How is character education projected through literary works? A textual analysis of metaphors and prophetic ethics in Tegalan songs and poems

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ABSTRACT

Scrutinizing literary works such as song lyrics and poems can be beneficial for instilling character education since they may contain sublime messages from prophetic ethics. However, such messages are oftentimes conveyed using metaphors, which cannot be interpreted literally from the words used in the literary works. Hence, the present study aims to scrutinize the metaphorical expressions used in *Tegalan* songs and poems as a form of Javanese literary works and analyze the prophetic ethics contained in the texts, depicting character education. A qualitative research design involves the process of analyzing, classifying, interpreting, and drawing conclusions. The metaphors were identified and classified. The language used to convey the prophetic ethics were also analyzed to explain the depiction of character values within them. The findings demonstrate that metaphors were used to express the author's intentions aesthetically, emphasizing the good practices of undergoing life, such as resilience, patience, and totality in living life. Furthermore, some prophetic values were realized in the forms of humanistic, liberalization, and transcendental ethics, described in the lyrics of the poem and song *Tegalan*. This paper can be used as a reference for those aiming to instill character education through the use of local literary works.

Keywords: Literary works; metaphors; prophetic ethics; textual analysis

INTRODUCTION

Literary works including songs and poetry have been considered as a medium to habituate character values and instill character education (Birhan et al., 2021; Masjid et al., 2023; Satinem et al., 2020; Simanjuntak et al., 2022; Sukirman et al., 2022). Some of the good virtues contained in literary works include hard work, modesty, sincerity, courtesy, obedience, and patience. Such virtues are possibly infused through learning literary works since they convey certain fundamental values of particular society (Wulandari, 2015), enabling the readers to be aware of their character exposure and building. Additionally, songs have become one of the most essential approaches to teach right and wrong behaviors to children (Birhan et al., 2021). Hence, it is imperative that scrutinizing the language features of literary works can provide insights into delivering materials of character education to students.

Cultural elements in the form of language among people are commonly found in literary works, both oral and written literature. For this

reason, literary works are a medium that conveys sublime messages upheld by people. Literary works are imaginative, written works that embed expressions of people, encompassing their experience, thought, feeling, idea, motivation, and faith in concrete, appealing description with languages as its tools (Astuti, 2017). Moral and sublime messages that an author wants to express can be implicitly stated (reflected in the struggle of characters in a story or plot) or explicitly said (as seen in the narration stated directly by the author).

Every sublime message conveyed in literary works is inseparable from prophetic ethics and metaphor. To understand the concept of prophetic ethics, one needs to comprehend the idea of ethics and prophetic. Ethics refer to a set of principles and values associated with morals, while prophetic means something relating to or characteristic of a prophet or prophecy. Prophetic ethics are described as the acts of individuals who want to emulate the positive characteristics of a prophet (Kuntowijaya, as cited in Tranton, 2013). Simply put, prophetic ethics are principles that guide people to perform the way of life of a prophet, which includes the value of humanization, liberation, and transcendental. Such values are embedded in many qualified literary works. In other words, literary works should possess religious values and deliver the values aesthetically that can be comprehended by the readers. Prophetic literature is not about the expression of the author; it also accentuates the three prophetic elements (Kuntowijaya, as cited in Tranton, 2013).

Previous literature has highlighted the role of metaphor contained in literary works. Pateda (as cited in Pristiwati & Prabaningrum, 2019) considers metaphor as one of the actualizations of language creativity. A metaphor is simply a comparison between two objects (Pateda, as cited in Pristiwati & Prabaningrum, 2019). The role of metaphor is correlated with culture since this figurative language often mirrors society's way of thinking, behavior, and social condition. Hence, metaphors can reflect the mindset, behavior, and social conditions of a culture (Abdel-Raheem, 2023; Colak, 2023; ElShami et al., 2023; Hesse, 2023; Lakoff & Johnson, 2003; Liu, 2023; Xu, 2023; Yang et al., 2023). They also asserted that the most fundamental values in culture would be coherent with the metaphorical structure of the culture's most basic concept. This is associated with life experience differences as limited variation in other cultures. This resonates with previous literature (Knowlis & Rosamund, 2006; Lahlou & Rahim, 2022; Lan & Yin, 2023; Usman & Yusuf, 2020) considering metaphors having two conceptual domains: source domain (the equivalent expression conveying the literal meaning) and target domain (the stated expression conveying the figurative meaning). Metaphors possess three interesting concepts to study, as mentioned by Ullman (1972): (1) metaphor

has a significant meaning as a creative power in language; (2) metaphor has a comprehensible basic structure; (3) metaphor can be used to fill in vocabulary gaps.

Some others have provided the comprehensive analysis of metaphors and prophetic ethics in diverse contexts. For instance, Hendradi (2022). breaks down the concept of "prophetic imagination" as a biblical metaphor for contemporary reality narrative contests. Nariswari (2018) explores the collection of short stories *Celeng Saru Celeng Semua* by Triyanto Triwikromo to understand the metaphor of God. Research by Wirawan et al. (2015) focused on reviewing the prophetic ethics. An article by Faridoni (2013) was concerned with the prophetic culture in Taufik Ismail's Poetry.

Apart from that, considering Indonesia as one of the countries well-known for its cultural diversity, research on how metaphorical expressions and prophetic ethics are manifested in local literary works is still scarce. This is essential since Indonesia is rich in traditions and ethnics spread in all parts of the country. The 2010 data of Statistics Indonesia noted more than 1,331 tribes in Indonesia (Badan Pusat Statistik, 2015). Such signifies the abundance of culture in the country, which encompasses arts, religions, livelihood systems, social systems, knowledge, technology, and languages (Koentjaraningrat, 1997).

One particular research on such a topic in *Tegalan* songs and poems was conducted by Pristiwati and Prabaningrum (2019). They discovered that songs and poems of *Tegalan* have been extensively examined by many due to the uniqueness of *Tegalan* dialect, e.g., the expression of asking how things are going or *"bagaimana kabarmu?"* into *"kepriben kabare?"* in *Tegalan* dialect. Another distinctive feature of *Tegalan* dialect is how *Tegalan* people use reference to call each other, e.g., 'Jon', 'Jack' or 'Jakwir' (Pristiwati & Prabaningrum, 2019, p. 37).

Another research (Aslam et al., 2020) delved into the prophetic ethics in *Tegalan* dialect literature in *Tembok,* a poem anthology by Acep Zamzam Noor. The aspect of the pragmatics of the poem has also been explored (Pristiwati et al., 2020). Despite of that, little is known about the metaphorical expressions and prophetic ethics contained in *Tegalan* songs and poems, which reflect character education. Further, the present work brings a different approach than the study by Pristiwati et al. (2020), focusing on the pragmatic orientation to the metaphors used in *Tegalan* literature. Meanwhile, the present study employs a textual introspective reflexive approach to metaphorical expressions used as well as the prophetic ethics.

However, the literary works examined are contemporary, while this research explores regional and local literature, specifically *Tegalan* literature. In brief, the research objective is to analyze the use

of metaphors and describe the prophetic ethics in *Tegalan's* literary works in the form of poetry and song lyrics. Additionally, most previous studies still discuss metaphors and prophetic ethics in the contemporary literary works; not specifically texts from the local context such as *Tegalan* songs and poems.

Reflected from those concerns, the present study seeks to scrutinize the metaphorical expressions and prophetic ethics contained in *Tegalan* literary works. The following questions drive this study.

1. What metaphorical expressions were found in the *Tegalan* songs and poems?
2. How did prophetic ethics in the songs and poems project character education?

METHOD
Research Design
This research is descriptive qualitative, employing a textual analysis method, aimed to scrutinize the metaphorical expressions used in the *Tegalan* texts and to explain how the prophetic words exemplify character education. This resonates with Bungin's (2014) opinion that qualitative research design involves the process of analyzing, classifying, interpreting, and drawing on conclusions. The details of the present study are described as follows.

a) Taking notes on metaphors and prophetic ethics found in *Tegalan* songs and poems.
b) Classifying metaphors and prophetic ethics based on the meaning of metaphorical expressions, and the values of metaphorical expressions.
c) Analyzing metaphors by interpreting the meaning of metaphorical expressions.
d) Interpreting the meaning of metaphorical expressions and the values of metaphorical expressions with the steps determined.
e) Discussing the findings based on the classification of metaphors based on the meaning of metaphorical expressions and the values of metaphorical expressions and then analyzing, based on these aspects.
f) Concluding the results of the discussion which includes the meaning of metaphorical expressions and the values of prophetic words.

Research Data
The data sources of this research were songs and poems of *Tegalan* that contain metaphorical expressions and prophetic ethics. The data of this research were collected from 26 *Tegalan* poems and 5 songs, used in customary ceremonies. To ease researchers in collecting the metaphors, the songs and poems were divided into fragments. Then, each of the *Tegalan* song and poem was scrutinized on predetermined rules. This is in line with Samarin

(1988) that good data come from various sources with various varieties and styles.

The *Tegalan* songs and poems collected were grouped into two categories. Those having the same type of discourse were grouped in one category. Additionally, in collecting the data, the researcher did not ignore the month of the data corpus output on the grounds that the difference in months affected the uniform nature of the *Tegalan* songs and poems. The data were collected in March considering that it was the proper time to capture more metaphors than the month before or after. Thus, it can be said that all *Tegalan* songs and poems have been representative enough to be further analyzed.

Data Collection Technique
This research specifically aims to address two main questions, mentioned earlier regarding what metaphorical expressions used in the *Tegalan* songs and poems and how the prophetic ethics can be used for instilling character education from the stylistic theory perspective. Hence, the data collection process involved observation and note-taking techniques to capture the metaphorical expressions and prophetic ethics in the data sources. The note-taking technique is done by recording the data that has been observed. The note-taking technique was done by writing fragments of songs and poems of *Tegalan* containing metaphors into data cards. Criteria were used to record appropriate data. Andersen's (2000) theory of metaphor was used where metaphor is understood as a form of speech in the form of words or phrases; having two meanings: the figurative and the intended meaning. Metaphors are expressed implicitly, i.e. they do not use conjunctions that express comparison, such as: like, as, like. Based on the theory, the two criteria of selection are (1) the meaning of metaphorical expressions in the songs and poems and (2) the values of metaphorical expressions.

After all data have been inputted into the data card, each metaphorical expression was classified, based on its meaning and value to ease the data analysis process. The first classification is based on the meaning of comparison, the meaning of interaction, the relationship between the target and the source of metaphorical expressions, and the relationship of metaphorical expressions with culture. Meanwhile, the last classification is based on the values of metaphorical expressions contained in *Tegalan* songs and poems.

Data Analysis Method
In the data analysis stage, the normative analysis method was used. This method works by matching metaphors with predetermined norms. The norm of politeness is the property associated with utterances that according to the listener. The speaker does not exceed his rights or does not deny to fulfil his

obligations. This method is used to show the conceptualization contained in metaphors formulated based on the politeness implied in the metaphorical expressions. This process refers to referential identity and introspective reflexive methods (Sudaryanto, 2015). The referential identity method is used to show the referent referred to by the metaphorical expression which is used as the basis in formulating the metaphor. Meanwhile, the

introspective reflexive method is used to show the referents of metaphorical expressions to support the referential matching method, used to show the meaning of metaphorical expressions and their values. The prophetic ethics were identified afterwards. The following is a sample of the analysis result of a metaphor contained in the *Tegalan* text with the English translation.

Table 1
Sample of the Analysis Result of a Metaphor Contained in the Tegalan Text with the English Translation

IRENGE ARENG (SOURCE)	*MESKI DANGGEPE IRENG* (TARGET)
Black object as a result of burning.	A soul that turns black or dark as a result of complaints about God's fate.

Furthermore, the analysis results were interpreted and from which conclusions were drawn by applying formal and informal methods. The formal method was carried out by presenting the semantic and pragmatic interpretations owned by the words that form metaphors. Meanwhile, the informal method is used to explain the meaning of metaphorical expressions and the values of metaphorical expressions they contain.

Lastly, the data analysis results were cross-checked to ensure the data credibility. This is intended to avoid inappropriate data analysis or data interpretation that can affect the quality of the findings to address the research questions in the following section.

FINDINGS AND DISCUSSION
RQ 1: What metaphorical expressions were found in the *Tegalan* songs and poems?
Tegalan song lyrics contain a literary dimension. The dimensions contained in the Tegalan song lyrics are the intellectual, feeling, emotional, and imagination dimensions. Tegalan song lyrics can be

aligned with poetry. There is a physical and mental structure inside. The structure that emerges from these lyrics is in the form of diction or choice of words, images or sensations of something that is verbalized by language, concrete words to emphasize images, figurative language in the form of figurative language, and versification of sounds in which there is rhythm. The internal structure consists of theme, mandate, point of view, tone, atmosphere, and feelings. These are the elements of poetry that are also found in the lyrics of songs or Tegalan songs.

Basically, metaphor has two concepts, namely abstract and concrete. Abstract concepts are systematically constructed from concrete concepts through a metaphorical process. Hence, it is crucial to examine sources and targets before analyzing the objects; prophetic ethics in *Tegalan* songs and poetry. The excerpts presented in this section are taken from the *Tegalan* literary works, which are available in Appendix A. Table 2 below showcases one of the metaphoric expressions contained in the *Tegalan* poem entitled "*Tegal, Saksi Getir Atine Nyong*".

Table 2
The First Sample of Metaphorical Expression in the Tegalan Poem

KLAMBI WIS TERLANJUR TELES (SOURCE)	*AKU WIS TERLANJUR TELES YA KUDU NJEBUR SEKALIAN* (TARGET)
A wet object due to water or a particular liquid.	A wet object as a fate, not caused by water or a particular liquid.
Wet clothes can be dried under the sun or in a machine dryer.	A man cannot escape the fate destined for one's life; the only choice is to live the life.

Excerpt 1
Mungkin kie takdire nyong gon kaya kie njalani urip
Mungkin koen nganggep nyong pantes nerima kie kabeh
Koen gawe rasa wedi.. Kecewa .. Getir lan dendam nng ati lan uripe nyong
*Koen gawe nyong ngrasa nyonglah wong sing paling ora nduwe hak apa-apa ning dunia kie okelah…**aku wis terlanjur teles ya kudu njebur sekalian***

There is a metaphoric expression in the part *aku wis terlanjur teles ya kudu njebur* (I am already wet, might as well plunge into the water), i.e., *terlanjur teles* as compared to the noun *klambi teles* (wet clothes). The *klambi teles* part is the source domain in the expression. The target domain in the expression is the phrase *aku terlanjur teles* illustrates a meaning that the character 'I' is already

destined to have a difficult life and that 'I' must accept one's fate as expressed by *njebur sekalian* (might as well plunge into the water) part.

Table 3 below showcases the second metaphoric expression contained in the *Tegalan* poem.

Table 3
The first sample of metaphorical expression in the Tegalan poem

IRENGE ARENG (SOURCE)	MESKI DANGGEPE IRENG (TARGET)
Black object as a result of burning.	A soul that turns black or dark as a result of complaints about God's fate.
An object that is usable in the food making process	A dark soul that must be purified by practicing good attitudes to God.

Excerpt 2
Nyong pan mulai tersenyum..meski nyong kudu gorohi nurani ati
*ya nurani atie nyong..**meski danggepe ireng** ..*
Tapi nyong yakin nuranine nyong bener bener wis kesel,,
nng kota tegal sng gdi saksi pait getire uripe nyong

In the stanza, a metaphoric expression *meski danggepe ireng* (despite being considered black) is identified. The word *ireng* (black) is similar in meaning to *irenge areng* (black in charcoal). From a literal perspective, charcoal is naturally black. Therefore, *irenge areng* is the source domain of the expression. Meanwhile, the target domain of the expression is *meski danggepe ireng* that illustrates the character Nyong's dark soul due to the character's complaints to God being fed up in living one's difficult fate.

Metaphorical expressions were also found in the *Tegalan* songs. Table 4 below presents the sample of metaphoric expression contained in the *Tegalan* song.

Table 4
The First Sample of Metaphorical Expression in the Tegalan Song

PAITE OBAT (SOURCE)	SAKSI PAIT GETIRE URIPE NYONG (TARGET)
The feeling when someone is sick	The gloomy feeling when someone is being tested by God
The sickness can fade away when someone who is sick has recovered.	The bitterness of life can fade away by God's will.

Excerpt 3
Nyong pan mulai tersenyum..meski nyong kudu gorohi nurani ati
ya nurani atie nyong..meski danggepe ireng ..
Tapi nyong yakin nuranine nyong bener bener wis kesel,,
*nng kota tegal sng gdi **saksi pait getire uripe nyong***

In the snippet, the expression *saksi pait getire uripe nyong* is a metaphor that illustrates the meaning of "the witness of my bitter life". This expression is compared with *paite obat* or bitterness of medicine in a literal sense as the source domain of the metaphor. *Pait* or bitterness is interpreted as an unpleasant feeling; thus, the conceptualization of the target domain is into the expression *saksi pait getire uripe nyong*. *Pait getire* depicts a hardship that the character Nyong face in one's li

Another textual evidence of metaphorical expression was found in the *Tegalan* song entitled *"Luruh Ilmu"*, as shown in Table 5.

Table 5
The Second Sample of Metaphorical Expression in the Tegalan Song

NGRONGOKNO SUARA MERDU (SOURCE)	NGRONGOKNO SUARA NGAWUR (TARGET)
A beautiful voice to the ears and the soul.	A nonsensical voice in which its truth is doubted.
Can be beneficial for a person in a singing contest.	Instigates a bad feeling for people who hear it.

Excerpt 4
Kanggo apa sekola dhuwur-dhuwur
Yen wis lulus jebule esih nganggur
*Aja remot **ngrongokna suara ngawur***
Sing ngomong kakehen nonton sinetron si dul

In the above part, the clause *ngrongokno suara ngawur* is a metaphor. In literal meaning, when compared to the expression *ngrongokno suara merdu,* it represents a beautiful sound to the ears.

Ngawur is interpreted as something in which its truth is unknown or a hasty expression. In the context of the target domain, the meaning of *grongokno suara ngawur* is "listening to a nonsensical noise/voice". The metaphor is then clarified in the following clause that someone utters a nonsensical and hasty speech due to the over-exposure of the "Si Doel" soap opera.

Table 6 exhibits another sample of metaphorical expression in the *Tegalan* song.

Table 6
The Third Sample of Metaphorical Expression in the Tegalan Song

DALAN AKEH LIKU-LIKU (SOURCE)	*LURUH ILMU PANCEN AKEH LIKU-LIKU* (TARGET)
A road has either a left turn or a right turn. Can be handled by passing the road carefully.	There are many challenges that await. Can be handled by keeping aware and controlling oneself.

Excerpt 5
luruh ilmu pancen akeh liku liku
luruh kerja juga akeh lika-liku
lika liku cari sekolah
lika liku menjadi kuli

In the song part, the metaphor *luruh ilmu pancen akeh liku-liku* (there are many challenges in learning). The literal meaning of *liku* is curved/crooked, and thus, when added the word *dalan* (road/way), the meaning becomes *dalan akeh liku-liku* (a winding road). Therefore, the expression *dalan akeh liku-liku* is regarded as the source domain. In the expression, the target domain is the word *liku* (lit. crooked/curved) or interpreted as challenges/tests. A person passing a winding road will feel any certain adrenaline-increasing experience. In the song context, the meaning is interpreted as a person who studies can discover challenges/tests in seeking knowledge. Hence, the word *liku* is conceptualized into *luruh ilmu pancen akeh liku-liku*.

Last but not least, Table 7 showcases another analysis result of how metaphorical expression is manifested in the *Tegalan* song lyrics.

Table 7
The Fourth Sample of Metaphorical Expression in the Tegalan Song

DHUWURE SETINGGI WIT KLOPO (SOURCE)	**CITA-CITA BOLEH SETINGGI LANGIT** (TARGET)
Can be quantified. A coconut tree can grow old and die; thus, the height can change.	Cannot be quantified. The height of a dream is dependent on each person's willingness.

Excerpt 6
cita-cita boleh setinggi langit
asal aja jaluk ning tempat sing singit
mbokan dadi tumbale para dedemit

The metaphor in part above is *cita-cita boleh setinggi langit* (dream/ambition can be as high as the sky). The word *setinggi* or "as high as" is added with *wit klopo* or coconut tree (roughly 30 meters in height). The metaphor of "as high as coconut tree" takes place since a coconut tree is a common tall object found in a daily context. Therefore, the source domain of the expression is *dhuwure setinggi wit klopo*. The word *setinggi* in *cita-cita boleh setinggi langit* can be interpreted as the distance from the ground up to the limitless sky. In other words, the target domain of the expression means that a person can dream that is limitless and as high as the sky.

The results demonstrated that *Tegalan* songs and poems contain metaphors used to project character education through figurative language, which can be understood by connecting it to the source expressions. This resonates with Pristiwati and Prabaningrum (2019), discovering that songs and poems of *Tegalan* have uniqueness of dialect. Additionally, the results strengthen previous studies (Abdel-Raheem, 2023; Colak, 2023; ElShami et al., 2023; Hesse, 2023; Lakoff & Johnson, 2003; Liu, 2023; Xu, 2023; Yang et al., 2023) that the role of metaphor depicts culture through its figurative language, reflecting on society's way of thinking, behavior, and social condition.

RQ 2: How can prophetic ethics in the songs and poems instill character education?
Kuntowijoyo proposes three points related to prophetic ethics, i.e., humanization (*amar ma'ruf*), liberalization (*nahi munkar*), and transcendental (*tu'minuna billah*) or submitting oneself to God (Rifai, 2009). The prophetic ethics in the *Tegalan* poems and songs are presented, as follows.

Humanization (*amar ma'ruf*)
Tegalan songs contain a prophetic ethic of humanization that encourages good deeds (*amar ma'ruf*). The following *Luruh Ilmu* song lyrics represent such ethic.

Excerpt 7
luruh ilmu pancen akeh liku liku (there are many challenges in learning)
luruh kerja juga akeh lika-liku (challenges also await in finding jobs)
lika liku cari sekolah (challenges of finding a school to study)
lika liku menjadi kuli (challenges of being a worker)

The song can be interpreted as an invitation to kindness not to give up seeking knowledge. The process of seeking knowledge is not easy, and there are many twists and turns. The same goes for finding a job. In the Javanese culture of humility, working is often called *nguli* (unskilled worker). Therefore, repetition is found in the lyric part: /*lika-liku cari sekolah/ lika-liku menjadi kuli/*, since the meaning of *lika-liku* (challenges) is similar in both sentences.

Excerpt 8
mulane bocah luruh ilmu temenanan (thus, one need to be serious in studying)
soale wajib awit seprit sampe mati (studying is an obligation from childhood to death)

The lyrics above adds the interpretation as an affirmation of advice, that challenges can be found in seeking knowledge and working. Thus, it is hoped that the recipient of the song can see that challenge is a normal thing that can happen and respond to the challenges in a more substantial effort to succeed. Furthermore, the song also contains other humanist ethics in the form of solutions. If someone wants to be stronger in coping with the twists and turns of life, s/he must study seriously and diligently. The song also emphasizes the obligation to study from childhood to death.

Liberalization (*nahi munkar*)
Another prophetic ethic found in the *Tegalan* literary works is of the value of liberalization. The following part presents the liberalization ethic in the *Tegalan* poem.

Excerpt 9
Tapi nyong yakin nuranine nyong bener bener wis kesel,,
(But I'm sure my soul is really tired)
Neng Kota Tegal sing dadi saksi pait getire uripe nyong
(In the city of Tegal, which witnessed the tragic fate of me)
Tegalan poem of Tegal, *Saksi Getir Atine Nyong.*

The lyric illustrates an acknowledgment of one's exhaustion and weakness, and an honest confession of oneself is a psychological liberation. This automatically also avoids *munkar*, which is an emotion that explodes after one ignores/holds it for a long time. In addition, the *Tegalan* song also contains several prophetic ethics that reflect liberalization.

Excerpt 10
kanggo apa sekola dhuwur-dhuwur
(studying until higher education is no use)
yen wis lulus jebule esih nganggur
(If we cannot find jobs afterward)
aja remot ngrongokna suara ngawur
(Do not buy into a person's nonsensical thoughts)

The song gives listeners and singers an idea not to listen to the nonsensical thoughts of other people. The lyric "*Untuk apa sekolah tinggi-tinggi kalau setelah lulus ternyata menganggur*" is relevant with the next lyric that illustrates that there are many twists and turns in looking for work and knowledge. By affirming that there is no need to listen to what people are saying is regarded as a *nahi munkar* behavior because with this affirmation, a person can be free from negative thinking and regret over seeking knowledge in which its benefits are yet to be seen (when someone is still unemployed). The

form of liberalization is manifested in the following lyrics as well.

Excerpt 11
ora mesti mlebu ning sing formal
(one does not have to enroll in a formal school)
sing penting nimba ilmu endah pinter
(what matters is that we study and get smarter)

The previous lyrics illustrate a form of liberation in the search for knowledge. In studies, a person does not have to go through a formal school, and the most important thing is that one keeps studying and becomes knowledgeable.

Transcendental ethic (*tu'minuna billah*)
Transcendental ethic is discovered in *Tegalan* poems and songs, as exhibited in the following excerpt.

Excerpt 11
Ya Allah...
njaluk Pangampurane yen selama kie nyong ingkar ro Panjenengan
(Asking for forgiveness if all this time I have denied Your grace)
Pangampurane yen aku gadi menungsa sing uripe isine dosa
(Forgive me as a human full of sins)
Tegalan poem of Tegal, *Saksi Getir Atine Nyong.*

The transcendental prophetic ethic in the form of a creature's confession to God is found in the lyrics of the poem. A man who confesses one's sins is the evidence of one's servanthood. Another transcendental ethic is shown in the lyrics of the song *Tegalan* as follows.

Excerpt 12
cita-cita boleh setinggi langit
(dream can be as high as the sky)
asal aja jaluk ning tempat sing singit
(as long as one do not ask for grace in a sacred place)

In the lyrics of the song above, the author reminds people that one's dream may be high, but the most important thing is not to practice syirik deeds in achieving desires. That means this song reminds us to believe only in God.

The analysis results demonstrated that the use of metaphorical expressions and prophetic ethics are typical to the *Tegalan* literary works. Metaphors found in the present study can enact imagination and language awareness, as asserted by Rasse et al. (2020). Particularly, such expressions are understood by applying the associative strategy in which the figurative language depicts the ethnicity of Central Javanese society. Additionally, conceptual metaphors are commonly used in the construction of the poetry texts, resonating Pratama and Fatima's (2024) and Rasse et al.'s (2020) studies on the role of metaphors in conveying ideas and portrayal creatively in a poetry. Metaphorical expressions allude to societal attitudes that represent local knowledge that when someone feels something

needs to be straightened out, it means something is wrong. In this case, a social norm is an incorrect metric.

However, such advice is rarely practiced by younger generations. As informed by Reckitt Benckiser (Prasasti, 2019), it was found that teenagers who are not married yet in five major cities in Indonesia had character decline. This phenomenon occurs due to promiscuity. The younger generation has adopted the incorrect mindset in the name of freedom and unsuitable tolerance. Then, it is imperative to instill character education through *Tegalan* poems and songs as the local wisdoms to mitigate negative influences such as promiscuity.

Furthermore, the results of the present study justify that local oral literary works should be preserved (Pristiwati et al., 2020) since it can essentially evoke audience's explicit and implicit awareness of language in use to understand meaning. Such meaning can be a source of character education for students. As an illustration, in a *Tegalan* poem stanza, there is a metaphorical expression *Aku wis terlanjur teles ya kudu njebur* (I'm already wet, so I dip into the water). The word *terlanjur teles* are juxtaposed with the phrase *klambi teles* (wet clothes) and the phrase *Aku terlanjur teles* (I'm already wet), which become the source and the target of the metaphorical expression, respectively. The subject *Aku* means I'm already destined to live a hard life. In Javanese belief, humans possess two worlds: a big world *(jagad ageng)* ruled by God, and a small world *(jagad cilik)* ruled by a man. Hence, the phrase *Aku wis terlanjur teles ya kudu njebur* (I'm already wet, so I dip into the water) denotes a person's deliberate decision to accept and live his life to the fullest.

Last but not least, the results of the present study reinforce previous studies (Faridoni, 2013; Hendradi, 2022; Nariswari, 2018; Wirawan et al., 2015) on how literary works can be used to project character education through prophetic ethics. The virtues found in the present study are related to humanization (encouragement to do good deeds), liberalization (encouragement to avoid bad behaviors and uncontrolled emotion), and transcendental ethic (aware of being servanthood and encouragement to avoid forbidden deeds in achieving desires). In other words, *Tegalan* songs and poems can be media of enacting learners' cultural awareness by understanding virtues from the prophetic ethics contained in the texts.

CONCLUSION

The present study seeks to explore metaphorical expressions used in the *Tegalan* songs and poems and projection of character education through the prophetic ethics contained in the songs and poems. The metaphors in *Tegalan* songs and poems are used to aesthetically express the author's intentions and emphasize the meaning of words. The metaphors in the lyrics of the *Tegalan* songs and poems mainly depict the perspective of being consistent in doing good deeds, avoiding wrong deeds, livening confidence to dream high, accepting destiny, controlling emotion, patience in searching for knowledge, and avoiding forbidden practices in achieving desires. Meanwhile, the prophetic ethics are concerned with surrendering oneself to God for the destiny faced/trust, freeing oneself from ignorance which ultimately achieves a better life, and understanding and respecting the words of others but still having to take an independent attitude based on careful consideration of needs.

All in all, the results can be used as a reference in scrutinizing linguistic features used in local literary works such as song lyrics and poems to understand good characters and mindset of a society. The results of such textual scrutiny can be used to develop learning materials, highlighting character education for learners learning language and contemporary literary works. Future research is suggested to delve into the other linguistic aspects of literary works in the local context such as speech acts, politeness strategies, and communication strategies beneficial for shaping learners' characters.

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APPENDICES
Appendix A
Tegal, Saksi Getir Atine Nyong
(Tegal City, The Witness of My Broken
Heart)
(Tegalan Poem)

mungkin kie takdire nyong gon kaya kie njalani urip
(maybe this is my destiny to live this way)
mungkin koen nganggep nyong pantes nerima kie kabeh
(maybe you think I deserve all this)
koen gawe rasa wedi.. kecewa .. getir lan dendam nng ati lan uripe nyong
(you create fear... disappointment.. pain and revenge in my heart and life)
koen gawe nyong ngrasa nyonglah wong sing paling ora nduwe hak apa-apa ning dunia kie
(you make me feel that I am the person who has no rights in this world)
okelah...aku wis terlanjur teles ya kudu njebur sekalian
(OK... I'm already soaking wet, so just splash in)
nyong pan tetep berusaha gorohi awake nyong dwek demi wong sing seneng lan sayang karo nyong
(I'm still trying to convince myself for the sake of the people who love me)
Ya Allah..
(Dear Allah…)
jujur.. yen nyong g0n milih..
(honestly.. if I could choose)
Nyong luwih milih ninggalna kie kbeh
(I'd rather leave all this behind)
ben nyong lepas sing keadaan kie ,, nyong rela
(so that I can escape from this situation, I am willing)
kudu ping pira nyong ngomong kesel
(how many times do I have to say I'm angry?)
nyong wis ora nduwe sapa-sapa maning sing nyong sayangi
(I no longer have anyone I love)
nyong ora bisa miliki sepenuhe…bulan
(I can't completely own… the moon)
bintang-bintang cilike nyong
(my little stars)
kabeh mung cuma mimpi go nyong
(everything is just a dream to me)
saiki nyong ora bisa nyekel koen ning alam nyata
(now I can't hold you in the real world)
nyong bisane ndelengna tok
(I can only see you)
nyong kesel Ya Allah..
(I'm angry, Oh Allah...)
njaluk Pangampurane yen selama kie nyong ingkar ro Panjenengan

(I ask forgiveness if all this time I have disobeyed You)
Pangampurane yen aku gadi menungsa sing uripe isine dosa
(please forgive me if I become a sinful person)
nyong ora pengin nyakiti sapa-sapa..
(I don't want to hurt anyone)
Nyong ora pengin pada weruh yen atine nyong ancur ora karuan
(I don't want other people to know that my heart is broken beyond measure)
Ya Allah..
(Oh Allah..)
Nyong njaluk.. Aja sampe dicabut rasa sayang kie karo sing tak sayangi
(I ask, don't take away this love for those I love)
rasa cintane wulan maring bintang
(this feeling of love is like the moon and stars)
karo kesetiaane rasane nyong karo angin
(and this loyalty is like me and the wind)
ben aja pada ngerti..
(let no one know)
cukup nyong bae sing ngerti
(let me keep it alone)
sepisan maning nyong kesel nyong wis ora sanggup ngadepi kie..
(once again I'm angry, I can't face it anymore)
Kabeh kaya nawani energi sing gawe nyong kuat
(everyone seems to give me strength)
ben nyong bisa gemuyu..
(so I can laugh)
Tapi langka sing bisa gawe nyong gemuyu
(but it's hard to make me laugh)
nyong ora bisa mung pasrah tok tanpa berontak
(I can't just surrender without rebelling)
nyong benci karo uripe nyong dewek
(I hate my life)
nyong nerima kabeh yen kie dianggape dosa
(I accept everything that this is a sin)
nyong rela
(I am willing)
saiki wis langka sing peduli karo uripe nyong
(right now no one cares about my life)
nyong pan mulai tersenyum..meski nyong kudu gorohi nurani ati
(I started to smile... even though I had to lie to my conscience)
ya nurani atie nyong..meski danggepe ireng ..
(yes, my conscience... even though it is considered bad)
Tapi nyong yakin nuranine nyong bener bener wis kesel,,
(but I'm sure I'm really upset)
Ing Kota Tegal sing dadi saksi pait getire uripe nyong
(Tegal City, the witness of the twists and turns of my life)

Appendix B
Luruh Ilmu
(Seeking for knowledge)
 (Tegalan Song Lyrics)

Ya ngandel nyong sih ngomong apa
Trust me, I said what I said
lagi cilik kon sekola ora gelem
When I was little, I was told to go to school and didn't want to
ngrasa kajogan barang wis kaplak
feeling suffocated after being old
wis kaplak…wis kaplak
already old.. already old
(2x)

kiye lagu sing judule luruh ilmu
This is a song whose title is seeking for knowledge
tinimbang bocahe gering ora lemu
The one who sings is a thin, not fat child
ora kurang banget ora penyakitan
No eating less, no sickness
tapi sebabe pancen kakehen pikiran
but because there are too many thoughts
ya maklum nyong IQ-ne pas-pasan
I know I have a mediocre IQ

mulane bocah luruh ilmu temenanan
so kids study seriously
soale wajib awit seprit sampe mati
because it is mandatory from your birth to death
presiden nganjurna sekola sampe lanjutan
the president recommends studying up to High School
jarene ora dipungut bayaran
he said there was no fee
tapi sejen karo ana ning kenyataan
but different from reality

cita-citane dadi guru agama
His dream is becoming a religious teacher
belajar ngaji esih alif,ba,ta,sa
learning to recite the Qur'an is still alif, ba, ta, sa
awit sing Tk nganti sarjana
from kindergarten to graduate school
kon mulang awake dewek be ora bias
You can't even teach it yourself

Ya ngandel nyong sih ngomong apa
Trust me, I said what I said
lagi cilik kon sekola ora gelem
When I was little, I was told to go to school and didn't want to
ngrasa kajogan barang wis kaplak
feeling suffocated after being old

wis kaplak…wis kaplak
already old.. already old
(2x)
kanggo apa sekola dhuwur-dhuwur
why go to high school
yen wis lulus jebule esih nganggur
if you have graduated it turns out you are still unemployed
aja remot ngrongokna suara ngawur
don't listen to the inconsequential sound
sing ngomong kakehen nonton sinetron si dul
who said it watches to much drama called Si Dul

memang bener apa jarene wong
it's true what people say
pengen kerja enek nganggo ilmu
want to have a good job, you have to use knowledge
tapi ilmu dudu nganggo luruh kerja
but knowledge is not for finding job

luruh ilmu pancen akeh liku liku
seeking knowledge has many twists and turns
luruh kerja juga akeh lika-liku
looking for job also has lots of twists and turns
lika liku cari sekolah
twists and turns looking for a school
lika liku menjadi kuli
the twists and turns of being a coolie

Ya ngandel nyong sih ngomong apa
Trust me, I said what I said
lagi cilik kon sekola ora gelem
When I was little, I was told to go to school and didn't want to
ngrasa kajogan barang wis kaplak
feeling suffocated after becoming old
wis kaplak…wis kaplak
already old.. already old
(2x)

yen ilmune duwur wis dijamin makmur
if your knowledge is high, prosperity is guaranteed
pengin dadi apa wis bbe bisa diukur
want to be anything that can be measured
asal aja sampe dadi dukun cabul
just don't become an obscene shaman
esih mending dadi dukun sunat
it's still better become a circumcision shaman
apa luwih apik yen dadi dukun bayi
or better be a midwife
bayangan rogo tapi olih gaji
feasible to hang around but get a salary

cita-cita boleh setinggi langit
aspirations can be sky high
asal aja jaluk ning tempat sing singit
just don't ask in a courteous place
mbokan dadi tumbale para dedemit
who knows, it could be Satan's sacrifice
ente bisa dadi apa bae
you can be anything
sing penting ente wis ana ilmune
the important thing is that you already have the knowledge
dadi penyiar kaya DODI SA
become an announcer like DODI SA
pengin dadi penyair kaya API TOLAIRE
want to be a broadcaster like API TOLAIRE
Apa dadi dalang kaya Ki Enthus Susmonoooo
or become a mastermind like Ki Enthus Susmonooo

Ya ngandel nyong sih ngomong apa
Trust me, I said what I said
lagi cilik kon sekola ora gelem
When I was little, I was told to go to school and didn't want to
ngrasa kajogan barang wis kaplak
feeling suffocated after becoming old

wis kaplak…wis kaplak
already old.. already old
(2x)

luruh ilmu ora usah royal kadal
seeking knowledge, no need a lot of style
ora mesti mlebu ning sing formal
no formal entry required
sing penting nimba ilmu endah pinter
the important thing is to gain knowledge to be smart
bocah pinter..bocah pinter mbesuk dadi dokter
smart child smart child will later become a doctor
bocah bodo…bocah bodo…mbesuk dadi kebo
foolish child foolish child will become a buffalo
bocah pinter..bocah pinter mbesuk dadi dokter
smart child smart child will later become a doctor

bocah bodo…bocah bodo…mbesuk dadi kebo (3x)
foolish child… foolish child… will become a buffalo
bocah pinter..bocah pinter mbesuk dadi kebo…ee..
smart child… smart child… will later become a buffalo...ee