

“Lir-ilir”: Potential internalization of Javanese cultural values in BIPA materials through Roland Barthes’ semiotic analysis

“Lir-ilir”: Potensi internalisasi nilai-nilai budaya Jawa dalam materi ajar BIPA melalui analisis semiotika Roland Barthes

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Abstract

This study aims to identify the potential of integrating local culture in BIPA materials through semiotic analysis of the song “Lir-ilir.” Using qualitative descriptive methods and Roland Barthes’ semiotic analysis, the song lyrics were examined in this study. This study showed that denotatively, the song “Lir-ilir” describes rural life. Connotatively, the song is an invitation to improve attitude. Mythologically, the song shows the integration of social, cultural, and religious aspects. The song “Lir-ilir” has cultural values that can be internalized in BIPA materials by studying vocabulary, listening, singing, reading the meaning, and transforming the song “Lir-ilir.” This study contributes to the potential internationalization of Indonesian language through a culture-based approach. The research novelties of this study lie in analyzing the semiotics contained in the song “Lir-ilir” and identifying its potential in BIPA materials as a process of internationalizing Indonesian language and culture. The results of this analysis and potential identification are part of the process of internationalizing the Indonesian language and culture. BIPA course institutions and teachers can develop this teaching material design to enrich the reference of teaching materials and BIPA learning methods that meet the needs of BIPA learners.

Abstrak

Penelitian ini bertujuan untuk mengidentifikasi potensi integrasi budaya lokal dalam bahan ajar BIPA melalui analisis semiotika lagu “Lir-ilir.” Penelitian ini dikaji dengan menggunakan metode deskriptif kualitatif dan analisis semiotika Roland Barthes. Hasil penelitian menunjukkan bahwa secara denotatif, lagu “Lir-ilir” menggambarkan kehidupan pedesaan. Secara konotatif, lagu tersebut merupakan ajakan untuk memperbaiki tingkah laku. Lalu, secara mitos, lagu tersebut menunjukkan adanya integrasi sosial, budaya, dan religi. Lagu “Lir-ilir” memiliki nilai-nilai budaya yang dapat diinternalisasikan dalam bahan ajar BIPA dengan mempelajari kosakata, menyimak, menyanyikan, membaca makna, dan mengalihwahanakan lagu “Lir-ilir.” Penelitian ini berkontribusi pada identifikasi potensi internasionalisasi bahasa Indonesia melalui pendekatan berbasis budaya. Kebaruan dari penelitian ini adalah menganalisis semiotika yang terkandung dalam lagu “Lir-ilir” dan mengidentifikasi potensinya dalam pembelajaran BIPA. Hasil analisis dan identifikasi potensi tersebut merupakan salah satu bagian dari proses internasionalisasi bahasa dan budaya Indonesia. Lembaga kursus dan pengajar BIPA dapat memanfaatkan rancangan bahan ajar ini untuk memperkaya referensi bahan ajar dan metode pembelajaran BIPA yang sesuai dengan kebutuhan pelamar BIPA.

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A. Introduction

Recently, BIPA (*Bahasa Indonesia untuk Penutur Asing*) program has increased globally (Syahri et al., 2024; Widia et al., 2022; Yulianeta & Amandangi, 2021). This program aims to internationalize the Indonesian language (Nurhuda et al., 2023; Sambas et al., 2022). Indonesian language is able to bridge and become a great mediator in the introduction and preservation of culture (Aini et al., 2024; Hasanah et al., 2022; Pratikno et al., 2024). Interesting and innovative learning media will create learning that runs properly and as well as possible (Wati et al., 2024). This requires a good solution, so the appropriate assistance is needed, one of which is through culture that have huge impact for Bahasa Indonesia (Muchson & Widyartono, 2025). The attention of BIPA students can be attracted by local wisdom and culture diversity of Indonesia. Thus, language and culture are able to make the process of internationalization of Indonesian language successful in BIPA learning (Chadajah et al., 2023).

One of the cultures that can be introduced in BIPA learning is folk songs or *tembang dolanan*. In fact, some folk songs contain philosophical meanings regarding history, social, and even religion (Rachmawati et al., 2024; Waluyo & Prilosadoso, 2024). Fun learning needs to be created through songs that can make BIPA student feel happy and motivated, considering the process of acquiring a second language often causes anxiety for learners (Anggraini et al., 2022; Khasanah et al., 2024; Murdianingsih et al., 2024). One of the most popular songs comes from Java (Ashab et al., 2022). The song “Lir-ilir” song is very popular in Javanese society, especially in Central Java as one of Sunan Kalijaga’s preaching method (Puspitasari, 2024; Wijayanto & Zulfiningrum, 2023).

The research of the song “Lir-ilir” in BIPA materials should be conducted because it can provide multiple benefits. When uses Javanese song, BIPA teachers can introduce two languages at once in the learning. In addition, the song “Lir-ilir” as previously mentioned is a *tembang dolanan* but has a long history. So, BIPA materials through the song “Lir-ilir” can go through two stages of meaning, they are connotative and denotative. BIPA course institutions and teachers can use this teaching material design to enrich the reference of teaching materials and BIPA learning methods that meet the needs of BIPA learners.

As for folk songs, especially “Lir-ilir,” is a part of culture. There are cultural products in a culture. These cultural products have symbols that can be interpreted. If we see it as a cultural observer, the symbol may be different from its literal meaning (Nitiasih & Hermawan, 2013). Saussure has a point of view that shows language not seen from the language itself (linguistics). Semiology fulfills this, namely seeing language that has relevance to other sciences (Nitiasih & Hermawan, 2018). This study analyzes the song “Lir-ilir” from a semiotic perspective that connects linguistic and cultural science. Semiotics is a study about signs and how they operate in a context (Wati et al., 2023). This semiotic analysis will use the semiotic theory proposed by Roland Barthes.

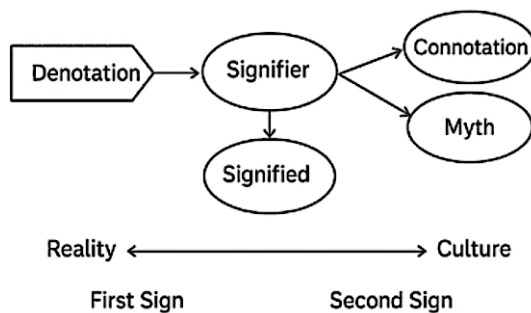


Figure 1. Roland Barthes’ Semiotic Analysis Concept

Roland Barthes revealed that there are two levels of signs, namely denotation (meaning that refers to the sign) as the first level of meaning that becomes a marker at the second level of signs, namely connotation (Kanzunnudin, 2022). Roland Barthes’ theory describes a language as a system of cultural imitation signs in a particular society and at a particular time (Rosida et al., 2021). Barthes explores the hidden meanings behind texts and images, focusing on the connotations and the social implications contained (Wibisono & Sari, 2021). This idea of Barthes is known as the “Two Orders of Signification” which includes connotation and denotation (Rahmawati et al., 2024). Barthes also uses myths. Myth, for Barthes, is a cultural way of thinking about something, and also a way of conceptualizing or understanding (Damayanti, 2022; Shabah et al., 2024).

Research on the analysis of the song “Lir-ilir” or the use of folk songs in BIPA learning has been conducted. Puspitasari (2024) conducted a study entitled “The Meaning of the Song “Lir-ilir” by Sunan Kalijaga, a Saussure Semiotic Analysis.” The use of folk songs was also carried out by Murdianingsih et al. (2024) with the title “Introduction to Flora and Fauna Vocabulary in Banjar Songs as Local Wisdom-Based BIPA Teaching Materials.” Hasanah et al. (2022) also utilized “Dangdut Koplo Songs as BIPA Teaching Materials based on Local Wisdom for Advanced Learners.” In addition, Salsabila et al. (2024) conducted a study entitled “Metaphor in the Lyrics of a Javanese Folk Song Entitled “Lir-ilir” by Sunan Kali Jaga.”

Based on existing studies and the explanation above, this article brings novelty, that are analyzing the semiotics contained in the song “Lir-ilir” and identifying its potential in BIPA materials as a process of internationalizing Indonesian language and culture. This study focuses on cultural integration in the song “Lir-ilir” as a new vocabulary for BIPA teaching materials uses Roland Barthes semiotic analysis. As previously explained, there are several arguments behind this research article. First, the song “Lir-ilir” is part of the cultural heritage and needs to be preserved. By integrating the song “Lir-ilir” into BIPA materials, it can introduce Indonesian language and culture to the world. Second, language learning integrated with folk songs that embody distinctive cultural elements will increase the connectedness of BIPA learners with Indonesian culture. This study aims to identify the potential to integrate local culture in BIPA materials through semiotic analysis of the song “Lir-ilir.”

B. Method

This study was conducted using a descriptive qualitative approach. This approach was chosen to thoroughly describe and analyze the meaning contained in the lyrics based on the data found during the research. “Lir-ilir” from Cak Nun version with his music group called Kiai Kanjeng was data search of this research. The song “Lir-ilir” Cak Nun version was taken from the Ani Purnama Sari Youtube channel entitled “lir ilir sunan kalijaga beserta lirik & artinya dipopulerkan Emha Ainun Najib beserta Kiai Kanjeng.” The listening and recording technique were used for data collection, focusing on the lyrics and the context in which they were presented.

The researcher is the main instrument of this research, who acts as a key instrument in the data collection and analysis process, in accordance with the characteristics of qualitative research (Creswell, 2014). The song “Lir-ilir” is analyzed using Roland Barthes’ semiotic theory through denotative, connotative, and myth (Windariyah, 2025). This guideline serves as a conceptual instrument in identifying linguistic signs, cultural symbols, and ideological meanings contained in the song lyrics. Triangulation techniques were used in this study to get the data validity and credibility. Triangulation was done by comparing the results of analysis from different data sources, data collection techniques, and theoretical references. The triangulation was carried out by comparing the results of analysis from the process of repeated listening, analysis of lyric transcription, and contextual interpretation. In addition, theoretical triangulation was carried out by examining the research findings using various references on semiotics, cultural studies, and Javanese-Islamic symbolism. In addition, data validation was also carried out by asking for

confirmation and evaluation from literary experts or semiotic experts as external validators. The triangulation results show consistency in the interpretation of the main symbols and myths in the songs, thereby strengthening the validity of the research findings. Thus, the use of triangulation and validation by experts ensures that research results can be explained and provide a complete and in-depth picture of the meanings of Cak Nun’s version of the song “Lir-ilir.”

C. Results and Discussion

The song “Lir-ilir” is a folk song from Central Java (Suhratun, 2024). Javanese people usually call it *tembang dolanan*. “Tembang” means song, “dolanan” means game. During the spread of Islam in Java, the song “Lir-ilir” was often used by children when they played traditional games (Wijayanti, 2022). In the past, especially in the era of Sunan Kalijaga, this song was used as a medium of preaching to spread Islam in Java (Khasanah et al., 2022a).

1. Results

Song “Lir-ilir” in this research was analyzed based on Roland Barthes’ semiotic. Roland Barthes argues that semiotics is a logical science or technique for the study of signs. Semiotics, or semiology, essentially examines how human beings use objects that can be mobilized through can be mobilized by conveying (Nanda, 2023). However, analyzing the song “Lir-ilir” using Roland Barthes’ semiotics is not the only way to interpret this song. Rahmawati & Pamungkas (2023) examines the song “Lir-ilir” through the perspective of art; Juliastuti et al. (2024) and Sul-toni (2022) examines it from a political perspective; Nur et al. (2024) examines from a syntactic perspective; Bagaskara et al. (2024) and Puspitasari & Wirajaya (2024) examines from sociolinguistic perspective using Ferdinand De Saussure’ semiotic; Istiqomah (2024) and Muttaqin et al. (2023) examines from pedagogical perspective; and Hidayah & Mahliatussikah (2025) examines from social perspective. This plurality of interpretations shows that the analysis presented in this study is one of the semiotic readings that uses Barthes’s framework. This study analyzes the meaning of the song “Lir-ilir” using Roland Barthes’ semiotics through three stages, they are denotation, connotation, and myth. Here are the denotation, connotation, and mythical meaning of the song “Lir-ilir” (Rizqy et al., 2024).

Table 1. Semiotic Findings in the song “Lir-ilir”

No	Data	Denotational Meaning	Connotative Meaning
1	“Lir-ilir,” “Lir-ilir”	Wake up, wake up	Rise and wake up from the slump
2	<i>Tandure wis sumilir</i>	The plants have started to bloom	Islam has grown and developed
3	<i>Tak ijo royo-royo tak senggo temanten anyar</i>	So green, like the passion of a new bride and groom	his teachings are so soothing to the soul, like achieving happiness in body and soul
4	<i>Bocah angon-bocah angon</i>	Shepherd boy, shepherd boy	All of leaders
5	<i>Penekno Blimbing Kuwi</i>	Climb the starfruit tree	take the teachings of Islam
6	<i>Lunyu-lunyu penekno</i>	Even though it’s slippery, keep climbing	Even though it’s difficult and there are many obstacles, stay in faith
7	<i>Kanggo mbasuh dodotiro</i>	To wash your clothes	To clean the dirt that sticks to your soul
8	<i>Dodotiro-dodotiro</i>	Your clothes, your clothes	Your soul, your faith
9	<i>Kumitir bedhah ing pinggir</i>	Ripped on the side	Has been damaged and faded in several parts
10	<i>Dondomono Jlumatono kanggo sebo mengko sore</i>	Sew it up, fix it to wear when facing this afternoon	Fix it with dhikr and reciting the Quran as provisions to face Allah
11	<i>Mumpung padhang rembulane, mumpung jembar kalangane</i>	While the moon is still shining brightly, while there is still time	While you are still able, while there is still an opportunity to repent
12	<i>Yo surako, surak iyo</i>	Cheer, cheer yes	And answer Allah’s call with full confidence

Based on Table 1, twelve data were found from the lyrics of the song “Lir-ilir” that can be analyzed using semiotic theory. The first data is the lyrics “Lir-ilir,” “Lir-ilir.” The word *lir-ilir* is repeated twice. Denotatively, *lir-ilir* means wake up. Connotatively, *lir-ilir* means rise and awake from the slump. Data 1 which is part of the lyrics of the song “Lir-ilir” means that humans should

not be lulled by secular life for too long. Worldly life in the lyrics of the song “Lir-ilir” is likened to a slump because when someone focuses too much on secular life, their afterlife will be slumped. This is in line with the Javanese philosophy of life, “*Wong Kesed Dadi Bantaling Setan*,” which means “lazy people become Satan’s pillow.” This expression encourages Javanese people to avoid laziness and fill their lives with positive and useful activities (Departemen Pendidikan dan Kebudayaan, 1986).

Next, in data 2, the sentence “*tandure wis sumilir*.” Denotatively, the sentence means “the plants have started to bloom.” Connotatively, the sentence “*tandure wis sumilir*” means that Islam has grown and developed. In his research on the relevance of “Lir-ilir” as an educational tool, (Mahmudi et al., 2023) noted that the lyrics of “*tandure wes sumilir*” connotatively depict rice plants. An Indonesian proverb says, “Imitate the science of rice, the more it grows, the more it bows,” meaning the green of well-growing rice plants can soothe and calm many people. If studied more deeply, data 2 means that at that time Islam had arrived on the island of Java through Walisongo (Sutiyono, 2013). Islam continued to grow among the Javanese people, many of whom at that time still embraced Hinduism/Buddhism. Sunan Kalijaga spread Islam using the method of cultural acculturation. This was intended so that the community would not be shocked by the teachings of the new religion (Islam). In his book *Poros Kebudayaan Jawa*, Sutiyono explains that the Walisongo, especially Sunan Kalijaga, spread Islam in Java by integrating it with Javanese art and culture. The Javanese people love art, including music and song. Therefore, the Walisongo decided not to eliminate existing Javanese arts and traditions (Sutiyono, 2013).

Next, in data 3, there is a sentence. “*Tak ijo royo-royo tak senggo pengantin anyar*.” Denotatively, the sentence means “so green, like the passion of a new bride and groom.” Then connotatively, the sentence means that his teachings are so soothing to the soul, like achieving happiness in body and soul. As a Sufi tradition, Sunan Kalijaga used the culture and characteristics of Java at the time (Khasanah et al., 2022b). One example is the abundance of green areas, due to its agrarian society. Sunan Kalijaga focused on moral education to fix the bad habit in Javanese society. The lyrics in data 3 during the time of Sunan Kalijaga’s preaching were intended to introduce Islam, which at that time did not have many adherents on the island of Java. These lyrics are said to be a form of promotion to the Javanese people that Islam brings its Moslem to happiness in this world and in the hereafter. The use of the analogy “new bride and groom” is likened to a happy, enthusiastic atmosphere, and opening a new chapter in life.

Next, in data 4, there are lyrics that read “*Bocah angon-bocah angon*.” Denotatively, *bocah angon* means a shepherd boy. Connotatively, *bocah angon* is an analogy of leaders. A shepherd boy is someone who leads/herds his livestock. These lyrics are intended as a call to the government or leaders at that time. This is relevant to the conditions on the island of Java at that time. According to the book *Poros Kebudayaan Jawa*, the Javanese believe that a king is a representative of God. They also believe that the king embodies God on Earth, bringing peace, justice, and fertility. Therefore, leaders who converted to Islam at that time were very valuable because they could bring their people with them in embracing Islam. The content of the call to these leaders correlates with the next lyrics.

The next lyrics or data 5 is “*Penekno blimbing kuwi*.” Denotatively, the sentence “*penekno blimbing kuwi*” means climb the starfruit tree. If viewed connotatively, the lyrics mean as a command for us to take the teachings of Islam. The command to take the teachings of Islam is correlated with the previous lyrics which call on leaders to be able to take the teachings of Islam as well as possible and be an example for their people. In ancient times, the religion of a region was influenced by the religion of its leader which at that time was still a kingdom or sultanate. Starfruit was chosen as an analogy for the teachings of Islam because the fruit has five corners if we cut it. These five corners symbolize the pillars of Islam and the time for obligatory prayers.

Next, in data 6, there are the lyrics “*Lunyu-lunyu penekno*.” Denotatively, the lyrics mean “Even though it’s slippery, keep climbing.” If seen connotatively, the lyrics mean “Even though it’s difficult and there are many obstacles, stay in faith.” These lyrics mean that embracing Islam will be difficult and there will be many obstacles in maintaining one’s faith. Especially, at that time,

Javanese society did not yet know Islam, and its followers were only increasing little by little. In addition, there were several leaders who were reluctant to embrace Islam, they would criticize their people who tried to embrace Islam.

The next data or data 7 is the lyrics "*Kanggo mbasuh dodotiro.*" Denotatively, this lyric can be interpreted as "To wash your clothes." If interpreted connotatively, these lyrics have the meaning "To clean the dirt that sticks to your soul." These lyrics are intended to remind that humans have sins that must be cleansed. It is because the two most dangerous things in life are lust and egoism (Magnis & SJ, 1996). Therefore, the previous lyrics also explained that humans must maintain their faith in order to avoid sinful acts and remember to repent (cleansing sins). This is in line with Javanese life philosophy. The expression is "*kalingan kendhang,*" which means "obstructed gendang." It means that people who have committed many sins and crimes can be purified by doing good deeds and repenting.

Next, in data 8, there are the lyrics "*Dodotiro, dodotiro.*" These lyrics, if interpreted denotatively, mean "your clothes, your clothes." Meanwhile, if viewed from a connotative perspective, data 8 means "your soul, your faith." These lyrics are intended to emphasize that in addition to cleansing sins by "climbing a starfruit tree," humans must also pay attention to their faith and the soul within them. This is in line with Javanese life philosophy. The expression is "*golek dalam padhang,*" which means "looking for a bright path." It suggests that humans must walk the right path to achieve a pure soul.

Correlated with data 8, data 9 contains the lyrics "*Kumitir bedah ing pinggir.*" The lyrics, if examined denotatively, mean "Ripped on the side." Meanwhile, if examined connotatively, the lyrics mean "Has been damaged and faded in several parts." The meaning of these lyrics is that humans as imperfect creatures who possess lusts, certainly have sins and make mistakes. Sometimes, these sins and mistakes are repeated, and humans need to evaluate themselves. The clause "ripped on the side" means that humans who still have souls and faith will not do sins that damage the main faith, for example doing polytheism or associating partners with Allah, and other matters related to faith. This is in line with Javanese philosophy of life. The relevant expression is "*manungsa iku kedunungan sifat apes,*" meaning that humans have a weak nature. It implies that humans are sinful creatures with weak faith.

Next, in data 10, there are lyrics "*Dondomono jlumatono kanggo sebo mengko sore.*" Denotatively, the lyrics mean "Sew it up, fix it to wear when facing this afternoon." On the other hand, connotatively, these lyrics mean "Fix it with dhikr and reciting the Quran as provisions to face Allah." This lyric uses the afternoon as a metaphor for the time approaching death. The afternoon is the time closest to night to end the day. People usually finish work in the afternoon. The night is used to rest and stop from all tiring activities. The meaning of this lyric is that humans must collect good deeds, one of which is through *dhikr* and reciting the Quran to be used as provisions if at any time they are called by Allah (death). This is in line with Javanese life philosophy. The phrase "*Gusti Allah mboten sare*" means "God does not sleep." This means that God always knows what his servants are doing. Despite humans' many sins, God knows their sincerity in repenting and always forgives them.

Then in data 11 there are lyrics "*Mumpung padhang rembulane, mumpung jembar kalangane.*" The lyrics denotatively mean "While the moon is still shining brightly, while there is still time." While connotatively, these lyrics mean "While you are still able, while there is still an opportunity to repent." These lyrics also correlate with the previous lyrics. Humans must continue to improve themselves and do good while there is time and death has not come yet. In addition, humans, especially Muslims, must be able to fill and utilize their youth with things that are useful for others and can be used as provisions for old age and create readiness to face death. This is in line with the Javanese philosophy of life. The expression "*wong urip mung mampir ngombe*" means "people live only to drink." It means that human life is brief and temporary, and one must prepare for the afterlife while still living in this world.

The last one is data 12 in the form of the lyrics "*Yo surako, surak iyo.*" Denotatively, these lyrics mean "Cheer, cheer yes." Then if seen connotatively, these lyrics mean "And answer Allah's call

with full confidence.” These lyrics are intended to give orders to Muslims to immediately answer Allah’s call. The call of Allah in question is the call to prayer. The call to prayer is a call from Allah to invite people to pray. Muslims must also answer Allah’s call with full confidence, that are with full enthusiasm and coming on time. This is in line with the Javanese philosophy of life. The phrase “*aja lali marang asale*” means “don’t forget where you came from.” This phrase reminds humans to remember where they come from and to respect their Creator. One way to do so is by always answering the call of God.

Based on the analysis of the song “Lir-ilir,” it can be concluded that the song has philosophical meanings. Denotatively, the song “Lir-ilir” describes the daily life of the Javanese agrarian community through the starfruit tree and the shepherd boy. At the denotative level, the song “Lir-ilir” describes nature and human activities in the village. Connotatively, the song “Lir-ilir” reminds humans of moral and spiritual awareness. In addition, the song “Lir-ilir” invites its listeners to increase their faith and improve their attitude in daily life. Mythologically, the song “Lir-ilir” shows the harmonious acculturation between Islam and Javanese culture without coercion. The song “Lir-ilir” invites humans to improve their attitude not just because of religion, but because of their moral responsibility as humans. Therefore, the song “Lir-ilir” is still relevant today for many people, not only for Muslims.

2. Discussion

Based on table 1 and analysis of the meaning of the song “Lir-ilir,” the song can be used as teaching materials in BIPA learning. The use of the song “Lir-ilir” can help BIPA students understand Indonesian language and culture denotatively and connotatively. In addition, the implementation of this song into BIPA teaching materials will help BIPA students to learn about Indonesian history and culture. The song “Lir-ilir” which is historically a means of Sunan Kalijaga’s preaching in spreading Islam on the island of Java. This is intended so that BIPA students do not experience culture shock because of the differences people’s belief (Muzaki et al., 2025). Islam in Java is different from Islam in other regions and countries, considering that the majority of the Indonesian population, including Java, is Muslim.

BIPA learning according to Graduate Competency Standards (SKL) for BIPA as stipulated in the Regulation of the Minister of Education and Culture (Permendikbud) Number 27 of 2017, the competency units that must be mastered by BIPA students include language skills and linguistic aspects. The language skills that should be mastered by BIPA students are listening, speaking, reading, and writing. Then the linguistic aspects include grammar and vocabulary. In addition to these two aspects, there are also cultural aspects. Usually, in the *Sahabatku Indonesia* book published by the Kemendikbud, the cultural aspect is placed at the end of each lesson unit as much as one page. This page is often called the *Wawasan Keindonesiaan* page. The cultural aspect is actually not limited to the *Wawasan Keindonesiaan* page. BIPA teachers or BIPA learning institutions can develop teaching materials by implementing Indonesian cultures into them. According to SKL BIPA Permendikbud Number 27 of 2017, Song “Lir-ilir” as one form of Indonesian culture can be internalized in BIPA Level 7 teaching materials. The following table shows the internalization plan for the song “Lir-ilir” as BIPA teaching material.

Based on table 2, the song “Lir-ilir” can be implemented as teaching material in all aspects of learning. Based on SKL BIPA Permendikbud Number 27 of 2017, Song “Lir-ilir” suitable for BIPA Level 7 which is the last level for advanced BIPA students. According to the book *Sahabatku Indonesia* published by Kemendikbud, teaching materials integrated with the song “Lir-ilir” can be implemented in BIPA 7, especially the “favorite song” unit. Table 2 shows that the song “Lir-ilir” can be a complete unit in learning, starting from the aspects of listening, speaking, reading, writing, vocabulary and grammar, and Indonesian insight. Based on the needs of BIPA students, the teaching materials can be adapted. In addition, the development of teaching materials can also be adapted to the level of difficulty according to the abilities of BIPA students.

Table 2. Implementation Design of the song “Lir-ilir” as BIPA Teaching Material

No	Aspect	Teaching Material	Relevance to SKL BIPA Permendikbud Number 27 of 2017
1	Listening	Listening to the song “Lir-ilir”	2.1.1 Identifying the social function and purpose of listening material 2.4.1 Identifying the accuracy of the nuances of meaning from the discourse on various ideas appropriately in various cultural contexts.
2	Speaking	Singing the song “Lir-ilir,” presenting impressions after listening to the song, presenting the meaning of the song, discussion	3.1.1 Conveying ideas using idiomatic expressions 3.2.1 Reaffirm the content of the conversation or discussion
3	Reading	Reading the denotative and connotative meaning of the song “Lir-ilir,” reading the history of the song	4.1.1 Identifying the social functions and purposes of various types of texts that have complex structures and language 4.3.2 Interpreting the relevance of existing information from various types of text with contextual facts and conditions
4	Writing	Adapting the song “Lir-ilir” into poetry	5.1.1 Writing narrative text cohesively and coherently
5	Vocabulary	Learn new vocabulary contained in the song “Lir-ilir”	
6	<i>Wawasan Keindonesiaan</i>	Studying the cultural development of the song “Lir-ilir”	

This study offers a conceptual design model for presenting BIPA teaching materials derived from a semiotic analysis of the song “Lir-ilir.” The model consists of three stages, namely denotative understanding, connotative interpretation, and mythological reflection. This framework serves as a general overview of how local cultural texts can be systematically integrated into BIPA learning. A more detailed description of the teaching materials, including learning activities and exercises, is presented in a companion e-book as supplementary material (see Figure 2).

In the listening aspect, the design of teaching materials that can be made is by conducting student listening activities for the song “Lir-ilir.” Students are asked to listen to the song “Lir-ilir” carefully and pay attention to the lyrics. BIPA teachers can present the song “Lir-ilir” in various ways, either with audio only or audiovisual. Through audio, BIPA teachers can utilize the song “Lir-ilir” which is already available on various music streaming services. If BIPA students are still at the beginner or intermediate level, BIPA teachers can create this listening teaching material by making a personal recording of the song “Lir-ilir.” The complexity of the listening material can be developed by playing the audiovisual of the song “Lir-ilir” to BIPA students. BIPA teachers can develop a video of the song “Lir-ilir” which is played twice. The first play, the song “Lir-ilir” can be accompanied by subtitles according to the song which uses Javanese. The second round, the subtitles can be presented in denotative Indonesian language.

Next, in the speaking aspect, BIPA teachers can invite students to sing the song “Lir-ilir” together accompanied by the audio of the song as a reference. This can be done repeatedly as needed. Teachers can also combine this singing process through four stages. The first stage, singing the song together and accompanied by the audio of the song “Lir-ilir.” The second stage, singing the song together without being accompanied by the audio of the song “Lir-ilir.” The third stage, students are asked to sing the song “Lir-ilir” alone accompanied by the audio of the song “Lir-ilir.” The fourth stage, or the last stage, students can be asked to sing the song “Lir-ilir” alone without being accompanied by the audio of the song “Lir-ilir.” If possible, teachers can continue this speaking aspect activity by asking BIPA students to give their impressions of the song “Lir-ilir” and discuss or present the interpretation of the meaning of the song. Students can be invited to have their own interpretation after knowing the denotative meaning in Indonesian language of the song “Lir-ilir.”

“Lir-ilir”: Potential internalization of Javanese cultural values in BIPA materials through Roland Barthes’ semiotic analysis



Figure 2. BIPA Materials Design

(<https://www.canva.com/design/DAG9WaO6jKc/XIqpsta7GitgNhiKzooa8w/edit>)

Then, in the reading aspect, BIPA teachers can invite students to read texts related to the song “Lir-ilir.” Teachers can present texts adapted from various sources and then arrange them according to the condition of BIPA students. Some texts that can be presented include the denotative and connotative meanings of the song “Lir-ilir.” This text correlates with the previous activity, especially the speaking aspect. Previously, in the speaking aspect, students were asked to interpret “Lir-ilir” based on their personal perspective. The activity of reading texts from trusted sources will add to the perspective of BIPA students regarding the song “Lir-ilir.” This sequence of activities is intended not to limit the process of students in interpreting the meanings contained in the song “Lir-ilir.” Reading activities with teaching materials integrated with the song “Lir-ilir” can also be filled with an introduction to the history of the song “Lir-ilir,” namely about the process of becoming a *tembang dolanan* which is actually a means of preaching.

Next, there is the aspect of writing skills. Writing skills are productive skills. Just like speaking skills, students must produce a written product. The aspect of writing skills can be filled by ask BIPA students to write poetry. This teaching material will be integrated with the song “Lir-ilir” as an implementation of its culture. After listening, presenting, discussing, and reading the text about “Lir-ilir,” BIPA students can be invited to adapt the song “Lir-ilir” into poetry. After getting the connotative meaning of the song “Lir-ilir” through personal interpretation and interpretation from various reference sources, students can be invited to write poetry with the theme “Lir-ilir.” Students can write poetry with spiritual value according to their respective religions and beliefs. Students can also create poetry with the theme of working hard, being diligent, and so on. This writing activity will further measure students’ abilities regarding their understanding to Song “Lir-ilir.”

In addition to listening, speaking, reading, and writing skills, BIPA students can also be invited to learn new vocabulary contained in the song “Lir-ilir.” The following table contains a list of new vocabulary that can be introduced to BIPA students.

Table 3. New Vocabulary List Inspired by the Song “Lir-ilir”

No	Indonesian Vocabulary	Javanese Vocabulary
1	<i>Bersemi</i>	<i>Sumilir</i>
2	<i>Pengantin baru</i>	<i>Temanten anyar</i>
3	<i>Anak gembala</i>	<i>Cah angon</i>
4	<i>Belimbing</i>	<i>Blimbing</i>
5	<i>Licin</i>	<i>Lunyu</i>
6	<i>Sobek</i>	<i>Bedah</i>
7	<i>Samping</i>	<i>Pinggir</i>
8	<i>Rembulan</i>	<i>Bulan</i>
9	<i>Terang</i>	<i>Padhang</i>
10	<i>Sorak</i>	<i>Surak</i>

Based on table 3, there are 11 vocabularies in the song “Lir-ilir” that can be introduced to BIPA students in vocabulary material. First, there is the vocabulary “*bersemi*” or “*sumilir*.” This vocabulary can be introduced to BIPA students along with its connotative and denotative meanings. For example, “*bersemi*” denotatively can mean growing well or flowering. However, connotatively, the word “*bersemi*” can mean falling in love. BIPA teachers can explain how to use it in different sentence contexts.

Second, there is the vocabulary of “*pengantin baru*.” This vocabulary can be introduced to BIPA students along with their culture in Indonesia. For example, in the song “Lir-ilir” the Islamic religion is likened to the spirit of “*pengantin baru*,” namely a couple who have just gotten married. BIPA teachers can introduce vocabulary related to “*pengantin baru*,” such as *akad nikah*, *pengobatan*, *ngunduh mantu*, *dipingit*, *bulan madu*, and so on. Some of these related vocabularies can be developed in the explanation of the philosophy or culture of each series of wedding events. Teachers can also explain how society perceives “*pengantin baru*.”

Third, there is the vocabulary “*anak gembala*” or “*cah angon*.” This vocabulary can be introduced to BIPA students. BIPA teachers can invite students to compare the term “shepherd” in Indonesia with the student’s country of origin. Students can be invited to compare the differences in the job definitions of shepherds in Indonesia with shepherds in the BIPA student’s origin country. In addition, the introduction of the vocabulary “*anak gembala*” can be developed into vocabulary that is still relevant, such as profession, livestock, activities carried out while herding, places for herding, equipment, atmosphere, and so on. For example, in the vocabulary of professions, BIPA teachers can provide an explanation of the differences in the meaning of “shepherd” and “farmer.” In addition, teachers can also invite BIPA students to discuss animals that are often herded in Indonesia and in the student’s origin country. Likewise with herding activities and places, teachers can mention what places can be used as destinations for herding livestock, what equipment is needed when herding, and so on.

Fourth, there is the vocabulary “*belimbing*” or “*blimbing*.” This vocabulary can be introduced to BIPA students. Moreover, starfruit is one of the local fruits found in Indonesia. Therefore, the introduction of starfruit will be an exclusive teaching material for BIPA students. The vocabulary “*belimbing*” can be developed into various other vocabularies that are still correlated. For example, vocabulary about the taste, color, and shape of starfruit. BIPA teachers can also introduce various processed foods made from starfruit, such as *manisan*, *rujak*, starfruit chips, and so on. In addition, an explanation of the benefits of starfruit can also be introduced to BIPA students. Learning about the vocabulary “*belimbing*” can also be done by inviting BIPA students to go to the market to buy starfruit, go to the garden to pick starfruit, or teachers can bring starfruit into the classroom. Thus, BIPA students can learn one vocabulary concretely.

Fifth, there is the vocabulary “*licin*” or “*lunyu*” in Song “Lir-ilir”’s lyric. This vocabulary is included in the adjective class. The vocabulary “*licin*” needs to be introduced to BIPA students

because this vocabulary is often found in everyday life, especially in public places. For example, in various institutions when the floor has just been mopped, there will usually be a warning “Caution? Wet floor.” BIPA teachers can invite students to learn the vocabulary “Licin” by developing it towards other vocabulary that is also often found in everyday life. For example, students are introduced to objects that are slippery, such as soap, oil, glass, floors, ice, and so on.

Sixth, there are “*sobek*” or “*bedah*” vocabularies. BIPA teachers can introduce the vocabulary “*sobek*” to students and develop it. Examples of developing the vocabulary “*sobek*” include recognizing objects that tear easily, verbs that have the potential to cause something to tear, and so on. Furthermore, the vocabulary “*bedah*” can also be introduced to BIPA students based on the KBBI.

Seventh, there are “*samping*” or “*pinggir*” vocabularies. BIPA teachers can also introduce these two words based on the KBBI. These words can be correlated with material on direction and location. Teachers can also introduce the vocabulary “*pinggir*” connotatively, for example, the words “*orang pinggiran*,” “*terpinggirkan*,” and so on.

Eighth, there is the vocabulary “*rembulan*.” According to KBBI, the vocabulary “*rembulan*” has the same meaning as the vocabulary “*bulan*.” However, the vocabulary “*rembulan*” is more specific to the moon in the sky. While the vocabulary “*bulan*” has two meanings that depend on the context, namely: (a) the moon in the sky, or (b) the months in one year. BIPA teachers can explain this to BIPA students. In addition, the vocabulary “*rembulan*” can be developed into solar system material, such as the sun, stars, names of planets, and so on. BIPA students can also be introduced to the difference between “*sinar*” and “*cahaya*.”

Ninth, there is the vocabulary “*terang*” or “*padhang*.” This vocabulary in the song “Lir-ilir” explains the nature of the moon. The moon has bright light or *padhang*. BIPA teachers can introduce this “*terang*” vocabulary to other vocabularies. For example, the antonym and synonym vocabulary of the word “*terang*.” In addition, students can also be introduced to the differences between “*terang*,” “*terus terang*,” and “*terang-terangan*.” These three vocabularies certainly have different meanings. BIPA students must know the differences so that they do not experience confusion or errors in using the vocabulary.

The tenth or last one, there is the vocabulary “*sorak*” or “*surak*.” According to KBBI, the word “*sorak*” means shout or cheer. BIPA teachers can introduce this vocabulary by providing the difference between cheer, shout, and scream. Cheer is usually a form of shout used to express joy. BIPA students can be given examples of situations where this cheer usually occurs and who does it. Teachers can ensure students’ understanding of this vocabulary by asking BIPA students to make sentences from the word “*sorak*” that contain subjects, predicates, and adverbs.

Next, the last aspect that can be implemented in the song “Lir-ilir” is the aspect of *Wawasan Keindonesiaan*. This aspect is an aspect that must also be present at the end of each BIPA materials unit. In this aspect, an explanation of the historical and cultural development of Song “Lir-ilir” from the time of Sunan Kalijaga to the present. For example, the history of the use of this song as a means of preaching until the process of Song “Lir-ilir” becoming a *tembang dolanan* or children’s game song. In addition, students can also be introduced to the process of Javanese Islam becoming different from Islam in general in other regions and country. The existence of Javanese Islam or Islam Kejawen can be developed in an explanation of cultural acculturation.

Based on the results and discussion, the teaching materials are designed into three interrelated stages, they are denotative understanding, connotative interpretation, and mythological reflection. At the denotative level, learners focus on vocabularies recognition and listening skills. At the connotative level, learning activities emphasize speaking through interpretive discussions and reading skills through a text and some questions. BIPA learners are also encouraged to improve their productive language skills by writing poems with themes similar to the song “Lir-ilir.” Furthermore, at the mythological level, learners are encouraged to engage in cultural reflection as part of their *Wawasan Keindonesiaan*. This model presents an integrated framework that connects semiotic meaning with BIPA language skills.

D. Conclusion

Twelve data that found in the song “Lir-ilir” can be analyzed using Roland Barthes’ semiotic theory. These data points were analyzed denotatively, connotatively, and mythically. BIPA materials can be integrated with the song “Lir-ilir,” which has been semiotically analyzed. The song “Lir-ilir” can be integrated into BIPA materials, starting with listening, speaking, reading, and writing skills. It can also be integrated into vocabulary and *Wawasan Keindonesiaan*. Integrating local wisdom with the song “Lir-ilir” can enhance the language skills of BIPA students and prevent them from experiencing culture shock.

This study contributes to innovation and inspiration for culture-based BIPA teaching materials. BIPA course institutions and BIPA teachers can utilize this research to design teaching materials based on to the needs of BIPA learners. This study can serve as a reference for other researchers developing BIPA teaching materials based on local wisdom in the future. However, this study still has limitations. This study only analyzes the song “Lir-ilir” using Roland Barthes’ semiotic theory without any direct implementation or testing in BIPA learning. Therefore, the effectiveness of internalizing the song “Lir-ilir” in learning has not been empirically tested. Future research should combine qualitative analysis with empirical testing in BIPA learning to strengthen the validity and effectiveness of teaching material design.

E. AI Declaration

Perplexity AI and DeepL Translate AI were used to enhanced and drafted this article. The authors used this tool for improving grammar, creating figure, and drafting a raw version of the Conclusion section. Authors have been reviewed, edited, and validated all AI generated content. Authors also give a full responsibility for the originality of the final content.

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