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Macapat as a Model and Method of Learning English-Javanese Vocabulary

Teguh Tri Wahyudi

Universitas Negeri Malang

Abstract

The purpose of this article is to offer Macapat as a model of learning English-Javanese vocabulary. Macapat is a kind of poetic meter in traditional Javanese poetry and is also known as a popular culture in Javanese society. In the formal education, from elementary until high degree, macapat is used as a lesson material in the college. Related with cross-cultural studies, the use of attractive model can give more experience for language learners and language teachers. For the learner, they can get more knowledge about macapat song and vocabulary. According to Javanese teacher competence, they must have *mardawa basa*, *mardawa sastra* and *mardawa lagu*, as a primary knowledge to compose language using poetic meter and also sing macapat. The teacher can improve their language competence to create a macapat song which is composed of two different vocabulary languages. It can be concluded that macapat can be used as a model of learning English-Javanese vocabulary.

Keywords: Macapat, cross-cultural, English-Javanese vocabulary

Corresponding Author: Teguh
Tri Wahyudi; email:
teguhtriwahyudi@ymail.com

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1. Introduction

"Thoughts without content are empty,
intuitions without concepts are blind"
(Cooren in [2]: 41)

Mangkunegara IV mentioned in serat Wedhatama that "ngelmu iku kelakone kanthi laku", its means that knowledge can be known with clearly if we done in our life (Ani, 1983: 39). In simple meaning the statement similar with phrase "Learning by doing". Language learning, especcially in vocabulary is learning signs in all aspect. Learning vocabulary, especially in oral tradition, have many variation method. Language as a tools for interaction which practices everyday in human communication have complexities and multifunctionality ([2]: xv). They have in common an interest in the meaningfulness of what persons say, in particular circumstances, to particular others. They differ in terms of what they take into account as having an influence on the meaningfulness of such situated (contextualized) talk ([2]: 1). Language Pragmatics takes as axiomatic that when people speak, what is said (sentence meaning) is a factor in, but not a determinant of, the speaker's meaning—the meaning of saying that sentence (utterance meaning). Sentences are considered in Language Pragmatics to exist, with the particular form and lexicon they comprise, only as that which was

uttered by someone to particular others in particular circumstances for a social or practical reason ([2]: 17).

According to ([5]: 12) said that teacher, especially in Javanese, must have eight skill competence, namely: Parameng sastra 'capable in letter', parameng kawi 'capable in literature', awicarita 'smart in the story telling', mardawa lagu 'bright compose and sing a song', mardawa basa 'smart to compose a words', mandraguna 'more of skill capability', nawung krida 'sharp about inner vision', and sambegana 'have fervent thought' ([6]: 179, 231). The eight componen become absolute prerequirement for language and literature Javanese teacher.

In ([3]: xiii) said that education of bilingual students has centered on the relationship between the student's native language and how that language is treated in the process of learning. In case of English-Javanese vocabulary learning, new perspectives have warned that the successful and effective education of these students must attend to processes that address more than native language issues. Based on educational environments in contexts in which linguistic diversity is the norm, not the exception, specific conceptual/theoretical and educational practice will buttress this paper.

2. Finding and Discussions

Vocabulary language learning have dependability with all four language skills: Listening, Reading, Writing, and Speaking. Esspecially in cross-cultural learning, teachers must have a lot of knowledge as an significant factor to transfer feeling expresion, emotions, and idea during the learning process and communication. Many various method can be used, and in this paper I offer the macapat as a method for vocabulary language learning.

2.1. Macapat as a Model and Method for Reading and Writing Competence

The first challenge that might face in implementing writing skill which combine two different language and culture is material knowledge about similar meaning vocabulary. Words stand for things which have information to communicate to others about feelings, opinions, etc. In case of English-Javanese learning, foreign language teacher can used macapat as a model for present vocabulary material in two different language. They can composed various word which have the same meaning into various macapat. According to ([5]: 17-19), macapat poetic meter can be concluded in table 1.

Macapat poetic meter as a guidance manual for the teacher and learner to create a composed material about vocabulary learning in lyric using two or three language. Teacher and learner can applied writing skill when composing lyric.

During the procces writing in macapat model, teacher and learner can started with reading and collecting the similar word which have same meaning from the dictionary. Furthermore vocabulary that has been collected classified based on similar themes. This was done to simplify the process of understanding. Set of vocabulary that has

No	Name	Guru wilangan and dong ding										Character
		Line										
		1	2	3	4	5	6	7	8	9	10	
1	*Dandanggula*	10 i	10a	8e	7u	9i	7a	6u	8a	12i	7a	Unnerved, astonished
2	*Sinom*	8a	8i	8a	8i	7i	8u	7a	8i	12a		Unnerved astonished
3	*Asmarandana*	8i	8a	8e/o	8a	7a	8u	8a				Sad, attractive, highly attracted
4	*Pangkur*	8a	11i	8u	7a	12u	8a	8i				Fierce, vicious
5	*Durma*	12a	7i	6a	7a	8i	5a	7i				Fierce, vicious
6	*Mijil*	10i	6o	10e	10i	6i	6u					Apprehensive
7	*Kinanti*	8u	8i	8a	8i	8a	8i					Glad,pity
8	*Gambuh*	7u	10u	12i	8u	8o						Admonition
9	*Megatruh / dudukwuluh*	12u	8i	8u	8i	8o						Tragic, distressed
10	*Maskumambang*	12i	6a	8i	8a							Distressed, chaotic
11	*Pucung*	12u	6a	8i	12a							Acquitted

TABLE 1: Macapat poetic meter.

English	Indonesian	Javanese
Why	*Mengapa*	*Ngapa*
What	*Apa*	*Apa*
Where	*Dimana*	*Neng ngendi/ neng ndi*
When	*Kapan*	*Kapan*
Who	*Siapa*	*Siapa*
How	*Bagaimana*	*Yok apa*

TABLE 2

been classified arranged in a table format. The next stage is the preparation process in the form macapat selected. The rule number like the word foresight impact on teachers and students to arrange them in the form of song.

For example, the English language has the question words, as well as in Indonesian and Javanese. Data were obtained from each language, there are differences in the number of syllables. Particularly in the vocabulary of the English language, the difference between writing and speech, a problem that needs to be considered in the preparation in the form macapat. Their rule in macapat presented in oral form, so that the vocabulary of the English language used by the pronunciation guidelines. To more easily refer to the table 2.

The next stage is composed into macapat form. The selected song form of the pattern is dandanggula which have poetic meter: 10-i, 10-a, 8-e, 7-u, 9-i, 7-a, 6-u, 8-a, 12-i, 7a. Presentation sequence patterns in each line of song is English, Indonesian and

Javanese. Figures show the number of syllables, vowels while showing the final sound in each array. English words are calculated based on the pronunciation, not based on his writings. Writing skill compentence for macapat liryc is required mardawa basa, mardawa lagu, and parameng sastra. The third competency is very useful in producing macapat liryc. Matching words that are constructed can not be directly expressed in song patterns. Syllables varies, resulting in an excess or shortage of syntax in each line. Therefore, it needs connecting words that nature does not change the intended meaning. Here is presented the whole shape of a series of songs about question words are as follows:

English Language Indonesia Jawi/ learning blajar nyinau basa/ singing lagu macapate/ what apa apa iku/ where dimana ana neng ngendi/ when kapan kapan masa/ why mengapa iku/ tembung Jawa keneng apa/ who siapa sapa arane kang dadi/ how gimana yok apa//

Themes about question word also can be made in another form with different types of song, for example pangkur which have poetic meter: 8-a, 11-i, 8-u, 7-a, 12-u, 8-a, 8-i. The final result of the arrangement of writing is as follows:

English Indonesia Jawa/ question tanya pitakonan sayekti/ what apa apa ta iku/ when kapan kapan masa/ who siapa sapa ta arane iku/ how bagaimana yok apa/ where dimana ya neng ngendi/

Based on the two previous examples, we can conclude that macapat can be used as models and methods in learning vocabulary. Here is presented forms another pattern with different themes arranged by the vocabulary of English and Javanese.

1. Pangkur with themes about name of day

Name of day *arane dina*/ Sunday *Minggu* Monday *Senin kang ari*/ Tuesday *Selasa anuju*/ Wendsday *Rabu sanyata*/ Thuersday *Kemis* Friday *Jumat kang satuhu*/ Saturday *Sabtu kang dina*/ One week *seminggu sayekti*//

2. Gambuh with themes about part of the human body

Hand *tangan* and foot *suku*/ Palm *tlapak* Arm *lengen* Shoulder *bahu*/ Thigh *pupu* Calf *kenthol* Hil *tungkak* Leg *sikil*/ Elbow *sikut* and Knee *dengkul*/ Sole *dlamakan* Ankle *polok*//

3. Pocung with themes about hair

All about hair *aran rambut kang cinatur*, Eyelash *idep mata*, Beard *jenggot* and Eyebrow *alis*, Mustache *brengos* Sideburns *godek* Whiskers *cambang*.

4. Mijil with themes about part of human body

Human body *peranganing janmi*, Head *sirah mustaka*, Forehead *bathuk* Face *rai rupane*, Eye *mripat* Nose *irung* and Ear *kuping*, Mouth *cangkem* Lip *lathi*, Chin *jenggot* Neck *gulu*.

5. Durma with themes about carpentry tools

Hammer *pethil* Nail *paku* and Chisel *tatah*, Chainsaw *geraji mesin*, Bolt *baut* Axe *kapak*, Square *sikon* Pliers *tang*, Shovel *sekop* Saw *geraji*, Pulley *kerekan*, Hacksaw *geraji wesi*.

6. Sinom with themes about tools of dining room

Dining table *meja mangan*, Napkin *serbet* and Plate *piring*, Tablecloth *taplake meja*, Bowl *mangkok* Ricebowl *ya cething*, Teapot *teko teh cilik*, Spoon *sendok* and Fork *iku garpu*, Fruit Crate *kranjange buah*, Dining Chair *lungguhan kursi*, complete dining room *papan nggo mangan*.

7. Kinanthi with themes about classroom

Classroom *kelas nggo sinau*, Teacher *guru* Student *murid*, Bench *bangku* Table *meja*, The blackboard *papan nggo nulis*, Chalk *kapur* Eraser *penghapus*, Better place *papan becik*.

Asmarandana with thems about insects Insects *srangga neka warni*, Bee *tawon* Grasshoper *walang*, Cricket *jangkrik* Cockroach *coro*, Termite *rayap* Beetle *kumbang*, Ant *semut* Centipede *lipan*, Fly *laler* Mosquito *nyamuk*, and Spider *kalamangga*.

2.2. Macapat as a Model and Method for Speaking and Listening Competence

Macapat as one form of oral tradition in Java. The presence macapat often presented orally which is closely associated with the ability to talk and listen. During this presentation macapat many text presented in the Java language. Bids new forms that combine two or three different vocabulary of the language in a macapat text, can be a particular challenge. A challenge to the ability of pronunciations for speakers and listening skills for the listener. Vocabulary in English should be pronounced in accordance with the rules of pronunciation. However, their singing patterns macapat

known as cengkok can impact the beheading vocabulary pronounced in accordance with the pattern used.

Macapat as one of the forms sung by reference the pentatonic Java sound ([7]: 5). Pentatonic tone known for two varieties in slendro and pelog. Based on those tone, many various cengkok were produced in several area. This resulted in the emergence of the notion difficulty studying macapat. Moreover, in the next period was also found macapat grain based diatonic tones as the proliferation of art campursari.

The learning process can take place macapat better if often practice listening and speaking according specific tone of each song. The intensity of listening became a keyword in recognizing the high and low tones of voice accordance with cengkok. This process should be accompanied by measures to train the appropriate voice guidance tone. Routines in practice should be maintained, not to practice for a long time but and carried out in a rare intensity. Practicing briefly but often it will be better than the long time but rarely practiced. If the process is done properly, it will be familiar with the tone of cengkok and more flexible in intone each song.

For the example in macapat gambuh laras pelog pathet nem

1 2 3 2 1 6 5. 3 2. 6
Hand ta- ngan and foot su- ku
3 5 56 5 3 5 6 1 213. 2. 16
Palm tla- pak Arm le- ngen Shoul- der ba- hu
6 6 6 5 6 3 5 6 1.232 6 5 56 5.32
Thigh pu- pu Calf ken- thol Hil tung- kak Leg si- kil
2 2 2 2 3 5 561 6.53
El- bow si- kut and Knee deng- kul
5 6 5 3 5 6 2 3 2 1 . 6
Sole dla- ma- kan An- kle po- lok
(

Cengkok means melodic patterns which are actually a method of interpreting a balungan contour or fragment and can have many variations. Cengkok related with pathet, signify a hierarchy of pitches in terms of their importance to each other, the construction of melodies both for the total sound of the composition and for certain individual melodic instruments when interpreting the song. There are three pathet in each laras. Laras is tuning system or scale. There are two tuning systems as described below, slendro and pelog. While each scale has characteristics which make it easily recognizable from the other, there are no rigid standards in tuning (Drumond: http://www.gamelanbvg.com/gendhing/gamelanGlossary.pdf).

Slendro have five tones per octave, each interval approximately the same, some-where between a major second and a minor third. The tones is 1 – 2 – 3 – 5 – 6 which low, middle and high level of tones. There are three specific pathet in slendro nem, slendro sanga and slendro manyura. Each pathet have different range according to tones level in gamelan instrument.

Name of laras and pathet	Tones level
Slendro nem	6 1 2 3 5 6 1 2 3
Slendro sanga	5 6 1 2 3 5 6 1 2
Slendro manyura	6 1 2 3 5 6 1 2 3
Pelog nem	6 1 2 3 5 6 1 2 3
Pelog lima	5 6 1 2 3 5 6 1 2
Pelog barang	6 7 2 3 5 6 7 2 3

Table 3: Gamelan tones level.

Pelog have seven tones per octave, the intervals varying from slightly less than a minor second to close to a major third. The tones is 1 – 2 – 3 – 4 – 5 – 6 – 7, which low, middle and high level of tones. There are three specific pathet in pelog nem, pelog lima, and pelog barang.

Tones level of every pathet can be seen in tabel 3.

For another example is macapat pangkur laras pelog pathet barang.

6 6 6 2 3 4 4 3 4.3
E- nglish In- do- ne- sia Ja- wa

3 4 6 6 3 3 3 3 3 34 3. 4 32
Quens- tion ta- nya pi- ta- ko- nan sa- yek- ti

2 2 3 4. 3234 2 2 2 2. 76. 56 76
what a- pa a- pa ta i- ku

6 7 1. 76. 71. 6 6 6 6.43. 423
when ka- pan ka- pan ma- sa

3 4 6 6 2 3.4 6 6 3 3 34 3.432
who si- a- pa sa- pa ta a- ra- ne i- ku

2 5 5 5 5 7 5 56
how ba- gai-ma-na yok a- pa

4 32 2 3 2 3 34 3.2
where di- ma- na ya neng ngen- di

3. Conclusions and Suggestions

This model can be applied in the classroom. In terms of increased competence to read and write, teacher give an example for reading material and writing the lyric by using macapat poetic meter. As well for speaking and listening competenc, the teacher gives an example in accordance with the pronunciation of the lyrics cengkok macapat studied, while learners listen and imitate the example of the teacher. After that, they can follow to sing a macapat lyric. If the process is carried out intensively, then the vocabulary learning process will be more interesting. Variations of models and methods that are worth a try for the improvement of the quality of learning that is integrated with the cultural approach.

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