

Disease Prevention and Treatment in Javanese *Tembang Dolanan*

Pencegahan dan Rawatan Penyakit dalam Tembang Dolanan (Lagu Kanak-Kanak Jawa)

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ABSTRAK

Penyakit merupakan aspek dalaman daripada kehidupan manusia, yang terkesan pada kesejahteraan dan aktiviti sehari-hari. Dalam masyarakat Jawa, lagu tradisional kanak-kanak yang disebut tembang dolanan (lagu kanak-kanak) berfungsi sebagai kaedah penyampaian informasi tentang penyakit serta jenis, pencegahan dan pengobatannya. Penelitian ini berupaya menganalisis bentuk kebahasaan tembang dolanan yang mengandung informasi tersebut. Melalui pendekatan linguistik antropologi dengan kaedah deskriptif kualitatif, penelitian ini mengkaji pendekatan masyarakat Jawa dalam menangani penyakit. Memanfaatkan kombinasi kajian kepustakaan dan lapangan serta catatan dan wawancara, temuan ini mengungkapkan kaedah atau cara masyarakat Jawa menentukan, mengklasifikasikan, mengubat dan berupaya mencegah penyakit dalam kerangka budaya mereka.

Kata kunci : Pencegahan; pengobatan; penyakit; Tembang Dolanan; Bahasa Jawa

ABSTRACT

Disease, a ubiquitous element of human existence, profoundly influences both well-being and daily activities. In Javanese society, the dissemination of information regarding diseases, encompassing their types, prevention, and treatments, finds expression through traditional children's songs known as tembang dolanan. This research endeavors to dissect and analyze the linguistic manifestations within tembang dolanan that convey such vital information. Employing an anthropological linguistic framework coupled with qualitative descriptive methodologies, this study scrutinizes the perception of diseases within Javanese society. By combining extensive library research, immersive field studies, meticulous note-taking, and insightful interviews, the findings elucidate the intricate processes through which the Javanese community identifies, categorizes, treats, and endeavors to prevent diseases within the rich tapestry of their cultural heritage. This exploration not only sheds light on linguistic forms but also provides deeper insights into the broader societal understanding and management of diseases within the Javanese cultural context.

Keywords: Prevention; treatment; disease; Tembang Dolanan; Javanese

INTRODUCTION

The Javanese society exhibits a profound concern for diseases, evident through lexical variations in the Javanese language. These variations encompass terms like “lara,” “sakit,” and “gerah” as hypernyms for ‘illness’, alongside variations for ‘disease’ such as “lelara,” “penyakit,” and “sesakit.” Similarly, contrasting vocabulary for ‘health’, such as “waras,” “mari,” and “dhangan,” indicates a nuanced approach to communication. These lexical nuances, born from the proximity factor among speakers, aim to maintain comfort during discourse. The diverse lexicons for illness and disease underscore the Javanese community’s efforts not only to classify

diseases by type but also to consider variants relevant to the discourse level.

Over centuries, the Javanese society has diligently documented diverse diseases, medicinal ingredients, concoction methods, treatments, and dosages in ancient manuscripts, including *Serat Primbon Reracikan Jampi Jawi* from Reksa Pustaka Library, Pura Mangkunegaran, Surakarta; *Serat Tatacaranipun Tiyang ngluwari Punagi* from Taman Siswa Library; *Buku Jampi* from Pura Pakualaman Library; and *Serat Centini* (KGPAA Amangkunegara or Ingkang Sinuhun Paku Buwana V, 1788—1820). These manuscripts, once mere collections, now captivate widespread interest, reflecting the growing allure of traditional medicine, as noted by Wulandari

(2011:30), particularly in Indonesia. The society's increasing awareness of the natural environment's richness and the diverse flora's health benefits fosters a renewed interest in old records, especially manuscripts containing traditional medicinal knowledge. This resurgence is evident in the proliferation of studies on traditional medicine or treatments (Adji and Priyatmoko 2021; Wulandari 2017, Wulandari 2011; Pravita 2011; Marsono 2003).

Apart from being written down, information on diseases, medicinal ingredients, prevention, and treatment is also preserved orally, notably in *tembang dolanan*. As noted by Winarti (2016:21), *tembang dolanan*, classified as *geguritan* by the Javanese community, features simple lyrics and melodies, repetitive patterns, and a lack of fixed syllable counts per line, setting it apart from other *tembang* types like *tembang gedhe*, *tembang tengahan*, and *tembang macapat*. *Tembang dolanan* allows for lyrical flexibility, often with challenging interpretations yet retaining the original rhythm and tone to uphold rhyming beauty, sometimes rooted in ancient mantras, as suggested by Overbeck (1939:12). Due to its adaptable nature and oral transmission, *tembang dolanan* boasts numerous variants sung by both parents and children, either during games or casually. While initially part of oral tradition and often anonymous, preservation efforts have led to some being documented in books.

Tembang dolanan, with its simple lyrics tailored for children in specific situations or during play, surprisingly contains a wealth of information about diseases. Yet, unlike written traditions, this information is not as comprehensive due to its simplistic nature. While some songs merely name diseases, others offer insights into causes, treatments, and prevention methods. Consequently, this study seeks to elucidate descriptively the linguistic structures of *tembang dolanan* lyrics pertaining to diseases, their types, prevention, and treatment, along with the Javanese society's perspectives on diseases conveyed through these songs.

RESEARCH METHOD

This research builds upon the previous dissertation *Children's Songs in Javanese Society* by Winarti in 2016, which did not delve into disease lexicons specifically. Through further investigation, intriguing aspects concerning diseases in *tembang dolanan* emerged. "*Lelara*" is defined as anything causing pain, while "*lara*" refers to bodily discomfort (Poerwadarminta 1939:75). Employing a qualitative and interpretative descriptive approach, data were collected through library searches, internet research, and interviews, guided by the linguistic anthropology framework, also known as cultural linguistics (Riana 2002:8; Palmer:10—26). This study explores the cultural meanings embedded in language, recognizing language as reflective of cultural norms (Duranti 1997). Humbolt (in Cassirer 1987:183—184; Foley 1997:19) suggests that linguistic differences extend beyond signs and sounds to encompass perspectives or worldviews ("*weltansichten*"). Analyzing vocabulary aids in uncovering the physical, social, and worldview aspects of the speaking community (Suhandono 2004; Octavianus 2006). Therefore, to comprehend the Javanese society's perception of diseases, this research examines the vocabulary and grammar present in *tembang dolanan*.

RESEARCH RESULTS

While linguistic forms were broadly discussed in Winarti's dissertation (2016), not all were individually elaborated due to the extensive amount of data. This research aims to offer a more detailed analysis of *tembang dolanan* language forms, determining whether these songs merely mention illnesses or diseases, describe specific illnesses, or function as *mantras* or prayers.

Tembang dolanan featuring illness or disease lexicons appear as monologues or dialogues, comprising declarative, imperative, or interrogative sentences. Presented below is a *tembang dolanan* exemplifying a monologue structured with imperative sentences.

	<i>Kalong King</i>	'kelelawar'
(1)	<i>kalong king kalong king embokira muntah ngising mangani rujak belimbing ditambani tai aking</i>	'kelelawar, kelelawar' (<i>bat, bat</i>) 'indukmu muntah berak' (<i>your mom vomits and defecates</i>) 'makan banyak rujak belimbing' (<i>eat a lot of star fruit rojak</i>) 'diobati tahi kering' (<i>treated by dry excrements</i>) (Overbeck 1939:474)

Example (1), *Tembang Kalong King*, is a children's song traditionally sung in the afternoon when bats are spotted flying (Overbeck 1939:474). Comprising a single paragraph with four sentences, beginning with the salutation *kalong king* addressed to bats, it follows a structure where the last three lines consist of clauses: *embokira* 'your mother' (S) *muntah* 'vomits' *ngising* 'defecates (P), Ø *mangani* 'eat' (P) *rujak blimbing* 'star fruit rojak' (O), and Ø *ditambani* 'treated' (P) *tai aking* 'dry excrements' (Complement). These clauses form declarative sentences, rendering the song a description of illness or disease. It portrays the ailment *muntah ngising* afflicting a mother, attributed to excessive consumption of *rujak blimbing* (star fruit rojak), with the treatment being *tambani tai aking* (treated by dry excrements).

Upon scrutinizing each lexicon, we encounter several ones. Firstly, *kalong*, denoting a creature that typically flies in groups during the afternoon. *King* serves as a rhyming form, emphasizing the sound [i] at line endings. Coupled with the lexicon at the fourth line's end, it could abbreviate *aking*, meaning 'dry'. *Embokmu* combines *embok*, signifying 'female parents,' with the possessive clitic *mu* for the second person (O2), indicating the interlocutor's ownership of the female parents. *Mangani* derives from *pangan* 'to eat' attached with the confix {N-/-i}, signifying 'performing repeated actions'. *Rujak blimbing* denotes a dish comprising *blimbing* (starfruit) typically eaten with

sambal (chili sauce). *Tambani* is a lexicon formed from the basic form *tamba* meaning 'medicine' and the suffix {-i}, indicating 'to give medicine'. Meanwhile, *tai aking* is a combination of the basic forms {tai} and {aking}, meaning 'dry feces' and when linked with *kalong*, it suggests 'dry baby feces.' In Javanese, alongside *tai aking*, there's *tai kalong*, denoting newborn feces. Javanese tradition involves preserving newborn body parts, including the umbilical cord stump and first feces, believed to aid recovery from illness through soaking, washing, applying to the baby's body, or ingestion.

Based on the song's analysis, the Javanese perspective on illness involves categorizing the type of ailment, such as *muntah ngising* (vomiting and defecating), affecting the stomach. The sufferer, referred to as *ibumu* (your mother), is afflicted due to excessive consumption of star fruit, interpreted as overeating. The remedy entails using dried feces from the sufferer's body, termed *tai kalong* or *tai aking*.

Another song that takes the form of a monologue with clear imperative sentences is *tembang dolanan Tok Erok* (2). In the past, Javanese children loved to play and catch dragonflies that landed on leaves or twigs. When trying to catch it carefully with their thumb and forefinger, they accompany it by singing this song. They have the assumption or hope that the dragonflies will fly to them if they hear the song with the following lyrics (2).

1	<i>Tok Erok</i>	'capung besar'
	<i>tok erok tok erok embokmu lunga ngerok diadhang landa bewok thing-thong thing-rok</i>	'capung besar capung besar' (big dragonfly, big dragonfly) 'ibumu pergi mengerik' (your mother went to scrape) 'dihadang Belanda berewok' (intercepted by bearded Dutchman) (tiruan bunyi) (sound imitation) (Overbeck1939:476)

Similar to *tembang dolanan* (1), *tembang* (2) commences with the salutation *tok erok*. Subsequent lines feature a clause with *embokmu* (your mother) as the subject, P in the phrase *lunga ngerok* (went to scrape), another line with the subject function as \emptyset , and P *diadhang* (intercepted) with the Complement *landha bewok* (bearded Dutchman), concluding with onomatopoeic sounds mimicking a musical instrument, *thing thong thing rok*.

In song (2), the clue regarding disease is in the second line clause, namely in the lexicon *ngerok* ‘went to scrape’ with the doer *embokmu* ‘your mother’. *Ngerok* has the meaning of ‘rubbing the body’s skin with coins for people who have a

cold to get better quickly’ (Poerwadarminta 1939; Wulandar, 2017:171; KBB, 2007:555). This act can be performed independently or with assistance, either by a neighbor or a massage therapist. This illustrates the Javanese approach to treating illnesses, emphasizing actions rather than solely relying on medication.

Song (3) is a monologue typically sung by children in groups to tease friends who cheat during the game of *jethungan* or *dhelikan* (Winarti 2016:168). Cheating entails players not seeking their hidden friends but rather standing near a pile of rocks to avoid being tagged.

(3)	<i>Sing Dadi Tunggu Ngebrok</i>	‘yang jadi tunggu di tempat’
	<i>sing dadi tunggu ngebrok</i>	‘yang jadi tunggu di tempat’ (the chosen wait in place)
	<i>nithili borok</i>	‘mengutak-atik koreng’ (peeling scabs)
	<i>entuk satenggok</i>	‘dapat satu keranjang’ (got one basket)

The lyric features three clauses. The first includes *sing dadi* (the chosen) as the subject and *tunggu ngebrok* (wait in place) as the predicate. The second clause has \emptyset as the subject, referring back to *sing dadi* (the chosen) from the first line, with *nithili* (peeling) as the predicate and *borok* (scabs) as the object. The third clause includes \emptyset as the subject, *borok* mentioned previously, *entuk* (got) as the predicate, and *satenggok* (one basket) as an adverb.

In song (3), the second line mentions the skin disease *borok*, typically found on the head. It also identifies the sufferer, *sing dadi*, referring to children. The song describes the treatment process, known as *nithili*, involving peeling off dried skin from the healed *borok*. Generally, a person recovering from

borok is characterized by the skin beginning to dry and accompanied by itching. In order to overcome the itching sensation, it is common to gradually peel off the dried skin from the site of the healed *borok*. This method addresses itching often associated with the drying stage of the disease. Overall, the song highlights the action of peeling dried skin as a treatment for the healing *borok*.

In song (4), known as *udan tekek*, children typically sing when experiencing the sudden rainfall phenomenon of the same name, occurring during hot weather or bright sunshine (Winarti 1916:151—152). Some Javanese hold the belief that this rain poses health risks, hence the tradition of singing this song to prompt children to seek shelter indoors.

(4)	<i>Udan Tekek</i>	‘hujan tekek’
	<i>Udan tekek macan dhedhe</i>	‘hujan pada saat matahari bersinar, harimau berjemur’ (rain when the sun shines)
	<i>tinggal bregas kwarasane</i>	‘tinggal kesehatannya bertambah bugar’ (all that remains is for the health to improve)

This *udan tekek* dolanan song, including variation (4), typically consists of two lines but offers numerous creative possibilities. The first line greets the rain, followed by a clause featuring *macan* (tiger) - S, and *dhedhe* (sunbathing) - P, to adjust the rhyme *e* for the second line. The latter clause, structured with *bregas* (just getting fitter) - P, and *kwarasane* (health) - S, expresses hopes or prayers for well-being. While it doesn't specify the illness

type, the song often ends with such hopeful wishes, reflecting Javanese traditions observed in urgent or specific situations. Song (4) reflects the Javanese approach to illness, incorporating not only physical treatment but also prayers conveying hope for the sick person's recovery.

Tembang dolanan in monologue form using imperative sentences with diseases content also found in the following song *Jamur-jamur cepaki* (5)

(5)	<i>Jamur Jamur Cepaki</i>	(nama permainan)
	<i>jamur jamur cepaki</i>	(nama permainan) (name of the game)
	<i>dikumbah pinggir kali</i>	'dicuci di pinggir sungai' (wash by the river bank)
	<i>yung yung</i>	'aduh aduh' (ouch ouch)
	<i>sikilku ngethok ok</i>	'kakiku nyeri ri' (my feet hurt)
	<i>lambung boyok ok</i>	'lambung punggung gung' (the stomach and the back)
	<i>gulu modod dod</i>	'leher menjulur lur' (the neck hangs out)
	<i>ting jarehot thot thot thot</i>	'sakit semua a a a' (all aches)
	<i>iwak kothot thot thot thot</i>	'daging liat at at at' (fleshly meat)
	<i>padha nyokot kot kot kot</i>	'semua menggigit git git git' (all biting)
	<i>tempe bungkil kil kil kil</i>	'tempe ampas pas pas pas' (tempeh dregs)
	<i>padha nyuwil wil wil wil</i>	'semua mengambil sedikit kit kit kit' (everyone took a little)
	<i>iwak daging ging ging ging</i>	'daging ging ging ging' (the meat)
	<i>padha juwing wing wing wing</i>	'semuanya terbelah lah lah lah' (everything is split)
	<i>sega bathok thok thok thok</i>	'nasi batok kelapa pa pa pa' (coconut shell rice)
	<i>padha ngemplok plok plok plok</i>	'semua makan kan kan kan' (everyone eats)
		(Mangoenprawira 1938:233)

The song in (5) above is sung only as a song, not to accompany the game. It (5) is a song that requires language skills by arranging words that are formed by paying attention to the rhyme at the end of each line, for example in lines 4 to 6 using the sound [o] and the line after using the sound [i]. Due to the demands of rhyme, it often ignores the meaning relationship between the lyrics, as seen in line 6 which mentions the names of various foods, but in the previous lines 3-4 it mentions various types of diseases and the lexicon of pain. Songs using techniques like this really demand lexicon skills that children should master. The lexicon that is easiest to use is the one that is closest or best known in their daily lives. It is rare for children to master a lexicon that is far from their daily lives, particularly since communication at that time was not as good as it is now. Even though this song (5) is the result of an adult writer's creation, it should still consider the abilities of the children who will sing it. This means that the lexicon regarding internal medicine (5) is indeed known to its society.

Among all the lyrics in song (5), only lyric 3-6 that are regarding disease. The lyrics in line three are in the form of the word expressing the pain, namely *yung yung* 'ouch ouch', followed by line four which contains a clause with the subject *sikilku* 'my feet' and the predicate *ngethok* 'sore', line three is a sequence of the words *lambung boyok* 'the stomach and the waist', possibly occupying the function of the subject with the predicate mentioned in the previous line, namely *ngethok* 'sore'. The lyrics in the next lines, namely five and six, are clauses filled with the function of the subject, namely *gulu* 'neck', the predicate *modod* 'hangs out', and the adverbial function, namely *ting jarehot* 'all aches'. This song (5) does not mention the name of the disease, however it rather refers to the parts of the body that are sick, namely *sikil* 'feet', *weteng* 'stomach', and *boyok* 'waist', and *gulu* 'neck'. Apart from the lexicon of painful body parts, there is also a lexicon that expresses pain in each of these parts. For the body parts *sikil* 'feet', *weteng* 'stomach', and *boyok* 'waist', the lexicon *ngethok* 'sore' is usually used or

repeated, namely *ngethok-ngethok* 'sore', if the pain is felt repeatedly or is very painful. In song (5), the lexicon for expressing pain is also used, namely *yung yung* 'ouch ouch'. Song (5) above explains that the Javanese people's perspective on disease does not always have a specific name, but rather expresses it by mentioning the part of the body that hurt, the

lexicon of the aches, and the way of expressing the aches.

Besides containing the names of diseases and how to treat them, there is a song of *tembang dolanan* which contains a description of how to live a healthy life and certainly it provide impact of not becoming ill, as seen in song (6) below.

(6)	<i>bang-bang wis rahina</i> <i>bang-bang wis rahina</i> <i>bang-bang wis rahina</i> <i>srengengene muncul muncul</i> <i>sunar sumamburat</i> <i>cicit cuwit-cuwit</i> <i>cicit cuwit-cuwit</i> <i>cit cuwit rame</i> <i>swara ceh-ocehan</i>	'waktu menjelang pagi sudah fajar (as morning approaches already dawn) 'waktu menjelang pagi sudah fajar' 'waktu menjelang pagi sudah fajar' 'matahari terbit terbit' (the sun appears) 'sinar menyemburat' (sunlight is shining) (tiruan suara burung) (bird sound imitation) (tiruan suara burung) (tiruan suara burung) 'suara berbagai jenis burung' (sounds of various types of birds)
	<i>krengket gerat gerat</i> <i>krengket gerat gerat</i>	(tiruan bunyi suara orang menimba) (sound imitation of drawing water)
	<i>nimba aneng sumur sumur sumur</i> <i>adus gebyar gebyur</i> <i>segere kepati segere kepati kepati</i> <i>bingar</i> <i>bagas kawarasan</i>	(tiruan bunyi suara orang menimba) 'menimba di sumur sumur sumur' (drawing water in the well) 'mandi jebur-jebur' (bathing) 'segarnya luar biasa segarnya luar biasa luar biasa wajah menjadi bercahaya' (it is amazingly fresh, the face is glowing) 'tidak sakit-sakitan selalu sehat' (never sick, always healthy)

Song (6) consists of 15 lines. From the first line to the seventh, it contains explanations regarding the natural environment typically present in everyday life. The following lines describe activities that are recommended to maintain a healthy body. The lyrics are composed in the form of clauses and imitations of sound. Lines one to four and eight have an S P structure. The subject is filled with words like *bang bang* 'waktu menjelang pagi' (as morning approaches), *srengengene* 'mataharinya' (the sun), *sunar* 'sinar' (sunlight), and *swara* 'suara' (sound), while the predicate is filled with the phrase *wis rahina* 'sudah fajar' (already dawn), the word *muncul* 'terbit' (appears), and *sumamburat* 'menyemburat' (shining). The clause construction in the following lines consists of P Information. The predicate is filled with the words *nimba* 'menimba' (drawing) and *adus* 'mandi' (bathing), while the information is filled with *aneng sumur* 'di sumur' (in the well) and *gebyar gebyur*. Meanwhile for the sound imitations, it is used imitations of bird sounds *cicit cuwit-cuwit* and well sounds *krengket gerat gerat*, as well as water sounds used for bathing.

Examining the lexicon used in song (6) above, many words related to pleasant rural life, freshness, and maintaining health are utilized. Similarly, some daily activities, such as *nimba* (drawing) and *adus* (bathing), are believed by the Javanese community to be activities that can make the body very fresh (*seger kepati*) and maintain good health (*bagas kewarasan* - never sick and always healthy). From the description of the song 'dolanan' (6) above, it can be explained that the Javanese society does not only think regarding the types of illnesses and their treatments but also considers how to prevent from getting sick.

Apart from using declarative sentences or statements, *tembang dolanan* also uses imperative sentences, which are characterized by the use of the basic form given the suffix {-a}, such as in the words *ilanga* 'hilanglah' (gone), *gelisa* 'cepat' (quick), although not the entire sentence is in imperative form. Therefore, it can be said that it is a combination of imperative and declarative sentences, as in song (7) below.

(7)	<i>Adus Banyu Gege</i>	‘mandi air yang diberi bunga dimantrai untuk mandi bayi’
	<i>adus banyu gege</i>	‘mandi air yang diberi bunga dimantrai untuk mandi bayi’ (bathing using water with flowers bewitched for baby bath)
	<i>gelisa gedhe</i>	‘cepatlah besar’ (grow up quickly)
	<i>ilanga larane</i>	‘hilanglah sakitnya’ (the sickness disappears)
	<i>kareka warase</i>	‘tinggalah sehatnya’ (the health stays)
(7a)	Varian: <i>adus banyu gege</i>	‘mandi dengan air yang dijemur dari pagi hingga sore’ (bathing with water sun-dried from morning to evening)
	<i>ilang bajang sawane</i>	‘hilang segala penyakit kecilnya’ (all the sickness disappears)
	<i>kari gelis gedene</i>	‘tinggal cepat besar’ (just grow up quickly)
	<i>siram bayem...</i>	‘siram bayem...’ (water the spinach...)
	<i>adus banyu gege</i>	‘mandi dengan air yang dijemur dari pagi hingga sore’ (bathing with water sun-fried from morning to evening)
	<i>girap sawane gari warase...</i>	‘(sirep (hilang)) sakitnya tinggal sembuhnya....’ (the sickness disappears, the health stays)
	<i>siram bayem</i>	‘siram bayam’ (water the spinach)
	<i>adus banyu gege</i>	‘mandi dengan air yang dijemur dari pagi hingga sore’ (bathing with water sundried from morning to evening)
	<i>ilang sarap sawane</i>	‘hilang penyakitnya’ (the sickness disappears)
	<i>ben gelis gedhe</i>	‘biar cepat besar’ (so he will grow quickly)
	<i>ijo royo-royo</i>	‘hijau cerah’ (bright green)
	<i>koyo godhong dlingo</i>	‘seperti daun jerangau’ (like <i>jerangau</i> leaves)

Tembang dolanan (7) above is normally sung when bathing a child or younger sibling (Winarti 2016:143). This song is normally sung repeatedly while bathing a child or younger sibling. The use of imperative sentences in the song (7) above, such as *gelisa gedhe* ‘cepatlah besar’ (grow up quickly), *ilanga larane* ‘hilanglah sakitnya’ (the sick disappears), *kareka warase* ‘tinggallah sehatnya’ (the healthy stays) can be interpreted as a prayer or a parent’s wish for the well-being of their child, particularly in terms of their health. In this song it also finds the clauses *adus banyu gege* ‘mandi dengan *banyu gege*’ (bathing with *banyu gege*) and *ilang sarap sawane* ‘hilang sakitnya’ (the sickness disappears)’. These clauses explain the concept of *banyu gege* which has various meanings, including water that is dried in the sun from morning to

evening, water that has been given a mantra, water that has been given flowers and a mantra is recited with the aim of preventing the child from getting sick, while it is believed that *sarap sawan* a type of disease which, according to Wulandari (2017:159), is caused by normal and abnormal factors. Based on it causes, this disease is classified into *sawan manten* which is caused by a wedding ceremonies, *awan panas* which is caused by consuming hot food, *sawan kul* which is caused by the death of a person, and *sawan alus* associated with interference from supernatural beings. From what has been described regarding song (7), the Javanese view of life regarding disease can be explained, namely that the cause can be abnormal factors and the cure can be by chanting some kind of mantra.

(8)	<i>Jopa Japu</i>	‘mantra untuk mengobati’
	<i>jopa japu</i>	‘mantra untuk mengobati’ (mantra to treat)
	<i>tambani telek asu</i>	‘diobati kotoran anjing’ (being treated with dog feces)
	<i>maria kaya mau</i>	‘sehatlah seperti semula’ (be healthy as before)
(9)	<i>Tut Entut</i>	‘kentut kentut’
	<i>tut entut dha metua</i>	‘kentut kentut keluarlah’ (fart fart come out)
	<i>nang jero dadi lelara</i>	‘di dalam menjadi penyakit’ (inside it becomes disease)
	<i>nang njaba akeh sing kersa</i>	‘di luar banyak yang mau’ (a lot people out there want it)

(10)	<i>Layung-layung</i>	'awan kuning di waktu sore'
	<i>layung-layung</i>	'awan kuning di waktu sore' (yellow clouds in the afternoon)
	<i>ja belek-belek aku</i>	'jangan buat belek aku' (don't hurt my eyes)
	<i>beleka jothakaku</i>	'buat belek musuhku' (hurt my enemies)

Besides in monologue forms and using imperative sentences and statements, there are also *tembang dolanan* in dialogue form using interogative sentences and declarative sentences, as in the following examples (11) and (12).

(11)	<i>Koko-koko</i>	'kamu-kamu' (you-you)
	<i>koko-koko</i>	'kamu-kamu' (you-you)
	<i>njaluk apa</i>	'minta apa' (what are you asking for)
	<i>njaluk banyu</i>	'minta air' (ask for water)
	<i>wadhahi apa?</i>	'tempatnya apa?' (what is the container?)
	<i>godhong lumbu</i>	'daun keladi' (taro leaves)
	<i>gegatelen?</i>	'gatal-gatal?' (itchy?)
	<i>atakulu</i>	'saya telan' (I swallowed it)
	<i>tambane apa?</i>	'obatnya apa?' (what is the medicine?)
	<i>gula batu</i>	'gula batu' (rock sugar)
	<i>njupuk ngendi?</i>	'ambil dimana?' (where do you take it?)
	<i>cepagamu</i>	'di rak kualimu' (on your cauldron rack)
	<i>ancik-ancike apa?</i>	'tumpuannya apa?' (what is your footrest?)
	<i>watu item</i>	'batu hitam' (black stone)
	<i>ganthole apa?</i>	'gantungannya apa?' (what is the hanger?)
	<i>carang gemantung</i>	'cabang pohon yang tergantung' (hanging tree branches)
	<i>pelik-pelik mburimu apa?</i>	'kelap-kelip di belakangmu apa?' (what is twinkling behind you?)
	<i>Anakku</i>	'anakku' (my kid)
	<i>pira?</i>	'berapa' (how many?)
	<i>siji, loro, telu...</i>	'satu, dua, tiga...' (one, two, three...)
	<i>njaluk siji entuk ora?</i>	'minta satu boleh tidak?' (can I have one?)
	<i>ora</i>	'tidak' (no)
	<i>tak rebut...: woa...</i>	'saya rebut...: woa...' (I took it...: woa...)
	<i>hak hake ula banyu</i>	'(tiruan teriakan) ular air' ((scream sound imitation) water snake)
	<i>ndhase gedhe penthung alu</i>	'kepalanya besar dipukul penumbuk' (its big head is hit by pestle)
(Overbeck 1939:98)		

Song (11) is generally sung when parents look after their children, namely by raising their voices when asking questions, so that their children will respond. The interrogative sentences used can use question words, such as *apa* 'apa' (what) or not use question words but with interrogative intonation, as in the word *gegatelen* 'merasa gatal' (feel itchy). From all these questions, only one was related to disease, namely *gegatelen*, along with by the cause, namely *godhong lumbu* 'daun keladi' (taro leaves)

which Javanese believed it indeed causes itching in those who consume it. Apart from the cause, there is also a way to treat it, namely by consuming rock sugar, a type of sweetener that has a lumpy shape that resembles the rocks. This is an interesting matter, since in other traditions the use of sugar is also found as a medicine for itching or allergy, only with a different case, namely consuming grasshoppers, and the type of sugar used as a medicine is also different, namely Javanese sugar (Sarjono 2018: 12).

(12)	<i>Man Dhoblang</i>	(name of a person)
	<i>Man Dhoblang</i>	(name of a person)
	<i>kula</i>	‘saya’ (I)
	<i>Kepriye solahé wong nandur</i>	‘bagaimana cara orang menanam’ (how to plant)
	<i>gadhung</i>	(name of a plant)
	<i>Man Dhoblang thuk</i>	(name of a person) <i>thuk</i> (sound imitation)
	<i>Paman Dhoblang nggih mekaten</i>	(name of a person) ya demikian
	<i>Man dhoblang</i>	(yes it is) (name of a person)
	<i>Ngonceki</i>	‘mengupas’ (peeling)
	<i>Ngrajang</i>	‘mencincang’ (chopping)
	<i>Ngawoni</i>	‘memberi abu’ (giving ashes)
	<i>Mepe</i>	‘menjemur’ (sun-dry)
	<i>Ngumbah</i>	‘mencuci’ (washing)
	<i>Nglimbang</i>	‘melimbang’ (pouring)
	<i>Nggodhog</i>	‘merebus’ (boiling)
	<i>Adang</i>	‘mengukus’ (steaming)
	<i>Numplak</i>	‘menumpahkan’ (draining)
	<i>Marut kambil</i>	‘memarut kelapa’ (grate coconut)
	<i>Munjung maratuwa</i>	‘mengiriminya mertua’ (send something to parents in law)
	<i>Mangan/nedha</i>	‘memakan’ (eating)
	<i>Mendem</i>	‘mabuk’ (intoxication)

Considering the lexicons in the song (12) above, there is a lexicon related to illness, namely *mendem* ‘mabuk’ (drunk), and its cause, which is a type of food made from a plant called *gadung*. In addition to the name of the illness and its cause, the song explains its prevention by processing the plant properly to avoid causing intoxication. The processing of *gadung* begins with *ngonceki*, which is peeling the skin off the *gadung* roots, followed by *ngrajang* or thinly slicing the *gadung* roots, *ngawoni* or applying ash to the sliced *gadung* roots, *mepe* or drying the roots that has been ashed, later *ngumbah* or washing the dried *gadung*, *nglimbang* or pouring water mixed with ash so that the ash separates, *nggodhog* or boiling the roots separated from the ash, *adang* or steaming, *numplak* or draining the steamed content (*gadung* slices) with a sieve so that they do not contain much water, *marut kambil* or grating coconut to mix with the sliced *gadung*, *munjung maratuwa* or sending them to parents in law, *mangan/nedha* or eating, and *mendem* or causing intoxication.

CONCLUSION

Tembang dolanan, traditional children’s songs, embody an oral tradition with simple yet diverse

sentence structures declarative, imperative, and interrogative which aid Javanese language acquisition. These songs encapsulate medicinal traditions, including disease names, treatments, and prevention methods. The findings of this study are anticipated to inspire additional linguistic investigations, given the rich diversity of sentence structures present in *tembang dolanan*. These songs hold potential for facilitating Javanese language acquisition and may prompt further exploration into medicinal knowledge, which is not only confined to ancient manuscripts but also preserved within oral traditions, exemplified by *tembang dolanan*.

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