



PRAGMA-SEMIOTICS COMPETENCES IN WULANGREH BOOK (SERAT WULANGREH)

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Abstract: Pragmatics is one of linguistic branches which studies about language in used. On the other hand, Semiotics studies about sign and its use. Javanese has a speech *tanggap ing sasmita*. *Tanggap ing sasmita* is an old word or speech that has been passed down for generations and is still very much needed in today's life, especially in the era of the free market with various kinds of information to communicate. The *tanggap ing sasmita amrih lantip* was then one of the word in the song of the Wulangreh Book written by Sri Susuhunan Pakubuwana IV (PB IV) which is very phenomenal. The purpose of this paper is to analyze the *Serat Wulangreh* by Sri Susuhunan Pakubuwana IV, especially in the *Kinanti 1* song with a pragmatic and semiotic approach. This paper uses a descriptive qualitative research method. Data obtained by documentation and content analysis. Source of the data was *Kinanti* song (one of macapat songs) by Sri Susuhunan Pakubuwana IV. Data analyzed by interactive model. The results of the analysis reveals that the speech "*tanggap ing sasmita amrih lantip*" in *Serat Wulangreh* is full of utterances which indicate the existence of *pinulang* (teaching) of pragmatic and semiotic competences both for the speaker and his audience. The speeches referring to pragmatics and semiotics are *kalbu*, *lantip*, *mangan*, *nendra*, *dhabar*, *guling*, and *batin*.

Keywords: *competence, pragmatics, semiotics tanggap ing sasmita*

Abstrak. Pragmatik adalah salah satu cabang ilmu linguistik yang mengkaji tentang bahasa pada penggunaannya. Begitu juga dengan Semiotik, namun semiotik mengkaji bahasa pada tanda dan penggunaannya. Dalam bahasa Jawa dikenal istilah *tanggap ing sasmita*. *Tanggap ing sasmita* merupakan *tembung* atau tuturan lama yang sudah turun temurun dan masih sangat diperlukan dalam kehidupan saat ini terutama dalam era pasar bebas dengan berbagai macam informasi untuk berkomunikasi. *Tanggap sasmita amrih lantip* merupakan salah satu *tembung* dalam tembang *Serat Wulangreh* yang ditulis oleh Sri Susuhunan Pakubuwana IV (PB IV) yang sangat fenomenal. Tujuan dari tulisan ini adalah untuk menganalisis *Serat Wulangreh* karya Sri Susuhunan Pakubuwana IV khususnya pada tembang *Kinanti 1* dengan pendekatan pragmatik dan semiotik. Tulisan ini menggunakan metode penelitian kualitatif deskriptif. Data diperoleh menggunakan teknik dokumentasi dan simak catat. Sumber data adalah tembang *Kinanti* (bagian dari *Macapat*) karya Sri Susuhunan Pakubuwana IV. Data dinalisis menggunakan model interaktif. Hasil analisis menunjukkan bahwa *tembung "tanggap ing sasmita amrih lantip"* dalam *Serat Wulangreh* sarat akan tuturan yang menunjukkan adanya *pinulang* (pengajaran) kompetensi pragmatik dan semiotik baik untuk penutur maupun mitra tutur. Tuturan yang terkait dengan pragmatik dan semiotik antara lain *kalbu*, *lantip*, *mangan*, *nendra*, *dhabar*, *guling*, dan *batin*.

Kata Kunci: *kompetensi, pragmatik, semiotic, tanggap ing sasmita*

Introduction

The joining of Indonesia in the Southeast Asian free market or the ASEAN Economic Community (AEC), then all walks of people's life in ASEAN member countries will move freely without exception with the flow of information that involves a lot of communication. Communication is a vital means in the association of free markets both individually and institutionally. The parties involved in communication, speakers or speech partners, should understand each other what is intended by the speaker even though the speech is indirectly manifested in certain signs (*tanggap ing sasmita*).

Tanggap ing sasmita (understand in signs) is a *tembung* or a fair speech from our ancestors who are still very effective and not patronizing for speech partners. *Tanggap ing sasmita* is an invitation to us for always respond to all the signs or symptoms that are around us, whether obvious or not, symptoms that are symbolized or written down or spoken. The speech "*tanggap ing sasmita*" is raised by the speakers to the speech partners so that the speaker does not get difficulties or problems in various ways, especially in communicating with foreign parties or important people. Because with "*tanggap ing sasmita*". the speech partners can catch all the intentions in the information provided by the speaker so that misunderstanding does not occur.

Speech *Tanggap ing Sasmita* can be found in the Javanese song, Kinanthi which is in Serat Wulangreh by Sri Susuhunan Pakubuwana IV. Serat Wulangreh is one of the opus of Sri Susuhunan Pakubuwana IV which is the most familiar in Javanese society (even academics) because there are many moral teachings in fiber that are noticed by Javanese people, even practiced in everyday life (Purwadi, 2007). Sri Susuhunan Pakubuwana IV known as Sunan Bagus was the son of Sri Susuhunan Pakubuwana III with Gusti Ratu Kencana who was born on 18 Rabiul Awal 1694 Saka (2 September 1768 AD) and died on the 2 October 1820 AD.

Levinson (1983) states that pragmatics is the study of the relationship between language and context that are basic to an account of language understanding. In understanding the meaning of language, speakers or speech partners are required to not only know the meaning of words and grammatical relationships between words but also be able to draw conclusions that connect the language and the existing context. On the other side, Leech (1983) revealed that one cannot really understand the nature of language itself unless he understands pragmatics, i.e. how language is used in communication. According to Leech, pragmatic understanding in learning languages especially in communication is very important. Pragmatics is knowledge of how language is used in communication. Pragmatic understanding is very instrumental in the delivery of the intention of the speaker can be well received by the speech partner.

Based on two statements it can be concluded that to understand communication through language requires pragmatic abilities. Pragmatics are strongly influenced by the language itself and the accompanying context. The role of this context allows the speech partner to get the meaning that must be interpreted and also supports the intended interpretation. According to Joan Cutting (2002) there are three typical contexts, i.e.: (1) the situational context is the context of what the speaker knows about what can be seen around him, or the situation in which interaction occurs when speech occurs; (2) the context of knowledge has two kinds, i.e. the context of general cultural knowledge and interpersonal knowledge. The context of general culture knowledge is the knowledge possessed in the mind about human life in general. The context of interpersonal knowledge is knowledge possessed personally through previous verbal interactions or concurrent activities and experiences; and (3) Co-text context is the context around the text itself, including grammatical cohesion and lexical cohesion.

Speak pragmatics, language and context, meaning to speak speech acts. Austin (in Cutting, 2002) defines speech acts as actions taken in stating something. The actions taken when speech are produced can be analyzed with three different levels. Austin divides speech acts into three levels, i.e.: (1) locutionary act, speech that determines the meaning spoken which is influenced by the experience of the speaker; (2) illocutionary act, speech aimed at the speech partner to do a thing, and (3) perlocutionary act, the action taken by the speech partner in accordance with the intended purpose by the speaker. Searle (in Cutting, 2002: 16-17) classifies speech acts into five types, i.e.: (1) declarative speech acts, words or expressions that change the world through their utterances, such as statements, announcements or testimonies; (2) representative speech acts, actions in which words that state that the speaker believes in the event, for example the translation, prosecution, allegation and affirmation; (3) commissive speech acts, including actions in which words make the speaker to take an action, for example agreement, offer, threat and rejection; (4) directive speech acts, including actions in which words are directed at the speech partner to do something, such as orders, requests, invitations, prohibitions, suggestions, etc.; and (5) expressive speech acts, including actions in which words express what the speaker feels, for example apologies, awards, congratulations and regrets.

Celce-Murcia *et al.* (1995) revealed that there were five components in communicative competence consisting of: (a) discourse competence, is competencies related to the selection, sorting, and arrangement of words, structures; (b) Linguistic competence consists basic elements of communication, such as the type and pattern of sentences, forming structures, morphological inflection, and lexical; (c) actional competence is closely related to interlanguage pragmatics is the competence in the intended transfer and communicative knowledge, namely the match between linguistic actions and forms based on the knowledge of the verbal schematic inventory that includes illocutionary action; (d) Sociocultural competence refers to the speaker's knowledge of how to express messages precisely in the socio-cultural

context of communication; and (e) Strategic competence includes three functions of the use strategy from three different perspectives (psycholinguistic, interactional, and continuity of communication).

Pragmatic competence according to Baron (2003), ". . . is understood as the knowledge of the linguistic resources available in a given language for realizing particular illocutions, knowledge of the sequential aspects of speech acts, and finally, knowledge of the appropriate contextual use of the particular language's linguistic resources". In pragmatic competence there are three knowledge that must be mastered by language users, i.e. linguistic source knowledge (read language) to realize the speaker's illocution (meaning intended), knowledge Series of aspects existing speech acts, and knowledge of the contextual use of the linguistic sources of certain languages appropriately. Pragmatic competence is one of the communicative competencies, it is an academic competency that refers to the actions and forms of linguistics (information) given by the speaker to the speech partner to be known and then to be carried out as intended by the speaker without having to provide a clear explanation (explicit) so that there is no misunderstanding between the speaker and the speech partner.

On the other side, Saussure (1916) states, "Language is a system of signs that express ideas, and is therefore comparable to a system of writing, the alphabet of deaf-mutes, symbolic rites, poly formulas, military signals, etc. But it is the most important of these systems. A science that studies the life of signs within society is conceivable; I shall call it semiology (from the Greek semeion, 'sign')". Based on the statement above shows that language is a sign system that expresses ideas, especially in people's lives that can be understood. The science which studies the sign is called semiology derived from Latin, semeion, which means sign. Semiotics is the study of signs. According to Saussure, semiotics is divided into two, i.e. the signifier and the signified. Markers are physical forms that can be recognized directly, while signed are meanings that can be revealed through concepts, functions or values contained in the physical form. The existence of semiotics is the relationship between signifier and signified based on convention, often called signification. Barthes also divides semiotics into two levels of labeling, i.e. the level of denotation and connotation. Denotation is the level of signification that explains the relationship between the signifier and the signified in reality which results in an explicit, explicit meaning. Connotation is the level of signification that explains the relationship between the signifier and signified in which the implicit meaning operates, the meaning implied.

Generally speaking, semiotics are classified into three basic concepts, i.e.: (1). Semiotic pragmatics describes the origin of the sign, the usefulness of the sign by which it is applied and the effect of the sign for interpreting within the subject's behavior limits; 2). Semiotic syntactic describes the combination of signs without regard to their meaning or their relationship to the subject's behavior. This syntactic semiotics ignores the influence on the subjects who interpret it; and (3). Semiotic semantics describes the meaning of a sign in accordance with the meaning conveyed.

Materials and Method

This study uses qualitative research method with descriptive research design because the data held in the form of words or speech in the form of Javanese Macapat song, Kinanti. Data were obtained using documentation and note taking techniques sourced from the Kinanti 1 song document by Sri Susuhunan Pakubuwana IV. Data sourced from the Kinanti song in Serat Wulangreh created by Sri Susuhunan Pakubuwana IV the king of Kasusunan Surakarta Hadiningrat who lived in 1768-1820. Data has been collected is analyzed using an interactive model.

Result and Discussion

Kinanti song is one of the Macapat songs contained in Serat Wulangreh by Sri Susuhunan Pakubuwana IV and is a very phenomenal work especially for the Javanese people. In this study, the author highlights the song of Kinanti pupuh 2 which is discussed below.

Kinanti (Pupuh 2)

*padha gulangen ing kalbu
ing sasmita amrih lantip
aja pijer mangan nendra
kaprawiran den kaesthi
pesunen saliranira
sudanen dhabar lan guling*

*dadiya lakuniraku,
cegah dhabar lawan guling,
lawan ojo sukan-sukan,
anganggowa sawatanis,
ala watake wong suka,
nyuda prayitnaning batin.*

Kinanti song in the first stanza above has three speech which are interrelated to one another. However, because the standard of Kinanti song must follow the song teacher and teacher number, the three speech are broken up into six lines. The three speech are *padha gulangen ing kalbu – ing sasmita amrih lantip*, *aja pijer mangan nendra – kaprawiran den kaesti*, dan *pesunen saliranira – sudanen dhabar lan guling*.

The first and second lines are actually one speech, *padha gulangen ing kalbu* dan *(padha gulangen) ing sasmitaamrih lantip* the literal meaning is “let's train in the heart and train in the cues to be smart”. The word *gulangen* has the meaning of practicing to be skilled, the word *kalbu* has the meaning of soul or taste. The word *sasmita* means signs that are either clear or vague signs and the word *lantip* has a clever meaning.

Indeed, the speech of *padha gulangen ing kalbu* and *(padha gulangen) ing sasmita amrih lantip* have an explicit meaning (locutionary), invitation let us train in our hearts and train in our cues to be smart. But when we examine, the speech has a much deeper meaning and quality. The hidden meaning of this speech is “let us hone our hearts, souls or feelings and hone a sense of responsiveness (sense of response or sense of crisis) to cues or signs so we become people who are clairvoyant (smart again wise). That is, we should train our hearts, souls and feelings and train our responsiveness to any signs or cues so we become smart people in attitude and wise in action.

The third and fourth lines are the speech of *aja pijer mangan nendra kaprawiran den kaesthi* which has a literal meaning not just eating and sleeping, success must be achieved. The meaning of the word *mangan* is eating, spending money on the road that is not true, just having fun, like clubbing and immoral places. Whereas the word *nendra* not only means sleep but can also mean complacent, lazing, slacking off, relaxing and undisciplined.

The word *kaprawiran* literally means courage, but in accordance with the existing context, the word *kaprawiran* can mean success because it is supported by the word *den kaesthi* which literally means the intended or objective. According to the opinion of the writer, speech of *aja pijer mangan nendra kaprawiran den kaesthi* means not just eating and sleeping, we must achieve success. In other words, to achieve success must be done with hard work, earnest and discipline, not just lazing and spending time, wasting money and wasting time.

In the fifth and sixth lines, *pesunen saliranira – sudanen dhabar lan guling* has literal meaning to do it wholeheartedly - eat less and sleep less. Word of *guling* is a symbol of sleep because *guling* (bantal panjang) is a tool for sleeping, or the word *guling* (berguling) which means sleep as well as *dhabar* which means to eat. However, if judging by context, speech of *saliranira - sudanen dhabar lan guling* has a much deeper meaning (illocutionary). which is that we should work seriously and must be accompanied by concern, dare to leave sparkling of the world.

Kinanti song, if further studied, has a noble meaning and has been very advanced because it contains a lot of communicative competencies, especially pragmatic and semiotic competencies. The overall meaning of the song is the speech of *padha gulangen ing kalbu* and *(padha gulangen) ing sasmita amrih lantip* have an explicit meaning (locutionary) the invitation let us train in the heart and train in the cues to be smart. But if it is examined more closely, the speech has a deeper meaning and quality.

The hidden meaning of the song is “let us stimulate our hearts, souls or feelings and stimulate responsiveness to cues or signs so we become a clairvoyant (smart and wise); to achieve success must be done with hard work, earnest and disciplined, not just lazing, spending time wasting money and wasting time useless; ourselves must work earnestly and must be accompanied by concern, dare to leave the sparkling of the world”.

In the next stanza is an invitation that must be made of the previous stanza. Similar to the first stanza, this second stanza also includes 6 lines namely *dadiya lakuniraku, cegah dhabar lawan guling, lawan ojo sukan-sukan, anganggowa sawatawis, ala watake wong suka, nyuda prayitnaning batin*. But in this stanza the speech is not separate, still in a series or related to one another. In this stanza, Sri Susuhunan Pakubuwana IV gave advice, orders, invitations, suggestions, warnings, or prohibitions accompanied by consequences. The sentence that gives orders, invitations, or suggestions is in *dadiya lakuniraku, cegah dhabar lawan guling, lawan ojo sukan-sukan*, which means make it a habit you behave like that (fast and concerned) or make a behavior for yourself that is fasting and concerned (not complacent) and also don't like to have fun or dissipate.

The next line is advice and at the same time a prohibition expressed with the consequences if bad things are still being done as in the following lyrics: *anganggowa sawatawis, ala watake wong suka, nyuda prayitnaning batin*. Sentence of *anganggowa sawatawis* can be interpreted as forgiveness (allow) to have fun or to enjoy the fun, but not excessive and not prolonged (pleasure is only a moment). It is warned that people who like to exult or who adore excessive pleasure is not good (*ala watake wong suka*). We know that excessive pleasure will make people become complacent who automatically lose their awareness or lose control. The character of people who like to have fun will cause a decrease (loss of) inner orientation or mental sensitivity, which is mentioned in song with speech *nyuda prayitnaning batin*. This refers to Javanese philosophy is *wong sing beja yoiku wong sing eling lan waspada* (lucky people are people who remember and alert). Remember here is to remember the prohibitions and commands of God, remember our duty in the world as God's creatures.

Based on the description above, the authors conclude that the Kinanti song with lyrics *padha gulangen ing kalbu, ing sasmita amrih lantip, aja pijer mangan nendra, kaprawiran den kaesthi, pesunen saliranira, sudanen dhabar lan guling, dadiya lakuniraku, cegah dhabar lawan guling, lawan ojo sukan-sukan, anganggowa sawatawis, ala watake wong suka, and nyuda prayitnaning batin* many contain pragmatic and semiotic elements or competencies. The speech in the lyrics is locutionary speech act that must be understood further by the speech partner (reader) because the speech has an implied meaning (illocutionary). So the intention contained in the locutionary speech can be accepted by the speech partner in full from the speaker (PB IV), then we must have adequate pragmatic competence. Likewise with the signs or cues that exist in the lyrics of the Kinanti song are very many, like *kalbu, lantip, mangan, nendra, dhabar, guling, dan batin*. By learning this Kinanti song we can learn a lot of pragmatic and semiotic competencies so we can become *tanggap ing sasmita* people, in the sense of having a high sense of caring (responsiveness) on cues or phenomena in our society so we become smart and wise people.

Conclusion

Based on the study of Kinanti song's lyrics by Sri Susuhunan Pakubuwana IV, it can be concluded that the speech contained in song lyrics is a localized speech that needs to be examined with communicative competence, especially pragmatic and semiotic competencies. Kinanti song is loaded with *pinulang* pragmatic and semiotic competencies especially in the first two lines of song, *padha gulangen ing kalbu, ing sasmita amrih lantip*. This speech is very high in value because it is an invitation or teaching from Paku Buwuana IV as a speaker to the speech partner to become *tanggap ing sasmita amrih lantip* person. In order for us to be smart and wise, we must have pragmatic (responsive) and semiotic (sasmita or sign) competencies.

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