

ASMARADANA'S POETRY: AN OVERVIEW OF LANGUAGE AESTHETICS, JAVANESE MYTHOLOGY, AND THE VALUE OF CHARACTER EDUCATION

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Abstract-The word in poetry has a paradoxical position. On the one hand, the word is always burdened to convey meaning or meaning. However, on the other hand, the word actually overturns general understanding through the symbols it bears. This research is analyzing the aesthetics of language which includes various sounds, diction, and poetry symbols; discuss the cultural context in the form of Javanese mythology; and linking it with the values of character education. This study uses a qualitative research paradigm. The research data is a collection of Asmaradana poems. Technical data analysis using technical content analysis. The results showed that the effectiveness of diction, the use of various sounds, and the use of symbols in the form of private symbols and natural symbols. Implicitly GM's poems in Asmaradana try to make an imaging effort about human existence along with various fax of humanity and facts of sociocultural awareness. Asmaradana implicitly also stores the values of character education that can be used as a role model for readers. GM not only puts poetry as a flood of sedimentary contemplation, but he also positions poetry as a medium for educational transfer.

Keyword: *language Aesthetic, Javanese mythology, Asmaradana, Goenawan Mohamad*

1. INTRODUCTION

Poets always deal with the inner world. Working on meaning by contemplation. The achievement of a poet is measured based on the depth of meaning that can be absorbed and deposited. The first problem for poets is how to convey the inner world to the outside world, the world together, the public world which has many variables and possibilities. In an effort to convey the world to the outside world, poets need language. The problem of poets with language is how poets choose their language patterns, choose language material in the form of words, and arrange words to accommodate their imagination and contemplation to the sociocultural context and their motives in creating (Goulah, 2017).

Language or words become very elementary in the creation of poetry. The poet's fate was at stake when he first searched for and interpreted words, he had no choice but to master language because the power of words or language in poetry was like the veins of the poem itself. As Chairil Anwar once said: "My Prose, my poem too, in every word I will dig deep into the kernwoord to kernbeeld", also Amir Hamzah the King of Poets The New Poet reminded the young poets of his time: Hurry up and down from one place to another, and don't use words that have not been absorbed up to the meaning, essentially into the bone of the receptacle."

The word in poetry has a paradoxical position. On the one hand, it is always burdened and confined to convey meaning or meaning, but on the other hand in the poem, the word overturns the common understanding carried by the word itself (Saryono, 2003). On this side, the poet stormed, calculated, and even denied the semantics that is commonly carried out by the word. For the poet to process the word is

an endless wandering, one day he arrives and dwells at a point, at other times he ravages that point to look for other points (Flannery, 2018). Because of this wandering, language and words have always been the cause of the history of poetry that never ends from aesthetic search and achievement (Pamungkas et al., 2021).

In connection with the language (word), in this concise study will try to examine the aesthetic colors of poetical language poet Goenawan Mohamad and the colors of Javanese culture as an aesthetic insight that colors the collection of Asmaradana poems containing 84 poems written in the span of 30 years from 1961 to 1991. Of course, due to various limitations only a portion of the poem will be analyzed with a little hope that this small part can give an idea of how the aesthetic colors of poetry as well as the aesthetic insight of the poet Goenawan Mohamad.

This research uses a theoretical basis of theory but with due regard to the elements of the literary context. Stylistic is a branch of linguistics that focuses on the analysis of language styles (Mishra, 2011; Pamungkas & Sumarlam, 2016). Related to this context, this study focuses on Javanese cosmology as a setting for the creation of Goenawan Mohammad's poems.

2. METHOD

Researchers choose to use a qualitative research paradigm because research is a phenomenon that has not been revealed and cannot be obtained through statistical procedures (Charmaz, 2011; Creswell, 2007; Sutopo, 2002; Strauss & Corbin, 2010; Vanderstoep & Johnston, 2008). Qualitative methods are suitable for revealing various qualitative information in literary texts (Ratna, 2010), which emphasizes the assessment, values, beliefs, and ideology of individual researchers (Charmaz, 2011).

This research data contains text (words, phrases, and sentences) which is implied as explicitly containing aspects of environmental education values. Qualitative data through content analysis techniques based on the text or the main theme (Krippendorff, 1980). The data analysis technique uses a cultural hermeneutic model, which seeks to find various phenomena of language [text] through the understanding and interpretation of certain cultures (Widodo, 2015).

Efforts to uncover the meaning in QNKKP are done very carefully by paying attention to signs, symbols, categories, and meanings. The results of data processing are compared and tested with other data sources (Sutopo, 2002). Simultaneously, researchers sought academic references relevant to local culture to identify symbols and culture of Javanese society.

The steps of analysis include: 1) poetry reading as well as data [text] collection in accordance with the category; 2) study and analyze data carefully in accordance with the research objectives; 3) interpret and verify data; 4) make conclusions; 5) and after the conclusion is made, the researcher re-checks to ensure that all processes are in accordance with the aims and objectives of the study.

3. RESULTS AND DISCUSSION

a. Goenawan Muhammad's Aesthetic Language: From Various Sounds to Symbols

The difference between poetry and other literary texts is poetry in communicating with readers choosing how to communicate with symbolic language, this means that communication in poetry chooses a circular path (Widijanto, 2011). By choosing the circular path of poetry demanding a qualitative reading public, intensive readers who are willing to open themselves to the symbolization of language built-in literary communication (Ruonakoski, 2012). Faced with the poetry of Goenawan Mohamad (GM), the reader will always be forced to try to explore the personal/individual language as poetry work with the inevitability

to communicate. GM's poetry through the choice of words, phrases, or sentences can give a picture of a certain mental impression which is actually a reproduction in the mind about feelings generated by perceptions that can be physical, metaphysical, mystical, and psychological.

In the *Nursery Rhymes of the Dead*, such as, the reader is led to a depiction and atmosphere of death that is repeatedly stressed which results in the reader becoming filled with sadness. Sadness that does not lament but sadness that is silent, solemn, and solemn. The sadness of the father left by the child and the sadness of the child who is separated from his father. The following poem is quoted in its entirety:

Original Text	Translate
Sajak Anak-anak Mati	Nursery Rhymes of the Dead
<i>Tiga anak menari tentang tiga burung gereja Kemudian senyap disebabkan senja</i>	Three children dancing about three sparrows Then silence caused by dusk
<i>Tiga lilin kuncup pada marmer meja Tiga tik-tik hujan tertabur seperti tak sengaja</i>	Three bud candles on a marble table Three drops of rain sprinkled like accidentally
<i>"Bapak, jangan menangis!"</i>	"Father, don't cry!"

The choice of the word "three" at the beginning of the poem which is then reiterated in the following lines is very interesting because with this repetition the poet tries to emphasize the problem of death as a basic problem to be expressed. The word number 'three' associates death because in the Islamic tradition the dead are always given three ropes: one above, one in the middle, and one below (in Javanese: *dipocong*). The choice of the word *Sparrow* is a selection of appropriate symbols to describe a child who is tiny, lively, and adorable in accordance with the character of a sparrow as a lively little fauna flying around. The choice of the words wax, marble, and bud gives an illustration and emphasis on something young, not yet blooming, early, petite, and also a description of the innocence of a child. And the last line that reads: *Father, don't cry!* Adding to the novelty of how a boy who died because of his love for his father still had time to remind not to be too late in grief.

Asmaradana's poetry is very concerned about the density of words which has an effect on growing images as well as sharp associations which ultimately leave a deep impression on its readers. His poems tend to use as many basic words as possible and avoid the use of complex affixes and build associations by utilizing metaphors that are worked on and combined with other masters whose results, such as what Teeuw said, are able to construct all associative and allusive meanings while providing a dense world with wandering. Imagination and contemplation.

The majority of *Asmaradana's* poems present quiet, solemn, gloomy, emotional, and melancholy situations. The atmosphere arises because the poet carries heavy themes such as mortality, alienation, anxiety, death, defeat, fearfulness, as well as reflections on the origin of life (Javanese: *sangkan paraning dumadi*). To create an atmosphere of stress, silence, solitude, gloominess, emotion, and melancholy, GM uses many cacophony sounds that are dominated by heavy consonants such as consonants k, h, m, p, t, s, r. As seen in the line of poetry: dryness also blows the earth / blows sand, cold, and night / when the wind falters in your heart shivers / ... (**On the Window**). Likewise, the early lines in

a poem called **Almanac** use cacophony to present images of defeat and helplessness: *Very silent history: I knocked on the door and I waited / One more hour surrendered and one hour/bomb fell in my midnight / - pale the universe/blood drops in the middle of heaven - /. Meanwhile, to serve alienation (alienation) as well as mortality, GM wrote an array: Clear seconds / white midnight / when foreign sheets / separated from the diary /.*

In addition to utilizing the sound of the word cacophony, GM also uses the paradoxical style by opposing words that have two different properties as shown in the following lines of the following bedtime tales: */ ... Lust in the bed has become shady / and the silence creeps between the joints and sheets/.* The word 'lust' which refers to something passionate and full of life's vitality is combined at the same time as opposed to the word 'shade' which refers to a cold thing and a calm adhem. While the silence or cold war of a husband and wife on a bed is described by *the silent words creeping between the joints and the sheets.*

Poetry themes raised by GM poets depart from philosophical thoughts and problems that revolve around the "search" for human existence and contemplative matters. Through his poems, GM displays the existence of humans who are always questioning their own reality and the reality outside themselves as an existence with a variety of possibilities. These various possibilities make many GM poems that reflect the human figure as an unstable creature, an unsettled animal.

The issue of human nature is shown in a dense but beautiful and firm way in Kwatrin's poem about the following teapot: *In the ceramics without that name / I look back at your face / My eyes have not been foolish, apparently / For something that does not exist / What is valuable in this clay / Apart from half an illusion? / Something that will crack / and we make it eternal.* In this poem, GM shows a human figure who cannot escape from various possibilities precisely because humans are unable to appreciate themselves as an essence. Humans who never stop in the present-being, every time he tries to get out of the present-being, he always transcended himself to the 'later', 'the later' or 'the future', into something that does not yet exist as reality. Be human being a creature that is always "blotting" or "becoming", a creature that is constantly involved in the design of its future because it is mired in its own ability to presuppose all possibilities and reality, which according to GM's poetry lines above is said to be *... half an illusion, something that is later crack and we make it immortal.*

GM with contemplative themes presents its readers with images that build mystery spaces that are filled with a quiet and alien atmosphere. Mysteries and alien worlds are present as a result of carefully chosen word choices using *natural symbols* and *private symbols* to develop the nuances that the poet wants. As seen on the array: *Drizzle like a falling needle/needle. In zinc / and at dawn, a thousand fall / from a distant hour ... (Morning).* Or on another line: *Pursue the prayer beads/night slowly / And the benevolent bird / dark lines in the distance / then is a charm: / His face rests against the windowpane/stares at us for a long time .. (meeting).* Also in the poem entitled Kwatrin Autumn (I) follows: *In the cold, the process begins: the night takes care of the leaves / prepares a dead bed / Day will complete the year / before finally leaving.*

According to Afrizal Malna, according to Afrizal Malna, these mystery spaces are full of lonely and alien atmosphere, which creates an enchantment where the alienation that arises does not produce repression, but rather produces intimacy. GM himself poetically explains the world of mystery that he presents as something that does not have a flow chart: there is only beating, sound, and color and the idea comes as a white shadow that blends and feels far away. The logical consequence of the alien world and the mystery space is that GM's poems tend to appear as prismatic poems that open up great opportunities for interpretation. Poetry becomes a text field that has unity between the reader and the author, each of which has its own sovereignty, and on top of that sovereignty, the reader and poet build their respective reverential passages.

b. Javanese Cosmology and Mythology

In *Asmaradana's* poetry, the source of GM's inspiration comes from two things, namely from the cosmology of Javanese culture and world / foreign cosmology. Poems inspired by Javanese cosmology make it possible to meet phenomena or reality as well as Javanese thoughts and concepts about Javanese mythologies, the nature of human life, human position, human relationships with the universe and fellow Javanese (Endraswara, 2016). These things can be traced to poems: **Asmaradana, Gatoloco, Catching Sukro, Pariksit, and Fairy Tales Before Sleeping.**

What is interesting though is that some of GM's poems are inspired by Javanese cosmology (Eastern culture), GM firmly rejects the dichotomy and organization of East-West culture. This is very different from what was adopted by its predecessor, Sutan Takdir Alisyahbana with the New Poet class. The rejection of East-West, according to Liddy, was seen when GM was looking for material and inspiration that did not recognize space and time limits at all. The themes of his writings were developed with examples from Ancient Greek, Persian, American, European, and Italian stories apart from the Javanese puppet treasures, which all elements weave and enrich one another to not need the boundary between the Indonesian and the non-Indonesian; Javanese and non-Javanese; between the East and the West.

Some GM poems that "smell" Javanese cosmology can easily be traced to their inspiration. *Asmaradana's* poetry comes from the Damarwulan story, Sukro's Arrest poetry is from *Babat Tanah Jawi*, which tells about the split between Pajang and Mataram, the poetry before bedtime inspired by the Aridarma Fiber, the Pariksit poem from Mahabarata, and the Gatoloco poem inspired by the Gatoloco Fiber which is a sufficient Javanese mystical fiber. popular among Javanese mystics.

In *Asmaradana's* poem, GM tries to reprocess a very popular Javanese classic story about the story of the Damarwulan figure, a man who tells about the common people who later emerged as the king of Majapahit by marrying the Majapahit queen. Interestingly, GM took the title with one type of Javanese macapat song: *Asmaradhana* which means romance. Javanese people are indeed familiar with various types of songs (Macapat), each type of song is used with different goals and complexities). In the poem, *Asmaradana* GM tried to do some modifications, among others: changing the form of *Asmaradhana macapat* song from one bait into four baits, *Asmaradhana macapat* song that changed the melody was changed into a narrative text with prosaic. In addition, GM also changed the song *Asmaradhana macapat* type which was also aired on the Damarwulan play in Javanese society which originally contained a direct pronunciation of Damarwulan who said goodbye to dying to his lover, Anjasmara, into a description of arrangements for separation, melancholy, and despair. The atmosphere of fear, anxiety, despair, and difficulty is described by the lines of the word *He hears the flapping of bat wings and splashes the rest of the rain from the leaves / because of the wind on the yellow. He listened to restless horses and clean steps revealed the Milky Way ..!*

The words "bat" and "night" describe a terrible and anxious atmosphere, for Javanese people, the words bats and night associate something evil. The words leftover rain from a leaf describe something that fell to the ground that represented death. Likewise the lines of words contained in the third stanza ... on the lawn there are footprints that move northward, emphasizing a death, and for Javanese people who die are always put to sleep longitudinally to the north.

Pariksit's poetry was taken by GM from the Javanese mythological figure Parikesit, the son of Abhimanyu, son of Arjuna who was the last of the Bharata family. In this poem, the GM poet also tried to express his poem as in the form of puppet shows. At the beginning of the puppet show (Javanese: *jejer*), the *dhalang* starts the story by saying *suluk*. *Suluk* is a description of the state and atmosphere and setting of events¹². This form of *suluk* in Pariksit's poetry is marked by italics and after that, it is followed by the telling of the scene after scene which all consist of five parts. In line with other poems, this Pariksit poem is also full of depictions of the atmosphere of fear, horror, death, and silence.

In a fairy tale poem before going to sleep, GM tries to transform the classic story from the area of Central Java (Blora) sourced from *Serat Adirama* which tells the character Prabu Anglingdharma in the kingdom of Matswapati, who has the power to communicate with animals. The philosophical questions asked by the GM poet in this poem are "Why do people choose loyalty over life?" It is this philosophical question that seems to underlie the spirit of humanism and humanity that is always present in the poetry of GM poets.

c. Values of Character Education

Character is defined as the mental, moral, and character traits that characterize the differentiator with others (Pamungkas et al., 2018, 2019, 2020; Pao, 2017; Suwondo et al., 2015). Character is a value that is embedded in humans (Sibarani, 2013). The character of someone who comes from the formation or forging obtained from the surrounding environment (Sibarani, 2013). Therefore, character education can be simply defined as value education so that value is embedded in humans. These values are religious, honest, tolerance, discipline, hard work, creative, independent, democratic, curiosity, national spirit, love of the motherland, respect for achievement, friendly/communicative, love peace, love to read, care about the environment, care social, responsibility. In summary, those values are good values.

In the Poem of the Dead Children, GM invites the reader to the atmosphere of sorrow. The sadness of a father left by his child. However, in the last line there is an emphasis on the word, "*Father, don't cry!*" This means, there are nuances of the value of religiosity. In a sad atmosphere, the reader is taught to stay steadfast. Implicitly, it seems as if a child is giving the impression that death is a necessity, and should not be protracted in sadness.

In Asmaradana's poem, the moment when Anjasmara parted ways with his girlfriend Damarwulan. The GM described the separation by heartbreaking and total surrender. "*He heard the wings of the bats and poured the rest of the rain from the leaves, because of the wind on the yellow // He heard the restless horse and the steps of the tram when the clear sky again revealed the Milky Way, which was far away // But between the two of them, there was nothing to say //...*" GM describes this separation by describing a bleak and romantic natural setting. The atmosphere after the rain at night has its own magical mysteries for our feelings: cold, tense, gloomy. Damarwulan and Anjasmara's hearts were in turmoil, wanting to convey sadness, tears, anxiety, and helplessness. However, they had nothing to say. Damarwulan and Minak Jinggo will fight to the death. So, the meeting was the last meeting for the two lovers.

The poems in the collection *Asmaradana* not only talk about romance. More than that, he talked about life. These poems imply the values of character education about the spirit of nationalism and love for the motherland. The poem encourages a man to valiantly go to war to defend the country even though for this he must die and leave his peaceful family. Furthermore, *Asmaradana's* Poetry also holds religious values. The poem invites the wives to be willing and steadfast to release their husband to fight, although for that he must be ready to hear the news of her husband's death. That is, this *Asmaradana* Poem also describes fate. He explained that life is not always smooth. There are times above and there are times below. When we face bad and hopeless times, we must keep going steadfastly and face them with an open heart. We must play our part as best we can in this life to the point of death.

4. CONCLUSION

Although some GM poems are inspired by old stories in Javanese cosmology (as well as world cosmology), the stories in these poems are not just mere solace, they are transformed as stories as well as news stories. As stories as well as news stories, GM's poems actually present as a system of cultural symbols which is the result of the intellectual activities of poets who are in a pluralistic cultural society. These poems appear at the same time displaying the facts of humanity, psychiatric facts, and facts of sociocultural collective consciousness in which it was created.

Implicitly, GM's poetry in *Asmaradana* tried to make an effort to bribe or imaging human existence along with various humanitarian issues. The figure and image of humanity appear implicitly and personally according to the nature of poetry with minimal narrative elements. This happens because GM's instincts as poets tend to lay down on themselves and see themselves as an orientation figure from the struggles and tensions between themselves and the sociocultural realities that surround them.

GM's poetry in *Asmaradana* also shows GM's concept and view that poetry is not merely a reproduction of reality, but something that sharpens, making human's appreciation of reality more intense. The poetry texts of GM are examples of how a

literary work can honestly present human anxiety and is able to open a dialogue with its readers by requiring the ability to recognize, involve emotive elements and self-reflection. Through this poem the reader is forced to struggle with himself by comparing, absorbing, and reflecting and even identifying himself.

GM's poetry in Asmaradana implicitly also stores the values of character education that can be used as role models for readers. GM not only puts poetry as a flood of sedimentary contemplation, but he also positions poetry as a medium for educational transfer. That is, GM expects positive character changes for the reader after reading his poem.

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