



# *Macapat* Song as a Representation in Religiosity of *Sapta Dharma* Adherents

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**Abstract.** The purpose of this research is for showing representation of the religiosity of *Sapta Dharma* adherents in *macapat* songs as part of their religious rituals. The method of this research is qualitative descriptive with representation theory from Stuart Hall. This type of research emphasizes in analyzing disclosure representation and relations among existing data and also functioning to interpret the text of *Macapat* in *Wedha Dharma* letter that is still singing in *Sapta Dharma* ritual until now. The results of this research show that three doctrines related with religiosity of *Sapta Dharma* adherents, those are *sujud* as main ritual practice, *Wewarah Pitu* and *Sesanti* as guidelines for their believed and behave in life. *Macapat* have an important position for *Sapta Dharma adherents*, apart from being an accompanying ritual, it is also a means of education and cultural preservation. Another research result is that *Tembang Macapat* has an important position for *Sapta Dharma* adherents, namely as a ritual accompaniment, as a means of education and as a form of cultural preservation. The representation of the religiosity of *Sapta Dharma* adherents in *macapat* songs shows that the religiosity of *Sapta Dharma* adherents is related to the concept of the origin of life, the concept of the unity of humans with God and the concept of living happily in the world.

**Keywords:** *Tembang Macapat*, representation, religiosity, *Sapta Dharma*

## 1 Introduction

*Macapat* is a kind of song used in composition of poetry as a results of New Javanese literary works. Basically, the essences of Javanese songs stick to certain things, namely: amount line in each stanza; amount syllables in each array; and sound ethnic group in the end of each array. Old Javanese Literary Poetry uses provisions Indian essence, hold on firm especially on provisions characteristic long and short each the syllables that each stanza consists of on four arrays with named *kakawin*. Middle Javanese Literary Poetry and New Javanese Literary Poetry use provisions Javanese meters

like the description above. The difference between Middle Javanese Literary Poetry and New Javanese Literary Poetry is situated in using the kind of language. Middle Javanese Literary uses middle Javanese language called ballad, meanwhile New Javanese Literary Poetry with New Javanese language, called macapat [1]. Macapat is a Javanese cultural work that has a long history and has a special position for its supporting community. For example, *Sapta Darma* devotees give a special position to the macapat song as part of ritual practice.

One of the *sapta darma* ritual practices is prostration. Prostrations can be carried out individually or collectively at home or in a place of worship called a studio. The prostration ritual takes about an hour and is a form of prayer and meditation. Macapat is sung in 3 verses at the beginning of the prostration ritual by one of the devotees. Meanwhile, the macapat text that is usually used is from *Wedha Darma* letter is a collection of macapat texts written by devotees of *Sapta Darma*.

*Wedha Darma* letter contains a kind of teachings conveyed by Mrs. Sri Pawenang as a press secretary or interpreter of Panuntun Agung Sri Gutomo (the recipient of *Sapta Darma*). The letter of *Wedha Dharma* is compiled and arranged by R. Sulaiman Wiryo Wiguna BA (alm) in Solo. *Wedha Darma* letter is snippet from *Wulang Reh* letter, *Kalatidha* letter and collectings from *Warga Sapta Darma* [2]. Restrictions about this study, namely *Asmaradana* page 63 which consists of 3 stanzas (*pupuh*). Researcher choose the text because it can be often used in *sujud* ritual practices and can explain about religiosity *Warga Sapta Darma*.

Religiosity is a level of people's beliefs and attitude to the religious teachings they adheres to and the ritual practices are good in context connection with God Almighty and also among others vertically nor horizontally, as an effort to look for the meaning of life and happiness [6]. *Sapta Darma* Religiosity can also be observed through beliefs, attitudes and ritual practices. However, in this study, the author only focuses on ritual practices. It based on results the author's observations about *Warga Sapta Darma* activity namely *sujud penggalian*, something likes praying deeply, where it's held by almost all *Warga Sapta Darma*. That ritual practice is usually accompanying by *Tembang Macapat* in each so that, it can be interpreted as a representation religiosity of *Warga Sapta Darma*.

Representation is ability to describe language. Representation becomes important in culture, because it's always formed through meaning and language which is one form symbol or one of them form representation [5]. Representation, identity, and culture can bound each other. Hall also revealed circuit culture to describe connection between representation with identity, regulation, consumption, and production [4]. In this study, the author suspects Tembang Macapat as product of Javanese cultural contains some elements like religion, philosophy and ethics by society. Warga Sapta Darma as consumer from culture product, so that Tembang Macapat was created in order to develop understanding of Warga Sapta Darma about teachings from the recipient of Sapta Darma teachings. While the formulation of problems is outlined in this research includes: What just principal main from religiosity Warga Sapta Darma; Why Tembang Macapat becomes part of religious ritual practices of Warga Sapta Darma; and How Tembang Macapat can be as representation of Sapta Darma religiosity.

His topic can be considered important because there has been no study of macapat objects in the context of sapta darma adherents. The contribution of this study to the community of adherents is in the form of the function of macapat and understanding the meaning of the macapat text, which so far has not been explained in the form of a scientific study. Macapat as a cultural heritage that is part of the ritual shows the preservation of local culture which will not be lost over time as long as the ritual is still carried out by adherents of sapta darma.

## **2 Research Methods**

Representation as a connecting concept of language and meaning with culture. Even the representation is an essential part from production and distribution culture [4]. Hall also shared representation in three shapes; (1) Representation reflective, (2) Representation intentional, and (3) Representation constructionist. Representation reflective is language or various symbols that reflecting some meaning. Representation intentional is how Language or symbol embody some meaning to the speaker 's personality. Temporary representation constructionist is how meaning constructed returns ' in ' and ' through ' languages [4]. Efforts to reveal Tembang Macapat as representation of Warga Sapta Darma religiosity described qualitatively with using descriptive-interpretive

method. Meanwhile, qualitative data was obtained try to interpret to find some meaning.

The object of this research is macapat songs and believers. The primary data used in this research is the text of the macapat wedha darma song in the sekar panembahan chapter (Asmaradana) page 63 which consists of 3 stanzas (pupuh) and the activities of believers who place the macapat song as part of their ritual.

Secondary data used in this research obtained through technique studies literature, observation and interviews. As for location observations and interviews at the center Sapta Darma teachings namely Sapta Rengga Temple (Sanggar Candi Sapta Rengga) located on Jl. Taman Siswa, Surokarsan II MG 472 Jogjakarta - Indonesia. The author's position in this research is as participant observer, namely besides involved as researchers also become Warga Sapta Darma. This position is very profitable for writers to get accurate information about the problems. There are two informants that can support to this research, the first one is the elder's inhabitant Sapta Darma in Yogyakarta named Bambang Purnomo (70 years), and a the second one is Slamet Basuki (55 years).

The data analysis technique in this research is based on the stages of analyzing the meaning of signs contained in Charles Sanders Peirce's semiotic theory. The data presentation technique is carried out using interpretative descriptive techniques, namely describing the problems of research results from analyzing the researcher's understanding based on information obtained from research data sources.

### **3 Results and Discussion**

Representation as a language for state meaning or a full world representation meaning to other related people with studies culture [3]. Representation can be defined as an action symbolism that reflects the independent world of objects. Based on the definition, it can withdraw an understanding that representation is a practice, activities, or something involved effort somethings or elements that can make some symbolization on standing objects itself. As for activities or effort making a symbol, it can't release without language or sign. Therefore, representation is a practice to connect some language relate with human life with something without any reasons [8]. It can be

mentioned that representation as a connector between language and culture with meaning. In fact, representation is important element in production and distribution culture.

Tembang Macapat is literary works such as poetry that has meaning in Suite the language. Language uses in accordance with objective from its creator, for example, that Tembang Macapat can represent religiosity of Warga Sapta Darma teachings. Description of the article can be understood from variable title that is religiosity of Warga Sapta Darma, Tembang Macapat as part of the ritual and representation Warga Sapta Darma in letter of Wedha Dharma.

### **3.1 Religiousness Observer *Sapta Darma***

Sapta Darma is a local religion, a small and one religion teachings beliefs people in Indonesia. This teaching begins from down revelation to Father Panuntun Agung Sri Gutama in the early days Friday Wage, December 27 1952 at his residence in Koplakan Village, Pare District, Kediri Regency, East Java. Sapta Darma has three main teachings, those are sujud, Wewarah Tujuh, and Sesanti. Devotional worship Sapta Darma can be acted personally at home or together in a place called sanggar. Whereas the main goal of Sapta Darma teachings is to be happy in the world and also in heaven [7]. Religiosity Sapta Darma can be observed from level beliefs, attitudes and ritual practices. It means the religiosity of Sapta Darma must be understood from the three teachings mainly that is sujud as ritual practice, whereas Wewarah Tujuh and Sesanti as guidelines in believe and behave.

The main practice of Sapta Darma Religiosity is sujud. It is designation prayer or way of worship with rule of Sapta Darma teachings. Sapta Darma adherents as beliefs people are required to do sujud at least once a day or night (24 hours) and must be selected in free time. Sujud can be done more than that is better, with understanding that the important thing of it is the quality not from the quantity. Sapta Darma adherents when do sujud, need about one hour or more. The speech of sujud must be in the heart or not voiced. So, sujud can be called as meditation or characteristic worship practices typical of Sapta Darma teachings.

Meditation of Sapta Darma has similarity with meditation emphasizing mindfulness. How an individual capable for learning and processing through do sujud and

implement it in life social with circumstances [10]. The other ritual practices are: Ening, Racut, Sujud Teteki, Sujud Ruwatan, Sujud Penggalian, Sanggaran and Sarasehan.



**Fig. 1.** Ritual practice *sujud Sapta Darma*

Figure 1 above showing Representation, the object is Warga Sapta Darma that carries out practice of religious sujud rituals in a way together at the festival on Fridays Wage evening at the center namely in Sanggar Candi Sapta Rengga Yogyakarta. Warga Sapta Darma who presence is from various area, but usually depend on the schedule made by the committee. The officer to lead the event usually from Sragen regency, Surabaya and Kudus. Interpretant from documentation Photo that is the atmosphere was very quiet and solemn, a ritual of sujud is done for about one hour and without any voice prayer, except the voice from Tembang Macapat 3 pupuh at the beginning of ritual. Observed from ritual of each Warga Sapta Darma has own responsibility from and for their personal in each because completion of ritual one with others it is not the same. So, it's a necessity will enlightenment or the results obtained of the ritual also different.

Furthermore, Wewarah Tujuh and Sesanti as guidelines in believe and behave. Wewarah Tujuh is life guidelines for every Warga Sapta Darma, its citizens obliged to carry it out. It consists of seven terms mean life guidelines, those are (1) Setia tuhu kepada Allah Yang Maha Agung, Maha Rokhim, Maha Adil, Maha Wasesa, dan Maha Langgeng, (2) Dengan jujur dan suci hati, harus setia menjalankan peraturan

perundang-undangan negaranya, (3) Ikut serta menyingsingkan lengan baju, menjaga tegaknya nusa dan bangsanya. (4) Menolong kepada siapa saja bila diperlukan, tanpa mengharapkan balasan melainkan didasari rasa belas dan kasih. (5) Berani menjalani hidup berdasarkan kepercayaan pada kekuatan diri sendiri. (6) Sikapnya dalam hidup bermasyarakat, kekeluargaan, harus susila beserta halusnya Budi Pakerti, selalu menjadi penunjuk jalan serta memuaskan. (7) Yakin bahwa keadaan dunia itu tiada abadi, dan selalu berubah-ubah (Anyakra Manggilingan).

It can be interpreted (1) Loyal to Allah, the Greatest, the Most Reliable, the Most Just, the Most Compassionate, and the Most Everlasting, (2) To be honest and pure of heart, must obey with rules or laws in country, (3) Be a hero for country to keep the country safe, (4) Help to who just, when necessary, without expect something else, but rather just based on love and compassion. (5) Be brave life based on trust on strength itself. (6) His attitude in life community, kinship, must morality along with smooth Budi Pakerti, always be a guide for others. (7) Have a sure that the conditon of the world can't be same, but always changes (Anyakra Manggilingan).

Sesanti is motto Warga Sapta Darma, in Javanese language, "Ing ngendi bae, marang sapa bae, Warga Sapta Darma kudu sumunar pindha baskara." That can be interpreted, as, Warga Sapta Darma must spread good things everywhere and to everyone. Wewarah Tujuh and Sesanti are guidance for Warga Sapta Darma, religiosity Warga Sapta Darma that can depict through believe and behave in accordance with human life. Those are can be found in places of worship and at home Warga Sapta Darma.

### 3.2 *Tembang Macapat As part of the ritual of appreciation Sapta Darma*

Macapat is Javanese literary works in it there is load mark from various type aspect. Macapat used by Sapta Darma adherents is containing religion, philosophy and ethics. Inside it there is rules, guidelines and mottos life in accordance with Sapta Darma teachings. Tembang Macapat is part from rituals of Sapta Darma based from figure recipient very popular teaching art culture Java. This is appropriate with results interview stating.

According to my story hear that *Bopo Sri Gutama* when prostrating frequently once accompanied gamelan music or *Tembang Macapat*. So, from that's it, arrived Now day big *Sapta Darma* for example One suro nor down

revelation celebrated with performance puppet skin, each prostrate together often accompanied with *Tembang Macapat* and even the sound of a music tape recorder classic *Java*, *Sundanese* and *Bali* still ringing \_ Morning until night in *the studio temple sapta this rengga* (Slamet Basuki, interview 30 September 2023)

Macapat from beginning has existed since XIV century AD, until now utilized in life social society, among others, as entertainment, aesthetics, education, staging traditional, means correspondence, works, repelling spell bala, ceremony meeting friend Javanese custom, ceremony activity, and philosophy cycle life. On the basis function social to society the make Macapat as such a literary work urgent in life man as spectacle, guidance, and order [11]. Apart from function songs that have been explained above, share Warga *Sapta Darma* *Tembang Macapat* as part of a functioning prostration ritual as song accompanist when the ritual of prostration and belief when developer intoned song with Good will speed up in reach calm for the listener. this is in line with what was conveyed elders Warga *Sapta Darma*as following:

Actually, *Macapat* in teachings *sapta Dharma* That as song for accompanies prostration, its contents depend needs. *Macapat* works to make calm as the beginning of the process of *sujud*. *Tembang Macapat* is also a learning medium for *Sapta Darma* adherents and stored values sublime. Specifically for teenager can give training form method sing and how compile *Macapat* in accordance with teachings *Sapta Darma*. (Bambang Purnomo, Interview 30 September 2023)

Macapat have important position for *Sapta Darma* adherents, aside as ritual accompaniment, education and preservation culture. Position song This important macapat is because recipient revelation teachings is figure guide like art culture local and make song as a pouring medium teaching and learning media for the observer.





**Fig. 2.** Officers *Macapat* Accompaniment Practicing the *Ritual sujud* for the Observer *Sapta Darma*

Figure 2 above showing representation, its object is Sapta Darma adherents did it ritual practice of prostration and there is one who becomes officer *Tembang Macapat* is on duty become developer or singer. Interpretant from Photo the is Sapta Darma adherents does *sujud* by sitting up straight grounded cloth facet four as well as listen chant *Tembang Macapat* by one Sapta Darma Adherents. Another picture of Photo documentation the is a ritual of visible prostration calm and peaceful Because the atmosphere has impression wisdom but there is a process or necessary religious practices achieved for each observer Sapta Darma.

### 3.3 Representation Religiosity Observer *Sapta Darma* in *Tembang Macapat*

Representation as connecting among concept of language and meaning with culture. Deep text *Macapat* interpreted an existing language and meaning. Content text in *Macapat* considered as values spirituality that can support from religiosity an Sapta Darma adherents. as for example from *panembahan capture (Asmaradana) 3 pupuh* in *wedha Dharma* letter as following:

Javanese language	English language
<p><i>Tapa brata sujud kaki, Pawujude ing panembah, Ywa kongsi kleru patrabe, Uga aja mangun cipta, Dhimen sujude sampurna, Bisa mawas jroneng kalbu, Weruh salah lan mertobat.</i></p>	<p>The science of meditation and prayer from the ancestors, Transformed into a form of ritual sujud, Don't get into the wrong position of sujud, And don't have second thoughts, so that sujud can be perfect, Be alert in your heart, Can see his mistakes and repent</p>
<p><i>Blajar mati jrone urip, Pindho sukma nilar raga, Wani mati umpamane, Abote ngruwat cintraka, Nurut margane sang rasa, Rasa urip kang kautus, Dene Gusti kang Kuwasa.</i></p>	<p>Learn to die while living The soul leaves the body, For example, dare to die, It's hard to clean up your mistakes, Follow the path of the feeling, The taste of life sent, From Almighty God</p>
<p><i>Saben wengi nggenya ngudi, Amung budi pados margo, Dimen gampang lelakune, Miyak bendu sarta papa, Dimen tembe ra kesasar, Lamun sukma wus pinundhut, Lan raga wis tanpa daya.</i></p>	<p>Every night you are expected to always practice, only goodness finds a way, so that the process is easy, solve punishment and misery, so you don't get lost later, when the soul has been taken, And the body is helpless.</p>

First stanza in (Asmaradana) explains that sujud as embodiment from worship or pray with road meditation in a way totality and focus in accordance with rule in *Sapta Darma* teachings so that the process of prostration experienced can be complete with results know error Then repent to repair self.

Second stanza Canto or First stanza in (Asmaradana) explains that in the process of sujud *Sapta Darma* like learning a death in life, meaning when man life the soul can leave the body or his body. as example when somebody willing dead means total surrender will be his life, however in that process man will know how difficult it is clean self from mistakes already \_ done previously Because always follow the taste of life from the Almighty. Concretely in the process of prostration when already can distinguish between deep feelings self, for example a feeling of peace and a feeling of not always peaceful leaving back. So, error in self makes you feel like you don't have peace can't follow the way the feeling originates from the God Almighty.

Third stanza or First stanza in (Asmaradana) explains that Sapta Darma adherents is expected always practicing sujud every time the day (diligently sujud) so easy in get road or enlightenment for overcome disasters, problems and misery. this is related with when man faced with death so can know road after death and not lost.

Representation religiosity of Sapta Darma adherents in Macapat in line with Herandi (2017) stated that interpreting God Almighty for Warga trust against God Almighty no will regardless from understanding about sangkan paraning dumadi, manunggaling kawula Gusti, and Memayu hayuning bawana. As for Sangka paraning dumadi is an internal process life going to return to Source of Life, not only stop the life process between birth and death but life That nature lasting as Source His life namely the creator, God Almighty. Gusti subjects, and Memayu hayuning default. Manunggaling kawula Gusti, if can liken like mastermind with wayang, there is proverb in Javanese about puppet look “rineka kekayon jalma nggoleki kang anggoleki” which means wood made like man with philosophy looking for the one looking for it. Proof that between puppets and puppeteers is united in his power. Memayu hayuning bawana, is highest level of maturity starting from seductive to improve personal self (hayuning diri/wisesa). Then level memayu hayu sesama (hamisesa), is level humans who are not only scope itself, however Already capable become a human who is truly happy and can always be civil service in the environment. Then level maturity memayu hayuning bawana (wicaksana) is level humans who have guided by wisdom as God's light so can become individual who owns it strength as good role model in his environment (Berbudi luhur).

## 4 Conclusion

Representation is ability to describe language which is one to form symbol or one of them form of representation. Macapat in religious ritual practices Sapta Dharma have important position that can become representative description from religiosity Sapta Darma adherents and constitute important element in production and distribution its culture. Macapat as religiosity of Sapta Darma adherents can be understood from religiosity Sapta Darma. There are three teachings mainly that is sujud as ritual practice, whereas Wewarah Pitu and Sesanti as guidelines in believe and behave. Second

variable is *Tembang Macapat* become part from religious ritual practices *Sapta Darma* adherents. It has important position for *Sapta Darma* adherents, as part of ritual accompaniment, education and preservation culture. The other reason is because recipient revelation teachings, figured guide like art culture local and make song as a pouring medium teaching and learning media for the observer. *Macapat* as representation in religiosity of *Sapta Darma* adherents showing in accordance with *Warga* trust towards God Almighty, and has closely meaning with *sangkan paraning dumadi*, *manunggaling kawula Gusti*, and *Memayu hayuning bawana*. It can be defined as a source of life, unity between human and God, and always be a better role model for others.

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