alonan* (slowly). This combination corresponds to the Javanese term *satitahe*, which connotes *ora ngaya* (to act calmly and naturally, without haste).

### d. Wangsalan Padinan (Daily)

There are *wangsalan* that explicitly mention their answers and others that convey the answers indirectly, relying on the reader or listener to infer the meaning from the context. One example is as follows:

*“Wong kae sejatine wis krungu kandhaku, nanging njangan gori.”*

This sentence means, “That person has heard what I said, but *njangan gori*.” In Javanese, *njangan* means “to cook” and *gori* refers to “young jackfruit.” The phrase *njangan gori* alludes to the act of cooking *gudeg* (a traditional dish made from young jackfruit). In the context of the *wangsalan*, however, *njangan gori* is interpreted as *mbudheg*, a homophonic play on words that metaphorically means “pretending not to hear.”

### e. Wangsalan Kang Mawa Paugeran Tartamtu (wangsalan with certain rules)

*Wangsalan* with specific rules is divided into two types. The first type follows the pattern of 4 syllables + 8 syllables. An example is as follows:

*Reca kayu goleka kawruh rahayu*

*(reca kayu=golek)*

The second type follows the pattern of 4 syllables + 8 syllables x 2 = 24 syllables in total. The example is:

*Sayuk karya wulung wido mangsa rowang*

*Sayektine wit saking bodho kawula*

*Sayuk karya=saiyeg, saeka praja*

*Wulung wido mangsarowang = wido*

Based on the above explanation, the first line serves as the riddle (question), while the second line provides the answer.

#### f. Wangsalan Edi Peni (Beautiful Wangsalan)

*Wangsalan edi peni* shares similarities with *wangsalan rangkep*, but the first line follows specific rules of rhyme and language. An example is as follows:

*Tepi wastra, wastra kang tumrap mustaka*

*Mumpung mudha, nggegulanga ngiket basa*

Every word in this *wangsalan* ends with the vowel A, creating a consistent phonetic pattern throughout the lines.

#### g. Wangsalan in Tembang

The number of syllables and rhyme patterns in this *wangsalan* is not fixed, as they are bound by the rules of *larik* structure, syllables, and rhyme. This pattern must strictly adhere to the conventions of *tembang* and cannot be altered. An example of a *tembang wangsalan* can be found in *Serat Rerepen*.

#### h. Wangsalan in Gending

The *cakepan* found in the *umpak-umpak* of a *gending*, as well as in the *gerongan* and *senggakan*, often make use of *wangsalan* verses (sung by the *sindhen*, *wiyaga*, or children during *panembrama*). An example of a *gending wangsalan* is as follows:

*Kembang adas sumebar neng tengah alas*

*Tiwas-tiwas nglabuhi wong ora ngaggas*

Based on the explanation above, the classification of *wangsalan* turns out to be highly varied and intriguing. In this study, the author seeks to uncover interesting and unique facts within the *wangsalan* in *tembang*. The *wangsalan* found in Javanese *tembang*, whether in *macapat* or *tengahan*, exhibit several distinctive features. The basic principle of *wangsalan* is that it always contains a riddle and its answer, either in the form of a riddle or a metaphorical due (*batangan*). Padmosoekotjo explained in his book *Ngengrengan Kasusastran Djawa II* (1960: 7) as follows.

...tjajahing wandane, lan tibaning swaraneing wekasaning gatrane ora tartamtu, sebab kawengku ing guru wilangan lan guru laguning tembang. Guru wilangan lan guru lagune tembang kudu tansah menang, lireora kena owah, kudu tansah manut paugeraning tembang... (Padmosoekotjo, 1960 :7)

The translation of the paragraph above is that *wangsalan* found in *tembang* must still comply with and adhere to the rules of the *tembang*. The general *paugeran* in a *tembang* includes the number of *larik* and *dhong-dhing*, which refers to the rhyme scheme or sound pattern at the final syllables of each *larik*. To understand the structural patterns and meanings within the *wangsalan cakepan* in *tembang*, the first step taken by the author is identifying the model of *wangsalan* patterns and structures within the *tembang*.

## 2. Pattern and Structure of Wangsalan in Serat Rerepen

The overall pattern and structure of *wangsalan* in *Serat Rerepen* cannot stand alone, are indeterminate, and cannot regulate themselves independently. In other words, the structure is already bound by the *paugeran* of *tembang*, which must be followed.

The *Sinom Pupuh* in *Serat Rerepen* by KGPAA Mangkunegara IV represents the Javanese people's effort to harmonize their lives with the world.

## 3. Wangsalan in Tembang Sinom

*Panêdhaking purwa madya*

*Lumuntur ing tyas kaswasih*

*Pêparikan rema seta(uwan)*

*Uthuking nila upami*

*Sapa wani mêngkoni*

*Mring rêtna dyah kang pinunjul*

*Narpati ing Sindhula(Galuh)*

*Wrêksa minangsa ing siking(arêng)*

*Mêsthinbareng lebur luluh lan wak ingwang*

*Tembang Sinom* in one *pupuh* consists of 13 *pada* (verses). In one *pada*, there are nine *larik*. The patterns and structures of *wangsalan* in this *tembang* are not all the same. There are four different patterns in the 13 *pada*, but to simplify the study, only one *pupuh* was chosen.

Structurally, the *Sinom* genre follows a pattern of *guru gatra*, *guru lagu*, and *guru wilangan*. According to Purwadi (2006: 9) the *Sinom tembang* has a character that is lively (*lincah*), graceful (*ethes*), and dynamic (*canthas*). It is well-suited to express cheerful atmospheres, speeches, advice, and similar themes. A single verse of a *Sinom* consists of nine *larik*. The *guru wilangan* (number of syllables in each *larik*) follows this pattern: 8, 8, 8, 8, 7, 8, 7, 8, 8. The *guru lagu* (final syllables in each *larik*) follows the sequence: a, i, a, i, i, u, a, i, i.

In *Kajian Penandaan Wangsalan Tembang (A Study on the Signification of Wangsalan in Tembang)* (2020:4), Darmoko suggests that the riddle-like questions in the first and second lines function as signifiers, which simultaneously contain signified elements, though these are hidden or implicit. Meanwhile, the third line serves as the reference object (*referent*).

The following is the structural placement of *wangsalan* in a *Tembang Sinom*:

*Panedhaking purwa madya*  
*Lumuntur ing tyas kaswasih*  
*Peparikan rema seta(uwan)*  
 W1  
*Uthuking nila upami*  
*Sapa wani mengkoni*  
 TW1  
*Mring retina dyah kang pinunjul*  
*Narpati ing Sindhula(Galuh)*  
 W2  
*Wreksa minangsa ing siking(areng)*  
 W3

*Mesthinbareng lebur luluh lan wak ingwang*  
 TW3 TW2

Based on the *tembang* excerpt above, there are three *wangsalan*. The first *wangsalan* is found in *larik* 3 (W1), with its answer in *larik* 5 (TW1). The second *wangsalan* is located in *larik* 7 (W2) and the third in *larik* 8 (W3). The answers to W2 and W3 are embedded in *larik* 9 (TW2 and TW3).

The words in parentheses are indicators or semantic cues that lead the reader to the intended answers. *Larik* 3, 5, 7, and 8 functions as metaphorical utterances (*tuturan metaforis*). The meaning of the third *wangsalan* corresponds with its answer in line 5 (TW1), and this interpretive pattern applies similarly to W2 and W3 to the answers in *larik* 9.

In the second *pada*, there are also three *wangsalan*, although their placements differ. In this *pada*, W1 is located in *larik* 3 and its answer (TW1) is found in *larik* 5.

Table 2. Wangsalan Structure of Sinom

| <b>Tembang</b>                                                                                                                                                                                                                                                                                                                                                                                                                   | <b>Wangsalan</b>                                                                                                                                                                                                                                                                                                                                              | <b>Explanation</b>                                                                                                                                                                                                                                                                                                                                                                          |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Panedhaking purwa madya</i><br><i>Lumuntur ing tyas kaswasih</i><br><i>Peparikan <u>rema seta</u>(uwan)</i><br>W1<br><i>Uthuking nila upami</i><br><i>Sapa <u>wani</u> mengkoni</i><br>TW1<br><i>Mring retina dyah kang pinunjul</i><br><i><u>Narpati ing Sindhula</u>(Galuh)</i><br>W2<br><i><u>Wreksa minangsa ing siking</u>(areng)</i><br>W3<br><i><u>Mesthinbareng</u> lebur <u>luluh</u> lan wak ingwang</i><br>TW3 TW2 | Based on the <i>tembang</i> excerpt above, there are three <i>wangsalan</i> . The first <i>wangsalan</i> is found in <i>larik</i> 3 (W1), with its answer in <i>larik</i> 5 (TW1). The second <i>wangsalan</i> is located in <i>larik</i> 7 (W2) and the third in <i>larik</i> 8 (W3). The answers to W2 and W3 are embedded in <i>larik</i> 9 (TW2 and TW3). | The words in parentheses are indicators or semantic cues that lead the reader to the intended answers. <i>Larik</i> 3, 5, 7, and 8 functions as metaphorical utterances ( <i>tuturan metaforis</i> ). The meaning of the third <i>wangsalan</i> corresponds with its answer in line 5 (TW1), and this interpretive pattern applies similarly to W2 and W3 to the answers in <i>larik</i> 9. |

## The Meaning of Wangsalan

To understand the meaning embedded in *wangsalan*, an interpretive reading of the verses is conducted using heuristic and hermeneutic approaches. About this, Riffaterre (1978) stated that the semiotic approach to poetry involves three major levels of analysis: (1) a heuristic reading, which operates at the syntactic level or the first order of signs; (2) a hermeneutic reading, which explores the semantic level or second order of signs; and (3) the exploration of the matrix, or the underlying structure and key semantic nucleus.

Based on this theoretical framework, the present study applies both heuristic and hermeneutic readings. The heuristic reading involves translating the surface or literal meaning of the text, while the hermeneutic reading aims to uncover the connotative or symbolic meaning embedded in the *wangsalan*. The following section provides a more detailed explanation of these interpretive strategies.

### 1. Heuristic and Hermeneutic Reading of Wangsalan in Tembang Sinom

*Panêdhaking purwa madya*

*Lumuntur ing tyas kaswasih*

*Pêparikan rema seta(uwan)*

*Uthuking nila upami*

*Sapa wani mêngkoni*

*Mring rêtna dyah kang pinunjul*

*Narpati ing Sindhula(Galuh)*

*Wrêksa minangsa ing siking(arêng)*

*Mêsthinbareng lebur luluh lan wak ingwang*

#### a. Heuristic Reading

In order to understand and reveal something contained in literary works, the terms heuristic and hermeneutic are practiced. Usually, both terms are associated with the semiotic approach. The relationship between the two can be seen as a gradation relationship. Because hermeneutic reading must be preceded by heuristic reading.

Heuristic reading is the first level of reading. This stage contains understanding the meaning as conveyed by language. People often refer to this as the meaning designated by the dictionary. It requires knowledge of the language system and competence with the language code. To understand a text, one must master the language and be able to understand sentence by sentence, paragraph by paragraph, and even the dialog that is often encountered. This competence is the first requirement.

Heuristic reading produces an understanding of literal meaning, direct meaning, explicit meaning, real meaning, and denotative meaning. The steps of applying heuristics by examining meaning through text or language literally and combining it with real life. Below is the application of heuristics in the *wangsalan* text of Serat Rerepen sinom with grammatical translation:

- (1) *Panêdhaking*: derived from *panêdhak*, indicating a 'guide' or approach; associated with *purwa* (the beginning), metaphorically refers to a *wayang*, often symbolizing origins or foundational values.
- (2) *Wiwit Madya*: *wiwit* means 'starting from', *madya* means 'middle'; together, this phrase locates the temporal or structural middle phase of an event or narrative.

- (3) *Lumuntur*: denotes the diminishing or fading of *sih kawelasan* (compassion or affection); thus, *lumuntur ing tyas kaswasih* implies a fading love or affection in the heart (*tyas* = heart, *kaswasih* = affection)
- (4) *Pêparikan*: a poetic form similar to a rhyming couplet or metaphorical comparison; in this context: *rema* means hair and *seta* means white; forming the metaphor *rema seta*, white hair, typically connoting old age or purity.
- (5) *Unthuking*: denotes *plenthung banyu* (drops or flow of water). *Nila* can mean the color blue, or refer metaphorically to air, gemstones, or fish. While *upami* means ‘if’ or ‘like’, functioning as a comparative marker.
- (6) *Sapa*: polysemous, potentially meaning *sumpah* (oath), *esot* (move aside), *gogrok* (fall), or *sinten* (who)
- (7) *Wani*: courage, boldness (*kewanen*)
- (8) *Mêngkoni*: to possess, to control, to dominate, to engage in conversation or impose upon (*nguwasani*, *ngereh*, *ngetrapi*).
- (9) *Mring*: a preposition meaning ‘toward’
- (10) *Rêtna dyah*: a noble or esteemed woman (*rêtna* = jewel, *dyah* = noble lady).
- (11) *Pinunjul*: excellent, superior (*linuwih*).
- (12) *Narpati*: a ruler or monarch (*raja*, *ratu*)
- (13) *Ing Sindhula*: refers to a geographical or cultural reference, here interpreted as the kingdom of Galuh.
- (14) *Wrêksa*: a tree, especially a large or symbolic one (*wit*, *kayu gedhe*)
- (15) *Minangsa*: to consume or symbolize, possibly *memangsa* or ‘to make use of’.
- (16) *Siking*: fire, flame (*geni upet*).
- (17) *Mêsthi bareng*: surely together.
- (18) *Lebur*: to melt, dissolve, disappear (*sirna*, *luluh*, *ajur*).
- (19) *Luluh*: to become one, to merge, to dissolve entirely.
- (20) *Lan*: and (*kalian*, *saha*, *dening*).
- (21) *Wak ingwang*: a poetic expression for ‘I’ or ‘myself’ (*aku*, *ingsun*).

Based on the *tembang* excerpt above, the natural environment and surrounding landscape are metaphorically depicted through various symbolic elements. Artistic activity is represented by *wayang madya* (a type of wayang performance), while the presence of an elderly person is evoked through the image of white hair (*uwan* = *uban* = grey hair). A woman of exceptional qualities is likened to a ruler of the Kingdom of Sindhula (*Galuh*, referencing *Prabu Galuh*).

Natural elements are also embedded in the imagery: *unthuking nila* suggests the shimmering of water bubbles or waves, and *areng* (charcoal) alludes to the presence of processed wood through combustion. Through this symbolic language, Mangkunegara IV conveys that the setting described in the *tembang* includes a flowing river or watercourse, charcoal production, artistic expression through wayang performance, encounters with an elderly figure, and the presence of a beautiful noblewoman.

*Panêdhaking purwa madya*

(copying/writing a wayang madya story)

*Lumuntur ing tyas kaswasih*

(directed toward the depths of heartfelt compassion)

*Pêparikan rema seta(uwan)*

(a poetic *parikan*, symbolized through white hair as a sign of aging)

*Uthuking nila upami*

(like the shimmering of water and movement of wind)

*Sapa wani mêngkoni*

(who dares to face or confront such a force)

*Mring rêtna dyah kang pinunjul*

(toward a noblewoman of exceptional beauty)

*Narpati ing Sindhula(Galuh)*

(a king of Sindhula, referred to as Prabu Galuh)

*Wrêksa minangsa ing siking(arêng)*

(a tree that is burned and turned into charcoal)

*Mêsthinbareng lebur luluh lan wak ingwang*

(surely will disintegrate and dissolve along with me)

Based on the *cakepan* of the *tembang* above, the words in parentheses function as indicators of the content of each *wangsalan* and guide the interpretation toward possible answers. *Larik 3* is a metaphorical utterance referring to "uwan" (white hair or grey hair), which corresponds to *larik 5*, containing a riddle or its answer: "sapa wani mêngkoni" (who dares to confront).

*Larik 7* is another metaphorical expression referring to "Galuh" (the name of a queen in the Kingdom of Sindhula). *Larik 8* is a metaphorical expression referring to "arêng" (charcoal). The metaphors in *larik 7* and *8* correspond to the final *larik*, *larik 9*: "mesthinbareng lebur luluh lan wak ingwang." The metaphorical reading of *larik 9* implies two key connotations: "arêng" (from *mesthinbareng*) and "galuh" (from *luluh*), which correspond to the emotional and symbolic disintegration or merging expressed in "lebur luluh lan wak ingwang" (completely dissolved and united with myself).

Therefore, the answer to the metaphor in *larik 7* is "mesthi bareng" (certainly together), and the answer to the metaphor in *larik 8* is "Prabu Galuh".

## b. Hermeneutic Reading

*Panêdhaking purwa madya*

(copying/writing a wayang madya story)

*Lumuntur ing tyas kaswasih*

(directed toward the depths of heartfelt compassion)

*Pêparikan rema seta(uwan)*

(pleasure in composing *parikan*, metaphorically represented as "white hair")

This line reflects a fondness for composing *parikan* (a type of traditional Javanese poetic couplet). The metaphor *rema seta* (white hair) suggests maturity, wisdom, or an elder's refined taste, possibly symbolizing someone whose artistic tendency stems from experience or a long-standing

engagement with traditional arts, particularly inspired by texts from *wayang madya*. The act of "*methik*", "*nedhak*", or "*nurun*" implies that the *parikan* is a creative reinterpretation or adaptation of established cultural forms.

*Uthuking nila upami*

(a metaphor likening it to the rippling of water and the movement of the wind)

*Sapa wani mêngkoni*

(who dares to confront or master it)

*Unthuking nila* (wastewater bubbles or polluted water, foam that settles at the bottom), this phrase is metaphorically associated with the preceding line, *rekma seta*, which refers to *uwan* (white hair), commonly symbolizing old age. The image of polluted water (*banyu reget*) and foam that rests at the bottom (*umpluk papane ana ing ngisor*) functions as a symbolic representation of a deeper philosophical meaning in Javanese culture.

The metaphor suggests that just as impurities sink and settle, an elder, represented by *uwan*, should embody humility and grounded wisdom. The implication is that elders must *nglenggahke* (nurture or guide), meaning they should serve as caretakers and moral exemplars for the younger generation. This reflects a Javanese ethical ideal: *andhap asor*, or the principle of humility and modesty. The moral embedded here is that true wisdom lies not in dominance but in one's ability to lower oneself, to nurture, and to lead by gentle example.

*Mring rêtna dyah kang pinunjul*

(to the noble princess of exceptional virtue)

*Narpati ing Sindhula (Galuh)*

(the queen reigning in Sindhula, titled Prabu Galuh)

*Wrêksa minangsa ing siking (arêng)*

(a tree burned until it becomes charcoal)

*Mêsthinbareng lebur luluh lan wak ingwang* (surely all will dissolve and perish with me)

In these four lines, *Rêtna Dyah* is an honorific referring to a princess, here identified as *Prabu Galuh*, the sovereign queen of the Kingdom of Sindhula. The word *pinunjul* conveys the idea of being "exceptional" or "distinguished," symbolizing a woman of refined character, graceful, composed, and gentle.

The metaphor of a tree (*wrêksa*) turned into charcoal (*arêng*) by fire speaks to transformation through an intense process. In this symbolic juxtaposition, the hard and solid nature of the tree (representing hardness or a stern character) is ultimately broken down through combustion—here serving as a metaphor for emotional or moral transformation.

Thus, the core meaning embedded in these lines is that gentleness triumphs over hardness. No matter how rigid or unyielding a person may be, the soft, graceful nature of someone like *Rêtna Dyah* can dissolve even the hardest of hearts. This reflects a Javanese philosophical view that emotional resilience and refinement, not force, are the most powerful agents of change.

*Panêdhaking purwa madya*

(copying/writing a *wayang madya* story)

The ecocritical reading of this line refers to the *tumuruning wayang wiwitan*, the emergence of *wayang madya*, which is symbolically linked to the origins of *wayang* itself, traditionally made from animal hide. The most suitable materials are typically the hides of cows, buffaloes, and goats. These

animals are deliberately chosen not only for the quality of their skin, which is ideal for crafting shadow puppets, but also for their broader ecological and cultural significance in agrarian life.

Cattle, buffaloes, and goats are inseparable from the lives of farming communities. They serve essential roles in agricultural production: tilling rice fields and dryland farms, producing manure that enriches soil fertility, and sustaining cycles of ecological balance in rural ecosystems. Thus, the choice of animal hide in the making of *wayang* is not only a matter of practicality or tradition but also reflects a deeper interdependence between cultural practices and environmental knowledge embedded in Javanese agrarian society.

*Lumuntur* means *ruméntah* (to fall)

*Ing* translates to *néng* (at/in)

*Tyas* means *ati* (heart)

*kaswasih* is *sênêng* (joy or affection).

An ecocritical interpretation of this line centers around the word *ruméntah*, which signifies "to fall", as in the phrase *ruméntah ing bantala* (falling onto the earth). This fall is not merely a physical act but carries symbolic weight, suggesting a return to the earth as a nurturing force.

The earth (*bantala*) is understood here not just as a passive ground but as an active medium that enables growth. It supports the life cycle of both seasonal and perennial plants, thus sustaining human life and the broader ecosystem. The imagery of something falling into the heart (*tyas*) of joy or affection (*kaswasih*) metaphorically aligns with the act of seeds falling into fertile soil, a subtle but powerful allusion to ecological harmony, regeneration, and the mutual interconnectedness of human emotion and the natural world.

*Pêparikan* refers to a *cangkriman*

(a type of riddle)

*Réma* means hair

*Séta* refers to the color white

From an ecocritical perspective, the phrase *réma séta* (white hair) symbolizes more than human aging; it also alludes to the presence of white hair in other living beings, such as animals, particularly cows. Beyond their role in agriculture and food production, cows offer natural materials through their hides. Cowhide, notable for its strength and flexibility, is used to produce various traditional and contemporary crafts, including bags, leather jackets, and musical instruments.

Cowhide fibers belong to the category of natural fibers (*serat alam*), which are renewable and biodegradable, making them ecologically valuable. Thus, the line subtly reflects a sustainable interaction between humans and animals, where the by-products of animal life are repurposed in ways that honor ecological principles and cultural continuity.

*Unthuking* refers to water, or water bubbles (*plenthung banyu*),

*Nila* can mean a color, the wind, a gem, or a type of fish,

While *upami* means simile or metaphor.

From an ecocritical perspective, the term *nila* in this context is interpreted as a fish—an organism that cannot survive without water. The bubbles produced by fish serve essential physiological functions: they assist in respiration, help detect changes in water pressure, act as hydrostatic devices, and maintain equilibrium. These air bubbles are not only vital to the fish's survival but also represent a miniature ecosystem's reliance on oxygen.

Oxygen itself is a fundamental element for the survival of all living beings throughout the universe. In this way, the poetic line metaphorically illustrates the intricate interdependence between aquatic life and the broader environment, reminding readers of the delicate balance that sustains life beneath the surface of water.

*Sâpâ* originates from the word *prasapa*, meaning an oath or vow.

*Wani* refers to courage or bravery (*kêwanén* or *kêkêndêlan*).

While *mêngkoni* implies possessing control or dominance (*nguwasani*).

From an ecocritical standpoint, the term *sâpâ* (oath) holds profound significance. Traditionally, when individuals take an oath, they often invoke natural elements, such as the sky, the earth, or celestial bodies, as witnesses to their sincerity. This practice reflects a deep cultural reverence for the natural world, recognizing the cosmos as a moral force and custodian of truth.

By invoking nature in acts of solemn declaration, humans acknowledge their ethical and spiritual connection to the environment. Such traditions suggest an understanding that the natural world is not only a physical presence but also a symbolic authority in social and moral order.

*Mring* means “toward”,

*Rêtna* refers to a woman (*putri*) or may also be understood as *ratna*, a gem or precious stone,

*Dyah* is a respectful title for a noblewoman or princess,

Kang means “who/which”, and

*Pinunjul* signifies excellence or outstanding quality (*linuwih*).

From an ecocritical perspective, *rêtna*, when interpreted as *ratna* (precious stone or gem), symbolizes a woman of exceptional virtue, paralleling the value and rarity of natural resources. The metaphor of a woman as a gemstone not only elevates her social and moral standing but also illustrates how natural elements are imbued with cultural and symbolic meaning.

In Javanese and Sanskrit traditions, the term *ratna* represents the richness of the natural world, especially those resources extracted from the earth. These elements, such as diamonds or other gemstones, reflect human dependence on and admiration for nature's hidden treasures. The use of *ratna* as a personal name, derived from Sanskrit, as confirmed in the *KBBI* (the Indonesian online dictionary), also reveals the deep historical and linguistic ties between cultural identity and the natural environment.

*Narpati* means “king” or “queen”,

*Ing* denotes “in”, and

*Sindhulâ* refers to a kingdom, identified with the royal domain of the Galuh palace.

From an ecocritical standpoint, the term kingdom not only signifies a political or administrative domain ruled by a monarch but also implies territorial control over both urban and rural areas. These areas encompass more than just human settlements; they also include the surrounding natural environment, such as forests, mountains, rivers, agricultural fields, and other ecological landscapes.

*Wrêksa* means "tree" or "large wood,"  
*Minangsa* means "to be consumed" or "devoured,"  
*Ing* denotes "in," and

*Siking* refers to "fire" (*gêni upêt*).

From an ecocritical perspective, the term *wrêksa* (tree) represents a living organism composed of a trunk, branches, and twigs, which—when burned—transforms into charcoal. This process reflects a transformation of natural material into a utilitarian form.

Charcoal derived from wood has numerous ecological and agricultural applications. It serves as a planting medium, a natural water purifier, and an additive in soil mixtures to enhance plant growth. These uses position charcoal as an important resource in sustainable farming practices, showing how natural materials, once transformed through fire, continue to play a critical role in supporting ecological balance and agricultural productivity.

*Mêsthinbarêng* means "certainly together,"  
*Lêbur* means "to break down" or "disintegrate,"  
*Luluh* means "to dissolve" or "melt,"  
*Lan* means "with," and

*Wak ingwang* means "I" or "myself" (*ingsun*).

From an ecocritical standpoint, the phrase *lêbur luluh*, "to break down and dissolve", symbolizes a process of merging or integration. This idea resonates with the agricultural concept of hybridization, which refers to the crossbreeding of different populations to produce superior offspring.

In the context of aquaculture and sustainable farming, hybridization is a crucial method to generate high-yield, resilient species. It enhances genetic diversity and improves growth performance in organisms such as fish or crops. The phrase *mêsthinbarêng lêbur luluh lan wak ingwang* can thus be interpreted metaphorically as a representation of human involvement and cooperation with nature, aiming for innovation and mutual flourishing through ecologically conscious practices.

The coherence between the characters and the everyday atmosphere being portrayed is further reinforced by the aesthetic quality of the *tembang*'s language and the captivating variations of *wangsalan*. The variation in the number of syllables and *larik* per verse adds to its uniqueness. The natural surroundings and environmental imagery dominate the composition, creating an elegant ambiance and a sense of harmony among the various *tembang*.

Despite the differing structures, rhyme schemes, and meters from one *tembang* to another, a strong connection is evident between form and meaning. They are interwoven and mutually reinforcing, producing a unified and cohesive poetic experience.

In addition, this is supported by the biographical background of the *tembang*'s creation, which is rooted in the personal experiences of Mangkunegara IV during his youth. According to Mas Suwita Radya, a court servant (*abdi dalem*) of Pura Mangkunegaran, "During his adolescence, Mangkunegara IV often wandered from village to village, and at the height of a passionate love, he composed poetic verses

in the form of *tembang* that expressed deep emotion and were imbued with elements of nature and the environment.”

The narrative setting in *Serat Rerepen* by Mangkunegara IV, when examined through a semio-ecocritical lens, reveals the ruler’s intention to portray his reign as a period marked by a harmonious and flourishing natural environment, abundant resources, and the prosperity and welfare of his people. Flora-related symbols in *Serat Rerepen* reflect the richness of agricultural and horticultural yields. Furthermore, additional evidence of Mangkunegara IV’s ecological sensitivity can be found in his compositions of *tembang* themed around nature: fruits, vegetables, and plantation crops; such as the *ketawang* compositions: *Puspawarna*, *Puspanjala*, and *Puspagiwang*.

## Wangsalan Function

According to *Kajian Wangsalan Dalam Bahasa Jawa* by Subroto (2000), *wangsalan* is a form of analogy or riddle used by the Javanese community in everyday conversations (*pacelathon*). *Wangsalan* serves several key functions: as a riddle, a subtle form of criticism or satire, and a means of delivering advice. These functions reflect the Javanese cultural tendency to avoid direct expression, favoring instead an indirect, symbolic, and nuanced approach to communication.

### 1. Wangsalan Function in Daily Life

*Wangsalan* is a lexical unit that, in its entirety, constitutes a structural element within Javanese poetic forms. Every sign or symbol embedded in a *wangsalan*, as featured in the *cakepan* of *Serat Rerepen* by Mangkunegara IV, directly correlates with the aesthetic quality and depth of meaning in the *tembang*. Within *Serat Rerepen*, these riddling expressions are imbued with semiotic references to flora and fauna, serving not only as poetic embellishments but also as cultural signifiers. From this standpoint, *wangsalan* in daily life holds several important functions, including the following:

#### a. Insinuating or Giving Advice

In *Serat Rerepen*, the first verse of *Tembang Sinom* contains a *pitutur* (life advice) on how parents should behave toward their children. Parents are expected to serve as role models, not only for their children but also for the broader community. In this context, *Tembang Sinom* reflects values of character education grounded in exemplary conduct and gentleness. This aligns with the Javanese philosophy that educating children should go beyond mere instructions or prohibitions—it must involve actions that embody wisdom and noble character.

From an ecocritical perspective, this message can be interpreted as a metaphor for the human-nature relationship. Just as parents nurture and shape their children’s character, humans bear responsibility for caring for nature as an act of intergenerational compassion. The emphasis on role-modeling in childrearing echoes ecological awareness: that today’s actions will inevitably affect future life.

#### b. Momentum

*Wangsalan* in *tembang* also functions as a marker of historical moments or memories of the past, as seen in *Serat Rerepen* by Mangkunegara IV. Through poetic form, historical narratives are conveyed, reflecting the poet’s personal life, his youth, and even the grandeur of his reign. These are expressed symbolically using representations of agricultural products, plantations, artistic creations, and various cultural elements. As such, *tembang* serves not only as an aesthetic medium but also as a means of cultural and historical documentation.

## 2. Wangsalan in the Education Field

*Wangsalan* is a tool for communication and interaction among people, a tool for thinking, expressing feelings or self-expression, as well as learning material in the field of performing arts, particularly *karawitan*. Essentially, the function of *wangsalan* is almost the same as its function within education, as follows.

### a. Advice or Satire

Advice or counsel is usually directed at younger people. As for satire, it seems that children and even older people today are less familiar, if not completely unfamiliar, with the language of *wangsalan*, except for those who understand and have mastery of Javanese literature.

### b. Deepening Literary Knowledge

For those engaged in literature, especially *tembang* (Javanese poetic song) literature, it is common to enjoy composing *tembang*. However, for those with a creative spirit, these *tembang* are often crafted using language that contains the layered meanings of *wangsalan*. In addition, this practice also helps enrich knowledge, understanding, and the collection of *wangsalan*.

### c. Documenting Moments or Marking Past Events

In the present day, the function of *wangsalan* in art education includes the role of literary recording or marking historical moments or past events, stories from history, life experiences (both personal and universal), or events related to the cosmos. This is reflected in *wangsalan* found in ancient manuscripts, documents, inscriptions, temples, and old Javanese-language publications containing *wangsalan*.

### d. Musical Inspiration

For musicians, especially those who specialize in *karawitan*, *cakepan wangsalan* can be utilized as a source of song material, it can serve as lyrics, for composing new lyrics, and as a collection to enrich the variety of *cakepan wangsalan*, particularly for *sindhen*. Musically, *wangsalan* can also be expressed through a question-and-answer pattern using instrumental arrangements.

## Wangsalan Implications in Education

*Wangsalan* in today's education world is only known among those involved in Javanese literature and performing arts, particularly *karawitan*. In the past, elders in Java used *wangsalan* to express satire, praise, advice, and moral teachings. This contrasts sharply with the present, where the use of *wangsalan* has been largely abandoned, and even the understanding of its patterns, structures, and meanings is fading among the younger generation. Although various efforts have been made to introduce *wangsalan* into the educational sphere, they have so far yielded limited success.

The function of *wangsalan* as advice, satire, or moral teaching cannot be fully conveyed through words alone, additional media are needed so that today's younger generation can understand and grasp the meanings and messages within the content of *wangsalan*. One effort that has been made is displaying slogans featuring *wangsalan* along with their translations in Indonesian. Of course, this effort must be supported by the central government, the public, and schools. For example:

“*Jarwa muda mudané sang prabu krêsna,*

*Mumpung anom ngudi sarananing prâjâ.*”

*Jarwa muda* means *nom* (young people)

*Mudane sang Prabu Kresna*, refers to *Narayana*, the source of guidance.

The meaning of this *wangsalan* lies in the second line (the answer sentence), *mumpung anom ngudi saraning praja* which means: while still young, strive for the progress of the nation.

To increase knowledge in the field of literature, several efforts can be made, such as organizing visits to museums and libraries, conducting literary research on manuscripts, classical texts (*serat*), inscriptions, and so on. Workshops and seminars about *wangsalan* can also be held. In addition, *wangsalan* can serve as a way to document a moment or mark an event, such as a piece of historical memory. This research is also an effort to help the younger generation realize that the *wangsalan* found in the *tembang* of *Sêrat Rêrêpén* are not merely to be read and understood in terms of patterns, structure, and riddles, but also to be interpreted more deeply in terms of meaning (Wahyuningsih, 2023). Efforts to introduce *wangsalan* can be carried out through collaboration with modern music genres such as band performances, hip-hop, stand-up comedy, and the creation of audiovisual content that incorporates *wangsalan*.

In art schools, particularly SMKI (Indonesian High School of Karawitan Arts), efforts to ensure the continued growth and preservation of *wangsalan* include requiring students to read books on Javanese literature, to search for and write as many *wangsalan* as possible, to try interpreting and understanding the meanings, and to present it in *sindhénan*.

All of these efforts are hoped to be implemented not only in art schools but also in general schools, so that *wangsalan* may continue to be preserved and developed among the current generation, allowing ancient philosophies and the messages of past generations to be passed on to both the present and future generations.

## Conclusion and Suggestion

### Conclusions

Based on the results of the analysis, the findings regarding *wangsalan* in *Serat Rerepen* are as follows:

1. *Wangsalan* in *Sêrat Rêrêpén* displays unique and varied patterns and structures. The interpretation of *wangsalan* is carried out heuristically through literal (denotative) translation, and hermeneutically through connotative meaning. The elements of *wangsalan* in the *tembang* of *Sêrat Rêrêpén* by KGPA Mangkunegara IV, particularly in *Sinom*, use flora and fauna as orientation. This can be considered a cosmic modeling perspective, meaning that the semantic associations are dependent on nature and the environment as the primary imagery, and humans as the secondary imagery. The imagery within the *wangsalan* of *tembang* is interpreted grammatically and understood through both heuristic and hermeneutic approaches.
2. The interpretation of *wangsalan* in the *Sinom* meter of *Sêrat Rêrêpén* not only carries aesthetic value but also conveys deep ecological significance and cultural conventions. These reflect the underlying reasons behind Mangkunegara's composition of *Sêrat Rêrêpén*, where the use of

*wangsalan* serves as a creative expression of literary art, a rhetorical device to entertain, and an educational medium for the people.

3. *Wangsalan* serves as a communicative tool that contributes to the preservation and development of knowledge in education. *Wangsalan* in *tembang* plays an important role in learning, and it is hoped to support character education. In *Sêrat Rêrêpén*, *wangsalan* within *tembang* should not merely be read but comprehended in terms of their patterns, structures, and embedded meanings. The author hopes that the use and appreciation of *wangsalan* will remain sustainable and continue to grow among the current generation, so that ancient philosophies and messages from past generations may be passed on to the present and future generations.

## Suggestion

The study of *wangsalan* of *tembang macapat* in this research focuses on the *Sinom* in *Sêrat Rêrêpén* by KGPA Mangkunegara IV. One verse of *Sinom* is selected as research data, and analyzed through heuristic and hermeneutic approaches. The research method employed is descriptive qualitative combined with a semio-ecocritical framework. Opportunities remain open for future scholars in cultural studies to examine *wangsalan* through different concepts, frameworks, methods, and theories, to produce new insights that contribute to the preservation and development of knowledge, especially in the field of *tembang*.

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