

ISBN 978-602-1582-13-8

PROSIDING

SIMPOSIUM INTERNASIONAL
BAHASA-BAHASA LOKAL, NASIONAL DAN GLOBAL

KERJASAMA

UNIVERSITAS HALU OLEO

DAN

ASOSIASI PENELITI BAHASA-BAHASA LOKAL



KENDARI, 27—29 SEPTEMBER 2016

Dewan Penyunting

Prof. Dr. Aron Meko Mbeté

Prof. Dr. Made Budiarsa, M.A

Prof. Dr. La Ode Sidu Marafad, M.S

Editor

Ni Made Sri Satyawati

Dr. La Ino, s.Pd., M.Hum

Dr. Yazid

Lenny Isabelah D. Koroh

Tim editor

Fina Amalia Masri

Widya Purna Wati

Elmy

Sahur Saerudin

Hardin

Harmin

**Simposium Internasional Bahasa, Sastra dan Budaya Universitas Halu Oleo (UHO)
bekerja sama dengan Asosiasi Peneliti Bahasa-Bahasa Lokal (APBL)
Universitas Halu Oleo**

2016

UCAPAN TERIMA KASIH

Panitia Simposium Internasional mengucapkan terima kasih kepada:

Rektor Universitas Halu Oleo bersama staf

Direktur Program Pascasarjana Universitas Halu Oleo bersama staf

Dekan Fakultas Ilmu Budaya Universitas Halu Oleo bersama staf

Ketua Asosiasi Peneliti Bahasa-Bahasa Lokal beserta staf

Kepala Badan Pengembangan dan Pembinaan, Jakarta

Bapak/Ibu Dosen Fakultas Ilmu Budaya dan Fakultas Keguruan dan Ilmu Pendidikan

Universitas Halu Oleo

Para Pemakalah dan Peserta

Serta semua pihak dan sponsor yang telah berpartisipasi dan mendukung terselenggaranya kegiatan Simposium Internasional

KATA PENGANTAR

Dengan mengucapkan puji syukur kepada Allah SWT, Tuhan Yang Mahakuasa, karena berkat anugerah-Nyalah Panitia Simposium Internasional Asosiasi Peneliti Bahasa-Bahasa Lokal dapat menyiapkan dan menyelenggarakan Simposium ini. Panitia mengucapkan terima kasih dan mohon maaf atas segala ketidaksempurnaan serta kekurangan yang terjadi dalam penyelenggaraan Simposium Internasional ini.

Pertama-tama, sebagai awal dari pengantar ini kami secara khusus mengucapkan “Selamat Datang di bumi anoa, Kota bertakwa” kepada para pemakalah dan peserta dari luar kota Kendari yang sudah berkenan meluangkan waktunya datang bersimposium di Kampus Universitas Halu Oleo. Semoga Kendari yang dikenal sebagai kota bertakwa dan budaya ketimurannya dapat memberikan inspirasi dan atmosfer akademik yang baik bagi semua peserta dalam symposium ini. Tentu saja Simposium ini tidak akan berarti tanpa dukungan dari para pemakalah dan peserta yang datang untuk berbagi ilmu, pengalaman dan pengetahuan demi pengembangan wawasan keilmuan bidang masing-masing pemakalah.

Kami tidak henti-hentinya mengucapkan terima kasih yang setulus-tulusnya karena atas dukungan dan partisipasi Bapak/Ibu semua, Simposium Internasional Bahasa, Sastra dan Budaya 2016 ini dapat berlangsung dengan lancar sesuai harapan. Semoga ketulusan dan kesediaan untuk berbagi dalam Simposium ini dapat memberikan aura positif bagi meningkatnya kualitas keilmuan peserta yang terlibat dalam acara ini. Rasa berbagi inilah yang kami yakini dapat menjadi pendorong semangat atau “motifator” bagi siapa saja untuk terus berkarya bagi terjaganya kehidupan bahasa, sastra dan budaya local maupun Nasional.

Buku panduan ini merupakan persembahan bagi peserta Simposium Internasional Bahasa, Sastra dan Budaya 2016 yang dapat digunakan sebagai penuntun pelaksanaan program selama tiga hari ini, 27—29 Oktober 2016 di Universitas Halu Oleo Kendari. Panduan ini memuat jadwal-jadwal sesi paralel dan sidang pleno, dengan abstrak para pemakalah. Demi kelancaran pelaksanaan acara Simposium Internasional Bahasa, Sastra dan Budaya 2016, kami sangat berharap agar semua peserta dapat mengikuti acara dengan penuh ketertiban dan kesabaran sehingga acara dapat berjalan dengan sukses tanpa kendala yang berarti. Akhirnya, kami mohon maaf atas segala kekurangan dalam pelayanan dan tegur sapa yang kurang berkenan dari panitia karena sesungguhnya kami ingin sekali memberikan pelayanan yang sebaik-baiknya kepada para peserta. “Selamat bersimposium, semoga bermanfaat untuk semua.”

SEKAPUR SIRIH

Waktu terus berlalu, denyut keilmuan berlanjut memicu insan-insan akademik menggairahkan kampus untuk senantiasa sibuk. Tidak terasa, Simposium Internasional Bahasa, Sastra dan Budaya 2016 ini Merupakan Simposium yang pertama. Kita Patut bersyukur kepada Allah SWT, Tuhan Yang Maha Esa karena ajang akademik ini dapat berlangsung dan tampaknya, merupakan awal dari Simposium-Simposium berikutnya pada bidang keilmuan yang sama, namun demikian variasi topik, dan mutu makalah, kendati tetap diupayakan untuk ditingkatkan.

Ajang akademik dalam Simposium Internasional Bahasa, Sastra dan Budaya yang pertama ini memiliki makna tersendiri karena bersamaan dengan Simposium ini, wadah profesi peneliti bahasa-bahasa lokal hadir secara formal dan legal setelah terbitnya Keputusan Menteri Hukum dan HAM No.AHU- 01816.50.10.2014 tanggal 24 Mei 2014 untuk melaksanakan RAKERNAS yang kedua. Kami berterima kasih kepada APBL Pusat telah memberikan kepada kami kesempatan untuk melaksakan RAKERNAS yang ke dua. Panitia mengundang para peserta seminar untuk menjadi “bagian” dari wadah profesi ini. Atas dasar itu pula kerjasama Program Studi Magister dan Doktor Linguistik Program Pascasarjana Universitas Udayana dengan Asosiasi Peneliti Bahasa-Bahasa Lokal (APBL) semakin terjalin lebih kuat dan lebih bermakna pada tahun-tahun yang akan datang.

Seperti yang dicanangkan oleh ©Panitia Simposium Internasional Bahasa, Sastra dan Budaya yang pertama, mengambil tema yang bertajuk: “Bahasa Menunjukkan Jati Diri dan Sumber Daya Bangsa “Tema tersebut masih bergayut dengan kondisi objektif kehidupan bahasa-bahasa lokal yang ada di Indonesia. Kematian sejumlah bahasa lokal, terancam punahnya banyak bahasa kecil karena perubahan lingkungan kebahasaan yang didominasi bahasa Nasional, bahasa Indonesia dan juga bahasa-bahasa Asing pada era global ini jelas memerlukan ajang akademik khususnya Simposium Internasional Bahasa, Sastra dan Budaya seperti juga yang diselenggarakan oleh beberapa Perguruan Tinggi di Indonesia. Kepedulian akademik atas “nasib” bahasa-bahasa lokal sebagai warisan budaya bangsa ini perlu diwahanai untuk dikaji baik melalui forum-forum seminar/simposium maupun penerbitan karya-karya kebahasaan pada waktu yang akan datang.

Berdasarkan penilaian secara acak atas makalah-makalah yang telah diterima oleh panitia, baik makalah yang berbasis hasil kajian lapangan maupun buah pemikiran yang bersifat teoritis turut memperkaya dan mewarnai suasana Simposium Internasional Bahasa, Sastra dan Budaya 2016 Panitia sangat mengharapkan agar kepedulian akademik yang tertuang secara tertulis dalam makalah-makalah itu dapat berkembang lebih dalam dan lebih luas lagi selama penyajiannya dalam Simposium Internasional ini.

Sebagai Tuan Rumah, panitia mengucapkan Selamat Datang di Bumi Anoa, kota bertakwa. Semoga Semoga Kendari yang dikenal sebagai kota bertakwa dan budaya ketimurannya dapat menginspirasi para akademisi untuk menelaah lebih dalam persoalan-persoalan keberadaan, nafas kehidupan, dan jaminan kelestarian bahasa-bahasa lokal memperoleh asa baru melalui pemikiran-pemikiran yang strategis, kritis dan konstruktif. Selamat berseminar dan “Menikmati” Alam dan Budaya Sulawesi Tenggara.©

James T Collins
Diversitas Bahasa Sekerabat di Maluku Tengah: Kenyataan Diakronis, Krisis
Kontemporer
Halaman 12-30

Prof. Aron: Bahasa-Bahasa Lokal di Indonesia: Jati Diri dan Sumber Daya Yang
Layak dipertahankan dan Dilestarikan:
Halaman 30-49

Prof. Artawa dan Ketut Wandia
Kekoreferensialan Lintas Klausa Dalam Bahasa Indonesia
Halaman 50-64
Made Budiarsa
Reinterpretasi Kesadaran Praktik Berbahasa Lokal Di Indonesia
Halaman 64-79
I Nengah Sudipa
BALI ORTI: Media Pelestari Bahasa dan Budaya Lokal
Halaman 80-91
Prof. La Ode Sidu
Pemakaian Artikel O Dalam Bahasa Muna
Halaman 89-101
Herlina Pambabu dan La Ino
Kebertahanan Kosakata Kegeografian pada Siswa SMA Se-Kota Kendari:
Studi Kasus pada MAS DDI Nurul Qalbi dan MAS Indotec
Halaman 103- 127
Fransisca R Sunarmi. M.Pd.
Menulis Aksara Jawa Dan Analisis Carakan Sebagai Pelestarian Budaya Indonesia
128-140

Agus Darma Yoga Pratama
Penerjemahan Film *Thomas and Friends*
“Legenda Sodor Tentang Harta Karun yang Hilang”
Halaman 140-150
Agus Supriatna
Transformasi Kata-Kata Serapan Dalam Bahasa Indonesia Yang Berasal Dari Bahasa
Arab
Halaman 150-161

I Gusti Ayu Gde Sosiowati
Multifungsi Mendongeng dalam Pelestarian Bahasa Bali
Halaman 162-175

Pande Nyoman Ita Wulandari
Morfem Derivasi dan Infleksi
pada Bahasa Bali Dialek Wongaya Gede
Halaman 173-193

Sumiman Udu
Tradisi *Bhanti-Bhanti*: Eskpresi Seksualitas Setengah Hati
Halaman 194-211
Ni Wayan Sukarini
Ni Luh Ketut Mas Indrawati
***Gending Rare* sebagai Media Pelestarian Bahasa Daerah**
Halaman 212-221
Hardin dan Andi Satriani
Ritual Kapontasu sebagai Media Komunikasi Transendental dalam Bercocok Tanam
Padi Ladang Masyarakat Etnik Muna
Halaman 222-240

Adisti Primi Wulan
Penanganan Dokumentasi Bahasa Melayu Sambas Menjadi Kamus Bahasa Daerah
Untuk Melestarikan Khazanah Bahasa
Halaman 241-252
Dr. Drs. Kanisius Rambut, M.Hum
Kontroversi Persepsi Generasi Tua dan Generasi Muda dalam Teks Ritual *Barong Wea*
Halaman 253-263
Ferina Kumala Dewi
The Use of Banjarese Variation among Teenagers in Palangkaraya
(Sociolinguistics Point of View)
Halaman 264-271

La Ode Nggawu¹ and Maulid Taembo²
The Meaning Of “To Bring” In Muna Language: Natural Semantics Metalanguage
Halam 272-284
Falma Wati.

Selamatkan Bahasa-Bahasa Daerah Sulawesi Tenggara
(Bahasa Daerah Wolio)
Halaman 284-293
I Gusti Ayu Niken Launingtia, S.S., M.Hum
Bahasa Mampu Memengaruhi Karakter Sebuah Budaya: Studi Kasus Pembelajaran
Bahasa Jepang Mahasiswa Stp nusa dua bali
Halaman 294-302

Kinayati Djojuroto
Pronomina Dialek Jaton Sebagai Fitur Bahasa Daerah Di Minahasa
Halaman 303-314

I Ketut Darma Laksana
Dinamika Kebahasaan pada Masyarakat Nusa Penida, Kabupaten Klungkung, Bali
Halaman 315-329

Maria Magdalena Namok Nahak
Edmundus Bouk
Ragam Bahasa Tetun Terik Di Kecamatan Malaka Tengah, Kabupaten Malaka, NTT
Halaman 330-342

Aisyiah Al Adawiyah, M.Pd.
**Penyajian Buku Kumpulan Materi “Parlez Français” sebagai Strategi Pengenalan
Dasar-Dasar Pembelajaran Bahasa Perancis
Halaman 341-354**

Ni Wayan Mekarini
Sudhi Wadani As Interethnic Marriage Text In Balinese Principles
Halaman 355-366

Wa Ode Sifatu
**Budaya Muna Terhadap Cadangan Pangan (Studi di Kelurahan Walambena Wite,
Kecamatan Parigi, Kabupaten Muna, Sulawesi Tenggara)**
Halaman 367-385

Maria Santisima Ngelu
**Konstruksi Gender dalam Puisi-Puisi Etnografi yang Berpihak pada Kearifan Lokal
Flores; Kritik Sastra Feminis**
Halaman 386-396

Veronika Genua
Khazanah Leksikon Tanaman PANGAN Etnik Nagekeo : Kajian Ekolinguistik
Halaman 397-413

Hani’ah, Sahid Teguh Widodo, Sarwiji Suwandi, Kundhru Saddhono
**Ideologi Pemberani dalam *Parebasan* ”*Abantal Omba’ Asapo’ Angin*” sebagai Identitas
Masyarakat Madura**
Halaman 414-420

Arman
Fina Amalia Masri
***Ewa Wuna* : Jatidiri Masyarakat Muna**
Halaman 421-428

Dr. Johanna Rimbing, M.Hum
Gambaran Karakter MasyarakatKelompok Subetnik Tountemboan di Minahasa
Halaman 429-442

Abdul Jalil
**Mempromosikan Multikulturalisme pada Program “Rentak Pelangi Bumi Anoa” Di
Radio Republik Indonesia Kendari Sulawesi Tenggara**
Halaman 443-457

Nirmalasari
I Wayan Simpen
**BAHASA LINGKUNGAN KE-KAGHATI-AN GUYUB TUTUR BAHASA MUNA
(PERSPEKTIF EKOLINGUISTIK)**
Halaman 458-468

Yunus
Mantra Bercocok Tanam Jagung Masyarakat Kabawo Beserta Relevansinya Terhadap
Pembelajaran Sastra Di SMA
Halaman 4469-486

Haerun A.
Pembelajaran Bahasa Indonesia dalam Konteks Multibudaya
Halaman 486-501

Dr. H. M. Yazid ARG., Lc., M.Pd.
Arah Perkembangan Bahasa Indonesia Akhir-Akhir ini
(The Direction of The Development of Indonesian Language in Nowadays)
Halaman 502-519

Erni Harijati
Kekerabatan Antara Bahasa Wolio dengan Bahasa Cia-Cia
Halaman 519-534

Salniwati, S.Pd., M.Hum¹ Sitti Hermina, SST.Par.,M.Hum² Nurtikawati, S.Sn.,
M.Hum³
Klasifikasi Bentuk-Bentuk *Watawataangke* (Teka-Teki) pada Masyarakat Etnis Muna
Halaman 535-553

Setia Rini
Tingkatan Tutur Bahasa Lokal Jawa dan Bahasa Asing Perancis dalam Perspektif
Situasi dan Kelas Sosial
Halaman 553-562

Laxmi, Akhmad Marhadi, Sarjono
Dinamika Penggunaan Bahasa *Binte* pada Kalangan Remaja Di Kota Raha Sulawesi
Tenggara
Halaman 563-572

Sulfiah
Homonim Bahasa Muna Dialek Gu-Lakudo
Halaman 572-584

Sahlan dan Amiruddin
Kearifan Lokal Masyarakat Sulawesi Tenggara Sebagai Bahan Pengembangan
Pembelajaran
Halaman 585-604

Jan Mr'azek
Anyam-Anyaman Anyaman: Sujiwo Tejo's "Word Music"
Javanese Traditional Verbal Art, and the Soaund and Meaning of Words in Moder
Indonesia
Halaman 604-615

La Aso
Ritual Pomoghono pada Masyarakat Etnik Muna di Kabupaten Muna Provinsi
Sulawesi Tenggara
Halaman 616-629

Lanny Isabela D. Koroh & Simon Sabon Ola
Kekerabatan Ekologis Enam Bahasa Lokal Di NTT : Kajian Ekolinguistik Bandingan
Halaman 630

Dr. H. Mursalim, M.Hum.
Growing A Culture Of Literacy By The Application Of Language Skills (Reading And
Writing)
Halaman 630

Ellyana Hinta
Pemaknaan terhadap Puisi Lisan *Palebohu* Sebagai Media Pemertahanan Bahasa
Gorontalo

Halaman 631

Nikolaus Pasassung
Affixation as Semantic Resource: Process Realisation in the Indonesian Language
Halaman 631

***Anyam-anyaman nyaman: Sujiwo Tejo's "word music," Javanese traditional verbal art,
and the sound and meaning of words in modern Indonesia***

Jan Mrázek

National University of Singapore

In 1998, Sujiwo Tejo – pop singer, song-composer, journalist, short story writer, film actor, and a puppeteer from an East Javanese family of traditional performing artists – published his first music album, a cassette, titled *Pada Suatu Ketika*. I would like to use Tejo's songs and his ideas about "word music" (*music kata*) as starting point of a reflection on words, their meaning and their music, in relation to Javanese verbal arts as well as languaging in modern Indonesia.

Commonly, verbal language tends to be privileged as the site of meaning and rational thought. Music, on the other hand, is often seen as a play of forms, feelings, sensations, apparently devoid of the kind of semantic meaning and logic characteristic of verbal language, with a logic that may be closer to lovemaking and mathematics. The case that I want to discuss raises questions about the musicality of language. It raises and perhaps exaggerates, in a kind of bold relief, with the kind of gesture that artists are allowed and scholars are not, questions with which one is faced in the study of traditional Javanese verbal art, such as sung poetry (*macapat*) and drama (*wayang*).

In the introductory notes to the album *Pada Suatu Ketika*, Tejo argues that in his songs, which he calls word music (*musik kata*), the sound of words is primary, and their meaning secondary. He writes about the process of composing the songs:

Once the melody of the song is finished, words are chosen only on the basis of the element of sound, and not because of their meaning, so that they fit the melody and rhythm. Then more choices are made among the fitting words so that their combination can form meaning. The formation of meaning from the combination of words is only a kind of compromise, for me to be able to become an entertainer. Because -- and I don't know whence the mistake in education -- in general when people listen to a sentence of words, they demand to know its meaning. They don't ask the meaning of the musical sentences of the Sundanese drum, the Javanese rebana, the sound of kulintang, and so on. But it's different with words. Only for certain people is it enough to listen to sentences of words as music only. They...can perceive the words as music itself, the instrument of which happens to be the mouth, the tongue, the palate, the throat, and so on.

By suggesting that words in his songs are *primarily* musical sounds, and only secondarily have meaning, Tejo seems to aim to turn upside down common notions about words and music, and about the nature of words and verbal art. The statement also emphasizes the physicality of words – human body is treated as a musical instrument, and words are the sounds of human body.

One could say, and one wouldn't be entirely incorrect, that Tejo's statement is superficial or outright false. One could also say that poets and singers have always known that the sound of words matters. On the other hand, one can take the statement as an artistic motion meant to throw people off from a too well established way of thinking, and as such, it can stimulate our thinking. Thus, I will set aside my doubts for a moment, and I will try to listen to the songs with the strange focus, with the particular way of listening, for which Tejo asks.

The title of one of Tejo's songs -- "Anyam-anyaman Nyaman" -- can itself be heard as treating words primarily as sounds. In the song, too, words can be heard as functioning as sounds, in a sort of wordplay full of rhymes, alliterations, rhythmic repetitions, and other anyam-anyaman-nyaman-izations. These are the lyrics (following the text and spelling in the album notes):

Anut runtut tansah reruntungan

Mungguh mudun gunung anjok samudro

Gandeng rendeng anjejereng rendeng

Reroncening kembang

Kembang kemanten

Mantene wus dandan dadi dewa dewi

dewaning asmoro gyo mudun bumi

Ela mendung

Bubar mawur

Mlipir mlipir

Gyo sumingkir

Mahargyo dalan temanten

Dalan pun dewo dewi

Sworo trompet

Ting celeret

Arak arak

Sigro sigrak

Datan kendat

Anut runtut

Gyo mudun bumi

In the first line, there is a play of the words *anut, runtut, runtung*; in “*anut runtut tansah reruntungan*”, and the play of the vowels a and u continues in the second line in “*mungguh mudun gunung*”; in the third line there is an interplay of four similarly-sounding words, and the vowels a and é, as well as the repeated nasal eng: in “*gandheng rendeng anjejereng rendeng*”; in the lines immediately following, you can hear the sequence of words “*kembang kembang kemanten mantene*” and one word later, there is the musical phrase “*dandan dadi déwo déwi, déwaning*”... These are just examples. In the later part of the song, there is a delightful interplay between words and the sounds of musical instruments, impossible to reproduce in writing.

In another song, “*Nadian*,” no other instruments except human bodies are used – there are no musical instruments. The word effects include the interplay of the words *kélingan, kalingan, and kaling-kalingan*. In another song, “*Doa di Kerja*,” Tejo uses what he calls in English “crowded” -- words, in this case the noise of a crowd, as sounds rather than as carriers of meaning.

Tejo plays with words as sounds not only in his songs, but also in his writings. For example, here is one sentence from one of his short stories. Try to listen to the words as sounds, especially the words *cemberut* and *girang*: “*Melihat pesanan wayang cemberut secemberut-cemberutnya cemberut, bapak itu girang segirang-girangnya girang.*”

Sources

What are the possible sources and inspirations of Tejo’s treatment of words. It is important to know Tejo’s background: he is also active as a puppeteer in wayang kulit. In some ways, wayang could be perhaps compared with the library in Western culture, for most of the major forms of Javanese verbal art are part of wayang, from different historical periods and in different languages. Wayang is also the context in which these forms of verbal art are heard most often or in many cases exclusively. Wayang includes not only dialogue, but also long narrative and descriptive passages, a plentitude of sung poetry in different poetic styles and metres and from many different sources, whose texts are often unrelated to the main narrative presented in the performance and whose semantic meaning is rarely fully understood even by the performer, and mantra-like chants, which in some cases have primarily magical function. Considering that Tejo is a puppet master, it is not far-fetched to see the roots of Tejo’s word music in traditional Javanese verbal arts, and Tejo himself explicitly refers to traditional Javanese verbal art as the inspiration for his word music.

Let me give several random examples, and my primary goal is not to show all that happens in Javanese verbal art, but to listen to them with Tejo’s ears. Most forms of traditional Javanese verbal art – including what in English would be called poetry, but often also historical narratives, scientific and religious texts, didactic works, and so on -- are typically not read

silently, but are or can be sung in various contexts, from unaccompanied reading-singing, to singing to the accompaniment of gamelan music, and of course in wayang performances. Words are thus typically materialized as sounds: they are sung, but one can also hear music in the sound of the words themselves. The first line from the most famous Javanese didactic text, Serat Wedhatama, is a good example: “*mingkar mingkuring angkara, akarana karenan mardhi siwi.*” The words *mingkar* mingkur, moreover, signal by their *sound* the word *pangkur*, the name of the poetic and melodic form, and thus evoke the particular *pangkur* melody, metre, and mood. There are many other examples in Wedhatama of what we may, following Tejo, hear as word music, such as: “*ruktine ngangkah ngukut, ngiket ngruket triloka kakukut*”; or “*tata-titi ngati-ati, atetep telaten atul, tuladhan...*”

In wayang there is a continuum rather than clear separation between what is sung and what is spoken; that is, spoken texts are also musical. All speech happens within a musical framework, and the puppeteer’s voice is integrated into it by, for instance, intoning on a particular pitch, fitting into the formal temporary gong structure of musical compositions that are played at the moment, and in other ways. The words are also musical in the anyam-anyaman-nyaman-istic sense. An example heard in some form in almost every performance is this: “*panjang punjung pasir wukir loh jinawi gemah ripah karta tata tur raharja.*” One finds playful pairs of playful words. In *panjang-punjung*: the consonants are the same in each word, instead of a-a in panjang, there is u-u in punjung; *pasir-wukir*; *gemah-ripah*; *karta-tata* -- the words in each of these pairs rhyme. Then there is an interaction between the pairs. In the first pair, the coupling of *a* in *panjang* with the *u* in *punjung*, is echoed in the second pair, *pasir wukir*, in the first syllables of the words, as the *a* of *pasir* is coupled with *u* of *wukir* (the sequence of vowels in panjang punjung pasir wukir is *aa uu ai ui*). There is also the almost Dadadaist *-tatata* of *karta tata*.

Just as most traditional Javanese verbal art is typically sung, in all spoken texts in wayang a great attention is given to the way that a word is uttered, to the sound of verbal language, and words are often spoken on a particular pitch. Narrative and descriptive passages often follow the tonal and temporal structure of music. Each character in wayang has its own way of speaking, and these ways are distinguished by kind of language, by manner of utterance, and often by the pitch of the voice. Tejo also plays with ways of uttering words, often deviating from normal way, and in the song Goro-goro (which is also the name of a section in wayang performance), Tejo sings in the nasal voice of a particular ogre from wayang, and then one can hear the voices of other wayang characters.

Let me now turn briefly from musico-verbal arts to Javanese ways of talking about music. What one finds is a kind of indistinctness, or overlapping, between sounds of music, and sounds of words. Words are *like* the sounds of music, and there is unhindered traffic between musical and verbal sounds. The names of instruments often represent the sounds of instruments: *gong, kenong, kempul, ketuk, kempyang, kendhang...* Musicians use word-sounds to represent the sounds of instruments, most obviously in the case of the drum, where every stroke is associated with a word-sound. This kind of verbal music is also often used in dance and puppetry lessons. A great example of the way that words serve as sounds and of the musicality of words and verbliness of music, is *wayang jemblung*, a wayang performance with no gamelan. As one ethnomusicologist describes it, "the music is vocalized using the standard syllables and vocables commonly used by musicians in teaching and discussing gamelan."

The musicality of discourse on music is also apparent from a statement quoted in a newspaper article, in which a Javanese musician compares gamelan music with pop music: "Traditional music speaks *ning nong ning gung*, while new music feels *jrang jreng jring jreng*." Note that not only does he express himself with words that function as musical sounds, but he also uses the word "speak" (*berbicara*) to describe what music does.

I would also suggest that Javanese language in general, and not only discourse on music, is prone to resort to words as sounds, more so than some other languages. Let me look at a Javanese discourse that one might not expect to be musical: the ways of talking about the *keris*, a kind of dagger, believed to have magical powers that can either benefit or endanger the owner, and therefore much depends on choosing the right kris. Kris are distinguished on the basis of their appearance, feel to touch, but also their sound. The blade of the kris is struck with a finger and the sound of the iron tells one something about the kris. The word for the "sound" of the iron is *uni*, which as a verb (*muni*) means both "to sound" and "to say". The verbal representations of the sounds of kris are mostly onomatopoeic. Even the words that have a referential meaning are very musical or sound-focused, such as *mbrengengeng*, which means something like "droning, buzzing, reverberating." Here are a few of these "descriptions": "*mbrengengeng* like a bee"; *drung*, specifying that the sound is long; *gung*, quivering; *kung, 'mbrengengeng; nging, mbrengengeng; ngong-ngong*, and within that sound there is yet another sound, [a] long *ting-ngong-ngong; dung; tung; jerung; preng; gur; gung-drung; ting-ngeng; prung-jung; nong-nging-brung*. My point here is a simple one: in the discussions of kris, many words are used that function primarily as sounds, and in this case too, they are not merely plays with the sound of words, but are part of very serious discourse. To translate these discussions is as difficult as translating music.

Both in Tejo's music, and in his notes, he also refers explicitly to traditional music and wayang language, as his inspirations. I have shown that Tejo's attitude to the sounds of words, is rooted in the musicality and anyam-anyaman-nyamanism of Javanese verbal art and general verbalizing, and in the above paragraphs, we have "listened" to Javanese verbal arts with under the influence, so to speak, of Tejo's ideas.

Toward Post-anyam-anyaman-nyamanism

Now, let me step back and suggest that the Tejo-esque perspective on Javanese verbal art that I have presented above is limited. But this does not mean that the attitude, the particular kind of attention with which I have questioned the interaction between words and music, cannot be useful. Tejo shows that meaning (in a limited sense of the word) is not everything, that reducing everything to rational "meaning" is limiting, but in doing so, in leading us beyond this limited notion of "meaning", he ends up with a helpfully different, but no less limiting view. Let me therefore go back to "meaning" of Javanese words and see if we can throw some light on it in a way that incorporates Tejo's lessons, but goes beyond his limitation.

What we need is a way of talking that does not separate meaning from feeling, bodily sensations, the physical world, and thus the physical and the sensual can be seen as part of what is the meaning of a sound or a thing. In this perspective, the play of sound in Tejo's word music or in Javanese verbal arts would be seen as part of the meaning.

In the very musical passage from wayang I have discussed previously, the words were paired on musical basis: *panjang* with *punjung*, *pasir* with *wukir*. However, the semantic meaning of the words is a part of the play: *panjang*: "long"; *punjung* "high"; *pasir* "sea"; *wukir* "mountains". Thus, in addition to the musical pairing, the same pairs "make sense" on the level of semantic meaning: long-high, sea-mountains -- *panjang-punjung*, *pasir wukir*. Another example of the unity of sound of words and their meaning can be found in the description of the female court-dancers and other women waiting on the king: "[...] *ayu-ayu rupané, éndhah-édi busanane, mandul-mandul payudarané* [...]." Each phrase begins with either a repeated word (*ayu-ayu*; *mandul-mandul*), or with a pair of words of similar sound (*éndhah-édi*), and each phrase ends on the rhyme-like *-ané*. In the first and last (third) phrase, the sequence of vowels is the same (a-u-a-u, in *ayu-ayu* and *mandul-mandul*). In the last words of each phrase, only these vowels (a and u) appear (in addition to the rhyming suffix *-né*): from u-a in the first phrase, to the longer u-a-a in the second, and the longest, climatic a-u-a-a in the last (*rupané; busanané; payudarané*). So, the passage is very musical, but it becomes much more beautiful when the semantic meaning of the words is admitted into play. It means approximately: "... their body-shape beautiful, their garment splendid, their breasts rising and

falling..." The semantic meaning of *mandul-mandul* ("rising and falling") is simultaneously evoked musically by the pulse in the sound of the word *mandul-mandul*; that is, the rising and falling breasts evoked by the semantic meaning of the word resonates with the alternation between the more open *a* and the more closed, sensually rounded *u* in the sequence a-u-a-u -- open-closed-open-closed. In order to give you a physical experience of this linguistic phenomenon, please put your finger on your chin and pronounce clearly, rather slowly and with feeling "*mandul-mandul*": you should feel your chin rising and falling like the breasts of the ladies in waiting.

The last example alerts us to the interaction between the music of words, their meaning, and the visual images in wayang. The image of rising and falling breasts is evoked by the meaning of the words and it is musically presented by their sound, and all this comes into play with the visual image on the screen -- the two puppets of the ladies in waiting and their shadows. The *parekan* have naked shoulders and the upper part of their large bosom is visible. When the oil-lamp served as the source of light, the shadows appeared to be "breathing" (*napas*) and the breasts of the *parekan* were rising and falling. Thus, the meaning of the words and their sound interact and resonate with the visual images. If one wants to feel a passage like this, one has to attend to both the sound and meaning of words as well as the visual images, among other things, such as the music that is fitted to the atmosphere of the scene -- and one has to feel the unity of the whole, and the way that each of the aspects enhances the other, for example, the way that the semantic meaning of words enhances the musicality and the visual images, and the way that the physicality of the music and the images enhance the meaning.

The French philosopher Maurice Merleau-Ponty writes: "I begin to understand a philosophy by feeling my way into its existential manner, by reproducing the tone and accent of the philosopher." Merleau-Ponty speaks about words as "gestures," and about the "gestural meaning" of words. Words are not containers for abstract meaning, but the words and their meanings are physical actions that mean in ever new ways. Language, MP writes, "is the subject's taking up of a position in the world of meanings.... The phonetic 'gestures' bring about, both for the speaking subject and its hearers, a certain structural coordination of experience, a certain modulation of existence, exactly as a pattern of my bodily behaviour endows the objects around me with a certain significance both for me and for others." Merleau-Ponty writes that an angry gesture "does not make me think of anger, it is anger itself." Communication, in this view, does not happen through abstract, arbitrary signs, but it is a way of being together in the same world in which not only her words, but all her gestures and all her behavior affect my perception, the taking up of the world, in which my world and my perception of it is constantly invaded by other people and their gestures and behaviour, and I constantly invade the worlds of other people and affect

their perception, what they perceive as their world, by my behavior, including my words. I think that the tone and the accent of this philosophy is worth imitating -- for instance, it allows one to talk about the sensuality and physicality of the Javanese verbal passages, the modulation of the puppeteer's voice, the appearance of the puppets, as indivisible from meaning, for the meanings of words are themselves physical gestures.

My motivations

Now, as my post-anyam-anyaman-nyamanistic analysis shows, a Tejo-esque perspective, with its limited focus on sounds, conceals much of the richness of words in Javanese verbal art. Why am I then interested in thinking about his word music? Imagine a crowd of wise man in which everyone makes sophisticated and noble arguments for war except for one man speaking about peace. In other situations, one might not notice this lonely voice, but as it is, one's attention would be drawn to it. For me, Tejo's voice is somewhat like that: while not addressed to scholars and with no pretension at scholarship, it goes against ways of talking about Javanese verbal art that are rather dominant in scholarship, and with which I am not happy. It may be one-sided and partial, but it is on the opposite side than the majority of writing that is often unconsciously equally one-sided.

Let me explain myself by using the example of wayang, my favorite distraction while I was doing my fieldwork. I have come to enjoy and admire each performance as a social and artistic event extremely rich in sensations, as a lively and powerful art form that combines words, music, sound-effects, and visual expression into an integrated multi-sensory, sensual whole in which each of the media work together and enhance the total experience, an unrepeatable event which draws on the energies of the particular place, moment, and community, and during which people come together to watch, listen, smoke, drink, eat, laugh, talk to others, gossip about others, and to watch and feel others doing the same; they come to enjoy the night and its changing atmosphere, and in general to be part of the event, journeying through the night together with others. The words and voices in wayang are multiple – mystical, obscene, lofty, down-to-earth, serious, humorous, deeply meaningful, or deeply silly – but always vibrating with life, always charged with the right feeling, always musical, always deriving their power from the quality and feeling of the voice in which they are uttered, from their setting in the multi-sensory whole, from the attentiveness and emotion and laughter of those who listen, and from the liveliness of the occasion as a whole.

A rather common tendency of scholarship on wayang has been to reduce this kind of event, this kind of experience, into what we scholars love and trust the most: written text. There

do exist written texts that describe with great power the rich texture of sensations of things, places, and moments, the memories and emotions that they evoke for people, and the ways that things and people are involved in the world. But scholarship on wayang has rarely done this or tried to do this, and in the thousands of pages only very exceptionally does one find a passage that evokes the sensual experience of being at a performance event. Even a careful transcription of a wayang performance separates words from the voices and the rich musical, visual, and social setting of the performance, divorces them from the feeling of the particular place and time, and arrests them in time, turning something living and something that is engaged in a living world into a dead object. But interestingly, no transcriptions of wayang performances were produced in the colonial period and in fact, until rather recently. In the colonial period, scholars of wayang produced thousands of pages of skeletal summaries of stories, not based on performances but on second hand sources. The focus was on meanings of words, phrases, and to some extent narratives, and most scholars were interested not in the way words and narratives actual exist in their world – about how they are experienced, how they are treated, how they happen -- but they were merely sources for learning about something else, often something better, purer, and original that had already disappeared or has been corrupted. In most cases, there was little or no interest in the performance events, which were often mistrusted and seen as corrupted versions of written urtexts, and performers were pitied as illiterate – something striking for anyone who has learned to appreciate the puppeteers for the enormous knowledge of verbal art and their amazing ability to bring together a massive repertoire of prior texts and build a monumental, living verbal art work every night. Hendrik Kleinsmiede (in "Watching wayang with Spinoza: mentalism and (written) language in nonnative scholarship on wayang as evidence of paradigmatic constraint", in *Puppet theater in contemporary Indonesia: new approaches to performance events*, ed. J. Mrazek, Centers for South and Southeast Asian Studies, University of Michigan, 2002, pp. 39-72) sees this attitude to wayang as a reflection of ingrained western prejudices against the spoken word (as opposed to writing), sense perceptions and bodily sensations – prejudices going back at least to Descartes and to some extent to Plato, and challenged only occasionally, for example, by Spinozan monism and later phenomenology and anyam-anyaman-nyamanism. It is against the background of the blindness of some scholarship on wayang to the multi-sensory quality and the actual way of being of verbal events, against the background of their unthinking reduction into written texts, against the background of a history of scholarly obsession (not unopposed, but still dominant) with abstract meanings and disregard and contempt for sounds and sights and the physicality and unique power of words when they are sung at a particular place and time, that Tejo's gestures,

Tejo's songs, draw my attention. To understand the urgency of the questions raised by Tejo's gestures for the study of Javanese verbal art, one has to remember again how musical words are in Javanese verbal art, and that to be deaf to the music of words would mean to miss much of their beauty, power and complexity.

Tejo's motivations

I have tried to explain some of the reasons for my interest in Tejo's word music. Now, I would like to ask what might be Tejo's reasons and motivations. In other words, I want to go beyond what Tejo wants us to do, beyond the attention to sound that Tejo asks for, and beyond the past of his word music, that is, beyond speaking about its roots in Javanese verbal art. My question is: how does his words and music fit into the present?

His lyrics in many cases do have meaning, and they go well beyond the usual "I love you babe" of pop music, and represent serious statements relevant to the present day situation in Indonesia, and/or have poetic beauty that depends at least in part on the meaning of words. Also, there is something contradictory about saying with meaningful words that one should not pay attention to the meaning of words, as Tejo does. It is as though Tejo's introductory notes were trying to conceal the meaning of words, or the importance of that meaning, by making us focus on their sound.

What might be Tejo's motive to do this? In part, he is surely trying to do the same thing as myself: to provoke people and make them perceive the whole by focusing on and exaggerating those parts that tend to be overlooked. But this escape from meaning of words needs to be seen in the context of what happens to words in contemporary Indonesia: not only the hundreds of regional languages in Indonesia, but, even just in Java, the many dialects of Javanese, each with its own word music, next to the increasingly important Indonesian and even English. Increasingly often Javanese people have to speak to people who do not understand Javanese language, and this is especially true in Jakarta where Tejo has moved. Whenever one speaks, almost with every word, one has to choose a language; translation is an integral part of working with languages in everyday situations; one associates more and more often with people whose native language or dialect is different from one's own. The sound of one's own language, its music and its images, have to be often sacrificed at the altar of easy intelligibility. If they are not, problems arise, such as barriers between people.

For example, traditional Javanese performing arts are often shown on national television. Despite various attempts to translate them from Javanese into the widely understood Indonesian, many people believe that they are untranslatable, or that if they were translated

into Indonesian, they would lose their appeal to many Javanese people, and perhaps to everyone. The problem is of course that these programs irritate, or at least are not enjoyed by, a significant segment of television audiences – all those who are not Javanese or Czech. Perhaps this is why Tejo tries to argue, and his argument is rather forced, that one doesn't need to understand his Javanese lyrics, one doesn't need to be Javanese, one can just enjoy the words for their sound. It may be that Tejo sacrifices meaning, or pretends to, in an attempt to present, or sell, his Javanese songs to a linguistically heterogeneous audience. In other words, he says: "You can't understand the meaning of the words, but, for your money, you can still enjoy the sounds."

But Tejo's attack at meaning is certainly not simply commercial. Just as so many traditional artists try to keep traditional forms of verbal art alive in the present world, Tejo is trying to do the same not with a particular traditional form, but with Javanese language with its rich play of sounds, meanings, and images. Perhaps he has failed, and while it may be more common to sacrifice the music of a language in translation as one tries to produce a semblance of meanings, Tejo has sacrificed the meanings of words. He, or rather his non-Javanese listeners, have been left with the sounds of words only. Moreover, intentionally or not, by selling the sounds of Javanese words to non-Javanese speakers, he helps both the sound and the meanings of Javanese language to be there for those who can understand it.

One could think about this more generally: perhaps what Tejo tries to keep alive and relevant is not just Javanese language, but generally people's appreciation of the musicality of different languages. Because it is the specific sounds and particular intonations, the specific grain of the voice, the manner each language makes people shape their mouths and breathe and feel differently, that are usually lost in the constant translating. It may be precisely the multiplicity of verbal sounds in the present-day world that makes Tejo and me appreciate the sounds: not only because we are in love with our own languages and in too many situations, we have to try to produce other strange sounds with which we are not at home, but also because we enjoy the multiplicity of verbal sounds around us. There is evidence for this in Tejo's songs: his Javanese texts combine words and phrases from different dialects and linguistic genres. In his written notes, Tejo states explicitly that he is interested in the "manner of uttering words" of these different kinds of languages, and he quotes examples of phrases from different Javanese dialects as well as what he calls "words from the wayang world," and which we might call literary language.

I think there are multiple forces and many motivations behind Tejo's word music -- but the main point that I am trying to make here is that Tejo's notes and songs are not only rooted and have many precedents in traditional Javanese music and verbal arts, but they have to be

also seen as a part of the present, as a gesture made at a particular historical moment and in particular situation.

The Irish writer Oscar Wilde wrote at the end of one of his essays: “Not that I agree with everything I said in this essay. There is much with which I entirely disagree. The essay simply represents an artistic standpoint, and in aesthetic criticism, attitude is everything.” I have treated Tejo’s notes and songs as an expression of such artistic standpoint, and looked at his songs in the way he seems to be asking. It is quite possible that Tejo would disagree not only with what I have written, but also with what he has written himself – but this would not take away from his notes the power to direct one to a particular way of listening to words and music, and to think about the sound and meaning of words in a new way. I also disagree with many things I wrote in this essay. But this does not mean that the attitude, which I pretend to have borrowed from Tejo’s notes, the particular kind of attention with which I questioned words, cannot be useful in thinking and singing about Indonesian verbal art.