

## Symbolic Expression in Folk Songs of *Glondangan* Art in Jember: An Ethno-poetic and Cultural Semiotic Study

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### ABSTRACT

This article investigates the folk songs performed within the *Glondangan* art tradition of Jember, East Java, Indonesia, through an integrated ethno-poetic and cultural semiotic framework. Three analytical dimensions are addressed: the songs' formal poetic structure, their linguistico-rhetorical conventions, and their layered symbolic meanings as expressions of polyethnic community identity. Employing ethnographic methods—participant observation, semi-structured interviews with master practitioner Cak Sid, audio documentation, transcription, and translation—alongside cultural semiotic analysis informed by Eco (1979), the study finds that *Glondangan* folk songs: (1) adopt free-verse structures inflected by the *Osing* tonal mode (*laras*), encoding the polyethnic heritage of Jember's Javanese, Madurese, and *Osing* communities; (2) deploy a sophisticated figurative repertoire including hyperbolic metaphor, synecdoche, morphophonological reduplication, and intertextual allusion to the *Mahabharata* tradition; and (3) articulate politically and spiritually charged symbolic systems centred on colonial resistance, feminine spiritual agency, and agrarian moral philosophy. These findings establish *Glondangan* songs as a significant yet endangered archive of intangible cultural heritage and propose their integration into Javanese language and literary education at the secondary school level. The study contributes to the fields of ethno-poetics, ethnomusicology, and literary education by demonstrating that endangered oral traditions can function simultaneously as aesthetic objects, cultural archives, and pedagogical resources.

**Keywords:** *ethno-poetics; cultural semiotics; folk songs; intangible cultural heritage; language education*

### INTRODUCTION

Jember, a regency in East Java, Indonesia, occupies a culturally distinctive position as a site of prolonged inter-ethnic contact among Javanese, Madurese, and *Osing* communities. This demographic complexity has produced a heterogeneous artistic landscape that includes shadow puppetry (*wayang*), the Madurese masked performance

ta' buta'an, patrol/tong-tong percussion ensembles, and the Osing janger dance. Among these traditions, Glondangan – a form of traditional musical theatre that incorporates folk song, percussive accompaniment, and dramatic narrative—occupies a precarious position on the threshold of extinction. Preliminary fieldwork for the present study confirmed that the primary driver of Glondangan's decline is generational disengagement, compounded by the absence of regulatory or institutional frameworks specifically designed to revitalize endangered performing arts. This situation makes scholarly documentation and analysis an urgent necessity, not merely an academic exercise.

The scholarly study of folk songs through ethnographic and ethnopoetic lenses has yielded substantial insights into the relationships among oral tradition, cultural identity, and community resilience across diverse contexts. Ethnopoetics, as theorized by Hymes (1981) and elaborated by Tedlock (1983), provides analytical tools for uncovering the organizational principles—parallelism, deixis, reported speech, prosodic patterning—that structure oral discourse and differentiate it from written literature. Warriner (2010: 66) extends this framework to demonstrate how ethnopoetic analysis reveals the identity-constitutive functions of oral performance, showing that the “how” of speaking is inseparable from the social meanings being communicated.

Within the specific domain of folk song studies, a substantial body of comparative research has established the cultural, educational, and identity-sustaining functions of traditional musical traditions. Zeng and Onlamul (2023) demonstrate that the working songs of the Tujia people of Chongqing encode ethnic historical consciousness and serve as vehicles for the transmission of cultural literacy. Zhou and Chuangprakhon (2023) show how the Nanyue ceremonial folk songs of Hunan have adapted their symbolic content to shifting social norms without sacrificing their identity-sustaining function. In Indonesia, Lasut et al. (2021) establish the anthropolinguistic dimensions of Sangehe ethnic 'masamper' song lyrics, demonstrating how musical language encodes and reproduces community values. These studies collectively confirm that folk songs are not merely aesthetic artifacts but function as what Kalkun and Oras (2014: 149) call “sonic archives”—repositories of cultural memory that communities activate in negotiating their identities in relation to dominant cultures.

Despite this international scholarly attention, Glondangan has received virtually no systematic academic treatment. This lacuna is significant for at least three reasons. First, Glondangan's polyethnic character—its simultaneous embeddedness in Javanese, Madurese, and Osing cultural worlds—makes it an unusually rich site for studying how oral traditions manage inter-ethnic contact and forge shared community identities from diverse cultural materials. Second, the songs contain politically and spiritually charged symbolic systems—centered on colonial resistance, agrarian moral philosophy, and

feminine spiritual agency – that have not been documented or analyzed in the literature. Third, the tradition's endangered status makes documentation a matter of disciplinary urgency: once the last practitioners pass, the songs' performative, contextual meanings will become irrecoverable.

This article addresses these gaps by undertaking an integrated ethnopoetic and cultural semiotic analysis of two Glondangan folk songs: 'Sikep Perjuangan' (Amulet of Struggle) and 'Jeh Lempong'. The analysis proceeds along three axes: (1) the formal-structural properties of the songs as poetic texts; (2) their rhetorical and linguistico-stylistic conventions; and (3) the layered symbolic meanings encoded in their imagery, intertextual references, and lexical choices. The article concludes by proposing a concrete pedagogical application of Glondangan songs as resources for Javanese language and literary education, thereby linking cultural preservation to educational innovation. The guiding research questions are: (RQ1) What formal poetic structures characterize Glondangan folk songs? (RQ2) What linguistico-rhetorical conventions do these songs deploy, and what do these reveal about the community's expressive resources? (RQ3) What symbolic meanings do these songs encode, and how do they construct and sustain cultural identity? (RQ4) How can Glondangan folk songs be integrated into secondary school Javanese language instruction?

Ethnopoetics, as a field of inquiry, emerged from the convergence of linguistic anthropology, folklore studies, and comparative poetics in the work of Hymes (1981) and Tedlock (1983), among others. Its central premise is that oral verbal art possesses formal organizational principles – analogous to, but distinct from, those of written literature – that can only be recovered through careful attention to the performance context, prosodic features, and the native speaker's own metalinguistic categories. Hymes (1981) demonstrated through his analysis of Native American oral narratives that oral texts are organized into hierarchical units (verses, stanzas, scenes, acts) that are signaled not by punctuation or typography but by parallelism, particles, and prosodic features. This insight is directly applicable to Glondangan songs, whose performative structure, melodic mode (*laras*), and formulaic expressions constitute an ethnopoetically organized discourse that standard literary-critical approaches would fail to capture.

Warriner (2010: 66) extends ethnopoetics into the domain of identity research, arguing that ethnopoetic analysis reveals how speakers "narrate themselves into being" through the formal resources of oral tradition. This perspective is particularly productive for analyzing Glondangan songs, which are not merely aesthetic performances but public assertions of community identity – claims about what it means to be a farmer, a patriot, a Madurese person, a Javanese person, and a member of Jember's polyethnic community.

Cultural semiotics, as developed principally by Eco (1979) and the Tartu-Moscow School (Lotman, 1990), provides the second theoretical pillar of this study. Eco's (1979:

57) semiotic theory conceptualizes culture as a system of interconnected sign systems in which meaning is produced not by individual signs in isolation but through the structural relations among signs within a code. Applied to folk song analysis, this framework directs attention to the way individual symbols—the ox’s toothlessness, the red-and-white headband, the grandmother’s amulet—gain their meaning not from any inherent property but from their position within a broader network of cultural codes about agrarian life, nationalism, and spiritual protection.

Lotman’s (1990) concept of the ‘semiosphere’ – the bounded semiotic space within which all cultural communication takes place – is equally relevant. For Lotman, cultural texts are characterized by their position at the boundary between different semiotic systems: it is precisely at these boundaries that the most culturally productive and creative meaning-making occurs. Glondangan songs, as texts that inhabit the boundaries between Javanese, Madurese, and Osing semiotic systems, are therefore paradigmatic semiospheric texts – sites where cultural contact produces new symbolic resources rather than simple fusion or replacement.

The integration of ethnopoetics and cultural semiotics in this study is not merely additive but methodologically generative. Ethnopoetics provides the tools for analyzing the songs’ formal and performative dimensions as oral events; cultural semiotics provides the tools for decoding the songs’ symbolic content as cultural texts. Together, they enable an analysis that honors both the “how” (the poetic form and performance conventions) and the “what” (the cultural meanings encoded in the symbols) of Glondangan oral tradition, producing a more comprehensive account than either framework could achieve on its own.

## **METHOD**

### **Research Design**

This study employs a qualitative ethnographic research design (Hammersley & Atkinson, 2019). Ethnography was selected because it provides the necessary methodological infrastructure for situating oral texts within their performative, social, and cultural contexts—a prerequisite for ethnopoetic analysis. The study follows a sequential design: ethnographic fieldwork generated the primary data corpus (song texts and contextual information), which was then subjected to dual-framework analysis (ethnopoetic and cultural semiotic).

### **Data Sources and Fieldwork**

Primary data were generated through three integrated fieldwork procedures. First, participant observation was conducted during multiple Glondangan performance events in Jember over the period of fieldwork. Observation focused on performance

contexts, audience responses, instrumentation, and the social organization of performance events, yielding thick description (Geertz, 1973) of the context within which the songs acquire their meaning. Field notes and audio-visual recordings were made throughout.

Second, in-depth, semi-structured interviews were conducted in accordance with the protocols recommended by Kvale and Brinkmann (2009: 5). The principal interview was conducted with Cak Sid, a master practitioner and the foremost living authority on Glondangan art in Jember, at his studio on 29 October 2024 at 19.00 WIB. The semi-structured format allowed the researcher to pursue emergent themes while ensuring systematic coverage of predetermined topics, including: the history and origins of Glondangan, the compositional principles of the songs, the cultural meanings of specific symbols, and the perceived relationship between Glondangan and the community's cultural identity. Additional interviews were conducted with community members, audience participants, and a local historian to triangulate informant perspectives.

Third, audio recordings of the songs were transcribed in their original Javanese/Madurese/Osing and subsequently translated into English following established ethnographic translation protocols (Gibson & Ifenthaler, 2017: 8). Translation decisions were reviewed with Cak Sid to ensure semantic and pragmatic accuracy.

### Data Analysis

Data analysis proceeded in three stages. In Stage 1, ethnopoetic analysis was applied to identify the formal organizational principles of the songs: verse structure, prosodic patterns (*purwakanthi*), rhetorical devices, and the relationship between text and tonal mode (*laras*). In Stage 2, cultural semiotic analysis following Eco (1979) was applied to identify and decode the symbolic content of the songs: signs were identified, their positions within relevant cultural codes were established (drawing on ethnographic contextual data), and their meanings were interpreted within the social, historical, and spiritual context of Jember's polyethnic community. In Stage 3, the two analytical layers were integrated to produce a synthetic account of how formal poetic choices and symbolic content work together to constitute Glondangan songs as ethnopoetically organized cultural texts.

### Trustworthiness

Trustworthiness was established through four strategies (Lincoln & Guba, 1985): (1) prolonged engagement in the field; (2) triangulation across data sources (observation, interview, recorded texts); (3) member checking, whereby analytical interpretations were shared with Cak Sid for verification; and (4) thick description, which preserves sufficient contextual detail to enable readers to assess the transferability of findings to other contexts.

## RESULTS AND DISCUSSIONS

### The Form of Glondangan Folk Songs: Poetic Structure and Musical Mode

The two folk songs that constitute the primary data corpus of this study are presented in Table 1 in their original Javanese and in English translation.

**Table 1.** Form and Translation of Glondangan Folk Songs from Jember

No.	Original Text (Javanese)	Translation (English)
1	SIKEP PERJUANGAN Banjir getih udan tangis Cancut tali wondo Maju perang wani mati mulyo Kanggo perjuangan. Budal perang lek!! Banjir getih udan tangis ilang nyowo belani tanah aire Cancut tali wondo maju perang Anak bojone kabeh wani kelangan Emak nyuwuk simbah nyikepi Merah putih noring sirah yo ikete Ngobrak abrik mungsuh ring palagan Wani mati mulyo kanggo perjuangan	AMULET OF STRUGGLE Blood floods, tears rain down Roll up your sleeves, let us depart March to war, brave death gloriously For the sake of struggle. Off to war, brother!! Blood floods, tears rain down. Lives lost defending the homeland. Roll up your sleeves, march to war. Wives and children all willing to lose, Mother prays, grandmother bestows the amulet. The red-and-white flag becomes the headband. Drive back the enemy on the battlefield. Brave death gloriously for the sake of the struggle
2	JEH LEMPONG Jeh lempong sapine ompong Wetenge elom sing biso nyletong Bapak tani lali ngarit Anake lara sing duwe duit Wong ndeso urip rekoso Urip mulyo sabar narimo Garap sawah nandur pari Ingon-ingon kebo sapi	JEH LEMPONG Jeh Lempong, the ox has no teeth. Its belly is empty, unable to defecate. The farmer forgot to cut the grass. His child is ill, but he has no money. Village folk live in hardship—a dignified life through patience and acceptance. Work the fields, plant the rice, rear the buffalo and cattle.

*Note.* Translations are the authors' own. Original Javanese text reproduced with permission of Cak Sid, master practitioner of Glondangan art, Jember.

Both 'Sikep Perjuangan' and 'Jeh Lempong' are performed using the Osing tonal mode (laras), a melodic system originating in the Banyuwangi region of East Java characterized by high, sustained, and intensely melodious pitches. The adoption of the Osing laras in Glondangan is itself culturally significant: it represents a deliberate act of inclusion through which a tradition anchored primarily in Javanese and Madurese community life incorporates the sonic signature of Jember's Osing minority, thereby constructing the songs as texts of polyethnic solidarity rather than ethnic particularity.

Structurally, 'Sikep Perjuangan' operates across two contrasting movements. The first movement (lines 1–4) is a compact quatrain that establishes the song's thematic coordinates with compressed intensity: blood, tears, the rolled-up sleeve, and the martial imperative. The second movement (lines 5–13) expands this quatrain into an extended strophe that populates the narrative with specific social actors (wives, children, mother,

grandmother) and specific material symbols (the red-and-white headband, the amulet). This structural movement from abstraction to concretization enacts the lyric's central argument: that political struggle is not an abstract ideal but is grounded in the specific, embodied, relational world of family and community.

'Jeh Lempong' adopts a more consistently strophic structure of eight lines arranged in couplets, each couplet adding a new dimension to the portrait of agrarian hardship and patience. The regularity of the couplet structure enacts the repetitive, cyclical temporality of agricultural labor – the same tasks returning season after season – against which the farmer's patient endurance is measured. This structural isomorphism between form and content is a hallmark of skilled oral poetic composition (Hymes, 1981).

Both songs exhibit the phonological feature of *purwakanthi* (Javanese end-*assonance*), particularly on the vowel /-o/ (*mulyo, nyowo, rekoso, narimo*), which corresponds precisely to the sustained high pitches of the *Osing laras*. The convergence of linguistic and musical patterning at the level of the /-o/ vowel creates a moment of aesthetic integration in which phonology, prosody, and melody become mutually reinforcing—a sophisticated compositional achievement that underscores the artistic seriousness of the Glondangan tradition.

### Linguistic Conventions in Glondangan Folk Songs

Table 2 provides a systematic analysis of the linguistico-rhetorical conventions deployed across both songs, identifying six distinct features and specifying the poetic or social function each performs.

**Table 2.** Linguistico-Rhetorical Features of Glondangan Folk Songs

No.	Linguistic Feature	Example from Songs	Rhetorical/Poetic Function
1	Metaphor (Hyperbolic imagery)	'Blood floods, tears rain down' (banjir getih udan tangis)	Intensifies the emotional weight of colonial resistance; creates a visceral atmosphere of sacrifice
2	Reduplication with phonological variation	obrak-abrik ('to ransack/scatter')	Amplifies the urgency and chaos of battle; a morphophonological marker of emotional intensification
3	Synecdoche	'The red-and-white flag becomes the headband' (merah putih noring sirah)	The nation's flag, as an intimate bodily adornment, symbolizes embodied nationalism and personal sacrifice
4	Metonymy / Social critique	'The ox has no teeth, its belly empty' (sapine ompong, wetenge elom)	The toothless, constipated ox metonymically represents the exhausted, impoverished

No.	Linguistic Feature	Example from Songs	Rhetorical/Poetic Function
			farmer stripped of productive agency
5	Parallelism / Didactic imagery	'Work the fields, plant the rice / Rear the buffalo and cattle.'	Structured parallelism reinforces the virtue of patient, cyclical labor as a model of <i>nrimo ing pandum</i> (gracious acceptance)
6	Code-mixing (Javanese-Madurese-Osing)	Lexical items from all three linguistic strata coexist within single songs.	Signals Jember's polyethnic identity; indexes cultural inclusivity and the negotiation of multiple heritages in a single artistic space

*Note. Feature identification follows the analytical categories of Eco (1979) and Hymes (1981). Examples are drawn from the song texts in Table 1.*

### Metaphor and Hyperbole in 'Sikep Perjuangan.'

The opening couplet of 'Sikep Perjuangan' – 'blood floods, tears rain down' (*banjir getih udan tangis*) – deploys a double hyperbolic metaphor that exceeds realistic description to produce an overwhelming sensory-emotional effect. Blood is not merely shed but floods; tears do not merely fall but rain. The meteorological scale of these metaphors serves an ideological function: it elevates individual bodily sacrifice to the level of a natural catastrophe, suggesting that the suffering of Jember's colonial-era fighters was on a scale that exceeded ordinary human reckoning. This is consistent with what Buivytė (2022: 105) describes as the use of emotional amplification in folk song to "narrate social upheaval through the register of natural disaster."

The reduplication *obrak-abrik* (a morphophonological process in which the first consonant cluster of a root is duplicated with vowel alternation) intensifies this hyperbolic register. In Javanese, reduplication conventionally signals intensification, plurality, or repetition; the specific form *obrak-abrik* adds a sense of violent, disordering motion – a semantic quality that precisely captures the chaotic energy of battlefield engagement. The aesthetic effect is kinaesthetic as well as visual: the reduplicated syllables enact the sonic experience of rapid, repeated blows.

### Synecdoche and Embodied Nationalism

The line 'the red-and-white flag becomes the headband' (*merah putih noring sirah yo ikete*) is one of the most symbolically dense moments in the Glondangan corpus. Here, the Indonesian national flag – the most abstract symbol of national sovereignty – is synecdochically relocated from the public space of the flagpole to the intimate space of the fighter's forehead. This is not merely a pragmatic military detail (fighters do tie cloth around their heads) but a semiotic transformation: the national symbol becomes literally

incorporated into the individual body, suggesting that the nation is not an abstraction external to the individual but is constituted through the bodies and actions of its defenders. This is what could be described as the “embodied nationalism” of folk poetry—a process through which abstract political ideals are rendered concrete and personal through the resources of figurative language.

### **Social Critique and the Metonymic Ox in ‘Jeh Lempong.’**

The opening image of ‘Jeh Lempong’ – the toothless ox with an empty, constipated belly (*sapine ompong, wetenge elom sing biso nyletong*) – operates as a metonymy for the exhausted, impoverished farmer. The choice of the ox is not arbitrary: in the agricultural semiotics of Jember’s Madurese-Javanese community, the ox is the farmer’s primary productive asset and, in the traditional *kerapan sapi* (bull racing) culture of Madura, a symbol of masculine vitality and community pride. A toothless, constipated ox is therefore not merely a sick animal but a semiotic catastrophe: the collapse of the symbol of productive power signals the comprehensive dispossession of the farming community. The interjection ‘*jeh lempong*’ itself – a Madurese exclamation of shocked disbelief – frames the entire lyric as a communal response to conditions that exceed the normal parameters of hardship: a collective “this is unbelievable” that simultaneously names the crisis and performs the community’s emotional response to it.

### **Code-Mixing as Polyethnic Identity Marking**

Both songs draw their lexical resources from at least three linguistic varieties: Javanese (*banjir, perang, perjuangan*), Madurese (*jeh, lempong, ngarit*), and elements inflected by the Osing musical tradition. This code-mixing is not an index of linguistic instability or incompetence but a deliberate and highly skilled deployment of multilingual resources to signal the songs’ polyethnic address: they are composed for an audience that belongs, simultaneously, to multiple ethnolinguistic communities. This finding is consistent with Lasut et al.’s (2021: 571) analysis of Sangihe ‘*masamper*’ songs, in which multilingual code-mixing functions as a marker of inter-ethnic solidarity rather than ethnic assimilation.

## **Symbolic Meanings in Glondangan Folk Songs**

### **The Sikep Symbol: Intertextuality, Feminine Agency, and Spiritual Nationalism**

The central symbol of ‘*Sikep Perjuangan*’ – the *sikep* or amulet (*jimat*) bestowed by the grandmother upon the departing warrior – operates within a complex intertextual network that links Mahabharata mythology, Madurese cultural practice, and Javanese spiritual tradition.

The intertextual reference is to the episode in the Mahabharata in which Gandhari, mother of the Kaurava princes, removes the covering from her eyes to bestow upon her son Duryodana the protection of her long-accumulated spiritual power. Although this

episode does not appear in Vyasa's Sanskrit text (it is attested in later popular adaptations, including B.R. Chopra's television series), it is deeply embedded in the Javanese popular imagination through wayang performance. The parallel with the Glondangan song is structurally precise: in both cases, a mother figure attempts to deploy her accumulated spiritual power to protect her child from the violence of war; in both cases, the protection is partial rather than total (Duryodana's thighs remain vulnerable; the warrior in the song must still face the possibility of death); and in both cases, the maternal spiritual act is represented as the necessary precondition for the warrior's heroism.

In Madurese cultural practice, the *sikep* is a material object—a *keris* (ritual dagger), a written amulet (*raja*), or a clipping of fingernails—that has been spiritually charged through a specific ritual process performed by the mother or grandmother. The Madurese cosmology of feminine spiritual authority that underlies this practice is one of the most distinctive features of Madurese culture: the mother (*ca'-maca'*) is considered the supreme spiritual authority in the family, and her prayers and blessings (*du'a'*) are believed to have efficacious power over the material world. The song encodes this cosmology as a political claim: the warrior's ability to resist colonial power is not simply a matter of individual courage. However, it is spiritually underwritten by a feminine communal power that the colonial state cannot reach or destroy.

This interpretation gives the song's title a double valence that standard translations miss: *sikep perjuangan* is both 'the amulet of struggle' and 'the spiritual stance of struggle' (*sikep* also means 'attitude' or 'bearing' in Javanese). The song argues that the correct spiritual orientation—courage grounded in ancestral blessing—is itself a form of weapon in the anticolonial struggle.

### **Nrimo ing Pandum: Agrarian Philosophy and the Ethics of Patience in 'Jeh Lempong'**

'Jeh Lempong' encodes a sophisticated Javanese agrarian moral philosophy centered on the concept of *nrimo ing pandum*—gracious, unresentful acceptance of one's divinely allotted portion. The song's social critique (the farmer's poverty, the sick child without medical care, the toothless ox) does not lead to a call for resistance or revolt but to an affirmation of patient endurance: 'a dignified life through patience and acceptance / work the fields, plant the rice' (*urip mulyo sabar narimo / garap sawah nandur pari*).

This is not a naive or politically passive position. The song's deployment of the extended agricultural metaphor—the entire process from seed-sowing to harvest as an analogy for cultivating patience—reveals a sophisticated understanding of patience as an active, effortful, and temporally extended practice rather than passive resignation. The farmer who plants rice does not simply wait: he manages water levels, removes weeds, guards against pests, and tends the crop through multiple stages over many months. The patient person who seeks 'God's grace' is similarly engaged in active, sustained, skilled

labor. The song thus encodes a specifically agrarian ethical epistemology: one learns moral virtue through the material practice of farming, and the farm is itself a school of character.

This finding resonates with Tambahang's (2023: 111) analysis of the Limbu Palam song as a vehicle for "pragmatic value inculcation." However, it extends that analysis by demonstrating that Glondangan songs embed their moral instruction within a detailed and technically specific engagement with agrarian labor – an engagement that can only be fully appreciated by an audience with direct experience of rice cultivation.

## **PEDAGOGICAL IMPLICATIONS: GLONDANGAN FOLK SONGS AS RESOURCES FOR JAVANESE LANGUAGE EDUCATION**

### **Rationale**

The integration of traditional folk songs into language and literary education has been advocated across multiple national contexts. Wu and Boonsrianun (2023) demonstrate the effectiveness of Mulao folk songs in promoting cultural literacy among Chinese secondary students; Hou (2024) argues for the pedagogical value of intangible cultural heritage in contemporary music education. In the Indonesian context, despite repeated curricular revisions, Javanese language instruction at the secondary level has struggled to achieve meaningful literary engagement, partly due to a shortage of culturally resonant and pedagogically accessible learning materials. Glondangan folk songs offer a concrete solution to this problem: they are linguistically accessible to Javanese-speaking students, culturally embedded in the East Javanese context in which students live, and aesthetically engaging in ways that standard textbook materials are not.

### **Curriculum Alignment**

The analysis of 'Sikep Perjuangan' as a text of modern Javanese poetry (geguritan) is directly aligned with the Basic Competencies specified in the Javanese Language curriculum for Class XI (Sastri Basa, 2015), which require students to identify, understand, and analyze dramatic, prose, and poetic texts in accordance with applicable conventions. Table 3 presents a comprehensive analytical framework for classroom use, applicable to 'Sikep Perjuangan', that covers all eight structural elements required by the curriculum.

**Table 3. Structural Analysis Framework for 'Sikep Perjuangan' as a Javanese Literary Text (Geguritan)**

No.	Structural Element (Javanese term)	Analysis of 'Sikep Perjuangan'
EXTERNAL STRUCTURE		

No.	Structural Element (Javanese term)	Analysis of 'Sikep Perjuangan'
1	Typography (Blegere Geguritan)	Free verse; stanzas shift between a compact quatrain (lines 1-4) and an extended strophe (lines 5-13), mimicking the alternating restraint and explosive momentum of guerrilla warfare
2	Imagery (Panyitra)	Dominant visual imagery: blood, rain, and the headband; auditory imagery: the battle cry 'lek!!'; kinaesthetic imagery: rolling up sleeves (cancut tali wondo) and the physical act of charging the enemy
3	Figurative Language (Gaya Bahasa)	Hyperbole, metaphor, synecdoche, and reduplication (obrak-abrik); see Table 2 for extended analysis
4	Enjambement	Several lines carry their syntactic energy across line breaks (e.g., 'lives lost/defending the homeland'), creating a breathless, forward-driving rhythm that enacts the urgency of battle.
5	Purwakanthi (Rhyme/ Assonance)	End-assonance on /-o/ sounds (mulyo, nyowo, aire) creates melodic cohesion; the recurring -o vowel mirrors the tonal contour of the Osing laras (tonal mode)

#### INTERNAL STRUCTURE

6	Theme (Tema)	Patriotic sacrifice mediated through maternal/ancestral spiritual protection (sikep/jimat); the individual body is subsumed into the collective national body
7	Emotional Tone (Wirasa)	Escalating intensity from collective grief (banjir getih udan tangis) to resolute heroism (wani mati mulyo); the emotional arc enacts the psychological journey of the warrior
8	Message/Moral (Amanat)	Communal solidarity, intergenerational duty, and the spiritual sanctification of resistance; the song teaches that heroism is not solitary but is enabled by feminine spiritual labor (the mother's prayer, the grandmother's amulet)

*Note. Framework designed for Class XI Javanese Language instruction; aligned with Basic Competencies in Sastri Basa (2015). Javanese structural terms are provided in parentheses for instructional clarity.*

### Proposed Instructional Design

The proposed lesson sequence employs the Jigsaw cooperative learning method (Aronson, 1978), which is particularly well-suited to the analysis of a text with multiple structural layers, as it allows different student groups to develop expertise in different analytical dimensions (typography, imagery, figurative language, etc.) and then teach their findings to peers. This approach enacts the communal, dialogic quality of Glondangan performance itself – a pedagogically apt isomorphism between content and method.

The lesson sequence proceeds as follows: (1) Activation—the teacher plays an audio recording of 'Sikep Perjuangan' in performance, creating an experiential entry point; (2) Framing—the teacher provides a brief introduction to geguritan and its relationship to the broader tradition of Javanese song (sekar ageng, kidung, macapat); (3)

Expert group work – groups analyse their assigned structural element using Table 3 as a scaffold; (4) Jigsaw teaching – reconfigured groups share findings across all structural elements; (5) Synthesis discussion – the class addresses higher-order questions: What message does the poet wish to convey? Is the poem's theme relevant to present-day conditions? What values from this poem can serve as a guide in daily life? (6) Reflective closure – students consolidate learning and consider personal application.

This instructional design addresses not only the cognitive objectives of the Javanese language curriculum (understanding and analyzing poetic texts) but also the affective and values-based objectives articulated in Indonesia's Pancasila-informed educational framework: cultural pride, intergenerational responsibility, and appreciation of Indonesia's diverse cultural heritage.

## CONCLUSIONS

This study has demonstrated through integrated ethnopoetic and cultural semiotic analysis that the folk songs of the Glondangan tradition in Jember constitute a sophisticated, multi-layered system of cultural meaning-making that merits urgent scholarly attention and systematic preservation. The formal structures of the songs – free verse inflected by the *Osing laras*, couplet organization, *purwakanthi* assonance – are not incidental features but are precisely calibrated to reinforce the songs' semantic and ideological content. The songs' rhetorical resources – hyperbolic metaphor, synecdoche, morphophonological reduplication, metonymy, and polyglot code-mixing – constitute a distinctive aesthetic system that encodes the polyethnic character of Jember's community and its capacity for sophisticated symbolic expression. The symbolic systems encoded in the songs – centered on spiritual nationalism, feminine agency, and agrarian moral philosophy – are culturally specific but comparatively significant: they contribute to an emerging cross-cultural picture of how folk song traditions across the Asia-Pacific use oral poetic resources to articulate community values and identities under conditions of historical pressure.

The study carries implications across three domains. In the field of ethnopoetics, it demonstrates the productivity of integrating Hymes's (1981) formal-analytical framework with Eco's (1979) cultural semiotic theory, thereby enabling a more comprehensive account of oral tradition than either framework achieves on its own. For ethnomusicology and heritage studies, it establishes Glondangan as a significant endangered tradition that deserves systematic documentation and institutional support: the tradition's polyethnic character and its embeddedness in specifically local historical experience (the anticolonial struggle on Jember soil, the agrarian economy of East Java) make it irreplaceable as a cultural archive. For literary and language education, it demonstrates that endangered oral traditions can function simultaneously as aesthetic

objects, cultural archives, and high-quality pedagogical resources – thereby establishing a model for how humanities research can contribute directly to educational innovation. Future research should extend the corpus of Glondangan songs subject to systematic analysis; conduct longitudinal assessments of the pedagogical intervention proposed in Section 5; and investigate the institutional conditions – policy frameworks, community organizations, and educational partnerships – that would be necessary to support the tradition’s revitalization. The preservation of Glondangan is not solely an academic responsibility: it is a shared obligation of scholars, educators, policymakers, and the Jember communities who have sustained this tradition, often under difficult conditions, for generations.

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