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Daftar Isi

Artikel

ANALISIS SEMANTIK KOGNITIF PROVERBS HEWAN BAHASA TEMBAKAU

*Elza Leyli Lisnora Saragih
Mulyadi Mulyadi*

BELAJAR BAHASA INDONESIA BERORIENTASI PANAS DI SEKOLAH MENENGAH DI JAMBI

*Rustam Rustam
Rasdawita Rasdawita
Priyanto Priyanto*

NAMA PASAR DI MEDAN: STUDI METALANGUAGE SEMANTIK ALAM

*Latifah Yusri Nasution
Mulyadi Mulyadi*

PEMBANGUNAN ALASAN MORAL ANAK DALAM MEMPERKUAT PENGENDALIAN DIRI

*U'um Qomariyah
Qurrota Ayu Neina*

PERAN KONTEKS DALAM PENAFSIRAN MAKNA PRAGMATIS

Pranowo Pranowo

BANGUNAN IDIOMATIS “BAPAK” DI BAHASA INDONESIA

Danang Satria Nugraha

PEMILIHAN KRAMA LEXICON DALAM PUSTAKA POLITIK MASYARAKAT PANTAI SEMARANG

*Fitri Windaryanti
M. Suryadi*

EFEKTIVITAS PENULISAN DIARY DALAM MENINGKATKAN SIKAP ASERTIF MAHASISWA UNIVERSITAS

Eko Kuntarto

PATRIOTISME PEREMPUAN JAWA PADA MANUSCRIPT KETOPRAK “KYAI KALA GUMARANG”

*Anton Kurniawan
Suyitno Suyitno
Ani Rakhmawati*

PENGEMBANGAN BAHASA JAWA MELALUI CAMPURSARI: PERSPEKTIF PERENCANAAN BAHASA FERGUSON

Endang Sri Maruti

PROSES FONOLOGI PREFIX / IN- / DI PERANCIS

*Siti Ayu Masthuroh
M Suryadi*

PENGARUH PENGGUNAAN MEDIA SOSIAL TERHADAP KOMPREENSI BACA SISWA

*Prima Gusti Yanti
Fairul Zabadi
Fauzi Rahman*

MENGGUNAKAN KOTAK DIGITAL PENDIDIKAN DALAM E-LEARNING UNTUK MENINGKATKAN MOTIVASI MEMBACA SISWA DALAM PANDEMIK COVID-19

*Anastasia Dewi Anggraeni
Helda Jolanda Pentury*

INTEGRASI PENGETAHUAN EKOLOGI TRADISIONAL DALAM PEMBELAJARAN SEKOLAH DASAR

*Sumarwati Sumarwati
Soekarno Sukarno
Atikah Anindyarini
Dwi Winda Lestari*

PENGEMBANGAN BAHAN GURU KERTAS ILMIAH MENGGUNAKAN PENDEKATAN PROCESS-GENRE

*Sri Indrawati
Subadiyono Subadiyono
A. Rizki Turama*

KLASIFIKASI BENTUK LINGUAL PADA LEKSIKON KUBURAN DI TORAJA ORANG

*Hasmawati Hasmawati
Yusri Yusri
Alifia Masitha Dewi
Jamaluddin Gesrianto*

JAVANESE LANGUAGE DEVELOPMENT THROUGH CAMPURSARI: FERGUSON'S LANGUAGE PLANNING PERSPECTIVE

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Abstract: This study attempted to describe the forms of Javanese language development through campursari songs based on Ferguson's language planning theory. This study used a descriptive qualitative design where the data were collected with the documentation method, that was to collect words, phrases, clauses, and sentences from campursari song lyrics containing elements of development. Data analysis was performed using sharing method with substitution techniques. The results of the analysis showed that the Javanese language development was divided into two forms. The first form was graphization through the establishment of pronunciation and spelling by intensifying Latin words to write either vocal or consonant Javanese words in texts. The second form was modernization through lexicon extension where the Javanese language underwent a shift in the use of old terms and language extensification that was marked by the emergence of novel words or terms. The Javanese language development forms were affected by some factors, including the development of the Javanese society social life as well as the Indonesian language intervention and integration. This has become part of shared agreement to maintain the Javanese language existence both in the present and for the future.

Keywords: Javanese language development, campursari, Ferguson's language planning

In the recent millennial era, Indonesian society is exposed to Javanese song lyrics or the so-called campursari with romantic topics. Not limited to adolescents, campursari songs are also loved by children and the older generation. Campursari songs initially told about nature, romance,

and family love, but now are dominated by teenager's love stories. Led by the two prominent Korean-fashioned singers, Via Vallen and Nella Kharisma, Javanese songs such as *Sayang* and *Bojo Galak* with *dangdut koplo* version help expand Javanese songs so that they can dominate the domestic music. In addition, the appearance

of a youth music group, Guyon Waton, who sings Javanese *dangdut* pop and Javanese hip hop songs (NDX), attracts people's attention to and awaken their interest in Javanese songs.

Campursari songs have been massively recognized by many people soon after Denny Cak Nan rose to prominence with a song entitled *Kartonyono Medhot Janji*. That song instantly made every teenager in Indonesia "Javanese". The song was even covered by singers at a lot of popular talent shows such as *Indonesian Idol*. The performances of the creative young musicians have triggered the comeback of a senior Javanese singer, Didi Kempot, who promotes a slogan "*sobat ambyar*" (a brokenhearted community). Not only are campursari songs loved by Javanese natives, the songs are also sung by many people from different cities outside the Java Island who cannot even speak Javanese language.

The "now" and "then" campursari songs are completely different. Old campursari songs were first popularized by Manthous and the *Maju Lancar* group from Gunung Kidul. They performed campursari songs in the form of Javanese old style "*langgam*", such as *Kutut Manggung* or *Bawa Asmarandana*. The old songs have been going extinct as they are popular only among the old generation.

Based on the data and the facts presented above, campursari songs in the form of "*langgam*" that are written in the ancient Javanese language, have nearly vanished from the society and are now being replaced by the newest version of campursari containing light talks that are easy to understand and enjoyed by people over a wide area. The mix between Javanese language and Indonesian language and between Javanese language and English language has popularized campursari songs due to their unique and exciting properties.

A lot of research on Javanese song lyrics has been conducted. Widiyono (2013) studied the content and meanings of campursari songs written by Manthous. The results showed that his songs contained values that play a role in building the nationalism character in individuals at formal or nonformal educational institutions. Unlike Widiyono's research that used content and meaning analysis as the method to study campursari song lyrics, this study employed a language planning approach to data analysis.

Rohman (2016) analyzed campursari song lyrics from stylistic aspects in an attempt to perform a discourse analysis. The results of the study showed that stylistic aspects such as speech act, positive politeness, negative politeness, and language style can be utilized as a critical discourse strategy of Campursari song lyrics. Theory used in Rohman's research was different from that used in this research. Unlike Rohman's that used a critical discourse method, the current study employed a language planning method.

In addition, Achsani (2019) found that campursari lyrics written by Didi Kempot contained a lot of *ambyar* (brokenhearted) values. What makes Achsani's different from this study was the focus and the object of the study.

Research on Javanese language preservation has been done by Kholidah (2015). It concluded that Javanese language could be preserved through the interactions between teacher and students in schools. Kholidah's study was conducted empirically in formal schools, while the current study was conducted using library method and documentations.

Based on the previous research findings, it can be concluded that there has not been any research discussing campursari song lyrics from the language planning theory, especially focusing on the strategies to preserve Javanese language. Therefore, this study attempted to describe the types and forms of Javanese language preservation by modernization of campursari song lyrics from Ferguson's language planning perspective.

Language planning has been done in various countries for centuries. Theories, models, and frameworks for language planning continue to develop based on the demand for language planning in contemporary society (Nekvapil, 2011). It seems that this demand continues to grow and ceases to decrease. The biggest role in this regard is held by three social processes, namely globalization, migration and the birth of a new language. These processes encourage language planning at the macro, medium and micro levels. It can be assumed that the new planning situation will lead to the emergence of new approaches and concepts to revise old approaches and concepts.

Language planning is an attempt to bring about changes in language or linguistic activities. For example, the formation of new terms, the standardization of the non-standardized grammar, the determination of certain languages as official languages or certain languages used as media of

instruction. Language planning is a collection of ideas, laws and regulations (language policies), changes in rules, beliefs, and practices intended to achieve planned changes (or to stop changes from happening) in the use of language in one or more languages (Kaplan, 1994).

Language planning as an academic discipline, however, was originally developed as a Sociolinguistic branch. Language planning within the framework of a broader concept of language management allows for the integration of several interdisciplinary aspects. Language planning is seen as the beginning of a general language theory (Haarmann, 1990; Neustupný, 1978). In Indonesia, language planning is included in one of the linguistic studies that are applied studies. Language planning is an effort carried out by the government or a body appointed by the government, namely the Language Center, to develop, foster and protect the Indonesian language and literature (Yuwono & Lauder, 2005).

The term language planning is popularized in the linguistic literature as classical language planning (Haugen, 1983). Language planning aims to make language understandable in an orthographic and normative manner and generate dictionaries for heterogeneous societies. Planning implies an effort to guide the development of a language in the direction desired by planning. It should be noted that this definition is still rather narrow, basically only covering what happened, then conceptualized as corpus planning.

During the 1980s and in the following years, there were many criticisms of classical language planning theory. The process of modernization of developing countries has made language planning a failure. Classical language planning theory had only a small influence on the real practice of language planning. The atmosphere in social science is changing; diversion is seen from scientific structuralism which is oriented and accompanied by the increasing influence of critical theory. The economic planning model called the rational model is the basis for classical language theory planning, is criticized in general social planning theory, and planning itself as a practical activity of the state gives way to the strength of the market economy (Nekvapil, 2011).

Critical voices are heard even from the advocates of the classical language planning itself. The goals are modernization and development.

Attention is concentrated above all, there are linguistic aspects of the sociocultural unit (nationalism) and political integration (administrative). In addition, there is the development of planning oriented to the form of language itself, that is, corpus planning whose purpose is graphization, standardization and modernization of languages (Ferguson, 1971).

Not only synthesis and criticism were considered in the development of language planning, but also a number of innovations were introduced. The language is not static but dynamic; it continues to live, change, and develop along with the development of the life of the people who use the language. Armed with the linguistic knowledge possessed, the speakers of a language can distinguish and sort out a language that is standard or not standard, dialect, creole, slang, and other language variations.

Graphization means adopting writing systems and pronunciation, and other spelling conventions, such as the use of letters and punctuation. Standardization refers to the process of how language varieties become widely accepted through community speech as a supradialectal norm, the best form of language above regional and social dialects. Modernization is the process of making a language develop as a means of communication. According to Ferguson, for language to be modern, it has to undergo a lexicon expansion as well as the development of style and form of discourse.

Javanese language development in this study referred to the renewal of the language in accordance with the validity period, regarding the model or style. Javanese language development referred to modern writing techniques, letter shapes, and spelling systems. Language development as a process of modernizing means an effort to unify the language with the help of standardization.

Based on the information above, there are three aspects of language development that can be done to plan Javanese language survival, namely by alphabeticallization, standardization, and modernization. With alphabeticallization it is expected that the target language has a perfect alphabet or spelling system. Javanese has chosen the *de-wanagri* as the Javanese script and also the alphabet. In Javanese alphabet, the process of alphabeticallization has evolved in accordance with the dialect, specifically vowel /a/. In the Suroboyoan

Javanese dialect, the vocal writing /a/ *jejeg* no longer uses /ɔ/, but /o/; for example, the word *kucing* (cat) is written *koceng* (cat). Although it does not apply to all Javanese dialects, it seems that the spelling of the Javanese vowels has been greatly reduced. Similarly, the consonant /th/ or /dha/ has also been greatly reduced along with the fact that children acquire Indonesian language faster than Javanese language.

The next process is standardization, that is by establishing one dialect or language as a standard language compared to other dialects through its use in scientific fields, government, or other official situations. Among Javanese language variations, the standardization in question is the standardization of Javanese dialects of Jogjakarta and Surakarta. A student from the Javanese Language Education at UNESA has attempted to standardize the Javanese-Jogjakarta dialect as the standard language, even though the student came from an area in East Java Province which has its own dialect.

In relation to the student's thesis writing, the last effort that needs to be done is modernization of language to develop words or vocabulary entries in certain discourse forms, usually scientific discourse. The modernization strategy can be in the form of creation of certain terms and expressions to accommodate scientific purposes. For example, the word *pendidikan* (education) can be written *pendhidhikan* (education), the word *metode* (method-Indonesian) is written *methodhe* (method-Javanese), and so on.

After carrying out the three steps, standardization can be done so that there are similarities in terms of the language use among the users. Standardization can be followed by the spreading, announcement or the socialization of the language use in order to encourage people to use it. This can be done formally in schools, written in books, and informally through mass media, such as newspapers, magazines, songs, and so on.

Classical language planning is closely associated with the theory of modernization evolution based on Parsons' structural functionalism. Language planning theory does not contribute to changes, but to solidification of social and economic gaps. Modernization of language as a modernization process can be defined as language unification (with standardization assistance) and the suppression of language diversity. In the contemporary global world, a number of languages are in extinction, and this model must be functioned as

theoretical reflection and practical guidelines to prevent this, or in some cases is useful for language revitalization.

METHOD

This study used a descriptive qualitative design by describing language phenomena through a series of languages and words. The sources of the data were the words, phrases, clauses, and sentences found in the campursari song lyrics that contained elements of development. The data were collected using a documentation study. The various versions of campursari song lyrics were gathered by listening to songs written in Javanese language. The lyrics were transcribed and transliterated.

The collected data were then analyzed using a sharing method with substitution techniques that were impregnation, substitution, expansion, insertion, reversal, alteration, and repetition. The validity of the data were examined using credibility. Triangulation was used to test the validity of the data analysis. This technique was performed by collecting various sources of data and triangulating them data using theory.

FINDINGS AND DISCUSSION

Findings

This study aimed to describe the forms of Javanese language development in an attempt to preserve the language through campursari songs based on Ferguson's language planning perspective. The efforts to maintain the language based on Ferguson's language planning perspective found in this study consisted of graphization in the form of worship and modernization in the form of lexicon expansion. Followings are a complete description of the findings.

Graphization of Javanese Language

Graphization is the adoption of writing systems, pronunciation, and other spelling conventions, such as the use of letters and punctuation. The use of Latin letters in Javanese script is different from that in Indonesian language. The Javanese language has *jejeg* and italic vowels. There are also two types of consonant letters in Javanese, namely *kandel* (thick) and thin. In the

campursari song lyrics, there have been attempts to formulate appropriate spellings of the Javanese words, but many are still mistaken in their use. Based on the data collected, alphabetization fell into two categories, namely the modernization of vowels' spelling and the modernization of consonants' spelling.

The Development of Javanese Vowels' Spellings

The Javanese language phonological system recognizes the terms *aksara swara jejeg* and *aksara swara miring*, that cannot be found in the general guidelines for improved Javanese language. As a result, many campursari song lyrics on the internet or campursari CDs contained these typical spelling errors. In fact, the website lirik.kapanlagi.com showed a lot of vocal spelling errors, especially *jejeg* vocal that is written /o/ yang instead of /a/.

(1) *Gek opo salah awakku iki* [gek opo salah awakku iki] 'What did I do wrong'

Kowe nganti tegu mblenjani janji [kowe nganti tegu mblenjani janji] 'You broke your promise'

Opo mergo kahanan uripku iki [opo mǝrgo kahanan urIpku iki] 'Is it because of my situation?'

Mlarat bondo seje karo uripmu [mlarat bondo seje karo urIpmu] 'I'm not as wealthy as you are'

Aku nelongso mergo kebacut tresno [aku nǝlonʒo mǝrgo kǝbacUt trǝsno] 'I was hurt by love'

Ora ngiro saikine cidra [ora ŋiro saikine cidra] 'I can't believe you broke your promise'

Based on the Javanese phonological system, the vowels in the lyrics above were not written appropriately. There are a lot of *jejeg* vocal written /o/ instead of /a/, yet because it is pronounced /o/ and because it is easy to pronounce, such spelling was justified. However, if it was written according to the guidelines, confusion could be arisen since it was difficult for people to distinguish /a/ from /o/ such as presented in the lyrics below.

(1a) *Gek apa salah awakku iki* [gek ɔpɔ salah awakku iki] 'Apakah salahku ini' (What did I do wrong?)

Kowe nganti tega mblenjani janji [kowe nganti tega mblenjani janji] 'Kau sampai tega mengingkari janji' (You broke your promises)

Apa merga kahanan uripku iki [ɔpɔ mǝrgɔ kahanan urIpku iki] 'Apa karena keadaan hidupku ini' (Is it because of my situation?)

Mlarat banda seje karo uripmu [mlarat bɔndɔ seje karo urIpmu] 'Miskin harta, berbeda dengan kehidupanmu' (I'm not as wealthy as you are)

Aku nelangsa merga kebacut tresna [aku nǝlanʒɔ mǝrgɔ kǝbacUt trǝsnɔ] 'Aku merana karena terlanjur cinta' (I was hurt by love)

Ora ngira saikine cidra [ora ŋira saikine cidra] 'Tidak kusangka sekarang kau mengingkarinya' 'I can't believe you broke your promise'

The correct spellings based on the guidelines such as presented above could raise some confusion among children and adolescents because the vowels had similar spellings as those in Indonesian language. As a result, the pronunciation /a/ sounds strange, such as presented in the following lyrics.

(1b) *Gek apa salah awakku iki* [gek apa salah awakku iki] 'What did I do wrong'

Kowe nganti tega mblenjani janji [kowe nganti tega mblenjani janji] 'You broke your promise'

Apa merga kahanan uripku iki [apa mǝrga kahanan urIpku iki] 'Is it because of my situation'

Mlarat banda seje karo uripmu [mlarat banda seje karo urIpmu] 'I am not as wealthy as you are'

Aku nelangsa merga kebacut tresna [aku nǝlanʒa mǝrga kǝbacUt trǝsna] 'I was hurt by love'

Ora ngira saikine cidra [ora ŋira saikine cidra] 'I can't believe you broke your promise'

In addition, the spellings of *jejeg* vowels added with suffixes should be read *jejeg* (in an

italicized way), such as *kanca-kancaku* and [kɔncɔ-kancaku]. The first word should be read *jejeg* as no suffixes were added into it, but the second [kɔncɔ-kancaku] must be read *jejeg*. However, nowadays, the two words are pronounced similarly, that is [kɔncɔ-kɔncɔku]. This was found in the following campursari song lyrics.

- (2) *Larane lara ora kaya wong kang nandang wuyung* [larane lɔɔ, ora kɔyɔ wɔŋ kaŋ nandaŋ wuyUŋ] ‘It hurts but doesn’t hurt as much as when you miss someone’

Mangan ra doyan, ra jenak dolan ning omah bingung [maŋan ra doyan, ra je-nak dolan nɪŋ omah biŋUŋ] ‘can’t eat, can’t leave the house, can’t do anything at home either’

The lyrics above were indeed written correctly, yet adolescents were confused by the spellings. As a result, the words were pronounced as follows.

- (3) *Larane lara ora kaya wong kang nandang wuyung* [larane lɔɔ, ora kɔyɔ wɔŋ kaŋ nandaŋ wuyUŋ] ‘It hurts but doesn’t hurt as much as when you miss someone’

Mangan ra doyan, ra jenak dolan ning omah bingung [maŋan ra doyan, ra je-nak dolan nɪŋ omah biŋUŋ] ‘can’t eat, can’t leave the house, can’t do anything at home either’

Different vowels were also written differently in the following lyrics.

- (4) *Aku iso gawe kowe loro* [aku iso gawe loro] ‘I can make you to’

Loro neng jarem ning jero dodo [loro nɛŋ jaɾɛm nɪŋ jɛɾo doɔo] ‘two in the heart’

Mergo ati wes ilang roso [mɛɾgɔ ati wɪs ilan roso] ‘because I have lost my feelings for you’

Luweh becik aku lungo [luweh bæɪ? Aku luŋɔ] ‘I had better go’

The spellings and pronunciation of the lyrics were misunderstood because they were not followed by the transliteration in Indonesian language. The word *loro* which should be written

and pronounced [lɔɔ]/hurt had an ambiguous meaning if it was read [loro] which means to. The correct spellings of the above lyrics were presented below.

- (3a) *Aku isa gawe kowe lara* [aku iso gawe lɔɔ] ‘I can hurt you’

Lara neng jarem ning jero dhadha [lɔɔ nɛŋ jaɾɛm nɪŋ jɛɾo dɔɔɔ] ‘straight in the heart’

Mergo ati wes ilang roso [mɛɾgɔ ati wɪs ilan roso] ‘because I have lost my feelings for you’

Luweh becik aku lungo [luweh bæɪ? Aku luŋɔ] ‘I had better go’

Then it can be concluded that the spellings of Javanese vowels, especially /a/ should be re-planned. Vowel /a/ that was written according to the correct guidelines in fact raised confusion among children and adolescents because it was similar to the Indonesian language phonological system. Therefore, if campursari songs are written intentionally for public over a wide area, the spellings of *jejeg* vowels do not have to comply with the rules. Otherwise, society can get confused and choose to stop using Javanese. This finding was supported by a morphophonemic study conducted to Javanese language with Suroboyoan dialect (Adipitoyo, 1999), suggesting that *jejeg* vowels were not written in an italicized way; instead, it was written as /o/. Rigid rules and guidelines in Javanese language use make adolescents afraid to use the language.

The Development of Javanese Consonants’ Spellings

Javanese language has six consonant combinations; they are /dh/, /kh/, /ng/, /ny/, /sy/, and /th/. However, in popular campursari songs, many errors were found in the spellings of /dh/ and /th/. The development of the /dh/ was presented as follows.

- (5) *Aku tak sing ngalah, trimo mundur timbang loro ati* [aku ta? sɪŋ ŋalah, trimɔ mundʊr timbang lɔɔ ati] ‘Let me give you up, I don’t want to hurt myself’

Kowe selak golek menangmu dewe [kowe sela? goɫɛ? mɛnaŋmu dewe] ‘You always want to win’

*Tak tandur pari jebul tukule malah
suket teki [ta? tandUr pari, jebUl
tukule malah sukət təkɪ] ‘I plant rice
but I harvest grass’*

In the lyrics above, the singers pronounced the consonants reversely; the thin was pronounced thick and the thick was pronounced thin. The data above should be written as follows.

(4a) *Aku tak sing ngalah, trima mundur
timbang loro ati [aku ta? sɪŋ ŋalah,
trimə mundUr timbang lɔɾə ati] ‘Let
me give you up, I don’t want to hurt
myself’*

*Kowe selak golek menangmu dhewe
[kɔwe sɛla? gɔlɛ? mənəŋmu dɛwe]
‘You always want to win’*

*Tak tandur pari jebul thukule malah
suket teki [ta? tandUr pari, jebUl
tʊkule malah sukət təkɪ] ‘I plant rice
but I harvest grass’*

Similar errors were also found in the following data.

(6) *Kartonyono ning Ngawi medot janjimu
[Kartonyono nɪŋ Ngawi mədɔt jan-
jimɪ] ‘In Kartonyono in Ngawi, we
broke up’*

*Ambruk cagakku nuruti angen-an-
genmu [ambrU? Caga?ku nuruti aŋən-
aŋənmu] ‘my pillars fell once I ful-
filled your wishes’*

*Budalo malah takduduhi dalane [bu-
dalə malah takdʊduhi dʌlane] ‘Leave!
I’ll show you the way’*

In the lyrics above, the singers pronounced the consonants reversely; the thin was pronounced thick and the thick was pronounced thin. The data above should be written as follows.

(5a) *Kartonyono ning Ngawi medhot jan-
jimu [Kartonyono nɪŋ Ngawi mədɔt jan-
jimɪ] ‘In Kartonyono in Ngawi, we
broke up’*

*Ambruk cagakku nuruti angen-an-
genmu [ambrU? Caga?ku nuruti aŋən-
aŋənmu] ‘my pillars fell when once I
fulfilled your wishes’*

*Budhala malah takduduhi dalane [bu-
dʌlə malah takdʊduhi dʌlane]
‘Leave! I’ll show you the way’*

Other data also depicted the same thing.

(7) *Sewu kuto uwis takliwati [sɛwu kuɬɔ
uwɪs takliwati] ‘I have passed a thou-
sand cities’*

*Sewu ati taktakoni [sɛwu ati taktakoni]
‘I have asked a thousand hearts’*

*Nanging kabeh podo ra ngerteni
[naŋŋ kabɛh pɔdɔ ra ŋɛrtɛni] ‘but no
one knows’*

*Lungamu nengndi [luŋamu nɛŋɛndi]
‘where you go’*

Data (5) should be written as follows.

(6a) *Sewu kutha uwis takliwati [sɛwu kuɬɔ
uwɪs takliwati] ‘I have passed a thou-
sand cities’*

*Sewu ati taktakoni [sɛwu ati taktakoni]
‘I have asked a thousand hearts’*

*Nanging kabeh padha ra ngerteni
[naŋŋ kabɛh pɔdɔ ra ŋɛrtɛni] ‘but no
one knows’*

*Lungamu nengndi [luŋamu nɛŋɛndi]
‘where you go’*

The data above showed that the consonants /dh/ and /th/ were written in a wrong way. There are no Latin letters or words that can completely represent /dh/ and /th/, so /d/ and /t/ are considered similar. Similar errors were also found in the pronunciation of the consonants. Consonants /dh/ and /d/ were pronounced reversely.

Graphization in the above analysis occurred to the spellings and pronunciation of Javanese vowels and consonants. The following table contains graphization of letters in terms of spelling and pronunciation in campursari song lyrics that were against the Javanese phonological system.

Table 1. Graphization in Phonology

Let- ters	Phonology-based	Convention-based
/a/	<i>lara</i> [lɔɾɔ] ‘hurt;	<i>loro</i> [lɔɾɔ] ‘hurt
/dh/	<i>dhadha</i> [dɔdɔ] ‘chest	<i>dodo</i> [dɔdɔ] ‘chest’

The description of graphization in Morphology relating to the spelling and pronunciation of words in Javanese used in campursari songs is presented as follows.

Table 2. Graphization in Morphology

Suffixes	Morphology-based	Convention-based
/-e/	larane [larane] ‘the pain’	lorone [lɔrone] ‘the pain’
	rasane [rasane] ‘it feels’	rosone [lɔrone] ‘the pain’
	dhadhaku [ɖaɖaku] ‘chest’	dodoku [dɔdɔku] ‘chest’

Based on the table, it can be concluded that distinguishing spellings and pronunciation requires intelligence. The writing and pronunciation of the Javanese words that are based on the language theory have been perceived as a barrier to preserving Javanese language; therefore, theory-based rules were ignored and convention-based guidelines were applied.

Modernization of Javanese Language

Modernization is the process of making a developed language as a means of communication by expanding the lexicon. One form of expansion of the Javanese lexicon is the emergence of many new terms in campursari song lyrics. Based on the data collected, here are some terms that were shifted into new terms.

The Extension of Lexicon *Kangen*

Song lyrics usually contain the song writers’ feelings, such as brokenhearted and longing feelings. In the old campursari lyrics, word that was used to represent the longing feeling was *wuyung*, but in the new campursari lyrics, the word was transformed into *kangen*.

- (8) *Larane lara ora kaya wong kang nandang wuyung* [larane lɔɔ, ora kɔɔ wɔŋ kaŋ nandaŋ wuyUŋ] ‘It hurts but doesn’t hurt as much as when you miss someone’

Mangan ra doyan, ra jenak dolan ning omah bingung [maŋaŋ ra doyan, ra je-naŋ dolan nɪŋ omah biŋUŋ] ‘can’t eat, can’t leave the house, can’t do anything at home either’

The new generation barely recognizes the word *wuyung*, but the word is very popular among

the older generation or *sesepuh*. As the world ages, the word *wuyung* is rarely used. Many song writers, in fact, prefer to use the word *kangen* instead of *wuyung* to describe a longing feeling. The instance of this phenomenon is presented below.

- (9) *Kaya ngene rasane wong nandang kangen* [kɔɔ ɳene rasane wɔŋ nandaŋ kaŋaŋ] ‘This is what longing feels.’

Rina wengi atiku rasane peteng [riŋo wəŋi atiku rasane pətəŋ] ‘both days and nights, I feel dark’

Tansah kelingan kepengin nyawang [tansaŋ kəliŋaŋ kəpəŋɪn nyawaŋ] ‘always remember, always want to stare’

Sedhela wae uwis marem tenan [sədələ wae uwɪs marəm tənanaŋ] ‘though it’s short, [our meeting], I feel very happy’

The word *kangen* will sound more awkward if it is returned to the Javanese original word *wuyung*.

- (8a) *Kaya ngene rasane wong nandang wuyung* [kɔɔ ɳene rasane wɔŋ nandaŋ wuyUŋ] ‘This is what longing feels’

Rina wengi atiku rasane peteng [riŋo wəŋi atiku rasane pətəŋ] ‘both days and nights, I feel dark’

Tansah kelingan kepengin nyawang [tansaŋ kəliŋaŋ kəpəŋɪn nyawaŋ] ‘always remember, always want to stare’

Sedhela wae uwis marem tenan [sədələ wae uwɪs marəm tənanaŋ] ‘though it’s short, [our meeting], I feel very happy’

The shift from *wuyung* to *kangen* happened because of several things. First, it happened because of the influence of the Indonesian language. Both terms equally describe a person's desire to meet their lover. Because the word *kangen* is heard more often, the word *wuyung* is rarely used. In the Indonesian language, the word *kangen* is often equated with the word *rindu*. However, if examined deeper, the two words differ in meaning. The word *kangen* is broader in scope, that is not only wanting to meet someone, but also to crave for something, while the word *rindu* only refers to the desire to meet someone. Thus, it is appropriate if the word *wuyung* is replaced by the

word *kangen* instead of *rindu*. The word *wuyung* in Javanese matches the word *kapang*, which is very rarely used.

Kangen also frequently appears in other song lyrics, such as:

(10) *Liwat tembang kangen aku titip tresna*
[liwat tɛmbaŋ kaŋən aku titip tresna]
‘melalui lagu kangen aku titip cinta’

apa pancen sliramu uwis ora krasa
[apa pancɛn sliramu uwɪs ora krɔsa]
‘apa memang dirimu sudah tidak me-
rasa’

(11) *Liwat tembang kangen aku titip sayang*
[liwat tɛmbaŋ kaŋən aku titip sayaŋ]
‘melalui lagu kangen aku titip sayang’

Tresnaku mring sliramu ora bisa ilang
[tresnaku mɾɪŋ sliramu ora bɪsa ɪlaŋ]
‘cintaku kepadamu tidak bisa pudar’

(12) *Ora maido sapa wong sing ora kangen*
[ora maido sapa wɔŋ sɪŋ ora kaŋən] ‘no
doubt, who won’t long for [the lover]’

Adoh bojo pengin turu angel merem
[adɔh bojo peŋɪn turu aŋɛl mɛrɛm] ‘far
away from your lover, it’s difficult to
sleep’

The data above showed that the term *wuyung* has been replaced with the word *kangen* adopted from Indonesian language, even though the term *kapang* in Javanese still can replace the word. The use of *kangen* could attract people’s attention since they are more used to the word *kangen* instead of *kapang* and *wuyung*. Moreover, *kapang* can be confused with a microorganism belonging to the fungi group in Biology.

The extension of Lexicon Kimcil

Song lyrics created by NDX contained a lot of *kimcil*, *kimcil kepolen*, and so on. At first *kimcil* sounds like Korean “kimci”. However, after tracing, *kimcil* is an acronym for *Kimpet Cilik*. *Kimpet* is a walik language (reversed) which means female genitals, while *Cilik* means small. So, *kimcil* can be associated with the slang word for teenage girls in Indonesian. Meanwhile, *kepolen* is the original Javanese word originated from the word ‘very, too’. The term *kepolencil* is very strange in Javanese, but it is well-known among young people today. In the past, campursari songs

did not describe sassy girls, but told a parable of *kembang rawe*.

(13) *Caritane wong seneng tunggal sakm-
bale* ‘it was told that they fell in love
with someone else under the same
roof’

Wiwitane lungguh jejer sabendinane
‘they sit together everyday’

Saya suwe saben jejer nyekel tangane
‘then they hold hands’

*Banjur ngomong mas aku tresna
kowe* ‘then they say I love you to
each other’

*Mula wong tresna ora kena nggo
sembrana* ‘you can’t love recklessly’

Ora becik kanggone para wanita ‘not
good for women’

Kembange rawe iku paribasane
‘kembang keladi, that is the proverb’

*Tinimbang rame luwih becik tak ting-
gal wae* ‘rather to argue, I prefer to
leave’

The song lyrics above depict a woman who is seducing another woman’s husband. Although the song was famous, teenagers were not very interested in the song. However, after the song was popularized by Via Vallen or Nella Kharisma, it became very popular, especially among teenagers.

(14) *Jamane jaman edan* ‘zamane sudah
zaman gila’

Kimcil jahat saiki mata dhuwitan
‘wicked kimcil is a gold digger’

Rupa bagus wajah minus ‘attractive
with ugly face’

Setang bunder wis inceran ‘they look
for wheels all the time’

Ra mikir wong tuwa urip pas-pasan
‘they don’t care whether parents can
afford it or not’

In the song excerpt above, the word *kimcil* is directly connected with the word wicked. This further explains that the word *kimcil* does contain negative values. Coupled with a song called *Kimcil Kepolen*, although the lyrics do not men-

tion the word *kimcil*, the content confirms and explains the characteristics of a *kimcil* who is identical with a young woman who is unstable and realistic.

- (15) *Pancene kowe pabu nuruti ibumu*
‘You bitch, you’re like your mom’

Jare nek ra ninja ra oleh dicinta ‘No
ninja, no love’

Apa kaya ngene susahe wong kere ‘is
this what it is like to be poor’

Ameh nyandhing tresna kalah karo
bandha ‘love is beaten by gold’

The lyrics of the song clearly illustrate the materialistic nature of the image. These conditions are already familiar. In the Javanese dictionary, the term *kimcil* does not yet exist and could one day be added to the vocabulary along with its increasingly widespread use, even though it has a negative meaning.

The Extension of Lexicon Mobil

In ancient times, Javanese people called the word car with the term *gledhegan*, which is a vehicle with four wheels and two logs in front to pull it manually. This happens because of the characteristics of Javanese people who are always humble and full of simplicity, so they often use simpler terms to describe something, or in Indonesian is called euphemism. Departing from that, in following lyrics created by NDX the car is explained with the term *setang bunder*.

- (16) *Jamane jaman edan* ‘*zamane* sudah
zaman gila’

Kimcil jahat saiki mata dhuwitan
‘wicked *kimcil* is a gold digger’

Rupa bagus wajah minus ‘attractive
with ugly face’

Setang bunder wis inceran ‘they look
for wheels all the time’

Ra mikir wong tuwa urip pas-pasan
‘they don’t care whether parents can
afford it or not’

In the data above, modernization occurred to the term *setang bunder*, which refers to car. The term has even been used by the public, as in the following data.

- (17) *Aku arep nyelengi ngge suku setang*
bunder. ‘I’ll save money to buy *setir*
bulat.’

- (16a) *Aku arep nyelengi ngge suku roda pa-*
pat. ‘I’ll save money to buy a four-
wheel vehicle.’

- (16b) *Aku arep nyelengi ngge suku mobil*.
‘I’ll save money to buy a car.’

Previously, people named cars after *roda papat*, but as time goes by, the term changed to handle bars or *setang bunder* because it was found in many Javanese songs.

- (18) *Pancene kowe pabu nuruti ibumu*
‘You bitch, you’re like your mom’

Jare nek ra ninja ra oleh dicinta ‘No
ninja, no love’

Apa kaya ngene susahe wong kere ‘is
this what it is like to be poor’

Ameh nyandhing tresna kalah karo
bandha ‘love is beaten by gold’

Besides *setang bunder*, there is also a word called *ninja*, a motorbike used for race. Society assumes that an ordinary motorcycle is nothing compared to *ninja*.

The Extension of Lexicon stel kendho

One of Nella Kharisma's songs, *Stel Kendho*, is also in the spotlight, because one of the terms in the song which is also the title of the song is now becoming famous. The term “*stel kendo*” means “installed loosely”, describing the condition of someone who is relaxed in dealing with all the problems in his life. Initially, Javanese people called the condition *sluman slamet*, an encouragement to remain calm and not think too hard about anything. Now, it seems to have changed in a direction that is more understandable, especially for the younger generation. The examples of the term use are presented below.

- (19) *ben dina mung sambat wae, uwis ta*
leh ‘you complain every day, let it go’

rasah dinggo panik, ndak dikira ku-
rang piknik ‘don’t panic, people will
think that you lack in picnic’

lemeske pikire wanek-wanekke,
utangke tanggane ‘slow the mind, be
strong, lend to your neighbors’

stel kendho aja stel kenceng, lemeske
wae aja sepaneng ‘set loose, not too
tight, lose it don’t be hard on your-
self’

The excerpt of the song above contains an invitation to always enjoy life and be relaxed and calm. Before this term emerged, there used to be a Javanese song called *Sambel Kemangi* which also depicted a relaxed life and a simple life.

(20) *Enake jangan asem kecut* ‘sayur
asem is good’

Sambele kemangi ‘kemangi is the
sauce’

Mangane bubar nyambut gawe ‘you
eat it after work’

Nadyan lawuh tempe neng sehat
awake ‘eat tempe only but stay
healthy’

Segere ngombe banyu kendhi ‘fresh,
drinking from the *kendi*’

Rokok nglinting dhewe ‘and roll your
own cigarette’

Nadyan mung manggon ana ndesa
‘though live in the suburb’

*Nyatane ayem tentrem kumpul sak
keluarga* ‘it’s peaceful and calm,
living with family’

Aku nrima watone pokok seger waras
‘I am happy as long as I’m healthy’

The term to describe a calm and peaceful life has developed. Old campursari songs describe a simpler life, while new campursari songs are more focused on telling about a life full of competition to pursue a prestige. The development of social life also affected the shift in the word *Nriman* (accept) to *stel kendho* (chill, relax).

The illustration of Javanese language modernization in the form of extension of Lexicon can be seen in the following Table 3.

Table 3. Modernization of Javanese Language

Lexicon	Original	Extension
kangen	<i>wuyung</i>	<i>kangen, rindu</i>
Gadis	<i>prawan</i>	<i>kimcil</i>
mobil	<i>gledhegan</i>	<i>roda papat,</i> <i>setir bunder</i>

santai *alon-alon, sluman* *stel kendho,*
 slumun slamet *santuy*

Efforts to develop Javanese language, especially through campursari song lyrics consisted of several stages. The new terms had to be alphabetized using Latin words, so that they could be spread to a wide community of Javanese speakers of non-Javanese speakers in Indonesia. The distribution of these new terms through song lyrics keep being played and heard by the community; therefore, Javanese language remains alive and keeps developing from time to time.

Discussion

Based on the data analysis above, it can be concluded that the development of Javanese Language is influenced by the development of the society’s life in general. The application of the Javanese phonological rules are more “loose” because the new words are repeatedly used in campursari song lyrics. The circulation of campursari songs cannot be separated from the spread of videos, both manually in the form of CDs and on the YouTube channel, which is accompanied by a running text of the lyrics and sometimes by their translation in Indonesian. Most of the lyrics have violated the rules of Javanese phonology. In Javanese there is a difference in meaning among distantistic sounds (Sasangka, 2011).

The writing and pronunciation errors are in line with the results of Sukoyo (2011b) study which states that changes in the pronunciation of phoneme /d/ into /dh/ is one of the interference forms at phonological levels. The writing of the letter should be /dh/ instead of /d/. This is because the letter /d/ in Javanese is pronounced /dh/ in Indonesian, while in terms of the graphics, in Indonesian there is no letter /dh/ so that both /d/ and /dh/ in Javanese are written /dh/.

On the other hand, there is a misconception in pronouncing vowels /a/ and /o/. Javanese language alphabet originates from the Nglegena Javanese script, *abugida*, containing segmental characters based on consonants with required yet secondary vowel notations (Wardani, 2015). If the alphabet status between vowels and consonants is the same, the vowel alphabet is optional. For example, the HA character (first Javanese script) represents 2 letters of the alphabet, but in the Javanese script only 1 letter or 1 form. Based

on these factors, there are some errors in writing Javanese script into alphabet letters, especially in writing vowel where /a/ is written /o/. For example, the word *lara* is read [lɔɾɔ] instead of *loro* and is still read [lɔɾɔ]. To find out the correct writing and pronunciation of the word, the addition of suffix /-ku/ is recommended, so that the writing becomes *laraku* (my ill) and the pronunciation also changes into [laraku] instead of [lɔɾɔku]. If it is still written *loroku*, Javanese will recognize it as *taling tarung*, where it will be read *loroku* [loroku] which means two. That is clearly not acceptable.

Based on the explanation above, in order to be able to write and recite Javanese according to the standard Javanese language, intellectual of the speaker is needed. If writing and pronunciation in accordance with grammar are deemed to be a fetter in the effort to preserve Javanese, then these conventionally rules can be deferred. However, efforts must still be made to be able to write and pronounce the Javanese language in accordance with the standard procedures.

The different writing and pronunciation will affect certainly the meanings. But that does happen in the case of today's Campursari song lyrics. The writers made the lyrics easy to read, imitate, and memorize by the viewer/listener. If the writing in the lyrics is made according to the strict rules, in fact many viewers can misread the word, such as, *jejeg* (straight) is read *miring* (italics), or thick is read thin. For this reason, the easiness of writing and pronunciation rules here attempts to introduce Javanese to both the Javanese people themselves and non-Javanese who could not speak Javanese at all. It aims to prevent Javanese from vanishing and not being abandoned because of the strict rules and have hegemony of its speakers so that they become afraid to speak Javanese for fear of being blamed or even laughed at.

The inconsistency in writing and pronouncing alphabet letters in Javanese can be overcome with two steps. This is along with the results of research by Duncik & Bety (2014), which provides an alternative in the form of letter intensification and letter extensification, but in that study Arabic letters were used. In this study, the steps were carried out in alphabet Javanese letters. Intensification of letters is a form of maximization of functions both vowels and consonants that already exist; for example, writing the letter /a/ *jejeg* pronounced /ɔ/ as /â/ in the word /lârâ/ so that

it is read [lɔɾɔ] instead of [lara]. With a little difference with the vowel /a/ which is read [a], it is expected to overcome the inconsistency of writing vowels in Javanese.

The next step is to extent letters, by creating new simpler letters to represent Javanese letters that are not in alphabet letters; for example, writing /æ/ which is a combination of the letters /a/ and /o/ which indicate that the letter is the letter /a/ which is read /ɔ/. If previously the word *lara* (sick) in Javanese as written /loro/, then after extensification it will be /læra/ which is read [lɔɾɔ] instead of [loro].

Besides letter extensification, language extensification is also indicated by the emergence of new terms that did not yet exist. For example, the term *kimcil* is an acronym to describe a sassy and unstable young girl. In lexicography, the dictionary of terms contains not only linguistic information but also explains the meaning of words. For a translator, case or subject information is as important as linguistic information. Without a clear understanding of the contents of the text, it is not possible to produce a good and comprehensive translation that conveys content in the target language (Grinstead & Toft, 1994). In Campursari songs, many new terms can only be searched for meaning after understanding all the contents of the songs' lyrics. For those reasons, the song's lyrics also contain illustrations that can complement or replace some explanations and definitions. As in the song of the *kimcil kepolen*, the word *kimcil* does not appear at all in the lyrics, but from the illustrations the lyrics, the word can be implied.

The efforts offered in this study are far from perfect, not an easy step to realize. There is a possibility that the two efforts were opposed by several parties because of the lacks of the ideas; for example, the difficulties in inserting the new words into computer font. In addition, it is also difficult to disseminate the words to the public who are already familiar with the old writing and pronunciation system. Therefore, according to Alisjahbana's opinion (in Rubin & Jernudd, 2019), language planning cannot only be done by the government and stakeholders such as the Ministry of Education and Culture, but also becomes the responsibility of the Ministry of Communication and Information. Language is currently an effective medium of communication, not only in books and magazines, but also in other forms of texts that can describe the latest information developments.

CONCLUSION

Based on the results of the research and discussion above it can be concluded that the development of Javanese language falls into two forms, graphization of the vowels and consonants' spellings and pronunciation and modernization of lexicon extension with the appearance of new words in Javanese. The form of graphization is in the form of intensification of alphabet letters used to write Javanese texts, while modernization is in

the form of language extensification which is used to create and bring up new terms.

The Javanese language development is influenced by several factors, including the development of the Javanese society's life, the interference and integration of the Javanese-Indonesian and Javanese-English mixed codes. This research is far from perfect, thus further research needs to be done to support the results of this study, such as corpus planning and status planning to include new words or terms that are yet to be found in the Javanese dictionary.

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