

**CRITICAL DISCOURSE ANALYSIS ON JAVANESE SONG  
LYRIC “KIDUNG RUMEKSA ING WENGI”**

**THESIS**



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**2016**

## CHAPTER I

### INTRODUCTION

#### A. Background of the Study

People in society have many different languages. Language is one of the instruments to make a communication, and communication is an important aspect in our daily activity. Yulianto said, people will understand meaning based on communication between them. In a community, they have the rule and way to speak each other.<sup>45</sup>

In today's information age, we are facing a variety of opinions expressed by spoken or written language. They used also varied media including natural speeches, professional documentations, political rhetorics, interviews, internet communications, song lyrics, musics, newspapers, magazines and broadcast media. The media contains a lot of particular ideological messages as philosophical thought, children character education, critics on the government, critics on a certain social phenomenon, etc.

For almost ten years now, the term discourse was become a hot discuss everywhere in both debate and scientific texts. The definition of discourse which as early a certain way to discuss and understand the world or aspects of

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<sup>45</sup> Depit Yulianto, Discourse Analysis a Marriage Proposal of Serawai Tribe. ([liliputmonster.blogspot.com/2012/07/mini-research-discourse-analysis.html](http://liliputmonster.blogspot.com/2012/07/mini-research-discourse-analysis.html)) accessed on August 28<sup>th</sup> 2015

this world.<sup>46</sup> Let us look at examples of the applications of analysis following the possibility of discourse. For example, analysis discourse can be used as a framework of analysis of their national identity.

Critical discourse analysis as type of analysis discourse that especially once studied how occurred in power use, or how domination and injustice are executed and reproduced through text in a social political context is actually a part of the effort to restore the studies of culture (cultural studies, particularly those who develop in England) into the roots of its tradition as a critical study.<sup>47</sup>

The umbrella term “Critical Discourse Analysis” (CDA) refers to a variety of overlapping methodologies associated with a somewhat different approach to discourse and world. The controlling theoretical idea behind CDA is that texts, embedded in recurring “discursive practices” for their production, circulation, and reception which are themselves embedded in “social practice”, are among the principal ways in which ideology is circulated and reproduced. The goal of CDA is thus to uncover the ways in which discourse and ideology are inter-twined.<sup>48</sup>

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<sup>46</sup> Marianne W Jorgensen, et al, *Analisis Wacana Teori dan Metode* (Yogyakarta: Pustaka Pelajar, 2007) 2-3

<sup>47</sup> Eriyanto, *Analisa Wacana Pengantar Analisis Teks Media* (Yogyakarta: LkiS Yogyakarta, 2001) ix

<sup>48</sup> Barbara Johnstone, *Discourse Analysis* (Oxford: Blackwell Publishing, 2008) 53-54

According to Fairclough and Wodak, CDA look at Discourse as a language uses in spoken or text as a social practice.<sup>49</sup> Text can be understood as a series of statements in a structured language.<sup>50</sup> Discourse songs can be categorized as a discourse of poetry in terms of genre literature and classified as discourse recreation. Poetry is the language of literature in compressed, shortened, and given rhythm by the sound of a coherent and choice of words figuratively.<sup>51</sup> Song, in spite of being an amusement word is often used to foreground a particular ideology. Javanese songs are constructed and what is the context of situation and context of culture involved in creating text.<sup>52</sup>

Sunan Kalijaga, one of the Wali Sanga, is very popular in Java. He developed the art of Islam through regions like puppets and songs very familiar with the Java community Sunan Kalijaga as well as songs he used in preaching.

Sunan Kalijaga arranged some prayers in Javanese. Prayers were drawn up in the form of hymns or mantras the famous one is Kidung Rumeksa ing Wengi (Ballad Protection at Night)<sup>53</sup>. The lyrics of the song Kidung Rumeksa ing Wengi is a text, because in the song there is a series of language statement,

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<sup>49</sup> Eriyanto, Analisis Wacana Pengantar Teks Media (Yogyakarta: Lkis Yogyakarta, 2001) 7

<sup>50</sup> Anik Kusriani, et al, Analisis Wacana Iklan, Lagu, Puisi, Cerpen, Novel, Drama (Bandung: PT Intan Sejati, 2004) 87

<sup>51</sup> Ibid, 40

<sup>52</sup> Setyono, et al, *Critical Discourse Analysis on the Javanese Song Lyric 'lir-ilir'* (Arab World English Journal, 2013) 78

<sup>53</sup> Achmad Chodjim, *Mistik dan Makrifat Sunan Kalijaga* (Jakarta: PT Serambi Ilmu Semesta, 2003) 16

concretely in the form of a string of words and the lines drawn by Sunan Kalijaga.

According to the situation the researcher wants to analyze the Javenese song lyrics of *Kidung Rumeksa ing Wengi*, using Critical Discourse Analysis to get Sunan Kalijaga's ideological messages with the title "Critical Discourse Analysis on Javanese Song Lyric '*Kidung Rumeksa ing Wengi*'".

### **B. Statement of the Problem**

1. How the use of Critical Discourse Analysis on Javanese Song Lyric '*Kidung Rumeksa ing Wengi*'?
2. What are the power relations in the discourse and the power behind the discourse?
3. What is the ideological common sense carried out?

### **C. Objectives of the Study**

1. To find out the use of Critical Discourse Analysis on Javanese Song Lyric '*Kidung Rumeksa ing Wengi*'.
2. To know the power relations in the discourse and the power behind the discourse.
3. To get the ideological commonsense carried out.

#### **D. Significance of the Study**

##### 1. Theoretically

The researcher hopes the result of this research can help the readers to enlarge their knowledge about discourse and critical discourse analysis on Javanese song lyric '*Kidung Rumeksa ing Wengi*'.

##### 2. Practically

###### a. For the readers

i. To understand the actual content of the text, through the metaphorical linguistic expression involved, by relating the text and the world.

ii. To give us knowledge of what is Sunan Kalijaga ideological.

###### b. For the researcher

i. It can be used as a reference for other researcher.

#### **E. Review of Previous Research**

In this research the researcher did not only use theory about CDA. The previous research that appropriate with this study as follow.

The first is the research about critical discourse analysis that had done by Setyono and Sri Wahyuni "Critical Discourse Analysis on the Javanese song lyric '*ilir-ilir*'. The post graduate student of Semarang state university. The study aims to find out whether the Javanese song lyric '*ilir-ilir*'. The researcher want to investigate; 1. It observe the metaphorical discourse, the

participant involve in text and the two contexts which influence the discourse.

2. Further the power relation and the power behind the discourse. 3. The ideological commonsense brought. From the result in this research the researcher found that song often brings ideological point of view from the creator manifested in the ideational, interpersonal and its textual meanings of linguistic metafunction. He found that *'ilir-ilir'* was constructed to be Javanese children song. Which carried Islamic philosophical thought. The choice of to be children song is considered to be basic naturalization and generalization in terms of interactional routines for foregrounding to desirable ideology.

The second research was done by Anisa Dwi Ratnasari on the research : discourse analysis of a song lyric entitled 'creep'. Published on June 21 2013. The purpose of this study is to describe the message of the lyric song entitled "creep" by radio head. In conducting this study the researcher used the qualitative approach which that the data analyzed qualitatively. The researcher found the tenor of discourse from song lyrics which is being analyzed.

## **F. Reseach Methodology**

### **1. Research Design**

Text can be understood as a series of statements in a structured language. It has been described in previous discussion that the text and the context is one of the internal element Discourses besides words and sentences.

Discourse songs can be categorized as a discourse of poetry in terms of literary genres, and relatively discourse recreation. Poetry is literature in a language that is compacted, shortened, and given rhythm by the sound of a coherent and choice of words figuratively.

Kidung Rumeksi ing Wengi is a song composed by Sunan Kali Jaga. Because the Tembang including the song, this song can be investigated using discourse analysis. Lyrics of this ballad is also a text, that became one of the main elements in the discourse because in the song there is a series of language statement. In concrete terms in the form of a string of words and the lines drawn by Sunan Kali Jaga.

Each unit of Discourse, both large and small obviously has the form of a spesific objectives, both positive and negative. Discourse eventually will show the meaning, the result that have been by the form and function.<sup>54</sup>

Qualitative method give attention to te natural data. This means that encourage the qualitative method is considered as multimode because research in turn involve a number of relevant social phenomena. Research will involve the author social environment, including the elements of culture on general.<sup>55</sup>

Based Guba and Lincoln, qualitative methods ae easily adapted to the reality of diserve an interacting.<sup>56</sup> Because the revelation of

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<sup>54</sup> Nyoman Kutha Ratna, *Teori, Metode dan Teknik Penelitian Sastra* (Yogyakarta: Pustaka Pelajar, 2013) 246

<sup>55</sup> Ibid, 47

<sup>56</sup> Ibid, 246



researchers decided to use qualitative methods in research. In this research the overall qualitative method utilize the ways of interpretation by presenting it in the form of description.

Descriptive-qualitative approach is the approach used in this research in which the autor is required to display a thick description of the Javanese song lyric “*Kidung Rumeksa ing Wengi*”. That is literal description tell about human, accident or the process watching.<sup>57</sup>

## 2. Data Source

### a. Primary data Source

The primary data in the main reference in conducting a study to reveal and analyze the research. According to Borg, E. R, Gall M. D primary source are direct description of occurence by individual who actually observed in witnessed the occurence. Charles, C. M mention that the primary data source include journal research, article, conference papers, dissertations, thesis, monograph, typical report, and digest of educational statistics.<sup>58</sup>

This study use primary data source is lyrics of “*Kidung Rumeksa ing Wengi*”.

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<sup>57</sup> A Chedar Alwasila, *Pokoknya Qualitative* (Bandng: PT. Dunia Pustaka Jaya, 2012) 126

<sup>58</sup> Mohammad Adnan Latief, *Research Methods on Language Learning: An Introduction* (Malang: UM Press,2013) 44-45

## b. Secondary data source

The secondary data source of information include any publication written by an author who was not a direct observer or participant in the events described.<sup>59</sup>

This study use secondary data source a book with title “*Mistik dan Makrifat Sunan Kalijaga*” where that book discuss about “*Kidung Rumeksa ing Wengi*” and the other book that relevant with discourse and critical discourse analysis theory.

## 3. Technique of Data Collection

Collecting data is processing in exiting data for research. there are some technique to collecting data in qualitative: observation, interview and documentation.<sup>60</sup> Because this research use Critical Discourse Analysis to as a theoretical approach. Methodological framework of CDA that centers on the qualitative linguistic analysis of spoken or written texts.<sup>61</sup> So In this research, the researcher used documentation and interview as technique of collecting data. To get the data, researchers divided the study into three degree: researching text, text production, and socio-cultural practice.

Such measures can be seen in the following table:

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<sup>59</sup> Ibid, 44

<sup>60</sup> Mega Yuwarisna W, “Flouting Maxims in Novel *The Casual Vacancy* Written By J. K Rowling, (Thesis, STAIN PONOROGO, 2016), 28.

<sup>61</sup> Lisa M Given, “The Sage Encyclopedia of Qualitative Research Methods”, (SAGE Publication, London: 2008) 145

**Table 1.1 The table of Grade and method**

| Grade                    | Method                                 |
|--------------------------|--|
| Text                     | Discourse Analysis                     |
| Text Production          | Library study/ research<br>(interview) |
| Socio culturall practice | Library study/ research<br>(interview) |

In the first stage of data only from the text: lyric of Kidung Rumeksa ing Wengi. By analyzing the ideational metaphors and grammatical structure from the text. In the second stage the data derived from the text: lyric of Kidung Rumeksa ing Wengi, Interview and History. At this stage of analyzing interpersonal meaning using MOOD system and Social Cognition from history and interviews. At the last stage of the data obtained from the history and interview. Analyzing Power relations and power behind the text.

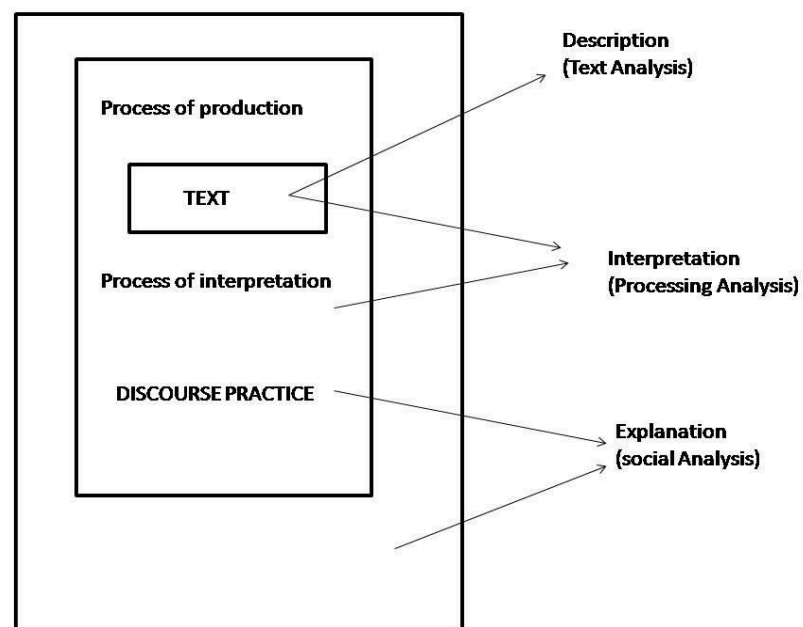
Based on that explanation, data of this research are undertaken from text: lyric of Kidung Rumeksa ing Wengi, History and Interview.

#### 4. Technique of Data Analysis

In this section, I describe the technique of data analysis that I have used to study the discourse of Javanese song lyric “Kidung Rumeksa ing Wengi in three dimension model by Fairclough.

There is an analysis framework discourse Fairclough:<sup>62</sup>

**Figure 1.1 Analysis framework by Fairclough**



<sup>62</sup> Aris Badara. *Analisis Wacana Teori, Metode, dan Penerapannya Pada Wacana Media* (Jakarta: Kencana Media Group, 2012) 66

The overall framework of the above requires that in order to gain and understanding of the full text, the analysis must be placed within a context of socio cultural and song writer background.

Based on the three dimension models from Fairclough researchers studied the song "*Kidung Rumeksa ing Wengi*" into 3 stages of analysis:

1. Description (Text Analysis)

On this stage the researcher examined internally at the lyrics of the song "*Kidung Rumeksa ing Wengi*". It was explained earlier that the internal elements in the discourse relating to the formal aspects of language.

Therefore researchers will examine the words and sentences as well as text and context the lyrics to find the completeness of meaning, and context information that supports speech. Not just as text, but this song will be examined as context.

2. Interpretation (Processing Analysis)

At this stage the researcher examined processes corresponding with production and consumption of this songs. It observes the description of the interpersonal

meanings carried out the text as well as the process of text production.

### 3. Explanation (Social Analysis)

In the last stage researcher is trying to inquire the ideological commonsense brought.

## **G. Organization of the Study**

This research consists of four chapters as follows:

The first chapter is an introduction which contains of background of study, statement of problems, objective of study, significant of study, and previous research finding, research methodology and organization of thesis.

The second chapter is Review of related literature which contain Theoretical Background and Supporting theories include

The third chapter is Discourse and Critical Discourse Analysis which contain Description (text analysis), Interpretation (Processing Analysis), and Explanation (social analysis).

The fourth chapter is closing consist of conclusion and recommendation.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### A. Theoretical Background

##### 1. Discourse

###### a. Definition

According to Roger Fowler discourse was verbal and text communication seen from the point of view of beliefs, values, and category entered therein, the belief herein represent the views of the world, an organization or a representation of experience.<sup>63</sup>

Discourse word itself comes from the Latin 'discursus' which means running here and there or run back and forth. This word is derived from 'dis' means from or in different directions, and 'currere' which means run. so 'discursus' means running from different directions. The development of the origin of the word can be described as follows:<sup>64</sup>

**Figure 2.1 Origin of the discourse words**

Dis + Currere → Discursus → Discourse

<sup>63</sup> Eriyanto, Analisis Wacana Pengantar Teks Media I (Yogyakarta: LKis Yogyakarta, 2001) 2

<sup>64</sup> Mulyana, Kajian Wacana Teori, Metode & Aplikasi Prinsip-Prinsip Analisis Wacana (Yogyakarta: Tiara Wacana, 2005) 4

Here, Guy Cook's (1989) definition of discourse analysis has been employed: "Discourse analysis examines how stretches of language, considered in their full textual, social and psychological context, become meaningful and unified for their users."<sup>65</sup> Based on the origin of said 'discursus', and then according to the author, discourse is something the use of language in both oral and written communication which could not be determined because it is not obvious or can be fickle. It is in line with the opinion of Vand Dijk stating that the discourse it is actually the abstract theoretical construct.<sup>66</sup>

The classic definition of discourse came from assumptions formalist (in terms of Hymes 'structural'), they argue that the above discourse is language above the sentence or clause.<sup>67</sup> According Sumarlam, discourse is the most complete language unit expressed in verbal (like; speeches, lectures, sermons and dialogues) or in writing (such as; short stories, novels, books, letters and documents written), as seen from the inner structure (in terms of the meaning) is coherent, integrated.<sup>68</sup>

#### b. Elements

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<sup>65</sup> Yan Wu, "Conversation Analysis -- A Discourse Approach to Teaching Oral English Skills," *International Education Studie*, 5 (March-April,2013), 88

<sup>66</sup> Teun A Van Dijk, *Text and Context* (London: Longman, 1977) 3

<sup>67</sup> I Dewa Putu Wijaya, et al, *Analisis Wacana Pragmatik Kajian Teori dan Analisis* (Surakarta: Yuma Pustaka, 2009) 68

<sup>68</sup> Anik Kusriani, et al, *Analisis Wacana Iklasn, Lagu, Puisi, Cerpen, Novel, Drama* (Bandung: PT Intan Sejati, 2004) 40



Discourse have two main supporting element, namely internal and external. Internal elements related to the formal aspects of language, while the external with respect to matters outside of the discourse itself. These elements will be explained as below<sup>69</sup>:

a. Internal

i. Words and Sentences

Word or phrase that plays as a discourse required to have the completeness of meaning, and context information that supports speech. While it is based on semantic aspects, the phrase has a meaning as a series of words that express complete thoughts and ideas, and logical.

ii. Text and Co-text

Text is the essence of form language, in other words the text is realized in the form of discourse. On this point Van Dyk said that more conceptual text.

Related to the text, there is the term of co-text, that text is aligned, coordinative, and have a relationship with other texts.

The text associated with other text.

Co-existence of the text in a discourse structure indicates that the text has a structure that is interrelated to one another.

These symptoms are causing a discourse become whole and

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<sup>69</sup> Mulyana, *Kajian Wacana Teori, Metode & Aplikasi Prinsip-Prinsip Analisis Wacana* (Yogyakarta: Tiara Wacana, 2005) 7-21

complete. Thus the co-text serves as a tool to understand and analyzing discourse

b. Eksternal

i. Implicature

Grice argues, that implicatures is speech that implies something different from what is actually pronounced. Something "different" is the intention of the speaker is not stated explicitly. In other words the implicature is the intention, desire or expressions of hidden heart. Grice stated that there are two kinds of implicature, namely: conventional implicature and conversation implicature.

The difference between the two explicitly described by Lyons as follows:

“the difference between them is that the former depend on something other than what is truth-conditional in conventional use, or meaning, of particular forms of expressions, whereas the latter derive from a set of more general principles which regulate the proper conduct of conversation”.

ii. Presupposition

This concept appears stems from a long debate about 'the nature of reference' (ie nothing, something, objects, state, and so

on) are designated by the word, phrase, sentence, or other expressions. Gottlob Frege argued that all statements have the notion, that the reference or basic reference. Referral is what causes an idiom of discourse can be accepted or understood by a partner talking, which, in turn, the communication will be able to take place fluently.

iii. Reference

Reference is the behavior of the speaker / writer. the speaker / writer who most know who recommended the matters referred to by the utterance. the listener / reader can only guess it is (referenced) by the speaker in the utterance. Guess that could be true, can also be wrong.

iv. Inference

Inference of lexical meaning is conclusion. Readers should be able to take understanding, comprehension, or interpretation of a particular meaning. In other words, the reader should be able to take their own conclusions, although the significance was not revealed explicitly.

v. Discourse Context

Discourse is a form or a form of language that is communicative, interpretive, and contextual. That is, the use of

this language was always presupposes occurring dialogue, need the ability to interpret and understand the context of the discourse, is necessary in the process of analyzing the discourse as a whole. Context is a situation or occurrence of a communications background.

## 2. Discourse Analysis

According to Crystal, Discourse Analysis it focuses on the structure that naturally contained in the spoken language. As there are many in the discourse. Such as conversations, interviews, comments and sayings.<sup>70</sup>

According to Barsky discourse analysis is an inter disciplinary research with the consideration that discourse analysis examines the structure of text as well the dimensions of linguistic and socio-cultural in an attempt to determine how meaning is constructed.<sup>71</sup>

According Sumarlam, Discourse Analysis can be divided into two: the textual and contextual. Textual analysis is Discourse Analysis, which is based internally on the texts studied in the form of lyrics. While the contextual analysis is based on the analysis of discourse with texts that were examined by the external context that complete both the situation and cultural context.<sup>72</sup>

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<sup>70</sup> Eriyanto, ANALISIS WACANA Pengantar Analisis dan Teks Media (Yogyakarta: Lkis, 2001) 2

<sup>71</sup> Nyoman Kutha Ratna, Teori, Metode dan Teknik Penelitian Sastra (Yogyakarta: Pustaka Pelajar, 2013) 247

<sup>72</sup> Sumarlam, Analisis Wacana Textual & Kontekstual (Surakarta: Jurusan sastra daerah fakultas sastra dan seni rupa uns, 2006) 22-23

In generally discourse only considered in the context of the text, according to Van Dijk, discourse must be empirically described. Van Dijk pointed to a very important aspect is that the discourse should be understood as an action. Mohammad A S Hikam in a good writings have been discussed with the paradigm of discourse analysis in terms of the language that will be summarized as follows:<sup>73</sup>

a. Empirical positivism.

Language is seen as a bridge between humans and objects outside himself.

b. Constructivism

Language is no longer just seen as a tool for understanding the mere objective reality and which is separated from the subject as a transmitter of other words subject statement as a central factor in discourse activities and social relationships.

c. Criticism

Language here is not understood as a neutral medium that is located outside of the speaker himself. Language in criticism view was understood as a representation that play a role in shaping a particular subject, specific themes of discourse, as well as strategies the rein.

Fairclough looked discourse and discourse analysis as a triad dialogical (i) the text of subtitles, either oral or written (ii) praxis kewacanaan, namely the production and interpretation of texts, and (iii)

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<sup>73</sup> Dedy N Hidayat, "Analisa Wacana Pengantar Analisis Teks Media" (Yogyakarta: LKiS Yogyakarta, 2001) 6-7

the practical socio-cultural, ie changes in society, institutions, culture and so on that determine the shape and meaning of a discourse. These three elements are according to Fairclough called the dimension of discourse. Analyzing Discourse is to analyze the 3-dimensional nature of the discourse integrally.<sup>74</sup>

Fairclough divides Discourse Analysis into three dimensions, namely text, discourse practice and social practice. Text related to linguistics, for example by looking at vocabulary, semantics, and syntax, also coherence and cohesion, as well as how the unit between forming an understanding. Discourse practice is a dimension associated with the production and consumption of text, such as working patterns, chart work, and routines when generating news. Social practice, the dimensions related to the outside of the context of the text. For example, the context of the situation or context of the media in relation to a particular society or political culture.<sup>75</sup>

### 3. Critical Discourse Analysis

Discourse analysis has increasingly (though by no means exclusively) come to be used in the service of critical goals. This is to say

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<sup>74</sup><http://bone-rampung.blogspot.com/2013/03/analisis-wacana-dengan-penerapannya.html> acces on 07.05 13/07/2015

<sup>75</sup> Aris Badara. Analisis Wacana Teori, Metode, dan Penerapannya Pada Wacana Media (Jakarta: Kencana Media Group, 2012) 26

that many researcher throughout the humanities and social sciences have come to be (1) critical of the possibility of producing a single, coherent, scientifically valid description. (2) Critical of the social status quo and concerned to have their work used in changing things for the better. Two groups of researchers who are particularly identified with this way of thinking (in part because they have been successful in appropriating and arguing for the use of the term “critical”) have called their ways of working “critical linguistics” or CL and “Critical Discourse Analysis” or CDA.<sup>76</sup>

The umbrella term “Critical Discourse Analysis” (CDA) refers to a variety of overlapping methodologies associated with a somewhat different approach to discourse and world. The controlling theoretical idea behind CDA is that texts, embedded and reception which are themselves embedded in “social practice” are among the principal ways in which ideology is circulated and reproduced. The goal of CDA is thus to uncover the ways in which discourse and ideology as intertwined.<sup>77</sup>

In the CDA, the passage is not understood merely as a study of the text to be analyzed, but the language was relatively different from language studies. Language is analyzed not depicted merely on aspects of language, but also relate to the context. According to Fairclough and Wodak, Critical Discourse Analysis saw discourse as forms and social practices. Discourse as a social practice causes a dialectical relationship

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<sup>76</sup> Barbara Johnstone, *Discourse Analysis* (Oxford: Black Well Publishing, 2008)28-29

<sup>77</sup> *Ibid*, 53-54

between certain events and situations of discourse, institutions and social structures that shape it.<sup>78</sup>

The essential characteristics of the CDA, which is extracted by Eriyanto of writing Van Dijk, Fairclough and Wodak<sup>79</sup>:

a. Action

Discourse associated as a form of interaction, discourse is not placed in an enclosed space and the like internally. In this understanding, there are some consequences in view of discourse.

- i. Discourse, is seen as something to aim, whether to influence, argue, persuade, upload, react, and so on.
- ii. Discourse is understood as something that is out of control or expressed outside of consciousness.

b. Context

CDA consider the context of the discourse, such as the background, circumstances, events and conditions. Discourse in this case produced, understood, and analyzed in a particular context. Referring to Cook, discourse analysis also examine the context of the communication, who is communicating with whom and why, in this type of audience and circumstances, through any medium, how different types of development communication, and relationship to each respective party.

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<sup>78</sup> Aris Badara. Analisis Wacana Teori, Metode, dan Penerapannya Pada Wacana Media (Jakarta: Kencana Media Group, 2012)28-29

<sup>79</sup> Ibid, 29-35



The issue of context is then formulated by Hymes in an acronym SPEAKING;<sup>80</sup>

**Setting;** place / formal situations formal situation

**Participants;** actors involved (penutis, listeners, viewers, writers, readers)

**Ends;** purpose / goals goals will determine the pattern of treatment and will produce the impression rather than the destination.

**Act;** turn to speak is not specified but it is understood period of the turn taken

**Keys;** tone or spirit of the act, the way the situation affected and

**Instrumentalies;** or inscribed form of oral discourse

**Norms;** customs or regulations in the use of language in terms of wording, the purpose of the word, intonation.

**Genre;** species / varieties of discourse involving the structure, style and content of its own.

c. History

One of the important aspect to understand is to put the discourse in the context of a particular history

d. Power

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<sup>80</sup> <http://bone-rampung.blogspot.com/2013/03/analisis-wacana-dengan-penerapannya.html>

CDA does not limit itself to the details of the text or structure a discourse, but also connect it with the power and the social, political, economic, and cultural.

e. Ideology

A text can never be separated from ideology and have the ability to manipulate the reader towards an ideology. Relation to the critical culture, ideology became one of the concerns in addition to awareness and hegemony. Ideology is a concept that is central to the critical discourse analysis. It is because text, conversation, and the other is a form of a practice reflection of ideology or particular ideology.

4. Javanese Song Lyric

Javanese song or called macapat is a song or poetry on Java tradition. Each stanza in macapa thave liner called gatra, each gatra has a number of syllables (guru wilangan) and end up at the end of the poem sound (guru lagu). Generally macapat expected to appear sloppy at the end of the heyday of Majapahit, and the commencement of walisanga.

Raden Syahid or better known as Sunan Kalijaga is one of the Wali Sanga. Sunan Kalijaga have an important role in the spread of Islam in Java. Sunan Kalijaga also known with wayang kulit and song that full of supreme knowledge and teachings of Islam. "*Kidung Rumeckoing Wengi*"

is one of Sunan Kalijaga creative works are attached to the Java community that is rich in benefits and the teachings of Islam. This song is structured in Javanese literature written in dandang gula poetic meter.<sup>81</sup>

Dandang gula is take from city king kadiri name. Prabu Dandang Gendis is very famous city king after Prabu Jayabaya. In purwa ukara book dhandang gula its means ngajeg-ajeg kasaeen (waiting for a goodness). Dandang gula have ten gatra, guru wilangan and guru lagu are 10i, 10a, 8e, 7u, 9i, 7a, 6u, 8a, 12i, 7a.<sup>82</sup>

**Table 2.1 Lyric translation**

**Lyric: Kidung Rumeksa ing Wengi Free translation into English**

|                              |  |
|------------------------------|--|
| Ana kidun grumekso ing wengi | T here is ballad protection at night       |
| Teguh hayu luputa ing lara   | Though welfore missed from any illnes/ache |

<sup>81</sup> warisdjati.blogspot.in/2013/01/kidung-rumekso-ing-wengi-sunan-kalijogo.html Acces on 19 July 2015

<sup>82</sup> <http://id.m.wikipedia.org/wiki/Macapat> Acces on 19 July 2015

|   |   |
|---|---|
| <p>Luputa bilahi kabeh</p> <p>Jim setan datan purun</p> <p>Paneluhan tan ana wani</p> <p>Miwah panggawe ala</p> <p>Gunaning wong luput</p> <p>Geni atemahan tirta</p> <p>Maling adoh tan ana ngarah ing mami</p> <p>Guna duduk pan sirna//</p>  | <p>Avoid all catastrophe/ disasters</p> <p>Jin, Satan did not want (disturb),</p> <p>Black magic no one dare,</p> <p>More over evils (bad luck) deeds</p> <p>(and) The dark magic missed</p> <p>(die out like) fire into the water</p> <p>The thieves went away and nothing leads me</p> <p>all dangers will disappear//</p>                            |
| <p>Sakehing lara pan samya bali</p> <p>Sakeh ngama pan sami miruda</p> <p>Welas asih pandulune</p> <p>Sakehing braja luput</p> <p>Kadi kapuk tibaning wesi</p> <p>Sakehing wisa tawa</p> <p>Sato galak tutut</p> <p>Kayu aeng lemah sangar</p> <p>Songing landhak guwaning wonglemah miring</p> <p>Myang pakiponing merak//</p> | <p>All disease return to their origin place</p> <p>all pests Withdrew</p> <p>with a view of love</p> <p>All weapon are missed,</p> <p>As cotton that fell on iron</p> <p>All the poisons become telteless</p> <p>Wild animals become tame</p> <p>Special timber, terribly land</p> <p>Cave man, sloping land</p> <p>(transferred into) peacock nest</p> |
| <p>Pagupakaning warak sakalir</p> <p>Nadyan arca myang segara asat</p> <p>Temahan rahayu kabeh</p>  | <p>Nest for all rhino</p> <p>even though the rocks and the ocean dry up</p> <p>(in the end) all survived</p>  |

|   |   |
|---|---|
| Apan sarira ayu   | (because) the body is beautiful<br>(Survive)                    |
| Ingideran kang widadari   | surrounded by nymphs  |
| Rineksa malaekat lan sagung pra rasul                             | guarded by angels and apostles                                  |
| Pinayunganing Hyang Suksma  | in the protection of God  |
| Ati Adam utekku baginda Esis                                      | my heart (Prophet) Adam, and my brain (the prophet) Sis,        |
| Pangucapku ya Musa.//   | what I said is that (the Prophet) Moses                         |
| Napasku nabi Ngisa linuwih  | My breath is prophet isa powerful                               |
| Nabi Yakup pamiryasa ningwang                                     | Prophet yakubbe my eyes   |
| Dawud suwaraku mangke   | Prhophet daud be my voice                                       |
| Nabi Ibrahim nyawaku  | Prophet Sulaiman be my power/skill                              |
| Nabi Sleman kasekten mami   | Prophet Yusuf be my face  |
| NabiYusup rupeng wang Edris ing rambutku                          | Prophet Idris in my hair  |
| bagindha Ngali kuliting wang Abubakar getih daging Ngumar singgih | Lord Ali be my skin Abu bakar be my blood and the flesh is umar |
| Balung bagindha Ngusman//   | The bones is lird usman   |
| Sungsumingsun Patimah linuwih                                     | My marrow is Fatimah  |
| Siti Aminah bayuning angga  | Siti Aminah be my body strength                                 |

|                                  |                                    |
|----------------------------------|------------------------------------|
| Ayup ing ususku mangke           | Ayub in my Intestine               |
| Nabi Nuh ing jejantung           | prophet Nuh at heart               |
| Nabi Yunus ing otot mami         | Prophet Yunus in my muscle         |
| Netrakuya Muhammad               | My eyes is Muhammad                |
| PamalukuRasul                    | My Expression is aspostels         |
| Pinayungan Adam Kawa             | In protection adam and Hawa        |
| Sampun pepak sakarhahe para nabi | Then was completed all the prophet |
| Dadya sarira tunggal//           | which became in the one entity     |

## B. Supporting Theory

### 1. Figurative Metaphor Theory

Metaphor is a figure of speech which makes an implicit, implied or hidden comparison between two things that are unrelated but share some common characteristics. In other words, a resemblance of two contradictory or different objects is made based on a single or some common characteristics. In simple English, when you portray a person, place, thing, or an action as being something else, even though it is not actually that “something else,” you are speaking metaphorically. “He is the black sheep of the family” is a metaphor because he is not a sheep and is not even black. However, we can use this comparison to describe an association of a black sheep with that person. A black sheep is an

unusual animal and typically stays away from the herd, and the person you are describing shares similar characteristics.<sup>83</sup>

In a discourse communicators not only convey key messages via text. But also figuratively, expression, metaphor is meant as an ornament (seasoning) of a discourse. However, the use of certain metaphors could be a major clue to understanding the meaning of a text. Metaphor communicator strategically used as the basis of reasoning, rationale for opinions or ideas to the public. Communicators also use public confidence, everyday expressions, proverb, adage, advice ancestral, ancient words, even perhaps an expression taken from the holy verses, which are used to reinforce the main message text message or on the language.<sup>84</sup>

## 2. Grammatical Theory

Knowing the grammatical structure of a text is very important in the CDA, it is very useful to determine the ideological commonsense carried out contained in Kidung Rumeksa ing Wengi (Ballad protection at night) is a lyric discovered by Sunan Kalijaga using the Java language.

Javanese and English language have significant different on their tenses grammatically. The difference of tenses in its sentence doesn't change the lexical items. Javanese sentence proposition also has the tenses although it will not be stated grammatically in the given sentence.

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<sup>83</sup> <http://literarydevices.net/metaphor/> acces on 19 July 2015

<sup>84</sup> <http://multikulturindonesia.blogspot.co.id/2011/01/landasan-teori-penelitian-wacana-krisis.html> acces on 19 July 2015

The tenses are often analyzed to recognize the speaker's point of view toward the ideational meanings in text.

Tenses is very important in English language, because it helps to know the situation in time. There are 16 kind of tenses. That is Present Tense (Simple Present, Present Continuous, Present Perfect, Present Perfect Continuous), Past Tense (Simple Past, Past Continuous, Past Perfect, Past Perfect Continuous), Future Tense (Simple future, Future Continuous, Future Perfect, Future Perfect Continuous), and Past Future (Simple Past Future, Past Future Continuous, Past Future Perfect, Past Future Perfect Continuous).

#### 1. Present Tense

##### a. Simple Present Tense

Function:

- To express the habitual action
- To express the General Truth
- Using when meet the non-progressive verb

##### b. Present Continuous Tense

Function:

- Declare ongoing activities
- Declare the activities in the process
- Declare pique using Forever, constantly, always, etc.

##### c. Present Perfect Tense



Function:

- Declare activity has happened
- Declare the repetition activity
- Using Since/For to declare the duration

d. Present Perfect Continuous Tense

Function

- Declare the duration an activities

2. Past Tense

a. Simple Past Tense

Function

- Express habit in the past
- Express something happens in the past

b. Past Continuous Tense

Function

- Express an activity that happening in the past

c. Past Perfect Tense

Function

- Declare an activity which has been done before other activities in the past

d. Past Perfect Continuous Tense

### 3. Future Tense

- a. Simple Future Tense
- b. Future Continuous Tense
- c. Future Perfect Tense
- d. Future Perfect Continuous Tense
- e. Past Future Tense
- f. Simple Past Future Tense

#### Function

- Express the activities which will going on but it has happened in past

- g. Past Future Continuous Tense

#### Function

- Express the activities which happening, but it was past

- h. Past Future Perfect Tense
- i. Past Future Perfect Continuous Tense

### 3. Inter Personal Meanings theory

Interpersonal meaning means we use language to interact with others, to establish and maintain relation with them. To influence their judgment and behavior and to Express our point of view on things in the world. This meaning is realized the MOOD system (MOOD +Residue).<sup>85</sup>

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<sup>85</sup> Kiki Permatasari, "a discourse analysis of the interpersonal meaning in william worths poem 'an evening walk' published in 1793" (Graduating Paper, IAIN Salatiga, Salatiga,2013) 30

MOOD can be called as the part of clauses that cannot disappear when the responding speaker takes up his position. MOOD it is customary to say that MOOD indicated the way we feel about our subject, it is perhaps more accurate to say that MOOD prefers to the special forms used to express commands and request (imperative MOOD) or to signal unreality, wishes, conjuncture or urgency (Subjunctive MOOD).<sup>86</sup>

#### 4. Sociolinguistic Theory

Sociolinguistic born because of discontent against structural linguistics linguists who study only the language in terms of its structural ignoring social factors in its analysis. Talking about the sociolinguistic closely related to language and society and language functions in society. Language is defined as verbal communication tools used by the community. Society is a group or several groups of people who share a particular purpose. Etymologically, the word comes from the sociolinguistics sociology and linguistics. Sociology is the study of the structure and social processes. Meanwhile, linguistics is the discipline that studies the structure of language without reviewing the structure of the social context studied or used. So, sociolinguistics is the branch of linguistics that studies and discuss the social aspects of language, especially the differences contained in the language related to social factors. The method used is the method of linguistics and sociology.

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<sup>86</sup> Marcella Frank, MODERN ENGLISH a practical reference guide (New Jersey: prentice-hall, 1972) 57

Methods of linguistics used to describe forms of language and notation elements with signs of phonetic / phonemic. Sociology methods commonly used in collecting such data, observations, questionnaires and interviews. The analysis may use statistical methods, namely to obtain patterns of behavior in a follow language. in General sociolinguistic discuss the relationship between language use and social behavior. By discussing the use of language, one can find a variety of conditions, values, beliefs, ethics system, rules, and other shapes and special features to groups of users of the language community.<sup>87</sup>

## 5. Sociocultural Theory

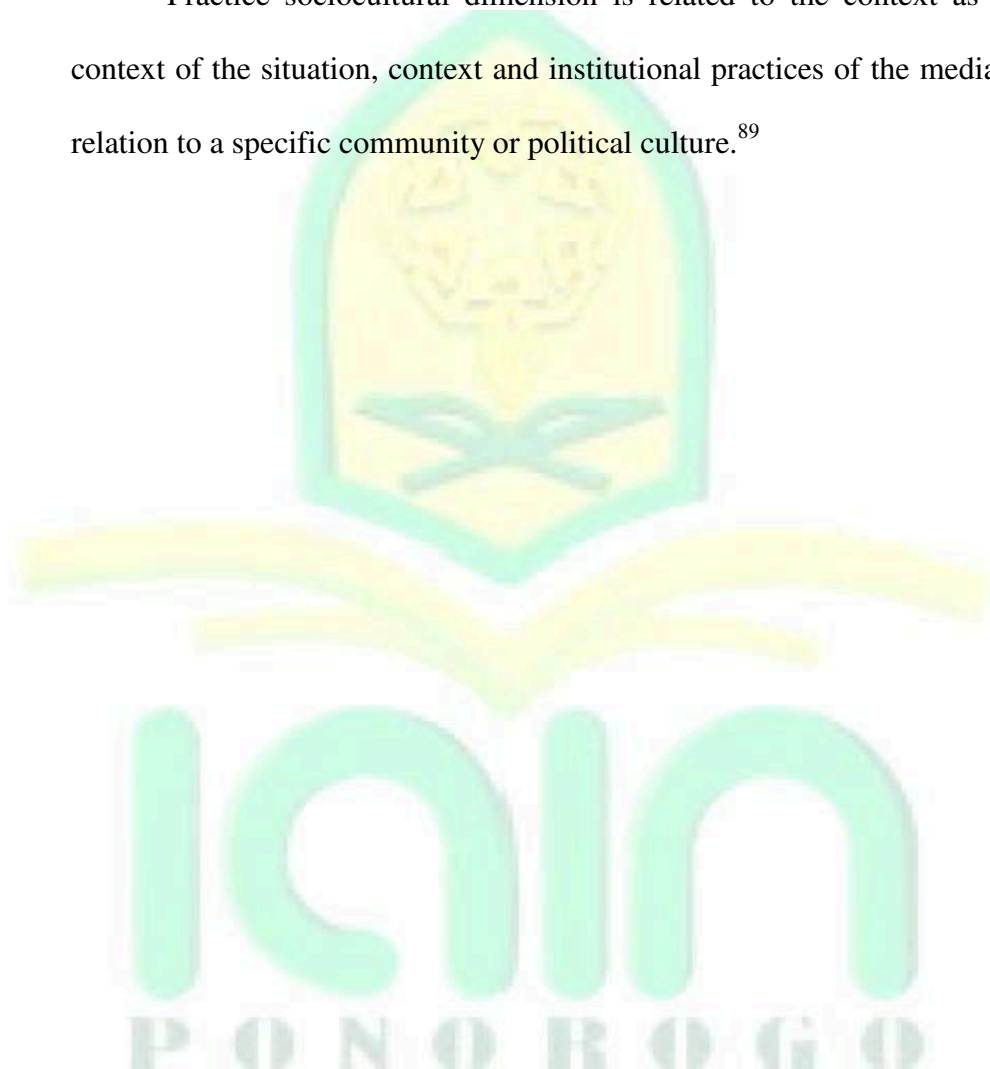
An understanding of the text's discourse will only be obtained if we could provide a historical context in which the text was created. How the social and political situation, the atmosphere at the time. Therefore, at the time of analysis need a review to understand why the discourse that developed or developed as it was, why language is used as it is, etc. Every discourse that emerged, in the form of texts, conversations or anything else, is not seen as the naturally, fair and neutral but is a form of power struggle. Critical discourse analysis does not confine himself to the detailed text or discourse structures but also connect with the power and the social, political, economic and cultural. In relation to the power of discourse, it is important to look at what is referred to as a control. Control

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<sup>87</sup> <http://eningherniti.blogspot.co.id/p/sosiolinguistik.html> acces on 20 Juny 2016

here is not necessarily always in the form of physical and direct but also mental or psychic control. Shape control of the discourse can be any control over context, or can also be realized in the form of controlling the structure of discourse.<sup>88</sup>

Practice sociocultural dimension is related to the context as the context of the situation, context and institutional practices of the media in relation to a specific community or political culture.<sup>89</sup>



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<sup>88</sup> <https://ikrimahmaifandi.wordpress.com/2012/08/05/analisis-wacana/> acces on 20 Juny 2016

<sup>89</sup> <http://ummuiffahblog.blogspot.co.id/2015/02/analisis-wacana-kritis-tokoh-ideologi.html> acces on 20 Juny 2016

## CHAPTER III

### Discourse and Critical Discourse Analysis

#### in “*Kidung Rumeksa ing Wengi*”

#### A. DESCRIPTION (TEXT ANALYSIS)

##### 1. Ideational Metaphors

At the first line in the first couplet Sunan Kalijaga as the writer introduce “*Kidung Rumeksa ing Wengi*” as a ‘happines prayer’ who will be gift the bennifit to to the prayyer, such as free from the diseases (lara) and disasters (bilahi). At this couplet explained that disease and disasters can also come from gin and satan did not dare to disturb (datan purun). Crime, be it physical like tief (maling) and non-physical such as witch craft (paneluhan) will be lost (dissapear) as a fire scalded (geni atemahan tirta) as every one knows, fire is a substance that is heat and water is substances that is heat and water is substances that can extinguish the fire. In this couplet fire like diseases, disaster, demans, gin, witchcraft, thieves, and danger. While the water is a prayer, incatations, spells or ballad it self.

On the second verse, it is said that all diseases will be cured (Bali). Similarly with annoying pests farmers will step aside (miruda) with a look of love (compassion). The purpose of the reader's view of love is the ballad recognizes that pests and diseases are God's creatures. Their arrival

on the will of God Almighty. With a look of love readers hope that they come back (not destroyed) in their home and do not bother humans. In the next lyrics mentioned that all weapons will be missed like cotton which impinge on the iron (kadi kapok tibaning wesi). This indicates that the reader will be spared ballad of weapons or threats, if exposed to it will not affect the body like cotton that fell on the iron, will not leave a mark. In the next section there are lyrics that explains that all the poison would be tasteless (sakehing wisa tawa) and the beasts would be tame (sato galak tutut) including trees haunted, ground anchor, nest of hedgehogs, sloping ground, nest peacock would be neutral, safe and harmless.

In the third stanza of the nest of all rhino, would have survived even though the rolling stones on the sea dried (nadyan arca myang segara asat nadyan statue myang immediately asat) has the meaning that however bad things are, the reader is given a tetp safety. Mentioned in the next lyric that will selamay with great body surrounded by nymphs and guarded by angels and apostles. All in the shadow of the Almighty God the giver of life.

At the end of the stanza to 3 (ati Adam utekku baginda Esis) and further up to the temple of the 5th there is allusion names of prophets and companions Prophet Muhammad became a member of the body. It reflects about planting their virtues in readers ballad themselves. The section also shows that those who are called are people full of wisdom and righteous deeds. Virtues are they expected to be a unity inside the reader.

## 2. Grammatical Structure

**Table 3.1 Analysis Grammar Structure**

| Lyric                           | Free Translate                         | Grammar detected     |
|---------------------------------|--|----------------------|
| 1. Ana kidung rumeksa ing wengi | 1. There is ballad protection at night | 1. Present continous |
| 2. Teguh hayu luputa ing lara   | 2. Though welfare missed from any      | tense<br>2. Simple   |
| 3. Luputa bilahi kabeh          | illnes/ache                            | future tense         |
| 4. Jim setan datan purun        | 3. Avoid all                           | 3. Simpe             |
| 5. Paneluhan tan ana wani       | catastrophe/                           | future tense         |
| 6. Miwah panggawe ala           | disasters                              | 4. Simple            |
| 7. Gunaning wong luput          | 4. Jin, Satan did not                  | future tense         |
| 8. Geni atemahan tirta          | want (distrub),                        | 5. Simple            |
| 9. Maling adoh tan ana          | 5. Black magic no                      | future tense         |



|  |   |   |
|--|---|---|
| <p>ngarah ing mami</p> <p>10. Guna duduk pan sirna</p>   | <p>one dare,</p> <p>6. More over evils<br/>(bad luck) deeds</p> <p>7. (and) The dark<br/>magic missed</p> <p>8. (die out like) fire<br/>into the water</p> <p>9. The thieves went<br/>away and nothing<br/>leads me</p> <p>10. all dangers will<br/>disappear//</p> | <p>6. Simple<br/>future tense</p> <p>7. Simple<br/>future tense</p> <p>8. Simple<br/>future tense</p> <p>9. Simple<br/>future tense</p> <p>10. Simple<br/>future tense</p>  |
| <p>11. Sakehing lara pan<br/>sanya bali</p> <p>12. Sakeh ngama pan sami<br/>miruda</p> <p>13. Welas asih pandulune</p> <p>14. Sakehing braja luput</p> <p>15. Kadi kapuk tibaning<br/>wesi</p> <p>16. Sakehing wisa tawa</p> <p>17. Sato galak tutut</p> | <p>11. All disease return<br/>to their origin place</p> <p>12. all pests Withdrew</p> <p>13. with a view of love</p> <p>14. All weapon are<br/>missed,</p> <p>15. As cotton that fell<br/>on iron</p> <p>16. All the poisons<br/>become telteless</p>               | <p>11. Future tense</p> <p>12. Future tense</p> <p>13. Future tense</p> <p>14. Future tense</p> <p>15. Future tense</p> <p>16. Future tense</p> <p>17. Future tense</p> <p>18. Future tense</p> <p>19. Future tense</p> <p>20. Future tense</p> |

|   |   |  |
|---|---|--|
| <p>18. Kayu aeng lemah<br/>sanggar</p> <p>19. Songing landhak<br/>guwaning wonglemah<br/>miring</p> <p>20. Myang pakiponing<br/>merak//</p>   | <p>17. Wild animals<br/>become tame</p> <p>18. Special timber,<br/>terribly land</p> <p>19. Cave man, sloping<br/>land</p> <p>20. (transferred into)<br/>peacock nest//</p>   |  |
| <p>21. Pagupakaning warak<br/>sakalir</p> <p>22. Nadyan arca myang<br/>segara asat</p> <p>23. Temahan rahayu<br/>kabeh</p> <p>24. Apan sarira ayu</p> <p>25. Ingideran kang<br/>widadari</p> <p>26. Rineksa malaekat lan<br/>sagung pra rasul</p> <p>27. Pinayunganing Hyang<br/>Suksma</p> | <p>21. Nest for all rhino</p> <p>22. even though the<br/>rocks and the<br/>ocean dry up</p> <p>23. (in the end) all<br/>survived</p> <p>24. (because) the body<br/>is beautiful<br/>(Survive)</p> <p>25. surrounded by<br/>nymphs</p> <p>26. guarded by angels<br/>and apostles</p> | <p>21. present<br/>continous</p> <p>22. future tense</p> <p>23. future tense</p> <p>24. future tense</p> <p>25. future tense</p> <p>26. future tense</p> <p>27. future tense</p> <p>28. future tense</p> <p>29. future tense</p> |

|   |  |   |
|---|--|---|
| <p>28. Ati Adam utekku<br/>baginda Esis</p> <p>29. Pangucapku ya<br/>Musa.//</p>  | <p>27. in the protection of<br/>God</p> <p>28. my heart (Prophet)<br/>Adam, and my<br/>brain (the prophet)<br/>Sis,</p> <p>29. what I said is that<br/>(the Prophet)<br/>Moses//</p>   |   |
| <p>30. Napasku nabi Ngisa<br/>linuwih</p> <p>31. Nabi Yakup<br/>pamiryasa ningwang</p> <p>32. Dawud suwaraku<br/>mangke</p> <p>33. Nabi Ibrahim<br/>nyawaku</p> <p>34. Nabi Sleman kasekten<br/>mami</p> <p>35. NabiYusup rupeng<br/>wang</p> | <p>30. My breath is<br/>prophet isa<br/>powerful</p> <p>31. Prophet yakubbe<br/>my eyes</p> <p>32. Prhophet daud be<br/>my voice</p> <p>33. Prophet Ibrahim is<br/>my soul</p> <p>34. Prophet Sulaiman<br/>be my power/skill</p> <p>35. Prophet Yusuf be</p> | <p>30. Future tense</p> <p>31. Future tense</p> <p>32. Future tense</p> <p>33. Future tense</p> <p>34. Future tense</p> <p>35. Future tense</p> <p>36. Future tense</p> <p>37. Future tense</p> <p>38. Future tense</p> <p>39. Future tense</p> |

|   |  |   |
|---|--|---|
| <p>36. Edris ing rambutku</p> <p>37. bagindha Ngali<br/>kuliting wang</p> <p>38. Abubakar getih<br/>daging Ngumar<br/>singgih</p> <p>39. Balung bagindha<br/>Ngusman//</p>  | <p>my face</p> <p>36. Prophet Idris in my<br/>hair</p> <p>37. Lord Ali be my<br/>skin</p> <p>38. Abu bakar be my<br/>blood and the flesh<br/>is umar\</p> <p>39. The bones is lird<br/>usman//</p>                         |   |
| <p>40. Sungsumingsun<br/>Patimah linuwih</p> <p>41. Siti Aminah bayuning<br/>angga</p> <p>42. Ayup ing ususku<br/>mangke</p> <p>43. Nabi Nuh ing<br/>jejantung</p> <p>44. Nabi Yunus ing otot<br/>mami</p> <p>45. Netrakuya</p> | <p>40. My marrow is<br/>Fatimah</p> <p>41. Siti Aminah be my<br/>body strength</p> <p>42. Ayub in my<br/>Intestine</p> <p>43. prophet Nuh at<br/>heart</p> <p>44. Prophet Yunus in<br/>my muscle</p> <p>45. My eyes is</p> | <p>40. future tense</p> <p>41. future tense</p> <p>42. future tense</p> <p>43. future tense</p> <p>44. future tense</p> <p>45. future tense</p> <p>46. future tense</p> <p>47. future tense</p> <p>48. future tense</p> <p>49. future tense</p> |

|                            |                        |  |
|----------------------------|------------------------|--|
| Muhammad                   | Muhammad               |  |
| 46. Pamaluku Rasul         | 46. My Expression is   |  |
| 47. Pinayungan Adam        | aspostels              |  |
| Kawa                       | 47. In protection Adam |  |
| 48. Sampun pepak           | and Hawa               |  |
| sakarhahe para nabi        | 48. Then was           |  |
| 49. Dadya sarira tunggal// | completed all the      |  |
|                            | prophet                |  |
|                            | 49. which became in    |  |
|                            | the one entity         |  |

There is ballad protection at night, this sentence applying the present continuous tense. as the lyrics of the opening lyrics of this explains that this song is a mantra that is read at night when it is read or practiced which will provide protection to the reader. Almost the whole hymn is using future tenses. It indicates that this song contains hopeness or prayer because of what you mentioned are things that have not happened and is expected in the future.

## B. INTERPRETATION (PROCESSING ANALYSIS)

### 1. Interpersonal Meanings

**Table 3.2 Identification indicative MOOD**

| Free Translate   | Identification  |
|--|---|
| 1. There is ballad protection at night<br>2. Though welfare missed from any illness/ache<br>3. Avoid all catastrophe/ disasters<br>4. Jin, Satan did not want (disturb),<br>5. Black magic no one dare,<br>6. More over evils (bad luck) deeds<br>7. (and) The dark magic missed<br>8. (die out like) fire into the water<br>9. The thieves went away and nothing leads me<br>10. all dangers will disappear// | 1. Statement<br>2. Wish<br>3. Wish<br>4. Wish<br>5. Wish<br>6. Wish<br>7. Wish<br>8. Wish<br>9. Wish<br>10. Wish                              |
| 11. All disease return to their origin place<br>12. all pests Withdrew<br>13. with a view of love<br>14. All weapon are missed,<br>15. As cotton that fell on iron<br>16. All the poisons become tasteless<br>17. Wild animals become tame<br>18. Special timber, terribly land<br>19. Cave man, sloping land<br>20. (transferred into) peacock nest//   | 11. Wish<br>12. Wish<br>13. Wish<br>14. Statement<br>15. Wish<br>16. Wish<br>17. Wish<br>18. Wish<br>19. Statement<br>20. Statement           |
| 21. Nest for all rhino<br>22. even though the rocks and the ocean dry up<br>23. (in the end) all survived<br>24. (because) the body is beautiful (Survive)<br>25. surrounded by nymphs<br>26. guarded by angels and apostles<br>27. in the protection of God<br>28. my heart (Prophet) Adam, and my brain (the prophet) Sis,<br>29. what I said is that (the Prophet) Moses//                                  | 21. Statement<br>22. Unreal condition<br>23. Wish<br>24. Statement<br>25. Statement<br>26. Wish<br>27. Wish<br>28. Statement<br>29. Statement |

|   |  |
|---|--|
| 30. My breath is prophet isa powerful<br>31. Prophet yakubbe my eyes<br>32. Prhophet daud be my voice<br>33. Prophet Ibrahim is my soul<br>34. Prophet Sulaiman be my power/skill<br>35. Prophet Yusuf be my face<br>36. Prophet Idris in my hair<br>37. Lord Ali be my skin<br>38. Abu bakar be my blood and the flesh is umar\<br>39. The bones is lird usman// | 30. Statement<br>31. Statement<br>32. Statement<br>33. Statement<br>34. Statement<br>35. Statement<br>36. Statement<br>37. Statement<br>38. Statement<br>39. Statement |
| 40. My marrow is Fatimah<br>41. Siti Aminah be my body strength<br>42. Ayub in my Intestine<br>43. prophet Nuh at heart<br>44. Prophet Yunus in my muscle<br>45. My eyes is Muhammad<br>46. My Expression is aspostels<br>47. In protection adam and Hawa<br>48. Then was completed all the prophet<br>49. which became in the one entity                         | 40. Statement<br>41. Statement<br>42. Statement<br>43. Statement<br>44. Statement<br>45. Statement<br>46. Statement<br>47. Statement<br>48. Statement<br>49. Wish      |

According from the analysis of MOOD researcher found:

Wish : 20

Statement : 28

Unreal Condition : 1

Command : 0

Request : 0

Because there is no command or request in Ruemekso ing Wengi song, that's mean no imperative mood in that song. In the other hand, there are 20 wish sentences and 37 statements sentences that describe or provide information on the wish sentence. It is clear that Subjenctive MOOD is the MOOD system who built this song. The number of wish and statements sentences proved that this song is a mantra or a pray for the reader.

## 2. Social Cognition

Cognitive approach is based on the assumption that the text does not have a meaning, but the meaning is given by the users of the language, or by the process of mental awareness of language users.





<sup>46</sup> In the earlier studies focus on the text, how the meaning of the text itself strategically in constructed and displayed, but, in this case will focus on the use of languages including author and the reader views of the ballad. Text produced in a mental process that involves a particular strategy because every text is basically produced through awareness, prejudice, or particular knowledge of such events. Sunan Kalijaga is one of the guardians who spread Islam in Java. Sunan clearly not a neutral individual. He has value, experience and ideology influence derived from his life.

Sunan Bonang was the first teacher of Raden Sahid. He was one of the guardians who also preach through art and mysticism. Tombo ati is one of his works. That's why Sunan Kalijaga also preach through art. In addition to Sunan Bonang, Raden Sahid also studied with other carers such as Sunan Ampel and Sunan Giri, not only that Raden Sahid also studied in Pasai and preach in the Malay Peninsula to the region of Patani in southern Thailand. In the saga Patani, Raden Sahid also known as a physician. He cured the king of Patani when the king sick. After several years studied in Pasai and preached at Malaya and Patani, Raden Sahid back to Java. Arriving in Java, he was appointed as the member of Wali Sanga Period 3, replaces Sheikh Subakir who returned to Persia. Sunan Kalijaga has a very important role in the spread of Islam in Java. Besides Sheikh Siti Jenar,

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<sup>46</sup> Eriyanto, analisis wacana pengantar analisis teks media, Lkis pelangi Aksara, 2001, Yogyakarta

Sunan Bonang's student, only he is actively spread Islam by using Javanese culture.<sup>47</sup>

Java community is very like the gamelan music and puppet. Tradition and culture are very strong, songs and ballad penetrate the joints of life. This is evident in the many teachings of the philosophy of Java is contained in the song or ballad was popular until today. Narrated by KRAT Tarmo Puspo Nagara Javanese night ahead if there was a get-together or tirakatan certainly filled with songs and ballads. Many Advice inserted in the song, in addition to more familiar is considered effective way to make it easier to memorize. Song Rumeksa ing Wengi is told by him as a prayer starting reinforcements, even mentioned that the ballad that when it is read three times in one night "Wacanen sewengi ping telu" at night time if dijamkan about 11 pm, ballad was read will get rid of all evil, has power to eliminate the evil. and no more " lamun sira arsa nandur pari ", would plant rice paddy fields to be read three times ditembangkan around with it, Insyallah pests will not attack and the harvest will be good..<sup>48</sup>

### C. EXPLANATION (SOCIAL ANALYSIS)

#### 1. Power Relations & Power Behind

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<sup>47</sup> Achmad Chodjim, *Mistik dan Makrifat Sunan Kalijaga*, 2006, Jakarta, Serambi ilmu Semesta (10-12)

<sup>48</sup> Interview with mr. Tarmo

Majapahit is a Hindu-Buddhist kingdom that ruled before the Islamic kingdom in the Nusantara. The Majapahit's community is Shiva-Buddhist adherents as well as its king, so the Hindu-Buddhist religion became a national religion, but the other religions including Islam which entered Nusantara do not get discriminated and all live in peace in the reign of Brawijaya.

According to MB. Rahimsyah AR, at the time of Sultan Muhammad I reigned royal Turkey, he asked the development of Islam to the traders in Gujarat (India). From them, Sultan heard the news that there are two Hindu kingdoms in Java, Majapahit and Pajajaran. Among the people, there are Muslims but confined to Gujarat merchant families who married the indigenous population in the port cities. Then, the emperor sent a letter to the authorities of Islam in North Africa and the Middle East. Requesting the scholars who have karomah to be sent to Java island. In the end, there assembled nine highly knowledgeable scholars and has Karomah people.<sup>49</sup>

In the Encyclopedia of Islam mentioned that walisongo (nine trustees) is nine clerics who is a pioneer and the development of Islamic fighters (Islamization) in Java in the fifteenth century (the Sultanate of Demak). The word "guardian" (Arabic) means defender, a close friend and leader. The using of "guardian" is usually defined as person who is

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<sup>49</sup> AR, MB. Rahimsyah.2006, Syekh Siti Jenar. Surabaya: Gali ilmu, 136-137

close to God (Waliyullah). While the word "Songo" (Java) means nine. So, walisongo widely defined as nine trustees who is considered close to Allah SWT, constantly worship Him, and has sanctity and other abilities beyond human habits.<sup>50</sup>

According to the invention of K.H.Bisyri Musthafa, as described by Saifuddin Zuhri, the number of the trustees was not just nine, but more than that. The nine trustees have some roles. Their roles in public office is as a companion to the king or the royal elders and also as preachers and teachers. Therefore they got title as Sunan, short Susuhunan or Sinuhun, that means the upheld person. Even sometimes accompanied with the title Kanjeng (jumeneng kang), prince or other designations commonly used by kings or government authorities in the area of Java.<sup>51</sup>

From the matters above, it can be concluded that Wali Sanga is one of the groups who have authority in the spread of Islam in Java. Wali Sanga era is the era of the end of the dominance of the Hindu-Buddhist cultural heritage. They are symbols of the spread of Islam in the archipelago. They have very big role in the establishment of Islamic kingdom in Java, the cultural influence on society at large.

Sunan Kalijaga is one of the famous Wali on the Java community.

In the history written by Dhamar Shasangka, he is a scholar bloody

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<sup>50</sup> Tarwilah. 2006. PERANAN WALISONGO DALAM PENGEMBANGAN DAKWAH ISLAM. *Ittihad Jurnal Kopertis Wilayah XI Kalimantan*, Volume 4, No.6, 82

<sup>51</sup> Badri Yatim (Ed.). *Ensiklopedi Mini Sejarah dan Kebudayaan Islam*. Jakarta : Logos Wacana Ilmu, 1996, hlm.170

Majapahit who was born in the Duchy of Tuban. The original name is Raden Sahid. He is the son of the Duke of Tuban, Arya Teja. Duke Arya Teja is a descendant of the Great Majapahit Senopati in the past, Duke Arya Ranggalawe (he is one of the right hand Raden Wijaya, founder of the kingdom of Majapahit).<sup>52</sup>

In the same source, Dhamar Sasongko also told about the spread of Islam. He said that the spread of Islam in Java was not as easy as turning the palm of the hand. It was full of debate and unrest in various places. Damar Shasangka mention two poles in the internal Walisanga, the camp and the camp abangan putihan. Putihan were led by Sunan Giri aspire to establish the Kingdom of Islam by overthrow the Mjapahit kingdom. While Abangan has different opinion with Putihan. Abangan were led by Sunan Kalijaga that emphasizes the teaching of religion without having to overthrow the kingdom of Majapahit and the Principality of Islam. Both sides are often in conflict until Sheikh Siti jenar of Kubu Abangan Out of Wali Sanga Council. Determination in establishing the Islamic kingdom of getting stronger when Sunan Ampel Died in 1478 AD and replaced by Sunan Giri. At that time, Demak Bintoro already emerged and become an autonomous region in the kingdom of Majapahit.

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<sup>52</sup> <http://abdulmuiz1966.blogspot.com/2009/11/sekelumit-kisah-sunan-kajenar-atau-syeh.html>

Sunan Kalijaga and his followers (Kubu abangan) were not deal with political affairs Walisanga. They only focused on the completion of the construction of the mosque Demak. The relations between the two camps increasingly pointed. Until finally Majapahit was defeated, the state capital successfully uprooted, whole palace destroyed and burnt, the destruction was widespread. The state of shattered beliefs changed society make civil society is also involved in the overthrow of keos. The anarchist and , civil war happened everywhere. To stop this mess, Raden Patah sent Sunan Kalijaga as a diplomat based on Nyai Ageng Ampel's request, to ask King Prabu Brawijaya back to hold the reins of government. That task was noble and dangerous for Sunan Kalijaga. In the end, he managed to meet King Brawijaya, Sunan Kalijaga tell kingdom shattered condition, looting everywhere, murder in the holy places, and civil war.

After a discussion with his advisers, King Brawijaya finally decided not to accept the gift of power by Raden Patah, he switch administration sincerely, and to quell the upheaval, he asked his sons to follow him.

## 2. Ideology

CDA is a process to find the ideology of a text. The process of CDA consists of three steps. First is text analysis. Text analysis is analyzed case ideational grammatical Methaphor and Structure of a text.

Second is Process analysis. It is analyzed interpersonal meaning and social cognition in the text. The third step is social analysis. In this step, the researcher described about the power relations and the power behind the text. All of the steps in CDA is summarized and it use to find the ideology of a text. Especially, in this research is an ideology spread by Sunan Kalijaga in his balad Rumeksa Ing Wengi.

In ideational Methapor, some metaphorical figure of speech occurred at lyric of Kidung Rumeksa ing Wengi. As already described in the text analysis above, the creator tried to give the doctrine that the reader will be protected from various dangerous conditions. Besides that, Sunan Kalijaga also provides ideology that God exists and will protect the ballad's reader. It is apparent from the ranks of the Prophet's name of Islam and Prophet Muhammad's companions and wives. Sunan Kalijaga mentioned them as part of reader's body to protect the reader.

In the grammatical structure, many future sentences were founded. future tense used to express the events that will happen. The ballad rumeksa ing Wengi told not only good things but also bad things that might be on us and also how our attitude should be. Protection of God as the Supreme flipping reverse situation is also implicit in rumeksa ing Wengi.

Based on the explanation above, researchers conclude that the lyrics of the ballad rumeksa ing Wengi is a media to inculcate Islam,

acknowledge that God exists and Supreme Leafing turn state; everything can be happened even that is impossible thing. The kidung rumeksa ing wengi also introduced Islamic figures that represent the good things that should be taken.

The next step in the CDA is processing Analysis. At this step, Ideology analysis becomes deeper. it is not only look at how the text looks but also how interpersonal meaning and social cognition. Interpersonal meaning emphasizes how the reader chants the hymn lives. MOOD System based largely lyric is a wish and a statement sentence. Wish sentence at the beginning of the ballad is a form of sentences hope of God's protection. The Statement that appears in this ballad is the answer to those expectations. Based on the explanation, Sunan teaches sentences prayer by using Javanese language. The prayer is meant to invoke the protection of self from bad things that will happen.

Social cognition is explaining about the background of the creator. Sunan Kalijaga, the creator of the kidung rumeksa ing wengi, has his own ideology and he tried to spread it by his hymn. The Sunan's reason is because the Javanese do their belief and habit strongly. In that time, song and gamelan used to pray because they practiced Hindu-Buddhist beliefs. Then, sunan tried to instill Islamic ideology through art. He chose to create the kidung rumeksa ing Wengi.



In processing analysis, its more clear that Sunan Kalijaga tried to instill Islamic ideology. when the Javanese people were still holding to their traditions, Sunan also taught Islamic value through tradition. sunan introduced to Javanese people that the Lord is the giver of protection and introduce the virtues of the Prophet and his companions. Through that way, Islamic value will be understood by the society because the Ideology is present in a familiar way to their earlier tradition. The society sang the Song of the belief that they will be given protection and the power by God.

Social Analysis told about Power relations and power behind and do to the ideology. Based on the history, at the beginning of Islam began to spread in Java and replacing the Majapahit kingdom which it is the base of Hindu-Buddhist kingdoms, created an unsafe condition. the emergence of camp abangan and putihan made the condition became worst. Sunan Kalijaga's ideology is clearly implied. Instead of Islamize nusantara through political power, Sunan preaches Islamic value through art and culture. Ballad rumeksa ing Wengi is clear evidence that he taught the Islamic values like asking for protection only to the Lord of the Universe and study good characters of the prophets and his friends. That indicates that Sunan Kalijaga is not neutral and tries to replace the previous beliefs with Islam through the hymns. Unsafe conditions at the

time, author's analyze as the point ballad rumeksa ing wengi became popular in the Javanese community as a prayer for the protection from the Almighty.



## CHAPTER IV

### CLOSING

This chapter consists of conclusions and suggestions. The conclusion is taken based on the analysis. Here the researcher also gives suggestions to everyone who reads this research.

#### A. Conclusions

After finished the discussion on the analysis, the researcher comes to the final step of this research. In this chapter, the researcher concludes some notes as follows :

1. Critical discourse analysis is used to analyze the text more critical and treats text more than just text. In this research, critical discourse analysis on Javanese song lyric "kidung rumeksa ing Wengi" applied three stages of analysis from Fairclough, namely: text analysis, processing analysis and social analysis. In text analysis, investigators examined the text explicitly based ideational metaphors and grammatical structure. Furthermore, researcher analyze in deeper stages, namely processing analysis. At this stage the researchers examined the text as a context to consider the background of the author and the condition of the society. In the stage of processing analysis, researcher evaluated the interpersonal meanings and social cognition. The final stage of critical discourse analysis is Social analysis. Researchers consider about the tyranny of the ruling underlying the emergence of a text. It can be revealed in the

analysis of power relations and power behind. subsequent authors formulate ideology based on previous analytical work. Ideology that arises is the ultimate goal of Critical Discourse Analysis.

2. Power and power relations behind the discourse. Sunan Kalijaga revealed that living in two administrations, namely Majapahit and Demak bintara. This makes him well aware of a power struggle. Sunan Kalijaga not an ordinary person. He also had a political power with its position as wali sanga. His position makes him more freely propagate ideology.
3. Then concludes the ideology of each stage; acknowledge that God exists, introduced Islamic figures that represent the good things that should be taken, Sunan teaches sentences prayer by using Javanese language. Sunan tried to instill Islamic ideology through art. Instead of Islamize nusantara through political power, Sunan preaches Islamic value through art and culture. Ballad rumekso ing Wengi is clear evidence that he taught the Islamic values like asking for protection only to the Lord of the Universe and study good characters of the prophets and his friends. That indicates that Sunan Kalijaga is not neutral and tries to replace the previous beliefs with Islam through the hymns. Unsafe conditions at the time, author's analyze as the point where the kidung rumeksa ing wengi became popular in the Javanese community as a prayer for the protection from the Almighty.

## **B. Recommendation**

Based on the result of this research, some suggestions are enclosed as follows :

1. Theoretically

The understanding in using critical discourse analysis to analyze text should be improved.

2. Practically

a. For the readers

The readers in general are suggested to learn more about Critical discourse analysis. Getting and learn a good ideological commonsense

b. For the researcher

Is suggested to study a lot about Critical Discourse Anlysis, especially in understanding and identifying Ideological commonsense.

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