

Uluk Gangsa, The Discourse of Glory in Pesarean Gunung Kawi-Style Karawitan

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ABSTRACT

Karawitan, a traditional Javanese orchestra, is part of the *ruwatan* 'purification' ceremony in Pesarean Gunung Kawi for pilgrims and general spectators. Its repertoire includes *gendhing giro-giroan*, *gendhing uyon-uyon*, and *lelagon*, presented in Mataraman and East Javanese *karawitan* style. The performance also includes songs that symbolize glory, implied through the *gamelan* tones. This study aims to document the repertoire of the songs as literary objects and elements of the intangible cultural heritage. Data were collected from a *karawitan* performance in Gedong Wilis area on a *Legi* Sunday and *Pahing* Monday through observations and video recordings of the performance, and interviews with the composer. In addition, song lyrics and *gendhing* notations were gathered from a library at the *Wiyaga Sasana Wilis* community. Our research focuses on (1) the narrative of glory symbolism presented in the lyrics of the *karawitan* songs and (2) the narrative of glory symbolism conveyed through the image of instrumental *gendhing* musical presented during *uluk gangsa* procession. Our findings show that the narrative is intended to symbolize the prayers and hopes of the audience. The glory symbolism enables the *gamelan* players to guide the ceremony performers and the audience into the realm of *rasa* 'affect, feeling, intuition'.

Keywords: Discourse, glory, *karawitan*, orality, *ruwatan*.

1. INTRODUCTION

Indigenous people have traditionally used ceremonies and performances when praying to God almighty. Those who perform the ceremonies, referred to as pilgrims, each has his/her individual intentions (Hariyanto, 2017). Pilgrims believe that offerings, prayers, and mantras provide the means to achieve glory throughout the course of life. The concept of life's glory is not limited to wealth and power, but it may include *dharma* 'good deeds' that are carried out in society. This paper focuses on a traditional ceremony that is performed to achieve life's glory at Pesarean Gunung Kawi in Malang, East Java.

Pesarean Gunung Kawi, 'a burial site on the side of Kawi Mountain', can be considered a preservation site of Javanese culture. Located in Wonosari Village, Malang, the site attracts thousands of pilgrims from all over the archipelago each year. They include outsiders from different places across Java as well as community groups who adhere to the *Kejawen* 'traditional Javanese' belief system around the slopes of the mountain (Wahyudi,

Maryaeni, Romadhoni, & Junaedi, 2017). They mostly come to perform *ruwatan* 'purification' rituals, go on a pilgrimage to the tombs in the area, or visit the site as tourists. As part of the pilgrimage, the *haul* ritual at Pesarean Gunung Kawi was carried out as a form of respect for Eyang Djoego and R.M. Iman Soedjono, who were both important figures in the Wonosari community. Their spirits are the source of blessings for the pilgrims (Sulistyorini, 2021). Pilgrims can carry out the *ruwatan* procession in a separate building, the Sasana Wilis building.

The *ruwatan* procession usually includes a *wayang kulit* 'shadow puppet' performance. The *wayang* performance functions both as an entertainment as well as a guide. A *wayang kulit* performance centers on Bathara Kala tells a story about the central characters' purification by Bathara Guru, and this has become a symbol of guidance for the purification of human souls. These performances are accompanied by *karawitan*, a musical performance that is often described as the traditional Javanese orchestra. We view this music

performance as the embodiment of expressive and contradictory messages (Spiller, 2004).

The main function of the musical performance is to accompany the *wayang kulit* performance. During the performance, audience would be captivated by the Javanese *gamelan*'s musical notes. The Javanese *gamelan* sound system is generally divided into *laras slendro* and *pelog*, which mainly differ in the number of notes: five and seven notes (Risnandar, 2018). Meanwhile, the overall composition of the musical performance in Pesarean Gunung Kawi is presented in the form of songs or instrumental music.

The *karawitan* performance, also referred to as *uluk gangsa*, is sometimes regarded simply as a limited musical performance. Similar to the "*Jula-juli*" musical manuscripts, a typical East Javanese music, it is characterized by its straightforward, expressive and critical language use (Setiawan, 2021). However, *karawitan* performance has other functions beyond a mere musical accompaniment. *Gendhing Panembrama* for Sultan Pakubuwana X, for example, symbolizes the Surakarta Court's resistance to the Dutch East Indies' colonial political pressure (Daryanto, Rustopo, & Sunarto, 2021).

Previous studies have shown that the *karawitan* music performance at Pesarean Gunung Kawi can support the preservation of intangible cultural heritage. *Karawitan* can be analyzed not only as a performance, but also as a medium that contains meaningful messages. The song lyrics are in the form of prose, filled with specific discourses in a particular piece of advice to achieve the glory of life. Different from that performed on other occasions, the "*Jula-juli*" prose is developed from *Malangan* style *macapat* (Pamuji & Darsono, 2017). The same can be observed in the Pesarean Gunung Kawi-style *karawitan*. No previous study has provided detailed information on the composition in the *uluk gangsa* performance. This present study looks at the musical compositions of *uluk gangsa*, and how they can function as a guide that conveys a message of glory.

The message of glory is conveyed in the lyrics and nuances of the song. Unfortunately, most of the audience is unaware of the rhythm and does not understand the whole meaning of the performed songs. We investigated this phenomenon as a potential for literary education with a cultural approach that can be explored using narratology. As part of a learning activity, narratology aims to (1) shape experiences; (2) analyze discourse; and (3) re-deliver discourse in the form of cognitive activities (De Fina & Georgakopoulou, 2015). As our research is based on intangible cultural heritage, the documentation of songs played by the musical groups at Sasana Wilis, Pesarean Gunung Kawi, is further narrated using a literary approach.

2. METHOD

Data collection of this study was carried out during the *Legi* Sunday and *Pahing* Monday performances at the Sasana Wilis building in Pesarean Gunung Kawi. Interviews were conducted to directly collect data from informants. The data collection instruments include interview questionnaires, and audio-video recorders. Our informants include *dhalang ruwat* 'shadow puppet master' and the composer of the *karawitan* songs. They play important roles in distributing testimonials as media to form a verbal channel (Vansina, 1969). The interview data were then transcribed, and the musical data were typed as archetypes. The latter were written in Javanese using necessary spelling adjustments.

Archetype data of instrumental music are presented as a musically nuanced narrative. We perceive that the interpretation of data is clear and objective when underlying messages are realized as a 'manifestation' of information for readers (Foley, 1986). Song interpretation was applied by presenting textual-based information. The narratology approach was then developed in stages, first, a structural identification between texts and cultural contexts and second, a classical transformation with a focus on the structural paradigm approach (Heinen & Sommer, 2009). Later, the data were translated into Indonesian and then English. In contrast to narrative, a descriptive text aims to present a description, condition, category, or phenomenon of an object (Schmid, 2010). Text narrative is applied in our archetype data in order to deliver the value of a special message to the readers more effectively.

The narratology approach was applied to determine the value of glory in the construction of song discourse. Narratology in Javanese includes a description of characters and state or form of an object (Prihatmi, Basuki, Yusuf, & Slamet, 2003). We regard narratology as a way of representing a special function in the story. Through reading, the story in the script was identified, and a detailed description of the scenes would make it look more real (Bal, 2007).

The reading of song lyrics in this study can be identified by a narratological approach. Narratology here has an important role; its goal is to highlight happy situations in the story (Hogan, 2011). In addition, data in the form of Javanese prose song lyrics were further analyzed based on the implied messages of glory. The narrator's voice from first and third person points of view (excluding second person point of view) in a story are a traditional way to understand the meaning of narrative texts (Bal, 2017).

3. DISCUSSION

3.1. Symbol of Glory in Song Lyrics

The Pesarean Gunung Kawi-style *karawitan* is presented in a variety of compositions and rhythms. The *pengrawit* ‘musicians’ play the *gamelan* as their musical expressions, which is called *gendhing* (Widodo, Susetyo, Walton, & Appleton, 2021). An upbeat rhythm of the East Javanese style is performed by the *gamelan* players at the Sasana Wilis building, Pesarean Gunung Kawi. The expressive performance notably combines several *Mataraman* and *Malangan karawitan* songs. *Karawitan* performance, especially the East Javanese style, is classified according to the duration of the song composition (Adiyanto, 2016). The structures of the songs are as follows: (1) *giro pambuka* ‘opening giro’, (2) *tembang dolanan* ‘playful lyrics’ and (3) *ladrang*, accompanied by Javanese *gamelan* in *laras pelog* and *slendro*. They can be regarded as a form of entertainment during the *ruwatan* shadow puppet show.

Compared to the traditional *gendhing* style, *gamelan* music performed in Pesarean Gunung Kawi is different as it allows player’s individual creativity. There is a shift of *rasa* ‘affect, feeling, intuition’ from calm to energetic, which creates a special psychological effect on the audience. As the show progresses, they become more enthusiastic in enjoying the show in its entirety.

Our analysis found that the structures of *karawitan* songs that are played in a series of *ruwat* ceremonies, apart from its function as an entertainment, are also a means of conveying requests or prayers to God, the sole creator. Lyrics in *karawitan* songs contain implied messages of prayers in figurative forms. Figurative language or *bebasan* in Javanese is seen as a form of expression with consistent meanings in accordance with the context of its use (Triyono, Wedhawati, Widati, Indriani, & Arifin, 1989). We analyzed the figures of speech in our data as instances of glory discourse conveyed indirectly. The documented lyrics of *karawitan* songs were analyzed as a written discourse that specifically contains the meaning of glory. The followings are excerpts from Pesarean Gunung Kawi-style *karawitan* songs that contain discourses of glory. Excerpts (1) to (6) are following this convention: Javanese words are in **bold**, Indonesian words are *italicized*, while the English translations are in normal typeface.

(1) *Loro-loro Topeng. Sl. 6*

Wanci dalu wancinipun
Waktu malam pertandanya
Night time is the sign

Bâpâ tali tamèng
(sang) bapak menali perisai
(the) father ropes the shield

Nâlâ Jâyâ numbak cèlèng
(tuan) Jaya menombak babi hutan

(master) Jaya spears a wild boar

Kêris bêngkung tumbak bêngkung
Keris bengkok tombak bengkok
A crooked *keris* with a crooked spear

Nâlâ Jâyâ ditêlikung
(tuan) Jaya ditikung
(master) Jaya is cornered

Ciet-ciet Nâlâ Jâyâ dibêbêncèt
Ciet-ciet (bunyinya) Tuan Jaya dipepet
Ciet-ciet (sounds) Master Jaya is being squeezed

The “*Loro-Loro Topeng*” song in (1) is performed at the opening of the shadow puppet show and the *ruwatan* ceremony. The lyrics are sung by *sindhen* ‘female singer’ and *wiraswara* accompanied by Javanese *gamelan* in *laras slendro*. The note area at the end of the line or *pathet* of this song falls on the *nem* ‘six’ or *loro* ‘two’ notes. Notes that fall in this area create a happy, cheerful, and energetic feel.

Such feelings are also expressed in the lyrics of this song. The song narrates that on one omen night, the father and Nala Jaya were preparing to hunt wild boars. That night the father was tying the shield. Unexpectedly, Nala Jaya speared a wild boar that passed in front of him in a sudden. The weapons used by Nala Jaya, *keris* and *spear*, were unable to kill the boar. Instead, the two weapons were bent and unable to paralyze the boar. The disturbed boar turned around to chase and immediately cornered Nala Jaya from behind. “*Ciet, ciet*” is the sound the boar made as he squeezed Nala Jaya until he was squashed. The narrative in the lyrics of “*Loro-Loro Topeng*” song can be analyzed beyond words. We have identified messages of glory in the story involving Nala Jaya and the wild boar.

Firstly, in order to achieve nobility and glory, a person must keep trying their best tirelessly and not limit their efforts based on time. The lyrics *wanci dalu wancinipun* is used as to mark the time when the father and Nala Jaya hunted wild boars. Their efforts to reach glory can be achieved once they let go the shackles of time. The two hunters hunted their prey regardless of time. They worked hard to reach their goal until dark.

Second, a message to be alert and vigilant is shown through a mention of weapons and personal protective shields. It is narrated that the father was tying a shield. When one is about to embark on duty, it is wise to equip oneself with self-defense. The shield can be considered as part of a prayer of protection to the Almighty. An interesting narrative between the second line and the next line is that the father figure was not involved in the hunting sequence of Nala Jaya as he was spearing his prey.

Third, the involvement of the father as he helped to tie the ropes of Nala Jaya’s shield can be interpreted as a message that achieving glory cannot be separated from the help of others. The father is shown as a protective figure of the son, Nala Jaya. He tirelessly fulfilled his

duty until late at night in protecting his son as he achieved his noble goals. However, the father was ignored by Nala Jaya when he decided to carelessly spear the boar without waiting for this father to finish tying his shield. If only Nala Jaya would patiently wait for his father to finish tying the shield, then he would not have been hit by the boar's counterattack.

Fourth, this fragment of the Nala Jaya hunting story describes the process of maintaining awareness when one tries to achieve glory. Awareness must be maintained day and night. If humans lose their awareness at night, their efforts to achieve glory will be in vain. Maintaining awareness can also be interpreted as being vigilant. Such vigilance must be complemented with self-defenses to defy outside interferences that may come along the way. One must not forget the role of a third party on their way to achieving the perfect glory of life. In (1), we see that this parallelism in Javanese language is portrayed through the use of two balanced sentences representing the same function of words or phrases (Dwiraharjo, 1989).

Further, the message about one's holy intention to achieve the glory of life is narrated through fragments in "Bawa Pamularsih" song.

(2) *Bawa Pamularsih*

Ruk mriki nuswèng astâ

Disini tangan menghaturkan sembah

Here the hands offer sembah

Parèkane sang mâtâ rêsi

Tempat keratonya sang Maha Resi

The place is Maha Resi's court

Dhuh Gusti dasih Irâ

Duhai Tuhan pendamping-mu

O God, your companion

Amêlang-mêlang kalangkung

Tanpa ada keraguan suatu apapun

Without any doubt

Sêari-ari ratri

Sehari-hari setiap hari

Everyday every day

Mung sirâ kang anggondêli

Hanya engkau yang menjadi panutan

You are the only role model

Wit diri puspa krêsnâ

Mulai mekarnya diri ini

Starting to bloom this self

Èngetâ ing pamularsih

Ingatlah pada sang aribaan tangis-asmara

Remember the aribaan of cry-love

"Bawa Pamularsih" is a song sung by a *sindhen* during the intermezzo of the "Loro-Loro Topeng" song. It is sung in a solo and is only accompanied by *gêndêr barung*, *rêbab* and *suling* instruments. The lyrics contain life advice, and the content is relatively similar to the puppet master's materials (Rahayu, 2018). The

melodious chanting in the *manyura* note area can touch the hearts of the audience of the *ruwatan* ceremony when combined with the nuances of *laras slendro*. Based on our observations, the audience of the *ruwatan* ceremony was silent and observant when they heard the chanting of "Bawa Pamularsih" song.

Such a song that is able to seduce the hearts of the audience like this can be narrated as a chant of holy intentions when praying to the Almighty. The lyrics mention a specific place of praying, which is a gathering place for the *Maha Resi*. The place is where all forms of praise and prayers are delivered to God, who in turns always protects and accompanies His people. Never doubt Him, as he was the One who will always protect his servants. Only the teachings of God can be used as a guide to achieving salvation starting from birth to death. Remember the Almighty, who is able to heal tears and spread romance. Based on our interpretation to the song lyrics, we propose three findings related to discourses of glory.

Firstly, the "Maha Resi court" context can be interpreted as a sacred place where *wiku*, the holy people or spiritual teachers, gather. The context fits the location of Pesarean Gunung Kawi as a site which is regarded as a place to find the road to safety. The *Maha Resi* who is specifically referred to in the *ruwatan* ceremony at Sasana Wilis is the *dhalang* 'master' of *ruwatan*. The achievement of glory through *ruwatan* ceremony will be completed if the prayers and mantras recited by the *dhalang ruwat* are internalized wholeheartedly.

Second, God as a companion to human life is also addressed in the recitation of prayers by the *dhalang ruwat*. Evidence of the greatness of God and the strong belief in religion is interpreted as an inference to the spiritual dimension (Cottingham, 2005). The manifestation of God through religious teachings which have always been a guide for life is greeted with prayers and life advice. Through this greeting, it is hoped that the pilgrims will be able to draw themselves closer to God through the guidance of their respective religions. Sometimes it is difficult for humans to achieve the glory of life because they forget God. Those who forget are awakened through these life advice utterances.

Third, God is the only place to beg and surrender. The interpretation of the discourse is taken from the last line, *Èngetâ ing pamularsih* 'remember the *aribaan* of cry-love'. Humans use various ways to communicate with God. Such communication can be achieved through cultural means. The *ruwatan* ceremony provides a cultural platform that helps humans to pray to God to always be given life safety in the form of glory.

(3) *Kembang alang-alang Sl.6*

Kembang alang-alang putihe kâyâ dêluwang

Bunga Alang-alang bagai kertas putih

Reed flowers are like white paper

Damar mancung cinupétan

Lentera kecil kemerlip apinya (ibarat kuncupnya)
The small flickering lantern (like its bud)

Gubug duwur alun-alun

Gubug tinggi bagaikan alun-alun (ibarat cabangnya)
The hut is tall like a square (like its branches)

Lung ing kêrâ asêdêblèg wose

Melilit tanaman kara, asêdêblèg buahnya
Wrapped around the kara plant, asêdêblèg is the fruit

Lung ing kêrâ asêdêblèg wose

Melilit tanaman kara, asêdêblèg buahnya
Wrapped around the kara plant, asêdêblèg is the fruit

In (3), *tembang dolanan* ‘playful song’ is observed as a discourse conveyed through traditional singing. This song is sung by children while playing under the moonlight, and it is specially presented as entertainment in Sasana Wilis-Pesarean Gunung Kawi *karawitan* performance. Presented as part of the *ruwatan* ceremony, this song is intended to entertain the audience before the ceremony begins. However, that is not the only function of “*Kembang Alang-alang*” song, our analysis highlights that the lyrics also convey a message of glory wrapped in musical tones. The following is a narrative of the discourse of glory implied in the lyrics of “*Kembang Alang-alang*” song.

The “*Kembang Alang-alang*” song is performed with *gamelan* in *laras slendro*. The tone area that falls on the pentatonic *pathet nem* has a cheerful feel. As previously mentioned, this children song normally sung while playing traditional games is chosen to entertain audience during *ruwatan*. Such playful song can be included in sacred *ruwatan* ceremonies because of the value of glory implied in its lyrics.

The narration portrays that the *alang-alang* ‘reed’ flower is as white as paper that has not been streaked with a drop of ink. The beautiful bud is like a small lantern blown by the wind. At first glance, the buds appear among bushes of leaves, but thick leaves also cover them. The lush branches are like thatch roofs that shade a simple hut. The fruit is wrapped around a *koro* plant (a type of bean), *asêdêblèg* (a word of figurative meaning) appears in abundance. The narrative about the reed flower plant is further interpreted as a discourse containing a message of glory.

First, the white color of the reed flowers is a symbol of sanctity, which means sincerity, as one proceeds with the *ruwatan* ceremony. The white color also symbolizes the color of the clothes worn by the *dhalang ruwat* as well as the performers in the ceremony. The use of white also represents the symbol of rebirth, from a life full of temptations and trials to a new, better life.

Second, the hidden bud is like a light in a small lantern. After salvation, humans can shine a light on the life around them. Like a small lantern that gives light, the word *damar mancung* is defined as a perpendicular flame that represents a vertical symbol between God and

humans. Prayers to God are expected to be answered like the flame of a lantern that is upright and calm, not being blown by the wind.

Third, those who have carried out the *ruwat* ritual are expected to have a wise attitude, able to give *pengayoman* ‘protection’. The lyric *gubug duwur alun-alun* ‘a hut above the square’ is interpreted as a symbol of protection, like a shady roof that can provide protection from the heat and rain. Like a branch of reed flower that sticks out long, *pengayoman* ‘protection’ is also seen as the symbol of love, livelihood and attention to family and surroundings. When one is able to protect the surrounding environment wisely, then he will reap glory as the fruit of his efforts.

(4) Ladrang Mondroguno Pl.6

Cukat rikat yèn lumampat si kidang

Lincah, kancang lompatnya Si Kijang
Agile, the deer jumps fast

Anggêmprang anunjang-nunjang golèk papan pandèlikan

Menyerobot memintas lintas mencari tempat persembunyian
Slashing through his path looking for a hiding place

Kakang tuwo buru tan sajak kêsusu

Kakak tua memburu, kok tampak terburu?
Older brother is hunting, how come you look in a hurry?

Angliwati glagah nglêpasake panah

Melintasi padang melesatkan panah
Crossing the meadow shooting arrows

Cêprèt-cêprèt kidang milar

Gesit Si Kijang melompat
The agile deer jumps

Mlumpat jurang kalis sâkâ bêboyo

Melompat jurang, selamat dari marabahaya
Jumping the abyss, safe from distress

“*Ladrang Mondroguno*” in (4) is performed after the opening song. The opening song, “*Gendhing Ayak-ayak*”, signals that the *Wayang* performance has begun. *Ladrang* is a medium-slow tempo Javanese *gamelan* composition, including *gong*, *kenong* and *tap* playing (Spiller, 2004). There is a standard rule for *wayang* performances, which covers the function of music as an accompaniment of the atmosphere. Musical accompaniment with *ladrang* rhythm is performed because of the dashing and sacred nuance it carries. The dashing nuance is implied in the lyrics “*Ladrang Mondroguno*” song which is performed with *gamelan* in *laras pelog*.

This particular song makes use of *barang* note, it tells the story of a deer who escaped from a hunter’s aim. The deer seemed to be running, and his jump was agile and fast. He appeared to be crossing the meadow, trying to find a shelter. From another direction, the older brother (who was hunting him) came in a hurry and rashly wanted to catch his prey. The older brother ran across the meadow while continuing to aim at his prey. An arrow slipped from the older brother’s bow, but the deer swiftly

dodged it. Instantly the deer jumped across the abyss, and this saved him from harm. Based on the narrative in “*Ladrang Mondroguno*” song, four exemplifications of the discourse of glory are identified. They are written in the transcription of the lyrics of the song.

Firstly, glory will not be achieved if humans are still controlled by their lusts. Lust for the Javanese people is classified into four characteristics, they are: (1) *Aluamah*; (2) *Mutmainah*; (3) *Supiah*; and (4) *Anger*. These four passions must be controlled in order to achieve an emotional balance. If humans are not able to control their passions, then their hope in life will be in vain. The advice is in accordance with the story of the hunter who failed to shoot his prey deer.

Second, the action of pursuing life goals is like a hunter who is full of confidence when shooting arrows. The image of a hunter in the third line of “*Ladrang Mondroguno*” song is narrated as a symbol of a determined belief when one wants to reach their life goals. Sacred intentions must be harmonized with sufficient efforts. As a human being who pursues his life goals, it is wise not to be careless in order to achieve what is expected.

Third, like a deer who was able to nimbly avoid arrows, in achieving the glory of life, it is wise to seek the right path. The story of the deer who was able to avoid arrows represents a man who must be agile in looking for a way to life’s salvation. An example of an attempt to find a path to safety is the traditional way. This advice is in accordance with the fact that many business actors want to find a way of safety by performing a *ruwatan* ceremony at Pesarean Gunung Kawi.

Fourth, life cannot be separated from two things, namely temptations and trials/tests. The advice is conveyed through the image of the deer who survived by jumping over the abyss. Even though life is always full of problems, God will always provide a way to salvation for those who want to try. Distress in the form of temptations and trials becomes a challenge in life, but those who are able to survive both will reach the glory of life.

(5) *Ladrang Jongkeri Pl. Br*

Angliyak ladrang Jongkèri

Lamat-lamat ladrang Jongkeri

The faint sound of Ladrang Jongkeri

Laras pèlog pathête barang

Nada pèlog pathetnya barang

The laras pelog with pathet barang

Rampak runtut angèdasih

Damai selaras menenangkan hati

Peaceful in harmony calms the heart

Iramane rampak sinènggakan

Iramanya rampak bersahutan

The rhythm seems to reply

Sayuk datan suloyo gerong slisir-sindèn

Berpadu tanpa sanggah wira swara sinding sindhèn

Chiming in without refuting the *wira swara* beside the *sindhèn*

Guyub rukun dadi srono nâta rāsâ

Bersatu hati jadi sarana menata rasa

Unity of the heart is a means to manage *rasa*

In (5) “*Ladrang Jongkeri*” is performed with *gamelan* in *laras pelog*. The impression of a dashing, calm and rhythmic song can be felt by playing the music in *laras pelog barang* area. This song is presented to appreciate the *gamelan* musicians (*wiyaga* or *pengrawit*) for their effort in giving the best performance. *Gamelan* musicians have a very important role in musical performances. As part of the linear inheritance process, those who preserve traditions work together to achieve a common goal (Wibowo, Kurnain, & Juanda, 2020). When playing, these musicians unite the inner feelings of different individual characters into one in order to create the best performance. This song conveys such an emotional message. The faint sound of “*Ladrang Jongkeri*” song is able to stir anyone’s heart. The *wiyaga* ‘*gamelan* players’ will be reminded of the nuances of *laras pelog barang*, which is heart-calming. The rhythms between the instruments sound dynamic and intertwined, blended with the beautiful voices of the *sindhèn* ‘female singers.’ In addition, the male voices decorate with such nuances of authority. Instantly, audience will be reminded of the importance of being united. This reassures the heart as well as manages *rasa* ‘affect, feeling, intuition’. Further, the social message implied in the lyrics of “*Ladrang Jongkeri*” song is identified as a discourse of special glory for *gamelan* musicians, as seen in Figure 1.

First, the gathering of the *wiyaga-sindhèn* is a sign of togetherness in one community. The *ruwatan* ceremony also provides a livelihood for *gamelan* players, it blesses them with fortune. The *ruwatan* ceremony is also a medium where the pilgrims can economically help the people who organize the ceremony process. The performances at the Sasana Wilis Pesarean Gunung Kawi have indirectly united all the *wiyaga* who live in the surrounding villages.

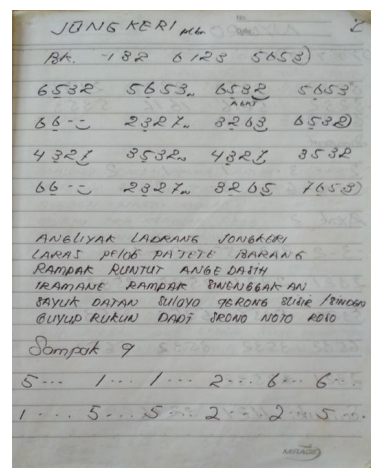


Figure 1 Song notations and lyrics of “*Ladrang Jongkeri*”.

Second, the anxiety of the *wiyaga* will be calmed as they play the *gamelan* together. They usually feel restless if they have not had the chance to play *gamelan* for a long time. For most of them, *gamelan* is like an opium that can soothe a troubled heart. The performance also provides a gathering that establishes social relations between *wiyaga* as a form of intimacy. *Karawitan*, as a Javanese orchestra, combines different *rasa* in a rhythm that is able to unite the individual feelings of the players.

Third, *gamelan* is a means to harmonize rhythms and manage *rasa*. If one player plays the wrong note, the whole song becomes unpleasant to hear. If, for example, the *gong* player misses the notation in a split second, the song will feel empty. If the *bonang* player plays the rhythm at his own will, the beat of the song will become chaotic. This illustrates the importance of harmonizing the rhythm of each *gamelan* player. Each of them has a different character, but when playing the *gamelan* together, they need to fuse the individual characters and together manage *rasa*.

(6) *Ladrang Kamulyan Sl.6*

Mawas diri jroning kalbu
Mawas diri di dalam kalbu
Be careful in your heart

Sangune gêsang tansah dèn gêgulang
Bekal hidup selalu dipelajari
Life provision is always learned

Nyêgah napsu murka
Mencegah nafsu murka
Prevents wrath

Murih ora ngrusak râgâ
Supaya tidak merusak raga
So as not to damage the body

Bêcik mung sak madya
Bijak secukupnya saja
Just enough wisdom

Ing têmbe manggih yuwânâ
Mendapat keselamatan pada akhirnya
Getting salvation in the end

Irama 2/ Second Rhyme

Sun sêsuwun putra-putri wayah ing sun
Aku berpesan kepada putra-putri di masaku sekarang
I advise the sons and daughters of my time now

Ing têmbe dadya putra kang utamâ
Kelak jadilah putra yang utama
Be the best son

Lilâ korban jiwa labuh bumi nuswantârâ
Rela berkorban jiwa demi bumi nusantara

Willing to sacrifice your soul for the sake of the archipelago

Mugo kasêmbadan nggayuh kamulyane gêsang
Semoga terkabul menggapai kemuliaan hidupnya
May it be fulfilled to reach the glory of your life

“*Ladrang Kamulyan*”, a song in (6) is often performed in the opening of *wayang kulit* show at Pesarean Gunung Kawi as seen in Figure 2. This song is performed with *gamelan* in *laras slendro*, while can also be performed in *laras pelog*. The *enem* ‘six’ note region



Figure 2 *Wayang kulit* and *gamelan*’s stage in Pesarean Gunung Kawi.

has no effect on the notation adjustment if it is played in different tunings. A lively, friendly, and peaceful atmosphere can be felt when listening to the lyrics of this song. These nuances implied moral messages about the glory of life.

The song narrates that the glory of life will be achieved if people remember their identity. Identity is located in the heart; it is a provision of life that must always be learned. If one has reached the state of ‘remembering identity’, they will not be consumed with anger. Like a fire that illuminates the darkness, anger must be controlled so as not to damage the body. Those who are able to manage anger can achieve glory over oneself until the end of his life. The character in the song, *Aku* ‘I’ had found his identity, and he advised his children and grandchildren to one day be the best versions of themselves. Be the generation that excels everything. Be the generation that is willing to sacrifice for the sake of the nation and the state. Be the generation that is willing to sacrifice selflessly. When this prayer is answered, people can achieve the perfection of life.

According to the narrative, the anonymous songwriter sends a message of how to achieve the perfection of life. Perfection is interpreted as a form of glory and is clearly implied in the song’s title. Glory as the symbol of life perfection among Javanese people is divided into two: (1) the perfection of life in the world; and (2) the perfection of life after death. In this way, the narrative of life perfection is interpreted as the discourse of glory.

Firstly, people who live a noble life are those who are always aware of their identity. The search for identity for the Javanese people can be done by means of contemplation and spiritual practice. The spiritual behavior conveyed in the lyrics of the song is in accordance with the identity-seeking ritual in Pesarean Gunung Kawi. Human identity is always sought with age. The older one gets, the greater the temptations and challenges of life.

Second, one of the things that can destroy human life is wrath. The advice mentioned in the lyrics of the song is *bêcik mung sak madya* ‘just enough wisdom’. If one cannot control his lust for anger, he will experience mental destruction. The message about the importance of maintaining self-awareness is conveyed in the closing line, *ing têmbe manggih yuwânâ* ‘getting salvation in the end’. Salvation at the end of life is interpreted as a wise

message of glory that will be achieved at a later stage of life.

Third, the way to achieve glory is conveyed by the advice to be willing to sacrifice for the sake of *nusantara* 'the archipelago'. The message of the struggle was intended specifically for the next generation of the nation. It affirms that the most valuable one can pass on is offspring with good characters. The message aims to realize the glory of life for all people throughout the archipelago.

Fourth, glory will be achieved at the right time. With age and maturity, glory will be achieved in accordance with the value devotion that has been practiced. Glory cannot be achieved in ambitiously, but it can be obtained simply with patience. Accepting whatever is given by God and willing to share with those in need are parts of nobility. This is implied in a fragment of the song, *lebih baik hidup seadanya saja* 'it's better to just live as you can'. The fragment also highlights that it is wrong to perceive those rituals at Pesarean Gunung Kawi can make one rich.

3.2. Symbol of Glory in Instrumental Performance

Musical performances at Pesarean Gunung Kawi are not limited to songs, but it is also important to look at the instrumental music accompaniment that is presented in a typical East Javanese rhythm. Instrumental music, or *giro*, in Pesarean Gunung Kawi is performed with a loud rhythm and loud voice. The instrumental music is often presented with Javanese *gamelan* in *laras pelog*. The main function of presenting this *gamelan*-style instrumental music is to signal the start of the *ruwatan* ceremony procession as well as a mass-inviting media.

Furthermore, this instrumental presentation was observed as a medium for conducting meditation. The audience can slowly feel inner peace under the guidance of the *gamelan* tones. Afterward, the ceremony can be carried out solemnly and sacredly. The process of achieving inner peace is mediated by the *gamelan* tone. The *gamelan* with *laras pelog* falls in the six and seven notes area. This philosophically symbolizes the value of authority and nobility. *Gamelan* instrumental music or *giro* in Pesarean Gunung Kawi can be classified into four music titles: *Giro Eling-eling*, *Giro Krangean*, *Giro Loro-loro* and *Giro Gondel*.

Giro Eling-eling is performed with *gamelan* in *laras pelog* with *pathet barang* that falls on the *pitu* 'seven' note. The tone in the last line of a *gendhing* with *pathet barang* is in the *nem* 'six', *telu* 'three' (*dhadha*) and *pitu* 'seven' note areas. (Becker, 1984). This instrumental music serves as a sign that the *uluk gangsa* procession has begun. Unlike the *Ladrang Eling-eling* in Central Javanese style, this musical performance has a firm feel with no song lyrics in the presentation pattern. The

playing of the *pitu* 'seven' note area indicates that this music has a high-frequency tone.

The philosophical value of *Giro Eling-eling* is further narrated as the existence of the Creator. The title of the *gendhing* contains the word *eling*, which is a Javanese word meaning 'remember'. The word is then narrated as a symbol of (1) remembering the Creator; (2) remembering fellow living beings; and (3) remembering human identity. After the instrumental music of *Giro Eling-eling* is played, *Giro Krangean* follows.

Giro Krangean is played in the second order of the instrumental music procession. *Laras pelog* that falls on the *nem* 'six' note was chosen because of the festive and rhythmic feel. The presentation of the rhythm that goes up from slow to faster is able to arouse the enthusiasm of the audience. Based on our observations in the field, the audience gathered in front of the door of the Sasana Wilis building when this instrumental music was played.

Instrumental music entitled "*Krangean*" does not only function a means of inviting the masses. There is a value of glory that is written in the title of this instrumental music. *Krangean*'s philosophical value comes from the word *Rangke-rangkean*, which can be translated as 'series'. The series referred to in the context of musical performance value is the action of assembling social relationships. Humans can achieve glory if they are able to maintain the social relations around them.

Another interpretation of the discourse of glory is conveyed by the interpretation of the word *rongeh*. The word *rongeh* means 'crowded, lively or cheerful'. It is shown that when this instrumental music is played, the audience will come to enjoy it. The festivities as a symbol of the social *dharma* of the stakeholders have invited the audience to witness the *ruwatan* procession. After this instrumental music is played, the title of the third instrumental music performed is *Giro Loro-loro*.

Giro Loro-loro is performed using *gamelan laras pelog* that falls in the *nem* 'six' note area. This instrumental music that comes in the third order is performed with a slow and firm rhythm. Typical of East Javanese *gamelan* instrumental music in the area of Pesarean Gunung Kawi, *bonang* instrument is highlighted at the core of the musical notation. The nuances of *bonang* in a slow rhythm symbolize peace of mind, meditation, and patience.

Loro-loro instrumental music is narrated as a discourse of glory with the value of peace and serenity. The word *loro-loro* means 'two by two'. The translation shows a balance between physical and mental. It can also be interpreted as *luru-luru*, which means 'scavenging or searching'. The search in question is serenity, such inner peace that can be found when the physical body and mind are in a state of balance. This explicit message is then complemented by the performance of *Giro Gondel* as the

closing performance of the instrumental music procession.

Giro Gondel is performed in the fourth place and is presented with *gamelan laras pelog*. Its instrumental compositions that fall in the *telu* 'three' and *nem* 'six' note areas have a heavy and sublime feel. The grandeur feeling is narrated as a symbol of the Creator's power. The *telu* 'three' note in the middle of the *gamelan* scale has a neutral frequency. These frequencies are able to give a calm and harmonious feel.

Instrumental music is far more than just *gamelan* music accompaniment without lyrics. Through the identification of the *laras*, notes, and narration of musical nuances, a discourse of glory is identified, presented in between tones and rhythms. The four titles of instrumental music that are presented in a coherent manner convey a message of how to achieve the glory of life in the world. The narrative series of *Giro Eling-eling* reminds people to remember their identity and the Creator. *Giro Krangean* reminds the importance of assembling knowledge as a provision to achieve the perfection of life. *Giro Loro-loro* is a symbol of the search for identity that must be carried out patiently, diligently and thoroughly. *Giro Gondel*, as the closing performance, reminds the importance of holding on to the role in life by being wise.

4. CONCLUSION

Throughout the paper, we have shown that the discourse of glory in Gunung Kawi-style musical performances is categorized into four bits of advice to achieve the glory of life, namely: (1) maintaining awareness of God; (2) recognizing one's personal identity, (3) being 'sufficiently' wise; and (4) protecting others selflessly. Awareness of God is seen as the main key to reach the glory of life in this world and in the afterlife. The road to achieving the perfect glory is taken by maintaining awareness of oneself and the social environment.

Life advice is indirectly taught through a cultural approach. The musical performance functions as a platform for literary education based on intangible cultural heritage. Through a literary narratology approach, readers can easily explore the value of cultural performance-based education. By educating the next generation with cultural values in Pesarean Gunung Kawi area, we will help them navigate through their social environments in the future.

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