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When Human is Depicted as Birds: Moral Education through Javanese Saloka



Abstract: - Saloka is one of Javanese proverbs which includes comparison of human to other objects, such as goods or animals. Concerning on its structure, Javanese saloka can be expressed in various linguistic units, for instances word, phrase, even clause. Generally, the use of proverb in Javanese people's everyday life is still solid, especially when it is involved in advice, criticism, or quibble. In addition, another charm of Javanese saloka lies on the choice of vehicles – what is used to depict the object of discussion – in which human is portrayed as a thing or animal. For that reason, this study aims to reveal the use of bird types as a representation of human in Javanese saloka that contains moral values. The approach of qualitative descriptive was utilized in this work, extracting the data from several books of Javanese proverbs collection. Subsequently, the collected data was analysed through semantic metaphor with the help of literature such as journal articles, encyclopaedia, and internet sources. The result of the study shows that there are nine types of bird mentioned in Javanese saloka: beluk 'owl', cocak 'bulbul', dhandhang 'crow', emprit 'Javan munia', glathik 'padda or Java sparrow', jalak 'starling', kontul 'heron', pecruk 'cormorant', and peking 'scaly-breasted munia or spice finch'. Likewise, the motivations behind the use of bird types in Javanese saloka include: (1) bird habit; (2) bird colour; (3) bird size; and (4) bird chirp characteristics. To finish, the objective of saloka with bird types as its vehicle is to deliver advise, sympathy, quibble, and praise with the spirit of togetherness, reality, watchfulness, and persona.

Keywords: bird types, comparison, Javanese language, metaphor, proverb, saloka

I. INTRODUCTION

Reminiscent of languages in the world, Javanese language has numerous exceptionalities which go beyond its use as a means of communication. There are more remarkable charms to learn in Javanese language, one of which is the practice of *saloka* – a kind of proverbs – aimed to manifest good values. In Yogyakarta Special Region Government Policy Number 2 Year 2021 concerning the Maintenance and Development of Javanese Language, Literature and Script, *saloka* is grouped as one of the media used in Javanese vocabularies inventory (Peraturan Daerah Daerah Istimewa Yogyakarta Nomor 2 Tahun 2021 Tentang Pemeliharaan Dan Pengembangan Bahasa, Sastra, Dan Aksara Jawa, 2021). This proved that *saloka* is not merely part of Javanese language, but is also a notable asset of which continuity needs to be endeavoured. Along with *bebasan*, *paribasan*, *pepindhan*, *sanepa*, and *isbat*, *saloka* is included into Javanese proverbs (Triyono et al., 2015). Such classification indicates the distinctive feature attached in each type of Javanese proverbs, which requires its native speaker to understand. Nevertheless, many Javanese people still find it difficult to differ them and directly identify it as a general proverb. The mentioned situation appears as a rationale in investigating proverbs, for instance is *saloka*.

Behind the difficulty in differentiating the types of Javanese proverbs, *saloka* can be easily found. It is due to the special characteristic of *saloka* that lies in its use of goods or animal to compare with human. The comparison is implicit or metaphorical. Meanwhile, the one that is being compared can refer to an individual, its nature or its characteristics. However, *saloka* customarily highlights the comparison between human and goods or animal (Triyono et al., 2015). That is what differs it from *bebasan* which compare individual's situation or characteristics figuratively, or with *paribasan* which does not possess comparison. It is also different from *pepindhan* with its stated comparison sign, *sanepa* which shows emphasis or contradiction, as well as *isbat* that prioritizes the value.

Saloka, prominently depicts implied comparison without signs such as *ibarat*, *bagai*, *laksana*, *seperti* 'like, as'.

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The type of comparison found in *saloka* is an instance of metaphor, that is contrary to explicit comparison such as simile (Barnden, 2016). The signifying words are only found in explicit comparison, while *saloka* does not have them and promptly replaces the “human” or “individual” constituent as another representing entity. Moreover, *saloka* symbolizes human – that is living animal with mind – with goods or even animals. This becomes exceptional attraction in revealing the reason behind goods and animals use in it.

Types of animals which represent human in Javanese *saloka* are highly various, such as land animals, sea animals, and the flying animals. Among the groups of animals, birds steal the show. Birds in Javanese *saloka* are mentioned explicitly in their species, not only the general term ‘bird’. This is different from the use of another types of animals which is expressed generally, or else, vary in politeness level. For example, dog in *saloka* is expressed as *asu*, *kirik*, *srenggala*, and *sona* which equally mean dog, regardless the breeds. On the other hand, birds are expressed in Javanese *saloka* in term of their classification, such as *dhandhang* ‘crow’, *beluk* ‘owl’, *cocak* ‘bulbul’, *kontul* ‘heron’, *glathik* ‘padda’, *peking* ‘spice finch’, *jalak* ‘starling’, and *pecruk* ‘cormorant’ (Mardiwarsito, 1983). Specifically, those names represent different types of birds.

Moral education and *saloka* are inseparable. Morality is an embodiment of system of error planted in ourselves through mindset, feeling, and life (Nietzsche, 1994). With the help of morality, we are compulsory to try harder and better in self-evaluation, such as by thinking beyond what is good and bad. In relation with culture, an authorized and well-ordered individual can be attained by the roles of culture. Even if the statement is a criticism addressed to moral stigma, the culture is implied to have capability in leading human to its best nature within society, and one of the ways in achieving it is with the moral maintenance through language. In this case, *saloka* is a form of language.

Discussing about morality, culture, and language, numerous studies had been completed in revealing morality, proverbs, or their relationship. Those issues can be perceived from the proverb form and structure (Mac Coinnigh, 2015), philosophical values within proverbs (Ekowati & Zuchdi, 2020), and the correlating lines between morality and proverbs (Kulsum, 2021; Madmarova et al., 2021; Sawitri et al., 2019). Though, there are still things to be explored, such as the elements of language expression in delivering moral values. It can be in forms of lexicon and the philosophy behind the lexical choice. This study attempts to reveal the relationship between the choice of bird types as human comparison, as well as its implication to moral education found in Javanese *saloka*.

II. LITERATURE REVIEW

A. *Saloka*

Saloka is defined as figurative word that is unchangeable, irreplaceable, and must be consistent while being used (Triyono et al., 2015). In addition, it is mentioned that the characteristics of *saloka* include containing the comparison using goods or animals as the source domain. Conversely, the target domain can be an individual, human nature, or the characteristics. The structure of *saloka* is found in forms of phrases to sentences and majorly the sentences contain subject and topic. On the contrary, *saloka* in form of phrases are commonly that of noun phrase. At sentence level, *saloka* are principally identified in single sentences, and some are in compound sentence, either coordinative or subordinative. Besides, *saloka* is also found in several topicalizations.

Viewed from its style, *saloka* shows metaphorical style containing topic, where the emphasis is on the human that is depicted in another form. *Saloka* has tendency to personification due to the diction use of goods and animals while comparing. Regarding the target domain, *saloka* prevalingly refers to human with its surroundings, human with its manner, human with its characteristics or nature, to goods or animals. Even so, the whole comparing expressions used in *saloka* are in forms of goods or animals instead of the human itself. There are abundant choices of notions to be selected, such as animals, plants, puppet figures, or natural properties. Additionally, the intended meaning in *saloka* can be accessed through lexical and grammatical meaning analysis. Likewise, the relationship between the meaning elements in *saloka* as well as the tenor also indicate the messages brought by *saloka*. Thus, in analyzing *saloka*, it is crucial to understand the figurative language situated in it by getting the picture of its

elements.

B. Birds in Javanese Culture

In Javanese culture, birds have special place as their existence is noticed by Javanese people equally to certain meanings. In their everyday life, having birds as pets is very normal, even considered as the *priyayi* 'royal' tradition (Ratnasari, 2018). Therefore, it is not a big deal to judge the activity of feeding birds, and that it is seen as a symbol of prosperity and high social level. The existence of birds is often poured into artworks filled with philosophical values which are as an example, the creation of a painting titled *Katuranggan Kutut*. The label is motivated by the creator's experience in taking care of *kutut* 'turtledove' and the Javanese philosophy of *katuranggan* (Sanjaya et al., 2018). In songs, only few can be found, including *Cucak Rowo* by Didi Kempot (Rania, 2020), and *Kuncung* which mentions *kuntul* 'heron'. There was also found *beluk* 'owl' mentioned in *Ancak-Ancak Alis* (Dwiwarso, n.d.).

What is more, among the numerous types of birds spread, there are classification of good and bad characterized birds. The good characterized birds are considered good to take care of, while the bad ones are not recommended to be treated according to Javanese people. Certain types of birds are even strictly forbidden. Such rules can be treasured in, for instance, *Serat Ngalamating Kutut* which tells about the turtledove types into two groups: good and bad (Anggraini, 2017). Birds are not only owned as pets, modern society nowadays show birds uniqueness by joining birds contest (*Kontes Burung*, n.d.). The values and beliefs place birds to thoroughly philosophical position, which can be found in *saloka*.

C. Semantics and Metaphor

Studying about meaning is the key activity in semantics. Meaning can be found in word level or whole discourse. To understand the meaning, linguistic sign is needed, which consists of two components, i.e., *signifian* 'signifier' and *signifie* 'signified' (Saussure, 1973). The concept defines that in understanding meaning, there are concept, form, and referent. Hence, meaning is backgrounded by a concept stitched in certain form. There are several types of meaning, including: (a) lexical, grammatical, and contextual meaning; (b) referential and non-referential meaning; (b) denotative and connotative; (c) conceptual and associative meaning; (d) word and term meaning; and (e) idiomatic and figurative meaning (Chaer, 2014). Regarding this, Javanese *saloka* can be clustered in some types of meaning, yet generally it contains figurative meaning and is metaphoric.

Metaphor, may largely refer to imaginative poetic and rhetoric form. However, it essentially manages the way human thinks, acts, and behaves. Going beyond aesthetic, metaphor is genuinely conceptual. This can be inferred that, in certain linguistic expression, metaphor acts as a depiction that is built and shared by the speaker. The objective of metaphor is to justify abstract concept into concrete entity by mappings the source domain and the target domain (Lakoff & Johnson, 1980).

D. Previous Studies

Proverbs have been noteworthy concern for language researchers from different points of view. Proverbs can be studied for its microstructure (Mac Coinnigh, 2015) which contributes to the mainstream insight on general proverb forms. The study showed that proverbs can be found in simple, compound, or complex structure.

Figuring out the proverbs can be seen through its role in moral construction (Kulsum, 2021; Sawitri et al., 2019). It was shown in the study that mostly Javanese proverbs brought differentiating moral values, as that of being good and being bad. The proverbs were also found growing within societal life, in which moral values were related to humanity.

Moreover, the embodiment of human thought was seen to be delivered in proverbs (Madmarova et al., 2021). The ethical values found generally considered on what was good and what was bad. Besides, the exceptionality of

certain society was able to be seen through the proverbs that lived inside.

Surprisingly, languages with way different cultures still gave the access to their educational and social values through regional proverbs (Khan et al., 2019). The atmosphere created by proverbs in certain land appeared to be one of instruments in understanding the culture of a society.

In formal education, *saloka* gets its attention, such as in learning materials on Javanese language subject (Ekowati & Zuchdi, 2020). Within the materials, philosophical values were given, such as perennialism, essentialism, progressivism, realism, existentialism, and religious humanities. This implies that philosophical and educational values exist in Javanese *saloka*.

III. METHOD

A. Research Approach

This study was conducted using qualitative descriptive approach. Data review and analytical synthesis were completed to provide core representation and presentation of analysis result (Saldaña, 2013) so that informative and contributing result can be delivered.

B. Methods of Data Collection

Data for this study was taken from collection book of Javanese proverbs (Marie, 2018) and *saloka* (Mardiwarsito, 1983). Initially, the types of proverbs types were mapped by looking into the distinctive features provided by literature (Mardiwarsito, 1983; Triyono et al., 2015) and focused on *saloka*. The data sorting was consequentially accomplished according to the proverb type characteristics. The central attention in this stage is the distinctive comparing lexicon specifically those of goods and animal lexicons. Additionally, the comparing verbs was not selected to meet the *saloka* characteristic of being implicit (Triyono et al., 2015).

C. Methods of Data Analysis

To analyze the data, the first thing to do was to identify comparing words or source domain from each proverb. It was accomplished by using *Microsoft Excel* to store data processing including comparing lexicons, its English translation, and the category for each comparing item. The elimination for comparing lexicons other than bird types were executed, followed by moral essence identification. As each *saloka* contains various meaning, the moral values brought needed to be categorized.

In addition, bird types description along with its philosophical meaning were completed. The details about each bird types involved their natural characteristics, be it positive or negative. Afterwards, the whole elements were correlated with the depiction of human entity within the *saloka*. The moral value, along the *saloka* essence and goal, were analyzed by exploring the interrelatedness between human and bird characteristics. finally, the conclusion and some notes were drawn.

IV. RESULTS AND DISCUSSION

A. Results

There were nine types of birds appeared in Javanese *saloka*, including *beluk*, *cocak*, *dhandhang*, *emprit*, *glathik*, *jalak*, *kontul*, *pecruk*, and *peking*. However, one finding related to bird was found: *peksi* which means 'bird' yet it was in a more polite form. It was another name for 'bird' term itself, not certain type of bird. Therefore, it was not included in this study analysis. To be highlighted, the appearance of each bird types in the *saloka* varied in numbers.

B. The Comparison between Human and Bird Types

1. Beluk

Beluk is defined as a type of bird equals to owl which is found at night. The bird has Latin name of *Strigidae*. Most of them are nocturnal creatures featured with unified sharp claws. The prominent habit of *beluk* can be seen when it remains static – calm and silent – while waiting for its preys before attacking them with its claws. *Beluk* has strong hearing and sight sense in dark situation, which helps it out in adapting for the night hunting.



Fig. 1 *Beluk* (Owl)

Beluk ananjak ‘owl is jumping’ is an example of Javanese *saloka* which uses *beluk* ‘owl’ as the comparing lexicon. The *saloka* refers to the person who is not sensible and does not care at all. In contrast to owl characteristics, this *saloka* tries to show what is nearly possible to be done by an owl. In fact, an owl tends to be limited in movement, and majorly stay still to wait for the preys (Link, 2005b). On the other hand, in the *saloka*, the owl is shown jumping, which implies the condition where it does not care about getting prey as it keeps jumping and being ignorant to its surroundings.

When it is related to the *saloka*, a jumping owl represents ignorance, does not listen around and tries not to care about current situation. Moreover, in such circumstances, it does not hesitate to face loss. The losses are for instances: (1) not getting what it wants, as no prey will be caught when the owl does not stay still; (2) discomfort for surroundings due to the bother it causes to its kids while owls are known to protect their offspring, and (3) the losing wisdom, because owl is famous for its great prudence and adaptability.

2. Cocak



Fig. 2 *Cocak* (Bulbul)

Cocak is a type of bird treated by human as a pet due to its chirping. In addition, *cocak* is further divided into some types, such as mountain *cocak*, green *cocak*, swamp *cocak*, and so on. The Latin name for *cocak* is *Trachycomus zeylanicus*. This type of bird has averagely low value and is not really that favorable (Triyono et al., 2015). Its use in *saloka* can be assumed as the representation of an individual with weak power, minor position, and not too

attention-seeking.

A form of *saloka*, *Cocak anguntal elo* 'A bulbul swallows figs', focuses on the size difference between bulbul and figs. The small posture of bulbul only allows it to swallow something smaller than its body size. Meanwhile, the fruit called figs that is big in size shows contradictory meaning, as it is impossible for a bulbul to swallow figs, something that is way bigger than its body. Implicitly, the *saloka* refers to someone who has unrealistic aspiration which is nearly impossible to attain.

3. *Dhandhang*

Crow in Javanese is called as *dhandhang*. It lives in wood, crops, farm, and even around residence, provided that there is place to take shelter (Link, 2005a). One of its traits is the intelligence which can be seen while putting hard-peeled nut in the middle of the street as it is waiting any vehicle to crash the nut peel so that it is ready to eat. Crow is also well-known as omnivore colony and eat anything that is available, and even investigates the trash and the dead animal. From day to night, crow flies for about 40 miles each day.

Additionally, crow as communal night roost that gathers every night to roost on certain place. However, the colony can cause negative impact to human life due to the dung accumulation which possibly spread diseases and threat toward people. Most of the diseases are caused by dung, feather, and crumbs falling from where it roosts. Finally, mitigations are gradually taken to lessen the pathological effect from the crow, one of them is by lethal control which allows someone to shoot the crow in relatively small number.



Fig. 3 *Dhandhang* (Crow)

Moreover, crow is believed to bring death sign by Javanese people. Every time its voice is heard, many Javanese people instantly get worried and immediately say good prayer to avoid any bad luck. Relatively, Javanese people stigma toward crow has something to do with what happens in America: they simultaneously lead human to negativity. Such relation between health and death news is represented by crow figure.

One of Javanese *saloka* using crow is, *Dhandhang diunekake kontul* 'A crow is thought as a heron'. The *saloka* means someone bad is thought to be the good one. Another *saloka* using crow is *Dhandhang tumrap in kayon* 'A crow perches on a tree' which can be inferred as the arrival of someone will bring bad luck, such as baseless accusation. It can also be a judge which flout the law and becomes unfair.

4. *Emprit*

Emprit or Javan munia is a kind of small bird which color is a combination of black and brown. Behind its small body, *emprit* is favorable for its loud and piercing chirping. An example of Javanese *saloka* with term *emprit* is *Emprit abuntut bedhug* 'A *bedhug*-tailed Javan munia'. To be underlined, *bedgug* is a traditional big property made from wood and cow skin and hit to signify the Islamic prayer time.

The difference between *bedhug* and *emprit* lies on their size, while both produce voices. As the size differs, the voice quality and loudness are different. In addition, the word *buntut* 'tail' refers to cause and effect sense. The

whole *saloka* in this case can be understood as a depiction of insignificant matter becomes hot topic discussed by many.



Fig. 4 *Emprit* (Javan munia)

5. *Glathik*

Glathik or *padda* is like *emprit*, yet they are different in color. *Padda* has blue to grey feather color with relatively small body. The Latin name for it is *Munia oryzivora*, while the international name is Java Sparrow. What makes this bird famous is the number of people having it at the cages. This leads to its another name so called popular cage bird (Trekzone, n.d.).



Fig. 5 *Glathik* (Padda)

Saloka stating *Glathik sakurungan* ‘A cage of paddas’ shows the limited space around the bird. Anything happens to a single *padda* will be transferred to the rests. Whenever one says no, the others do so. It gives us insight that all human at the same place will have similar way of thinking and willing. On the other hand, when the cage is stable with no threat, all birds inside will never experience bad luck.

On the higher level, the *saloka* describes one characteristic of human in being faithful toward friends or others, that is always be there under any circumstances together. They are also prepared to face any possibility – be it good or bad – that comes, just like the *paddas* in the same cage.

6. *Jalak*

Jalak or starling is a chirping bird with Latin name of *Sturnupostor jalla*. Its color is dark if it is seen from far, and will get brighter in closer distance with a touch of purple and green colors. It flies speedily and runs calmly on the ground. The life of starling is in a group, and amid its journey, a group of starlings will gather at night to make themselves warm while discussing on good places to visit and hunt (The Royal Society for the Protection of Birds, n.d.-b).



Fig. 6 Jalak (Starling)

Jalak ampir means the visiting starling, which depicts someone in his journey and he stays somewhere. Relatable with starling, the *saloka* implies that human has will to make friends and stay connected with others by visiting to places and having a talk. This goes hand in hand with what a starling does. It flies to a very far place and gather to share information with other starling.

7. *Kontul*

Fig. 7 *Kontul* (Heron)

According to Javanese dictionary, *kontul* or heron (*Ardoa cinerca rectirostis*) eats fish and frog. The scientific name for the white bird is *Egretta garzetta* (Tim Balai Bahasa Yogyakarta, 2009). A *saloka* stated *Kontul diunekake dhandhang* 'A heron is thought as a crow' implicitly portrays someone good is thought as someone bad. The heron and crow are different in their color. While heron has white feathers, crow is all black. In short, white represents purity and goodness, and black shows darkness, wick, or bad luck.

8. *Pecruk*

Another type of bird found in Javanese *saloka* is *pecruk* or cormorant which eats fish (Poerwadarminta, 1939). Its scientific name is *Carbo javanicus*. *Pecruk* has relatively large body with black color. Its long neck makes it is akin to reptiles (The Royal Society for the Protection of Birds, n.d.-a). The other characteristics of *pecruk* include being cynical and greedy, proven by the number of fish it can consume that causes conflict to the fisher.

Fig. 8 *Pecruk* (Cormorant)

A *saloka* saying *Pecruk tunggu bara* literally means a cormorant guards fish trap (made from bamboo). On the other hand, the *saloka* is believed to implicitly someone given trust in guarding or doing something that he favors. As an example, someone who likes gambling is ready when given order to gamble. It equals to cormorant which is ecstatic to stay beside fish trap, as fish is its food.

9. Peking

The scientific name for peking or spice finch is *Tringilla punctularia*. Peking is a bird with a very small body, even smaller than Javan munia or *emprit*. A *saloka* of Balung peking literally spice finch bones which subsequently means someone with weakness and is very powerless.

Peking itself has smaller body than a well-known small bird namely *emprit*. Therefore, when the bones of *peking* is discussed, something way smaller is drawn; it portrays a significantly small thing. In this case, something small refers to the least power and influence.



Fig. 9 Peking (Spice finch)

C. Motivation behind the Use of Bird Types in Javanese Saloka

There are four motivations underlying the use of certain bird species to describe humans through Javanese *saloka*. These motivations include the habits or way of life of birds, the color of birds, the size of the body of birds, to the characteristics of the songs produced by each type of bird.

Habits or way of life of birds. One of them is the habit of the cormorant as a fish eater which is shown in the *saloka Pecruk tunggu bara* 'A cormorant guards fish trap'. The *pecruk* represents a human being who is immediately willing if asked to do what he likes, which in this *saloka* is depicted by fish traps made of bamboo. Likewise, the starlings who like to stop by in the middle of their journey illustrate the human nature that likes to establish relationships with other humans in every journey of their life. Then the status of the tit as a cage bird makes it apt to describe a group of humans who face one thing in common and never leave one another. The bird that tends to be calm describes humans who are sensitive to their surroundings, but appears as a different person in the *Beluk ananjak* who does not care about his surroundings because he is depicted as an owl that jumps around and is not careful.

Not only their life habits, the color of birds is also one of the motivations for their use in Javanese *saloka*. *Kontul* that has a white color are used to describe positive and good human traits or characters. On the other hand, the *dhandhang* or crow, which is identical to the dark black color, represents negative traits and is associated with bad things. These two types of birds are used in two *saloka* which have conflicting meanings, namely *Dhandhang diunekake kontul* which means a bad person is thought to be a good person, and *Kontul diunekake dhandhang* which means the opposite, namely a good person is thought to be a bad person.

The third factor that motivates the selection of bird species in Javanese *saloka* is the size of the bird's body. This can be seen from the example of the *Balung peking* which refers to the bones of the spice finch. Small size - and of

course the bones are much smaller - describes the weakness of a person's strength or power. Then, the small *emprit* 'Javan munia' bird was chosen to represent the small problems experienced by humans in the *Empritambutut bedhug*. Whereas in the *Cocak anguntal elo*, the *cocak* 'bulbul' was raised to compare its size with that of an *elo* or a fig which was much larger than the capacity of the bulbul's mouth. This represents impossibility.

In addition to the four characteristics above, the characteristic song produced by this type of bird is another motivation for using this type of bird in Javanese *saloka*. Call it the chirping of the sparrow which tends to be loud and loud. With these characteristics of chirping, then the sparrow is compared to the *bedhug* - an inanimate object that also makes a sound when it is hit - to show the similarity of "problems". However, the difference in the size of the two shows other things related to the size of the effects arising from these problems.

D. Functions of Javanese Saloka

The nine *salokas* analyzed in this study can be further grouped according to their delivery function, including advice, sympathy, satire, and praise. In this study, it was found that there is a possibility that a *saloka* has more than one delivery function.

The function of conveying the first *saloka* is advice, which can be seen from the *saloka* (1) *cocak nguntal elo* 'A bulbul swallows figs' and (2) *emprit abuntut bedhug* 'A *bedhug*-tailed Javan munia'. The two *salokas* show social phenomena related to cause and effect, and there is a chance for prevention in them to anticipate the negative effects that might occur. For example, *Cocak nguntal elo*, which intends to give advice to someone not to expect something that is far from possible to achieve. However, this function can be a double-edged sword if the speaker directly hits the average of all cases. Instead of causing improvement, delivery mistakes can lead to a feeling of pessimism that is inevitable.

The delivery of the second *saloka* is in a sympathy format. In this case, the sympathy in question is an expression that someone feels what another person feels. This function is exemplified in the *Kontul diunekake dhandhang* 'A heron is thought as a crow' which means a good person is seen as someone who is evil or bad. From his delivery, a signal of sympathy emerged that deplored the incident of misperception – a good person being seen as a bad person – which might have had a certain influence on the person's survival.

The next function is satire, which can be found in *saloka* (1) *dhandhang diuneni kontul* 'A crow is thought to be a heron', (2) *beluk ananjak* 'An owl is jumping', (3) *balung peking* 'Spice finch bones', and (4) *pecruk tunggu bara* 'A cormorant guards fish trap'. For example, *Pecruk tunggu bara* can be understood as a function of satire which can imply that someone will only rush when given the command to do what he likes; when asked to do other things outside of his pleasure will refuse.

The last function of delivering *saloka* is praise, which can be seen through the example of *saloka* (1) *glathik sakurungan* and (2) *jalak ampir*. The example of the first *saloka* shows admiration which can be expressed as a function of praise. In this case, for example, when three friends go through difficult and happy times together, the *Glathik sakurungan* can illustrate this. Likewise, with the *Jalak ampir* which can show a positive association that a person always takes the time to establish friendship even in the middle of his journey.

Although they have been grouped into four forms of delivery, these *salokas* can have more than one function. For example, for the *Glathik sakurungan* which can be in the form of praise or satire. If the intention is together in terms of goodness, then the *saloka* is delivered in the form of praise. Conversely, if in a bad way, the form is satire.

E. Moral Value Essence in Javanese Saloka with Bird Types Lexicons

Broadly speaking, there are four essences found in Javanese *saloka* which use bird species as a lexicon of comparison. These essences are togetherness, reality, prudence, and persona.

Togetherness, which shows the ideal character of the Javanese people with the expression '*sawang, sawung, suwun*' (Kebudayaan, 1984) which is widely known. In *Jalak ampir* and *Glatih sakurungan*, the essence of this togetherness can be seen clearly through a study of its constituent elements. For example, the word *ampir*, which means visiting or stopping, certainly represents a long enough interaction and close enough emotional closeness between parties to be able to carry out these visiting activities. Meanwhile, the morpheme *sa-* in *sakurungan* represents the meaning of 'one' or 'in the same place', which also shows togetherness.

The second essence is reality, which can be seen through the example of *Cocak anguntal elo*. From the advice conveyed through this *saloka*, a reality of life should be understood by humans, so that they are more peaceful and focused in living life. Without knowing reality, humans will experience many difficulties in all the processes of life they live. To make our logic accept reality, awareness is needed to accept new concepts or values which may be dynamic at all levels, including the social level (Brenner & Igamberdiev, 2019). By conveying reality through *saloka*, it is hoped that humans will be able to live life as well as possible.

Prudence is the next essence that is still related to the essence of reality. After humans know the reality that they should face, being careful becomes one of the shields to protect themselves during the process of social and cultural life. In the example of the *saloka Emprit abuntut bedhug*, the recipient of the message is expected to know the consequences if something can become a source of anxiety, even if it starts with something small. In fact, the essence of caution should be applied at all levels, from personal, national to international (Powell, 2014). This fact shows how crucial the essence of caution is in real life.

Persona is interpreted as a picture that is owned by a large audience of a particular entity, whether a person, company, organization, or product (Kamus Besar Bahasa Indonesia (KBBI), n.d.). In this discussion, the persona in question refers to an assessment of someone who can refer to behavior, character, and others. Thus, the persona can be positive or negative, depending on the substance of the assessment given. *Saloka* at several levels shows the image of a person, for example in *Kontul diunekake dhandhang* which shows other people's evaluation of someone, where in the example of this *saloka* the object of judgment is considered bad, even though it is good.

CONCLUSION

Humans, in their lives experience a process of stratification in many aspects of life, including culturally (Geertz, 1977). In surviving in this process, humans are equipped with mind and reason, which can lead them to determine what is good and what is not good, which is referred to as morality (Durkheim, 1925). To achieve this, there are media that can never be separated from humans, namely language and culture. *Saloka* as a form of language and cultural identity appears as a medium that aims to provide moral education to the public.

Precisely, the diction or choice of words in *saloka* has a basis, including the lexicon of comparison. This is important to understand, because *saloka* as a form of implicit simile shows the relationship between humans and other objects, such as objects and animals. This research focuses on bird species as a comparative lexicon in Javanese *saloka*, against the background of the closeness of Javanese culture to the existence of birds in everyday life. Unlike the other groups of animals, it turns out that the birds written in the collection of *saloka* vary and immediately mention the name of the species, instead of just saying 'bird'.

Behind the beauty of the language in *saloka*, there is an interesting essence that is to be conveyed to the public. These essences are very useful in supporting one's survival in the onslaught of moral degradation that is increasingly widespread in this modern era. Concerning togetherness, prudence, and reality, *saloka* tries to make people aware that these three things are important and mutually binding. The delivery of various *saloka* keeps the listeners feeling different sensations. Advice, satire, sympathy, or praise can be represented by the same *saloka*. Like a crab, *saloka* continues to hone the human intellect through the richness of the language it presents. Talking about the essence of imagery, *saloka* provides a different color in spreading moral education with parables through the mention of bird species, which refers to the good and bad characteristics of each type of bird according to

Javanese culture.

There is no *saloka* without depth of meaning, as well as no messages without various understandings. *Saloka* can be seen as a race to do good; it can also be a slap to awaken. However, *saloka* is accepted, one thing that is certain is that *saloka* with its steady nature will continue to exist. Even though it is not uttered, *saloka* lives and accompanies humans in tandem. However, it would be nice if this truly rich *saloka* continues to be expressed to form a generation that is good in morality and quality, as well as peaceful in a culture full of loyalty.

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