

A Rarity of Fibers by Raden Ngabei Ranggawarsita As Reflecting The Teaching Of Its Constituent Character

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Abstract. The unique use of assarial or anal-language sounds is identical to the purwakanthi guru swara, the alliteration or synonymous with the purwakanthi guru sastra, and the purwakanthi lumaksita that is decorate the fibers of Raden Ngabei Ranggawarsita's work in the form of a macapat song. The special style of applying the sounds of language in the articles of sita is a reflection of the thought pattern, the view of the proposed sita asa person of the Lord, and the world with all its contents. The expression behind the use of language actually reflects local wisdom; there is the mindset, the outlook on life in Java for the highest form (the Lord) and the surroundings of the worlds of both microcosm and macrocosm.

Keywords: literature, style, purwakanthi, outlook on life.

1 Introduction

The Javanese people especially the Javanese cultural lovers, are familiar to the majestic names of Raden Ngabei Ranggawarsita because of his many and meaningful works. Ranggawarsita 's legacy as a poet Surakarta Adiningrat Palace proves himself to be a prolific writer or author. His name when Raden Ngabei Ranggawarsita as a child is Bagus Burham, he was born in 10 years ago in 1728 of Java, or 15 March 1802 Masehi in the village of Yasadipuran of Surakarta. From the age of 12, Bagus Burham was sent to for to study with Kangjeng Kyai Imam Besari in Pondok Gebang Tinatar Tegalsari Ponor.

The signatory service of Ranggawarsita began as abdidalem carik kepatihan by the name Ranga Pujangganom or most famous with RAngga Panjanganom, and then to the rank of mantri carik that is called Mas Ngabei Sarataka, after that it was promoted to abdidalem panewu carik kadipaten anom by name and title are Raden Ngabei Ranggawarsita. Since then, he has been famous as an expert or Javanese literature teacher. After his grandpa died Raden Tumenggung Sastranagara (Raden Tumenggung Yasadipura II atau Ranggawasita I) on 3, rabingulakir ehe 1722 Java or April 21, 1844 M, Mas Ngabei Ranggawarsita was appointed as kliwon kadipaten anom and a poet in the country of Surakarta Adiningrat.

The work of Raden Ngabei Ranggawarsita includes the fibes of Jayengbaya, Witaradya, Hidayatjati, Kalatidha, Jaka Lodhang, Sabdatama, and Sabdajati. Ranggawarsita as a writer was always an innovation, either in content ora commission, or in the form of creativity. In the literary field, Ranggawarsita is clever sonship, alliteration and word concentration. For example, like below.

(1) Katêtangi tangisira/ sira sang paramêng Kawi/ kawilêt ing tyas duhkita/ kataman ing rèh wirangi/ dening upaya sandi/ sumaruna anarawung/ pangimur manuhara/ mèt pamrih melik pakolih/ têmah suha ing karsa tanpa wiweka// (Serat Kalatidha, Pupuh Sinom 4). In the data (1) the poet's prowess in setting the sentence in style by using the purwakanthi lumaksita that is Katêtangi tangisira/ sirasang paramêng kawi/ kawilêt ing tyas duhkita/ kataman ing rèh wirangi/ ...'raised in tears, he is the poet, fettered by a sad heart, struck by libel'. After the tangisira 'weeping' continued by repeating the same last word in which the sira sang paramêng kawi 'he is the poet's speech, 'it continues by repeating the same last word as kawilêt ing tyas duhkita are fettered by a sorrowful heart 'indeed a beautiful and poetic form of language.

Every author in making a work will certainly show its own characteristics that distinguish it from other authors. The form of the use of language in literary works must show different patterns from other authors. Every author must try to show the characteristics of individualism, originality, and each style [1]. Therefore, literary language has its own peculiarities that are different from non-literary works [2]. In literary works, stylistics are used by authors as a means of rhetoric by exploiting, manipulating and exploiting the potential of language [3].

This is quite reasonable if the author finally conducts a linguistic study in order to find and describe the peculiarities of the use of language sounds or purwakanthi-purwakanthi on the fibers of Ranggawarsita's work. The right science to study the use of language in literary works with a linguistic approach is stylistics. Stylistic studies examine how an author uses all the potential of language to achieve certain effects in his expression. The field of study of stylistics is the ways in which language is used which is typical to give rise to certain effects. Style, stail or 'style', which is a typical way used by a person to express or express himself; personal style [4], [5].

According to Abrams language style is how a speaker or writer says whatever it is that he says [6]. Style in a broad sense can include a group of authors, a certain nation, a certain period, and a certain type of writing style [7]. According to Leech & Short style suggests the way language is used in a particular context, by a particular author, for a particular purpose. The focus of stylistic studies is language style. Style is a particular set of characteristics in the use of language.

In a language, Chomsky distinguishes the terms' deep structure and surface structure which are identical with content and form. The outward structure is a concrete form of language, and that is the style of language. The inner structure is the idea expressed by the author through the means of the language. Abrams suggests that language style can be analyzed through diction or word choice, sentence structure or syntax (its sentence structure and syntax), the type of figurative language and its compaction (the density and type of its figurative language), rhythm patterns (the pattern of its rhythm), sound components, and other formal features (component sounds and other formal features).

One of the peculiarities of language in literary works, especially Javanese, is the use of purwakanthi.. There are three of purwakanthi 'poetry', namely assonance or purwakanthi swara 'vowel sound equation', alliteration or purwakanthi sastra 'consonant sound equation in the formation of words, sentences or phrases', and purwakanthi lumaksita or basa' repetition of syllables or words that have been used in the previous part '[8]. Purwakanthi or rhyme is also known as rhyme, which is the repetition of sounds so that they become melodious when read. Rhyme has an aesthetic value that can produce soothing and pleasurable effects [9].

In this paper, the author will also discuss that behind the purwakanthi expressions contained in Ranggawarsita's fibers, they actually contain the local wisdom of the Javanese people, a mirror of the mindset, the perspective of Ranggawarsita as a Javanese towards God, along with the world and all its contents. The formulation of the problem in this study is, 1) what is the

peculiarity of the use of language sounds or identical with purwakanthi in Ranggawarsita's Fibers? 2) How is the reflection of local wisdom as the character building of Javanese society behind the expression of the use of language sounds in Ranggawarsita's Fibers?

2 Research Methods

This research is a descriptive qualitative research. To discuss problems and achieve research objectives, this descriptive qualitative research uses a phenomenological thinking strategy that is flexible and open and emphasizes inductive analysis by placing research data not as a means of proof, but as a basic capital to understand the facts [10]. The data in this research is in the form of linguistic data in the form of words that contain certain sounds in Kalatidha Fiber, Jaka Lodhang Fiber, Sabdajati Fiber, and Sabdatamakarya Ranggawarsita Fiber. Jaka Lodhang Fiber, Sabdajati Fiber, and Sabdatama Fiber [11],[12].

Data collection in this study was taken by the following steps. In collecting data, it is done by using content analysis technique, namely reading and understanding the main data source, namely Serat Kalatidha by Ranggawarsita. Repeated reading with full intensity in order to obtain precise and thorough data. The data analysis technique uses data reduction steps, data presentation and conclusion drawing [13], [14].

3 Results and Discussion

Specificity of Utilization of Language Sounds or Identical with Purwakanthi in Kalatidha Fiber by Ranggawarsita

(2) Jaka Lodhang gumandhul/ praptaning pang ngêthèngkrèng sru muwus/ eling-eling pasthi karsaning Hyang Widhi/ gunung mëndhak jurang brênjul/ ingungsir praja prang kasor// (Serat Jaka Lodhang, Pupuh I Gambuh 1). The sound character /i/ is associating something small, light, showing a soft, subtle character. The sound /i/ is appropriate to describe words that are good, holy, noble and useful in society. In data (2) there is the use of assonance sound /i/, namely the speech of eling-eling pasthi karsaning Hyang Widhi 'remember God's will'. Each word in the array contains the sound element /i/ so that the speech has a strong rhythmic stress as a result of the sound /i/ which appears linearly and repeated six times. This rhythmic stress creates the beauty of pronouncing the lines of poetry. In addition, the poet wants to have an effect on the words in the poem so that the reader can easily remember and be carried away by the emotion of the meaning of the word containing the /i/ sound.

(3) Mangkya darajating praja/ kawuryan wus sunya ruri/ rurah pangrèhing ukara/ karana tanpa palupi/ ponang paramèng Kawi/ kawilêt ing tyas maladkung/ kungas kasudranira/ tidhêm tandhaning dumadi/ hardayèngrat dening karoban rubêda// (Serat Kalatidha, Pupuh Sinom 2) The dominant feeling depicted by the sound /a/ in Mangkya darajating praja 'now the dignity of the state' is hopelessness or pessimism. This is reflected in the low-pitched speech that is built by the assonance /a/. Pronunciation of the sound /a/ with open lips, suggests something gaping, empty, empty, which confirms the meaning of a hopeless emptiness of the soul.

The sound /r/ is pronounced by vibrating the tip of the tongue repeatedly. The pronunciation of the sound [r] by vibrating the part of the speech apparatus has an iconic effect, and coincidentally it is also contained as in data (3), namely Rurah pangrèhing ukara 'broken

the order of the sentence'. The depiction of a broken and turbulent state is realized by using these sounds.

(4) Bada kang aji pupung/ nir waspada rubedane tutut/ akêkinthil anggop anggung atut wuri/ tyas riwat ruwat dahuru/ korup sinêrung ing goroh// (Serat Sabdatama, Pupuh Gambuh bait 4). The alliteration pattern /r/ appears in Ranggawarsita's poems in various ways. The sound /r/ can appear at the beginning of the word or the last syllable. Data utterances (4), namely tyas riwat ruwat dahuru 'confused heart contains chaos' and korup sinêrung ing goroh 'deserves to be covered by lies' describe a situation that is completely unsettling. Consonant sounds that appear repeatedly can add to the beauty of pronunciation.

(5) Pamanggone anèng pangèsthi rahayu/ hangayomi ing tyas hênings/ hêningsing ati kang suwung/ nanging sajatinings isi/ isine cipta kang yêktos// (Serat Sabdajati, Pupuh Megatruh 3) Purwakanthi lumaksita is poetry based on word equations, final syllables with successive initial syllables or final letter equations with successive initial letters in a row with the next line. Data (5) shows the greatness of the poet in arranging sentences nicely with using purwakanthi lumaksita. The utterance of hêningsing ati kang suwung 'protecting a clear heart' is continued by repeating the same word at the end, namely the utterance of hêningsing ati kang suwung 'clearness of an empty heart'. The speech of nanging sajatinings isi 'but actually contains' is continued again by repeating the word isi 'content', namely the utterance of isine cipta kang yêktos 'containing the right mind' is a very poetic choice of language form.

Reflection of the Javanese Mindset Behind the Expression of Using Language Sounds in Kalatidha Fiber by Ranggawarsita

1. Reflection of the Attitude of the Javanese Society in Adjusting to the Harmony of the Great Nature and All Its Contents

The four works of Ranggawarsita, if examined in more depth by connecting that the expression of the language of Ranggawarsita reflects the local knowledge system, mindset, world view, life view that is owned by Ranggawarsita as part of Javanese society, will be very interesting. In this language, it actually reflects how Ranggawarsita as a Javanese society must behave to remain in harmony with the universe and all its contents. There is local wisdom behind the use of sound harmony in Fiber Kalatidha, Fiber Jaka Lodhang, Fiber Sabdajati, and Serat Sabdatama.

The concept of harmony is an important and fundamental concept of tradition in Javanese culture. Harmony is the human perception of the regularity of the relationship between the elements that exist in nature. Since humans have joined in a society, harmony has become a necessity in social life. Harmony is accepted as a spiritual need and a pragmatic need. As a spiritual need, harmony is seen as the main guide in ensuring inner peace and understanding of one's place in the midst of the universe or cosmos. As a pragmatic need, harmony is seen as a condition for living a quiet life in society. In addition, harmony as a whole is seen as a way to prevent the universe from being damaged. The Javanese people always strive for harmony in the world with all its contents so that harmony is constantly maintained.

Just as in the expression of language that the same sounds are alternately emphasized, sound is able to play a role in their respective functions, so they are able to create sonority, the harmony of speech as well as the harmony of life in the world.

2. Reflection of the Javanese Society's Attitude in Balancing the World of Macrocosm and Microcosm

The regularity and harmony of sounds in the form of assonance, alliteration and purwakanthi lumaksita actually have a communication function. With harmony, subtlety, and

order, life will become orderly. Javanese people are able to harmonize life and can communicate with the Supreme Being and the natural surroundings, namely the world of the microcosm and the macrocosm.

Ranggawarsita's mindset regarding the concept of harmony can be felt from the forms of repetition of the sounds of the language he uses. In life, there are the same rules, principles that need to be set together in order for life to be balanced. This form of harmony of life is shown in the form of a linguistic structure that is arranged in such a way in a literary frame to describe the state of the country, the ideals of society, and so on. Ranggawarsita language as a psychological expression never overrides the effect of the audience. There are creations for the enjoyment of yourself and the audience or listeners. There is sonority or sound harmonies that make the language beautiful, for example the assonances seem to be able to bring the existing meaning closer.

Ranggawarsita language displays special patterns. The patterns are in the form of sound symbol formulations that are used repeatedly. The sound [O] is appropriate to describe the majesty, greatness of a country. The sound [i] is appropriate to describe something beautiful, describing a feeling that is smooth and holy. The language in these four literary works sometimes turns into an aesthetic and artistic contact. A number of these languages have changed from ordinary communication to communication that can be enjoyed (beautiful). This pattern of assonance, alliteration and purwakanthi lumaksita is a series of words that become an interesting utterance. The statement is expressed through the expression of language becomes more beautiful. If observed carefully, there is an attempt to give advice to posterity by making meaning emphasis in the form of the same sounds and channeled through language.

Thus, the Ranggawarsita language is a form of Javanese thought that must be preserved by his generation (always ngleluri) as a provision for life. With this heritage, there are actually many important elements in the Javanese language that can be used as a way of life. Thus, the form of repetition of these sounds is a form of aesthetics and ethics of Javanese society. As an aesthetic, language will build people's reasoning to think about its content and the philosophical meaning behind its physical form. Therefore, it requires the audience 'listener' to explore the meaning behind its physical form.

This message is the core of the language, namely the emphasis on the importance of harmony between the macrocosm and the microcosm. Humans in life must always harmonize with the *raya* and its contents. If harmony, order has occurred, then life will be pleasant. Humans can carry out their duties properly. The relationship between the world of the microcosm and the macrocosm will be achieved.

3. Reflection of the Attitude of the Javanese Society Towards a Harmonious Safety Form

Coherent language is a string of words that lead to the form of salvation. In the condition of speaking the language there is peace, serenity due to the sweetness of the spoken sound. There is a pleasure of the soul when it hears the same and beautiful sounds. With the sounds of assonance, alliteration, and purwakanthi lumaksita is a reflection of Ranggawarsita's attitude that salvation will be easily achieved if there is order. One's hopes and prayers will come true if done repeatedly without stopping. There is a philosophical meaning behind the use of these special Javanese words, good, smooth, beautiful, successive. There is a spirit that implies that life's salvation will be obtained if the path taken is also straight, there are no crossroads, and strives regularly and maximally.

Beauty in purwakanthi is a picture of Javanese spirituality. The vibrations of the soul will be scratched when people hear this language. The beautiful play on words seems to create an atmosphere full of beauty, tranquility, peace, and harmony. The concept of living in harmony

and avoiding conflict is actually reflected behind the use of assonance, alliteration, and purwakanthi lumaksita.

4 Conclusion

Based on the stylistic study of Ranggawarsita's fibers, especially the use of language sounds, it proves that the peculiarity of the use of language sounds in Ranggawarsita's fibers is a reflection of the mindset, perspective of the Javanese people towards God, and the world and all its contents. Behind the expression of using the language, there is local wisdom, mindset, the view of life of Ranggawarsita or the Javanese community towards the Supreme Being (God) and the surrounding nature, namely the world of microcosm and macrocosm.

The peculiarities of the use of language sounds represent, 1) a mirror of the concept of harmony (nature and its contents), how Javanese people must behave to remain in harmony with the universe and all its contents, 2) a mirror of the concept of prioritizing macrocosm-microcosm harmony, 3) a mirror of attitude. towards a harmonious form of salvation. In the state of speaking that language there is sonority, peace, serenity, spiritual pleasure hearing beautiful sounds. Javanese people always prioritize life balance, avoid conflict, and prioritize feel.

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