

Language Style and Islamic Wisdom in Madurese *Tembhâng Macapat* Manuscripts: A Stylistic Study

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Abstract

Literary works as part of the arts should have the function of washing the purity of the human soul. *Tembhâng macapat* is full of rules and contains advice, advice, and various wisdoms of the community's outlook on life, *tembhâng* is used as a means of building refinement and a sense of beauty. Therefore, in every beauty of the lyrics, advice is tucked away, everything can be contained by *tembhâng macapat* with various language styles used, both things that are clearly visible in the form of explicit, or implied. This research aims to examine how the language style used in *Tembhâng macapat* Madura and the wisdom value contained in it. This philological research is a descriptive qualitative research with a stylistic approach. The data in this study are words, sentences in the manuscript of oral literature of *Tembhâng macapat*. The data is then analyzed with the stages of transcription, identification, classification, and data description. Based on the results of research on Madurese *tembhâng-tembhâng*, there are five types of figurative language styles used by the authors, namely simile, personification, satire, allegory, and cynicism. In addition, there are also five Islamic wisdom values in *tembhâng macapat*, namely, the value of tawhid, the recommendation to be grateful, to avoid haste, to fight laziness, and the prohibition of slander and to keep the tongue so as not to hurt others.

Keywords: Language style, Islamic wisdom, Madurese *Tembhâng*. Stlistics.

Introduction

The Wali Songo played a crucial role in the spread and triumph of Islam on the island of Java in the 15th and 16th centuries. This period marked an important turning point in Indonesian history, especially in the context of Islamization and cultural development that influenced the social, political and spiritual landscape of the Javanese and other parts of the archipelago to this day. This period is characterized by the rapid development of Islam in various aspects of people's lives, covering spiritual, social, political and cultural fields. The massive and peaceful spread of Islam succeeded in attracting many new adherents, the construction of large mosques and Islamic boarding schools became the center of religious activities, education, and the development of science. Cultural acculturation gave birth to unique forms of art, literature and architecture, combining Islamic elements with local traditions. Government and legal systems began to be influenced by Islamic concepts. The development of Islamic literature, social harmonization, the establishment of an extensive network of scholars, and the emergence of distinctive architectural styles helped enrich civilization.

The adaptive and peaceful method of proselytizing was the key to the Wali Songo's success in spreading Islam in Java. They wisely combined Islamic teachings with existing local wisdom, creating a unique cultural synthesis that was easily accepted by the local community. This approach allowed the Javanese people to accept Islam without feeling threatened by their long-held traditional values. Through the arts and culture is one of the most effective da'wah strategies used by Wali Songo in spreading the teachings of Islam. Wali Songo made extraordinary innovations by creating *tembhâng* and gamelan with Islamic nuances. *Tembhâng*, which is usually sung, became a very potential medium for conveying Islamic messages because it was familiar to the Javanese people. This

approach not only succeeded in attracting public interest in Islam, but also enriched the Javanese cultural treasures with Islamic elements.

Macapat means 'mecco papat', meaning that there are 4-4 syllables in one sentence or line. *Tembhâng Macapat* is a traditional Javanese poem that has rules in terms of the number of lines in each stanza, the number of syllables in each line, and the final rhyme sound in each line. The language used in *tembhâng macapat* is Javanese Kawi (Sanskrit). While the writing initially used Javanese letters (Anacaraka) but over time was changed to Arabic letters with the aim that ordinary people could read and recite.¹

Tembhâng as stated by Dradjid is an autonomous literature, which is a literary work that does not refer to other literary works. It is a local literature whose localization is Sunda, Java, Madura, Bali and Lombok.² *Tembhâng macapat* essentially originated from Java, then the Madurese ancestors adopted and made it a treasure of Madurese culture that contains noble and high moral messages because it comes from one tree, so Madurese *Tembhâng Macapat* has many similarities and similarities with Javanese *Tembhâng Macapat*. Both are bound by a *tembhâng* rule, namely the number of *gatrâs* (*paddhâ*) of each different *tembhâng*, following the same *guru lagu* and *guru wilangan* rules. The difference lies in the poetry sung, in Javanese *Tembhâng Macapat* the poetry follows the rules of block notes or numbers, while in Madura it prioritizes *cengkok* or song.³

There are nine kinds of *tembhâng macapat*: 1) *Tembhâng Dhandanggulo* (Artatê), created by Sunan Kalijaga; 2) *Tembhâng Senom*, created by Sunan Muria; 3) *Tembhâng Kasmaran*, created by Sunan Giri; 4) *Tembhâng Dhurma*, created by Sunan Bonang; 5) *Tembhâng Pucung*, created by Sunan Giri; 6) *Tembhâng Mejhil*, created by Sunan Kudus; 7) *Tembhâng Maskumambang*, created by Sunan Kudus; 8) *Tembhâng Kinanti/Slangit*, created by Sunan Muria; 9) *Tembhâng Pangkor*, created by Sunan Kudus.⁴

Literary works that are part of the arts should have the function of washing the sanctity of the human soul, not only entertainment but also provide tranquility, but a spiritual odyssey that has a concrete impact on one's psyche. *Tembhâng macapat* is full of rules and contains advice, advice, and various wisdoms of the community's outlook on life during the early days of the spread of Islam in Java, a discourse that was known, cultured, and lived in the community. According to Tedjohadisumarto, *tembhâng* is used as a means of building refinement of mind and a sense of beauty. Therefore, in the lines are tucked advice, which is absorbed by the heart because of the beauty of *tembhâng* when chanted.⁵ With all this content, *tembhâng macapat* has various functions as a messenger, a means of narration, conveying expressions of taste, a medium for depicting the atmosphere, delivering riddles, a medium for *da'wah*, an educational and counseling tool, and so on.⁶ Everything can be contained by *tembhâng macapat*, both things that are clearly visible in explicit form, as well as stored content (implied).

In the Madurese *Tembhâng* called *macapat*, there are many meanings of praise to God and the universe, the *Tembhâng* conveys teachings, recommendations, and invitations to love science, invitations to jointly fix moral and ethical damage, seek the essence of truth and form human personality and culture.⁷ Through *Tembhâng Macapat*,

¹ Dewi Chairun Nisa, "Tradisi Masyarakat Madura (Mengungkap Nilai-Nilai Pendidikan Islam)" 4, no. 2 (2023): 574, <https://doi.org/10.54373/imeij.v4i2>.

² Syaiful Arif Wahyudi and Rini Eka Setyawati, "Pembelajaran Macapat Sebagai Upaya Melestarikan Kearifan Lokal Madura," *Jurnal Seminar Nasional PS PBSI FKIP Universitas Jember*, 2017, 368.

³ Moh Hafid Effendy, "Nilai Religius Pada Kearifan Lokal Tembang Macapat Madura," *Khazanah Theologia* 3, no. 1 (2021): 4, <https://doi.org/10.15575/kt.v3i1.10959>.

⁴ Nisa, "Tradisi Masyarakat Madura (Mengungkap Nilai-Nilai Pendidikan Islam)," 574.

⁵ Dwi Bambang Putut Setiyadi, "Wacana Tembang Macapat Sebagai Pengungkap Sistem Kognisi Dan Kearifan Lokal Etnik Jawa," *Kajian Linguistik Dan Sastra* 22 No.2, no. 1 (2010): 194, <https://doi.org/10.23917/cls.v22i2.4375>.

⁶ I Made Purna, *Macapat Dan Gotong Royong* (Jakarta: Direktorat Sejarah dan Nilai Tradisional Direktorat Jenderal Kebudayaan Departemen Pendidikan dan Kebudayaan, 1996), 3.

⁷ Effendy, "Nilai Religius Pada Kearifan Lokal Tembang Macapat Madura," 3.

people feel touched to better understand and appreciate the meaning of life on this earth. So that for certain circles who have understood the true meaning of *Tembhâng Macapat*, it is said that *Tembhâng Macapat* is able to arouse a sense of spirituality and become a prayer delivery through verses chanted in a nembang manner. So that if listened to using a certain level of taste, it will be able to penetrate the deepest recesses of the heart so serenely. In addition to this, *tembhâng Macapat* also has the potential or tendency that can be utilized to develop noble values that are full of philosophical meaning in it to the younger generation.⁸

Styles are ways of using language in relation to the literary work as a whole.⁹ It is a distinctive way of conveying thoughts and feelings in written form. Language style is beautiful language that is used to enhance the effect by introducing and comparing a particular thing or thing with another more general thing or thing. Soedjito defines language style (or what is popularly known as *majas*) as ornamented language that can enliven/enhance effects and create certain conditions. Language style makes a writing prismatic, meaning that it emits many meanings or is rich in meaning.¹⁰ Meanwhile, Wariner in Tarigan said that language style is a way of using language imaginatively, not in a completely natural sense.¹¹ Figurative language is what makes a writing not feel monotonous with the 'same old' language style.

The use of certain language styles can change and create certain connotations or ways of using language imaginatively, not in a truly scientific sense. The main purpose of stylistics is to present an aspect of beauty. This goal occurs both in relation to the use of language as a first model, system, within the scope of linguistics, and as a second model system, within the scope of literary creativity.¹²

As a traditional form of poetry that has survived for centuries, *tembhâng macapat* is not only a reflection of the linguistic and aesthetic richness of literature, but also a repository of philosophical, moral, and spiritual values of society. The influence of *tembhâng macapat* transcends literary boundaries, reaching various aspects of community life, from education, religion, to politics. This is certainly inseparable from the influence of its distinctive language style. The language style in *tembhâng macapat* is very interesting because it reflects the linguistic, cultural, and historical wealth of the community. *Tembhâng macapat*, as a form of traditional poetry created and developed during the heyday of Islam during the wali songo era, has a unique and complex language structure.

Tembhâng macapat displays an extraordinary level of linguistic creativity, reflecting the intelligence and sophistication of its creators and speakers in processing language. One of the most prominent forms of linguistic creativity in *tembhâng macapat* is the use of rich and varied figurative language. The creators of *tembhâng* carefully choose words and phrases that are not only beautiful to hear, but also full of meaning. Metaphor, simile, personification, and various other forms of *majas* are used extensively to convey complex messages in a poetic and memorable way. Based on this discourse, this research aims to examine how the language style used in *Tembhâng macapat* Madura and the wise value contained in it as a literary heritage during the spread of Islam in Java.

Research on *tembhâng macapat* has been conducted by several previous researchers, including Moh Hafid Effendy (2021) on the study of *Religious Values in the Local Wisdom of Tembhâng Macapat Madura*. This article focuses on the study of the

⁸ Galang Surya Gumilang, "Internalization of Philosophical Value 'Tembang Macapat' in Guidance and Counseling," *Prosiding Seminar Nasional Bimbingan Dan Konseling* 1, no. 1 (2017): 69, <http://prosiding.unipma.ac.id/index.php/SNBK/article/viewFile/113/112>.

⁹ Nyoman Kutha Ratna, *Stilistika (Kajian Puitika Bahasa, Sastra, Dan Budaya)* (Yogyakarta: Pustaka Pelajar, 2016), 198.

¹⁰ Herman J Waluyo, *Teori Dan Apresiasi Puisi* (Jakarta: Erlangga, 1995), 83.

¹¹ Henry Guntur Tarigan, *Membaca Sebagai Suatu Keterampilan Berbahasa* (Bandung: Angkasa, 1995), 5.

¹² Ratna, *Stilistika (Kajian Puitika Bahasa, Sastra, Dan Budaya)*, 67.

religious value of Madurese local wisdom contained in *tembhâng macapat*. Another study with the title *Macapat Learning as an Effort to Preserve Madurese Local Wisdom* by Syaiful Arif Wahyudi, Rini Eka Setyawati (2017) examines the content of Madurese local wisdom values in *tembhâng macapat* as a work of Madurese writers. *Tembhâng* which is full of these values is then applied as content in learning local content oral literature as an effort to introduce culture. In addition, research was also conducted by Dewi Chairun Nisa and Siswanto (2023) with the title *Cultural Survival of Tembhang Macapat in the Tradition of the Madurese Community (Revealing Islamic Education Values)*. The research focused on the reasons why Madurese people maintain the culture of *tembhâng macapat*, the values of Islamic education in the culture of *tembhâng macapat* and the method of reading *tembhâng macapat* in order to reveal the values of Islamic education. The research focuses on the values contained in *tembhâng macapat* and its application to learning and life, while the main focus in this study is the linguistic elements in the form of the use of figurative language in old manuscripts in the form of *tembhâng macapat* literature.

Methods

This research is a descriptive qualitative research with two approaches to literature study, namely the philological approach used specifically to study manuscripts or literary texts and also the stylistic approach used to analyze and understand the language style. The data in this study are in the form of words, sentences in the manuscript of Madurese oral literature, namely *tembhâng macapat*. The data was obtained by documentation techniques and interviews with *tembhâng* readers in Jaddung village, Pragaan Sumenep. The data was then analyzed using analysis which includes the stages of transcription, identification, classification, and description of data. Transcription of data is done by language transfer from Madurese into Indonesian, identification is done through searches by finding *tembhâng-tembhâng macapat* which contains figurative language styles and contains Islamic values in the *tembhâng* arrays. After the data is collected, the researcher classifies or classifies according to the type of language style. The last step is to analyze the data descriptively and present it according to each criterion.

Results

Figurative language is a form of stylistic expression and is one of the most common types of language. Figurativeness is giving another meaning to an expression, or symbolizing something to say something else. Allusions are usually formed by noticing similarities in nature, state, shape, color, place, time between the two objects being compared.¹³ The following is the figurative language style used in the manuscript *tembhâng macapat* Madura.

Figurative Language Style in Madurese *Tembhâng* Manuscripts

1. Simile:

*Dhu Allah se Maha Socce. Pangeranna alam dunnya
Ngera-ngera pon ta' oneng, ran-maheran paparengah
Se bada neng e jhagat, acem macem.
Hawa aeng apoy tana
Akadi bintang e langnge'. Gunggungnga sera onengnga*

In the manuscript excerpt above, there are two types of figurative language styles used by the compiler, namely simile and antonomasia. The sentence *Akadi bintang e*

¹³ M. Attar Semi, *Stilistika Sastra* (Padang: UNP Press, 2008), 41.

langnge' means like the stars in the sky, this sentence refers to the previous array about the many favors given by God in the form of *Eve aeng apoy tana*. The word *Akadi* is a word that directly shows the similarity between the two things being compared, namely the many favors of God and the many stars in the sky. This style of language explicitly states that something is the same as another thing by using words that show similarities with other things that are not actually the same.¹⁴ The style serves as a tool to describe the many favors of God, to influence or convince the reader, so as to make the reader more confident and stable in what the author conveys.

Kerras lamon ta' akerrès rogi ongghu Tanto nemmo palang
Ngaddhu bângal ta'papèkkèr
Paḍâna aperrang ta'ngèbâ ghâghâman.

The language style used in the above quotation of *tembhâng macapat* is simile. The final line *Paḍâna aperrang ta'ngèbâ ghâghâman* means like fighting without a weapon. The word *Paḍâna* is a word used by the composer to directly show the similarity between the two things being compared, namely fighting without weapons with the previous array *Ngaddhu bângal ta'papèkkèr* which means relying on courage without thinking. The two meanings in the two arrays are equated even though they are different with the aim of providing an image by giving the supposition that the act of relying on courage without thinking is the same as fighting without weapons. simile is a very effective rhetorical tool to enhance or emphasize the emotional and aesthetic appeal of communication.

2. Personification

"Bhârâng wâjib ta' ghâmpang lakonè Marghâ sengkâ tombu
Sengkâ râyapangghuḍhâna the devil
Dhinèng iblis lèbur lang-ngalangè ḍâ' rèng lako wajib Nyopprè ta' alako"

The manuscript excerpt contains the personification language style. *Marghâ sengkâ tombu* means "because laziness grows", the word *sengkâ* is described as having properties like humans or other living things that can grow. Through this language style, the author tries to give the impression of life to the word *sengkâ* so that readers can more easily capture the emotions or messages to be conveyed about the dangers of laziness. The language style functions as a tool to elevate taste, meaning that it can increase the reader's interest in following what the compiler conveyed in *tembhâng* with allusions in a beautiful array.

Dhu tang ana' estowaghi, asareya kabecce'an
Menangka sangona odhi'
Neng dunnya coma sakejjha',
Omor gta' asomajhe, tako' dhapa' dha' ka omor
Abali ngadep dha' Allah

In the manuscript excerpt above, the type of figurative language style used by the compiler is personification. In the sentence *Omor gta' asomajhe*, the compiler describes the word *Omor* which means age as if it can perform human actions, namely making promises. This kind of language style is a figurative style that describes inanimate objects as if they have human traits.¹⁵ By describing human traits in inanimate objects or abstract concepts, the sentence will help readers visualize and feel what is conveyed in the

¹⁴ Gorys Keraf, *Diksi Dan Gaya Bahasa* (Jakarta: PT. Gramedia, 2010), 138.

¹⁵ Keraf, 140.

tembhâng macapat array. The use of this personification language style also makes the *tembhâng array* more beautiful and poetic and builds an emotional connection between the reader and the personified object.

3. Satire

*è tengnga tasè' naghâra
Lamon dhika along-polong so orèng
Kalambhi bhuru èsèkot Acaca jhâ' ngalanyar
Bâto kènè' èpèkkèra lebbi ghâllu
Orèng ngolngol aroko'an
Mata' nyakè'è atè*

The language style used by the compiler in the manuscript excerpt above is satire. In the piece of *Acaca jhâ' ngalanyar*, which means "don't talk nonsense" explicitly states the message that one should not speak carelessly without consideration of the impact on the feelings of others. That is, the *tembhâng* above tells others to think before speaking so as not to *ngalanyar* (digress) so as not to hurt other people's hearts. The above satirical language style is used as criticism or satire of things that are considered deviant from the norm by individuals, but are still packaged in a joking language style such as the array *Orèng ngolngol aroko'an* which means people who have no teeth smoke. This satirical language style contains criticism about human weaknesses and the main purpose is to make improvements ethically and aesthetically.¹⁶

4. Allegory

*Mon bâdâ oca' madâpa'a
Arasan kajhubâ'anna orèng
Jhâ' dhuli parcajâ ongghu
Amè' ghânèko mosona
Empon tanto sè cator calè èpon
Ghendhâng è tabbhu salajâ
Tadâ' sè alabânaghi*

In the piece of Madurese *tembhâng macapat* above there are two types of language styles, namely allegory and satire, the author conveys an advice in the form of criticism or satire language on the habit of conveying people's ugliness either in the nature of gossip or slander. *Tembhâng* is written intended for readers not to easily believe in someone's slander and gossip. In addition, the author also describes the event of gossip or slander with a parable, namely *Ghendhâng è tabbhu salajâ* (drum beaten on one side). *Tadâ' sè alabânaghi* (there is no one to defend), which means that when someone is talked about his ugliness behind by others, it is like beating a drum that is only one side so that it becomes unbalanced. This method is a description using language that contains figures of speech.

*Èlèng – èlèng orèng odi'
Spedâ rodâ tello' ca'na
Ajjhâ' kecca' ajjhâ' panyalè
Bengkona èbin pèyara
Mè' tako' kasandhângan
Macem kaca kenning pelkot
Parjhughâna kodhu jhâtmèka*

¹⁶ Keraf, 144.

Allegorical language style is also used in the above pieces of *tembhâng*, namely the array *Spedâ rodâ tello' ca'na* for the array *Ajjhâ' kecca' ajjhâ' panyalè* which contains advice that one should not reproach just because he does not experience difficulties while there are other people who are experiencing difficulties and *Macem glass kenning pelkot* for the array *Parjhughâna kodhu jhâtmèka* which means that a person is gallant if he behaves andhap ashor in accordance with Madurese local wisdom. In addition to giving a beautiful impression to the language in the *tembhâng* arrays, both are figurative language used to provide understanding by providing a parable for the next array as the core message to be conveyed in the *tembhâng*.

Kerras lamon ta' akerrès rogi ongghu Tanto nemmo palang
Ngaddhu bângal ta'papèkkèr
Pađâna aperrang ta'ngèbâ ghâghâman.

Allegorical language style is found at the beginning of the *tembhâng* piece above, namely the allusion *Kerras lamon ta' akerrès rogi ongghu* which means that people who act a lot but empty of knowledge are very lost. The allegory is inversely proportional to the very famous allegory among the Madurese people, *mon kerras kodhu pa akerrès*, which is a value that is firmly held by the Madurese people. Allegory is actually a metaphor that is continued. So, allegory is almost the same as metaphor but longer, more on describing by using language that contains figures of speech.¹⁷

5. Cynicism

Orèng lako dhus-ghârudhus
Sabellunna ta' èpèkkèr
Mata' nemmo di-buđina
Sè ècandhâk lopot kabbhi
Bhingong ta' nemmo bêt-bâdhân
Aghutghut coma kadhibi'

In this piece of text *tembhâng* madura contains advice conveyed in a sarcastic language style, namely the majas cynicism. Array *Sè ècandhâk lopot kabbhi. Bhingong ta' nemmo bêt-bâdhân. Aghutghut coma kadhibi'* clearly the author gives ridicule to people who in their actions are always in a hurry and tend not to think in acting. This language style is an insinuation in the form of competition that contains ridicule.¹⁸ Through this style of language, the author still tries to give a subtle impression by not using a very harsh word so that it feels more polite to the reader, but the satire in the quote clearly feels harsher than irony. The style functions as a tool to create a certain state of mood, meaning it can bring the reader into a certain mood according to the message the text is trying to convey.

Islamic Values in *Tembhâng Macapat*

1. Value of *Tauhid*

In Madurese *tembhâng macapat*, the concept of tawhid or the oneness of God has a very special place and often becomes the central theme. Types of *tembhâng* such as Artate or Kasmaran often contain lyrics that emphasize the majesty and oneness of Allah SWT. Through a beautiful and meaningful choice of words in the Madurese language, these *tembhâng* describe how Allah is the One True Being, there is nothing like Him in power and perfection. This message of monotheism is conveyed in a language that is easy to

¹⁷ Rachmat Djoko Pradopo, *Pengkajian Fiksi* (Yogyakarta: Gadjah Mada University Press, 2009), 71.

¹⁸ Keraf, *Diksi Dan Gaya Bahasa*, 143.

understand but profound, inviting listeners to reflect on the greatness of Allah in every aspect of life. *Tembhâng macapat* Madura also often reminds the importance of maintaining the purity of faith and not associating Allah with anything. By singing and appreciating these *tembhâng*, Madurese people are strengthened in their belief in the oneness of God, which becomes the main foundation of their daily religious life.

2. Encouragement of Gratitude

Tembhâng macapat, as a manifestation of local wisdom during the spread of Islam in Java, has a deep cultural significance, especially in transmitting ethical and philosophical values. One of the axiological aspects consistently represented in this poetic medium is the concept of gratitude. Through verses sung with a distinctive rhythm, *tembhâng* reminds its audience of the importance of being grateful for all the blessings of life. In types of *tembhâng macapat* such as Dhandhanggula or Artate and Sinom, we can find lyrics that teach us to always be grateful to the Creator and appreciate what we have. This value of gratitude is not only taught explicitly, but also implied in the images of natural beauty or the wisdom of life that often become the theme of *tembhâng macapat*. By singing and absorbing the meaning of this *tembhâng*, people are reminded to always be grateful in every aspect of life, making gratitude the foundation for living life with happiness and peace. Therefore, *tembhâng macapat* functions as a repository of wisdom that, through poetic and musical aesthetics, effectively communicates and preserves the value of gratitude.

3. Avoiding Haste

In the repertoire of Madurese *tembhâng macapat*, there is a moral teaching that emphasizes the importance of avoiding haste or in Madurese terms, "*dhus-ghâruḍhus*". This advice often appears in various *tembhâng* such as Durma or Sinom, which use Madurese metaphors and expressions to convey the message.

Orèng lako dhus-ghâruḍhus
Sabellunna ta' èpèkkèr
Mata' nemmo òi-buḍina
Sè ècandhâk lopot kabbhi
Bhingong ta' nemmo bâb-bâdhân
Aghutghut coma kadhîbi'

Tembhângs like the one above remind listeners that rash actions often result in unwise decisions and suboptimal results because they do not think deeply before doing something. Through poetic lyrics, Madurese *macapat* teaches the value of patience and prudence in action. This message is relevant to the philosophy of life of the Madurese people who value the process and maturity in thinking before acting. Thus, *tembhâng macapat* not only functions as entertainment, but also as an effective medium of moral education in Madurese culture.

4. Fighting Laziness

In the treasures of Madurese *tembhâng macapat*, there is a lot of advice that strongly emphasizes the importance of avoiding laziness in carrying out worship obligations, especially the five daily prayers. Types of *tembhâng* such as Durma or Asmarandana often raise themes that illustrate how severe the consequences are for those who are negligent in worship. The sharp and meaningful lyrics in these *tembhâng* remind listeners that worship is not only an obligation, but also a source of spiritual and moral strength. Through the use of typical Madurese language and strong metaphors, these *tembhâng* depict how laziness in worship can erode faith and bring disasters in life. As in

the following *tembhâng*, which describes how laziness is very destructive to the devil:

*Bhârâng wâjib ta' ghâmpang lakonè
Marghâ sengkâ tombu
Sengkâ rêyapangghuḍhâna the devil
Ḍhinèng iblis lèbur lang-ngalangè ḍâ' rèng lako wajib
Nyopprè ta' alako"*

The message conveyed emphasizes the importance of spiritual discipline, diligence in worship, and awareness of human responsibility towards the Creator. This is in line with the character of Madurese people who are known to be religious and uphold religious values. By absorbing and practicing the message of *tembhâng macapat*, Madurese people are reminded to always be diligent in performing worship, making it a top priority in daily life in order to achieve salvation in the world and the hereafter.

5. Prohibition of Slander and Guarding the Tongue

In the treasures of Madurese *tembhâng macapat*, there are moral teachings that strongly emphasize the prohibition of slander and gossip. Types of *tembhâng* such as *Durma* or *Maskumambang* illustrate how bad the impact of slander and gossip is for social life. Through sharp and meaningful lyrics, these *tembhâng* depict how slander can damage human relations and destroy one's reputation, while gossip is likened to a fire that burns social harmony. The messages conveyed emphasize the importance of guarding the tongue, being careful in speaking, and respecting the privacy of others.

By absorbing the meaning of *tembhâng*, Madurese people are invited to always keep their words, avoid prejudice, and focus more on self-introspection rather than talking about the badness of others. This is in line with the strong Islamic values in Madurese culture, which upholds social harmony and individual piety.

Madurese *Tembhâng macapat* has an important role in conveying moral teachings about the importance of keeping the tongue from hurting others. *Tembhâng Pangkor* or *Mijil* often address this theme with beautiful and meaningful language. Through Madurese lyrics, these *tembhâng* illustrate how words have great power, can be a healing medicine or a wounding weapon. The message conveyed emphasizes that good speech can strengthen the bonds of brotherhood, while harsh or hurtful words can damage relationships and cause hostility.

*Mon bâḍâ oca' maḍâpa 'a
Arasan kajhubâ 'anna orèng
Jhâ' dhuli parcajâ ongghu
Amè' ghânèko mosona
Empon tanto sè cator calè èpon
Ghendhâng è tabbhu salajâ
Tadâ' sè alabânaghi*

By absorbing the meaning of *tembhâng*, Madurese people are invited to always guard their speech and always be careful in speaking, choosing words wisely, and considering the feelings of others before speaking. This teaching is in line with the values of politeness and tolerance upheld in Madurese culture, and reflects religious teachings on the importance of keeping the tongue as part of noble morals.

Conclusion

Based on the results of research on Madurese *tembhâng-tembhâng*, there are five types of figurative language styles used by the authors, namely simile, personification, satire, allegory, and cynicism. Simile is used to equate the many favors of God with the many stars in the sky and to describe the act of not thinking before acting with the figure of speech Paḍâna aperrang ta'ngèbâ ghâghâman. Personification style is used to describe the words "sengka" and "omor" with human characteristics. Satire is used to criticize the habit of speaking without thinking about other people's feelings. The allegory language style used is the figures of speech Kerras lamon ta' akerrès, *Macem kaca kenning pelkot*, and *Ghendhâng è tabbhu salajâ*, while the cynicism language style is used to satirize hasty behavior that often leads to bad things.

As a manuscript created during the spread of Islam on the island of Java, there are five Islamic wisdom values in *tembhâng macapat*, namely 1) The Value of Tawhid, which emphasizes the oneness of God; 2) Encouragement of Gratitude, which teaches the importance of being grateful for the blessings of life; 3) Avoiding Haste, which emphasizes the importance of patience and prudence in action; 4) Fighting Laziness, especially in performing worship; and 5) Prohibition of Slander and Keeping Speech, which teaches the importance of keeping speech and avoiding prejudice. *Tembhâng macapat* Madura functions not only as entertainment, but also as an effective medium of moral education in conveying Islamic values to the Madurese community through poetic and meaningful lyrics.

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