

Research Paper



# The aesthetics of sabda rasa and angan-angan: the formulation of vibration in ranggawarsita's serat sopanalaya

Teguh Tri Wahyudi<sup>1b\*</sup>

<sup>\*</sup>Department of Indonesian Language and Literature, Faculty of Letters, State University of Malang, Indonesia.

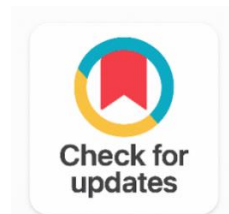
## Article Info

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## ABSTRACT

This study aims to examine the aesthetic formulation of sabda in Ranggawarsita's Serat Sopanalaya through two main dimensions of vibration, namely the vibration of sabda rasa and the vibration of sabda angan-angan. This study uses a dhvani aesthetic approach from the Sanskrit tradition that emphasizes the latent meaning (vyanjana) in sabda, and is contextualized with Javanese spirituality. Data were obtained through philological and hermeneutic readings of the Serat Sopanalaya text. The results show that the vibration of sabda rasa radiates three layers of bhavarasa: nlangsa (sorrow and awareness of suffering), tresna (divine compassion and love), and jati (enlightenment and the authenticity of life). Meanwhile, the vibration of sabda angan-angan reveals Ranggawarsita's inner work in constructing the image of candra as a symbol of coolness of mind and inner calm that leads to metaphysical experience. Both interact to form a harmony of sabda that displays the power of rasa and clarity of creativity in achieving kasejatining urip.

### Corresponding Author:

Teguh Tri Wahyudi  
Department of Indonesian Language and Literature, Faculty of Letters, State University of Malang, Indonesia  
Email: [teguh.tri.fs@um.ac.id](mailto:teguh.tri.fs@um.ac.id)

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## 1. INTRODUCTION

Classical Javanese literature is the deepest reflection of Javanese culture, imbued with symbols, teachings, and spiritual dimensions [1]. Among these masterpieces, Ranggawarsita's Serat Sopanalaya (hereinafter abbreviated as SSL) holds a special place because it combines the aesthetic power of language

with the depth of mystical experience [2]. This work is realized in Javanese language and script text and was published by the Sadu Budi Surakarta publisher in 1912, which appears as in Figure 1 below.

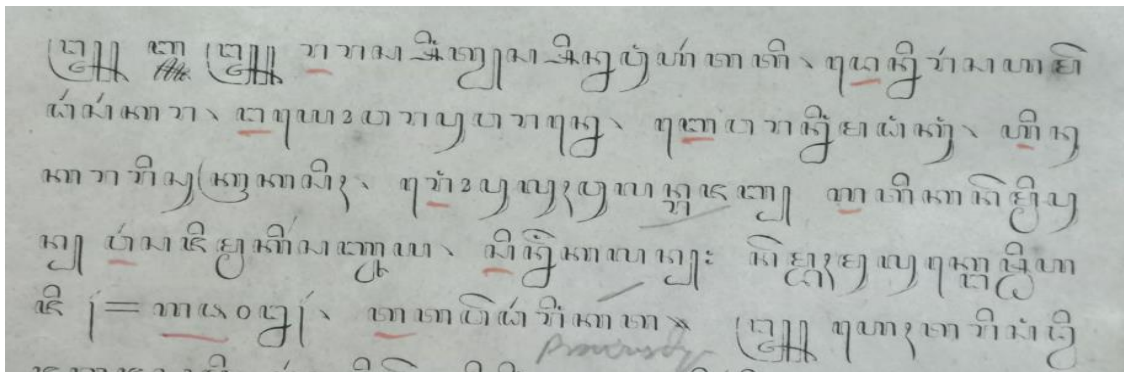


Figure 1. Serat Sopana Laya

In this text, language is not merely a means of communication, but has transformed into sabda, a form of sound that contains life force, vibration, and spiritual power [3]. Sabda, in Ranggawarsita's view, is not just a word, but a radiance of inner energy that connects humans with the divine essence [4]. This conception is based on the long-standing understanding in Indian and Javanese philosophy [5], that all reality is actually the resonance of sacred sound-nāda brahman-or in local terms, sabda sakti [6].

This understanding of the word as a cosmic force finds its most complex form in the Serat Sopanalaya. Ranggawarsita does not simply manipulate words to convey ideas, but rather creates an aesthetic vibration that can arouse the reader's consciousness. Thus, the aesthetics in SSL lies not in the beauty of form or style, but in the inner vibrations transmitted through language [7]. In line with this, Poerwadarminta (1939) stated that the word in Javanese culture is "utterance that contains the power of feeling and inner meaning," [8] while Kusumadinigrat (1890) emphasized that the word is a way for humans to uncover the secrets of life, because "rasa iku jiwaning urip, angan-angan iku candraning cipta"-rasa is the light of life, and angan-angan is the moon of the mind [9].

The aesthetic phenomenon of Ranggawarsita's spoken word was born within a complex historical context. He lived at the end of the 19th century, a time when Javanese society faced the pressures of colonialism, changing values, and shifts in traditional cosmology [10]. The spiritual world, which had previously been the center of life's orientation, was slowly being replaced by the rational and bureaucratic mindset introduced by the Dutch colonialists [11].

In this situation, Ranggawarsita's works, such as Serat Kalatidha, Sabda Jati, and Serat Sopanalaya, functioned as symbolic resistance to the chaos of the times (jaman edan) [12]. However, this resistance was not realized through political rhetoric, but through aesthetic and spiritual contemplation: he "healed" the damaged reality through the power of the spoken word [13].

SSL was born as a kind of healing poetry, in which Ranggawarsita reformulated the teachings of Javanese spiritual kawruh such as cipta-rasa-angan-budi within an aesthetic framework. Through the macapat song system, he channeled his inner practice and spiritual cultivation to achieve a state of perfection (kasampurnan) [4]. It was in this context that four categories of vibrations of the word emerged that Ranggawarsita developed: the vibrations of the word cipta, rasa, angan-angan, and budi. The four are an interconnected whole and form the aesthetic structure of the word in the text. However, two aspects-namely the vibrations of the word rasa and the vibrations of the word angan-angan-play a dominant role because they serve as a bridge between emotion and reflection, between the inner world and the world of thought. Vibrations are also accepted as a form of sasmita which is manifested in the form of formulations of creation, feeling, thought and mind as shown in Figure 2 below.

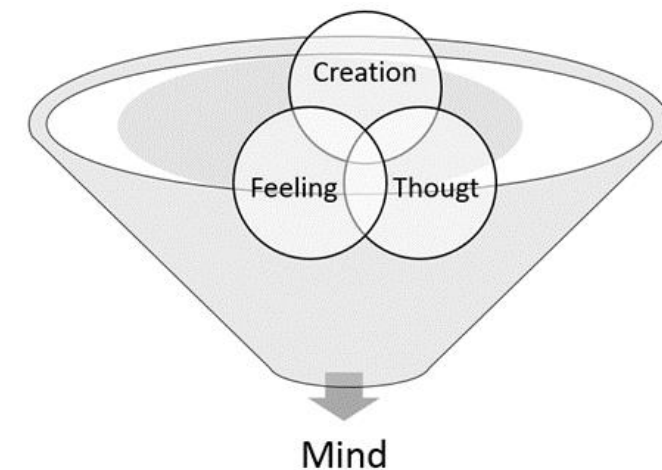


Figure 2. Interconnection of Sasmita Vibration

From an ontological point of view, the Javanese speakers interpret *rasa* as not only an emotion but rather as the very nature of life itself [14]. The term “*rasa*” in Javanese philosophical vocabulary refers to an inner force that can and does affect reality intuitively, that is, before the operations of logic and rationality [8]. Zoetmoelder (1990) explains that *rasa* is a “tool of spiritual recognition” through which humans are able to receive the essence (*tattwa*) behind the form [15]. This idea concurs with Anandavardhana in the case of *dhvani* who claimed that the very beauty of literature is not to be found in the literal (*abhidhā*) or connotative (*lakṣaṇā*) meaning but in the vibrating latent meaning (*vyanjanā*) [16]. The reader would not obtain this meaning through an explanation but will actually experience it through an inner aesthetic experience [17]. So, in the Javanese and Indian traditions alike, the true beauty of language lies in its power to elicit and bring to the fore the hidden feelings.

## 2. RELATED WORK

Ranggawarsita applies this principle in SSL. He writes not simply to convey teachings, but to evoke a sense of vibration. The language in SSL moves like a mantra: gentle yet powerful, simple yet full of hidden meaning [18]. For example, in Maskumambang’s poem, the saying “*lamun lena nora lana*” (*lamun lena nora lana*) carries a deep resonance about being wary of life’s negligence. The repeated sound “*na*” not only serves as rhyme but also creates a vibrational effect in the reader’s mind [19]. This vibration is the core of the aesthetics of *sabda rasa*. It works not on a semantic level, but on a spiritual level-awakening awareness through sound and rhythm.

Besides feeling, imagination in SSL also plays a crucial role as a space for reflection and contemplation. In Javanese cosmology, imagination is identified with the moon (*candra*), a symbol of tranquility, coolness, and inner clarity [9]. If feeling is likened to the burning sun, then imagination is the soothing moon. These two elements work dialectically: the sun gives life, the moon soothes. Therefore, a balance between feeling and imagination is a prerequisite for achieving a perfect life (*kasampurnaning urip*). In SSL, this balance is realized through the play of sound, rhythm, and natural symbols such as water, light, and shadow. For example, the reflection of the moon on the surface of the water is used as a metaphor for human consciousness reflecting divine truth.

Another interesting phenomenon is that *Serat Sopanalaya* demonstrates a dialogue between two major traditions: Javanese spirituality and Indian aesthetics. Ranggawarsita cultivates the inherited concept of *rasa dhvani* from India by adapting it to the uniquely Javanese structure of *macapat*. In the *dhvani* tradition, sound is not merely a means of conveying meaning, but the source of meaning creation itself [17]. Anandavardhana (in *Dhvanyāloka*) states that “without *dhvani*, there is no *rasa*; and without *rasa*, there is no beauty.” [20] This aligns with Ranggawarsita’s statement that “*sabda iku dudu swara, nanging swara kang nyawiji karo cipta*”-*sabda* is not just sound, but sound that is one with creation.

The intersection of these two traditions yields a unique aesthetic formulation: words that vibrate through feeling and are clear through imagination. SSL is thus not only a spiritual text, but also an aesthetic laboratory where the concept of dhvani is realized in Javanese form. Ranggawarsita successfully transforms poetry into an inner experience. He not only describes feeling but also conveys that feeling itself through words. In this process, language becomes a spiritual body-it is alive, vibrates, and radiates power.

From a cultural perspective, SSL also reflects efforts to rescue Javanese spirituality amidst the crisis of meaning in the early modern era. The 19th century was a time when traditional Javanese values underwent a drastic shift due to colonial intervention, educational modernization, and changes in the social order [2]. Spirituality, once the center of culture, was replaced by rationality and pragmatism. In this context, Ranggawarsita emerged as the final resonance of Javanese wisdom. Through SSL, he seemed to emphasize that cultural salvation was only possible through the purification of speech and the cultivation of feelings. He wrote not simply to entertain, but to “awaken.” As expressed in *Serat Kalatidha*, “...elinga, elinga, yen urip iku mung stadion pangripta,”-remember that life is but a stage of creation [12].

However, beyond its spiritual depth, the aesthetics of the word in SSL also presents interesting academic issues. Most previous research on Ranggawarsita's work has focused on the ethical dimension, philosophy of life, or moral symbolism. Very few have examined SSL from the perspective of the aesthetics of language and the vibration of the word in depth. In fact, this aspect is the foundation of his aesthetic system. As emphasized by Wibowo (2021), “the beauty in Ranggawarsita's work does not stand in diction or form, but in the inner vibration conveyed through words [21].” Therefore, this study seeks to fill this gap by exploring how the word in SSL is formulated through two main vibrations: feeling and imagination.

### 3. METODHOLOGY

A qualitative research model was used, utilizing a library research approach, utilizing a number of literature sources as reference material and data management. The primary data source was the text produced by Ranggawarsita, *Serat Sopana Laya*. Relevant secondary sources were also used to support the research. The data collection process employed philological methods applied to Javanese language and script texts, as shown in the Figure 3.

Philological methods were used as a bridge to understanding Javanese script texts [22]. Translations are provided for readers unfamiliar with Javanese. The data analysis process was based on Dhvani's theoretical framework, as shown in the following Table 1.

Table 1. Dhvani Theoretical Framework

Level	Aspect		
	Sabda (Word/ Sound)	Artha (Meaning)	Rasa (Aesthetic Experience)
Abhidhāmūla (denotative)	Words are present as literal sounds, according to their basic meaning.	Denotative meaning or direct meaning (e.g.: “moon” = celestial body)	The feeling is still vague, limited to awareness of meaning
	Words are used in their literal context.	The meaning is formed in a straightforward and clear manner	The taste is starting to come, but it's weak
Lakṣaṇāmūla (figurative)	Words are used beyond their literal meaning, opening up the space of metaphor or symbol	The meaning shifts to figurative (e.g.: “moon” = lover's face)	Feelings begin to be aroused through imaginative associations
	Simple words but rich in associations	Figurative meaning gives wide space for imagination	Feelings deepen, touching personal emotions (love, sorrow, admiration)

Vyañjanāmūla (implied)	Words function as transmitters (vyañjaka) of implied meaning	The meaning is not spoken directly, but rather emitted (vyañjya)	Taste emerges strongly, becoming central to the aesthetic experience
	Words seem simple, but their power lies in their ability to reflect meaning.	The implied meaning is integrated into the overall context of the work	Rasa is fully realized as the essence of dhvani (rasa-dhvani)

This research begins with a fundamental question: how does Ranggawarsita formulate the aesthetics of the word through the vibrations of feeling and imagination in the Serat Sopanalaya? This question leads to the understanding that each word in the text is not merely a linguistic entity, but also a symbol of spiritual vibration that reflects cosmic balance. By reading the SSL as a text of the aesthetics of the word, this research seeks not only to interpret meaning but also to understand how that meaning vibrates and is experienced.

The approach used in this research is hermeneutic and aesthetic dhvani, where each word is read as a trace of vibration that creates a feeling effect. The analysis is directed at two main layers, namely (1) the vibration of the word of feeling which is related to the emotional, spiritual, and intuitive experience of the author in creating the word; and (2) the vibration of the word of imagination which is related to the work of imagination, reflection, and inner contemplation. These two vibrations are expected to reveal how Ranggawarsita formulates language as a bridge between the empirical world and the supernatural world.

Thus, this study positions the Serat Sopanalaya as both an aesthetic and spiritual text, where the word acts as a resonance of consciousness. Within the framework of dhvani theory, the word processed by feeling and imagination forms an aesthetic experience that cannot be understood through mere intellect, but must be felt through inner awareness. This is the essence of the aesthetics of the word of feeling: beauty that lies not in form, but in the vibration of meaning that lives between words and silence.

## 4. RESULTS AND DISCUSSION

### 4.1 Vibration of the Word of Taste

In Ranggawarsita's aesthetic system, rasa is the core of literary experience as well as the core of life experience. Rasa is a spiritual force that enables humans to "know" the truth through intuition, not through reason. This view aligns with the classical conception of Indian aesthetics, which states that the essence of beauty lies in rasa-dhvani-the emotional and spiritual vibrations implicit behind language. Rasa is not merely a feeling, but a life force that resonates with the word. In classical Javanese, the word "rasa" has a broad meaning: it can mean feeling, taste, empathy, inner awareness, even the ultimate meaning of something. Poerwadarminta (1939) calls it "inner recognition" that can only be felt, not thought.

Ranggawarsita understands that the word "sabda" is not merely a linguistic symbol, but a reflection of true feeling. In the Serat Sopanalaya (SSL), the word "sabda" serves as a vessel for the human soul's journey toward union with its origin (pamor). The vibrations of the word "sabda rasa" in this text radiate three main layers: rasa nlangsa (sorrow and awareness of suffering), rasa tresna (love and compassion), and rasa jati (enlightenment and emptiness). These three layers depict the human soul's evolution from sorrow to spiritual bliss as depicted in Figure 3.

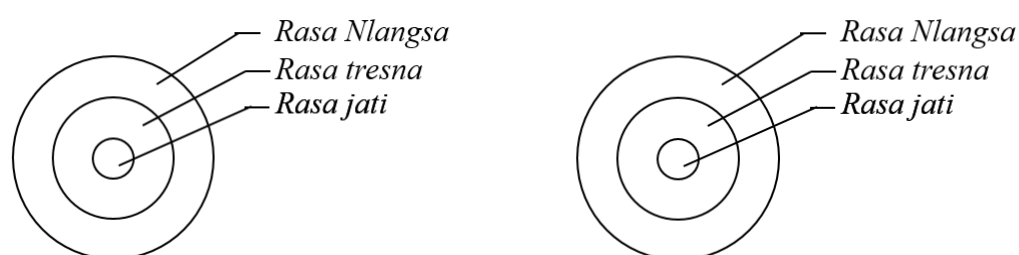


Figure 3. The Layer of Rasa in SSL



#### 4.1.1 Feeling of Misery: Awareness of Suffering as a Spiritual Gateway

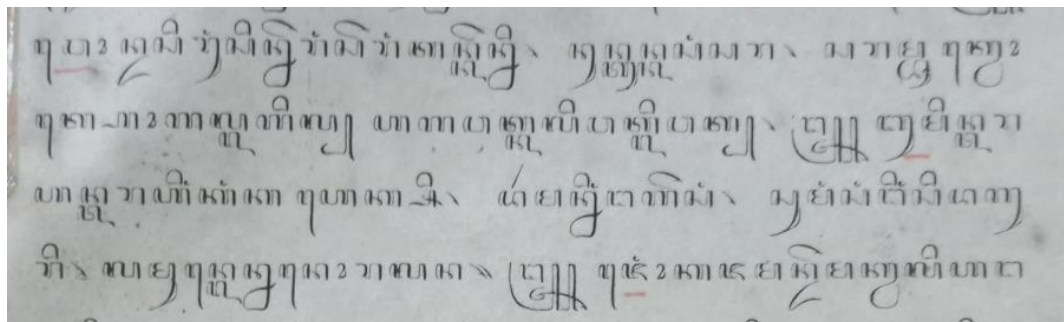


Figure 4. Maskumambang in SSL

The first layer is the feeling of *nlangsa*, a vibration of sadness that marks the beginning of the spiritual journey. As shown in Figure 4 below and the transliteration and translation in Table 2.

Table 2. Maskumambang in SSL

No	Transliteration	Translation
3	Wanda sirung sinerang serang tan keni, nuntun kasangsara, sarambut wot ogal agil, agawat kaliwat-liwat.	The embodiment of unbreakable darkness, which leads to misery, (the image of) a swaying bridge of hairs, which is extremely dangerous.
4	Bumintara lan tara ingkang kaèksi, darmaning agesang, sumangsang ing sidaguri, lamun lèna nora lana.	The visible earth and sky, as the dharma of the living, when caught in the sidaguri tree, if left untouched, will not last.

In the Maskumambang poem, Ranggawarsita writes: "Lamun lena nora lana, kawula dadi kumambang, nora landhep tanpa arah." (If you are careless, you will be destroyed, humans will float without direction).

This expression describes a state of mind that is out of control, tossed about by the waves of the world. "Kumambang" literally means floating on water, but in the aesthetic context of the word, it signifies a state of the soul that is separated from its origin. The repeated "ng" sounds in "kumambang" and "tanpa arah" create a deep resonance—a phonetic vibration that reinforces the sense of emptiness and loss. Here, the word operates not merely as a semantic meaning, but as an emotional vibration that evokes *karuṇarasa* (compassion and sorrow).

In dhvani theory, the implied meaning that evokes this feeling is called *bhāva-rasa*: emotion that is processed into an aesthetic experience. The sadness that was originally destructive turns into energy of awareness. In the Javanese context, *nlangsa* is not just sorrow, but a moment of inner purification. Through suffering, humans are moved to look within themselves. As expressed by Ranggawarsita in Sabda Jati: "Sadurunge ngertení rasa jati, kudu rumangsa nandhang lara." This means that true beauty is not born without suffering; feeling *nlangsa* is the opening gate to true taste.

#### 4.1.2 Rasa Tresna: The Vibration of Divine Love and the Beauty of Love

The second layer is the feeling of *tresna*, which represents the transformation from suffering to universal love. *Tresna* here refers not only to love between humans, but also to divine love (*mahabbah*), love for truth, and love for universal harmony. As shown in Figure 5 below and the transliteration and translation in Table 3.

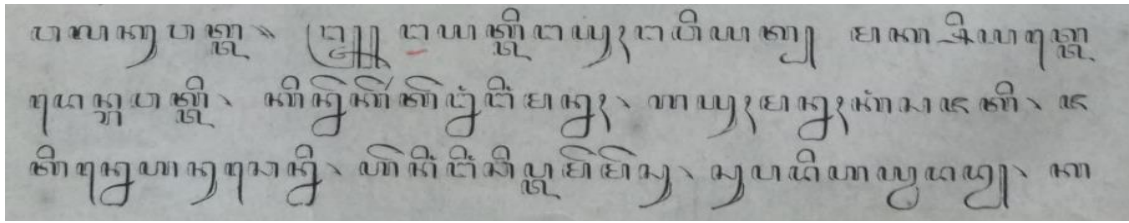


Figure 5. Sinom in SSL

Table 3. Sinom in SSL

No	Transliteration	Translation
3	Ngayati ngayuh ngawiyat, maksiyaté dèn rawati, kineker telenging manah, gayuh manah kang sajati, jatiné anucèni, eninging cipta memesu, supadi haywa dadya, ka↔(hal. 2)limputan ing pangaksi, sanityasa mangun mesu pudyastawa.	Striving to attain nobility, but still committing sins, observe it in the core of the heart, achieve the true heart purifying truth, silence in creation strives, so as not to become, closed in sight, therefore always strive for blessings

In the pupuh Sinom, Ranggawarsita describes tresna as a force that guides humanity back to its source: "Tresna marang kang gaib, dadi weninging creating." (Love for the unseen clears the mind).

This statement demonstrates the function of tresna as a unifying vibration. Within the sound structure, the repetition of the vowels "a" and "i" creates a gentle rhythm that resembles the flow of breath in meditation. This rhythm creates a psychoacoustic effect that deepens the contemplative atmosphere. Semantically, "tresna marang kang gaib" indicates a vertical love orientation—a desire for union with God, as reflected in the concept of pamoring kawula gusti in Javanese mysticism.

The feeling of tresna in SSL also marks a shift in perspective on suffering. If nlangsa is the awareness of suffering, then tresna is the loving acceptance of suffering itself. It marks the point of balance between fire and water, between the sun and the moon. With tresna, words transform into prayers, and language becomes a bridge between humans and the universe. In dhvani aesthetic terminology, tresna reflects śṛṅgāra rasa (love) purified by spiritual awareness.

#### 4.1.3 Taste of Jati: Silence as the Peak of the Aesthetics of the Word

The deepest layer of the vibration of the word of taste is the feeling of jati—the feeling of authenticity, the point where all duality disappears. As shown in Figure 6 below and the transliteration and translation in Table 4.

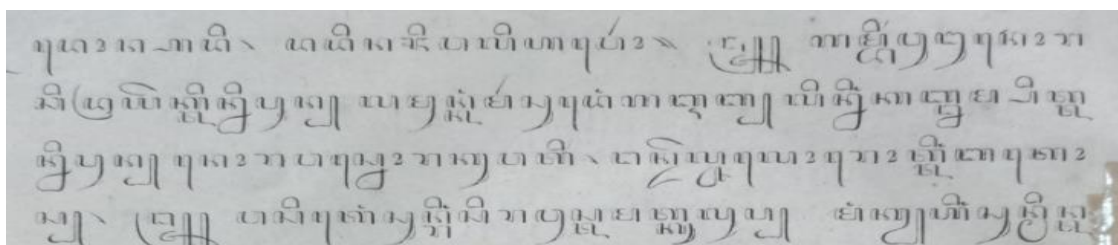


Figure 6. Megatruh in SSL

Table 4. Megatruh in SSL

No	Transliteration	Translation
21	Marma dipun santosaa teguh timbul, kanthi awas lan éling,	Therefore, one must have strong faith, and always remember and be alert,

	haywa samar ing pandulu, kadhaton ingkang sajati, jatiné nora katongton.	so as not to be mistaken in one's vision. The true palace is truly invisible.
22	Tampa terus nerusi malebèng lumbung, barumbunganing setrali, padhangé kalangkung langkung, langgeng nora owah gingsir, siré mulih dating manon.	Continuously receiving until it enters the barn, the origin of the setrali (source of light). Its brightness is truly immeasurable, and its nature is eternal and will not change. The desire to return home to be reunited with the Creator.
23	Meneng langgeng nora kocap tan winuwus, nora mulat sawarga di, pan nora rumasa ngéyub, ngalèla leng ngedon adi, dadi nabi wali amor.	Staying calm forever, not moving or speaking, not seeing the beauty of heaven, do not feel silent in protection, there is only the feeling of the heart, abiding to be united with the prophet and saint
24	Gambi wuju nora cidra yektinipun, lamun kang marsudèng gaib, liningkab lempitanipun, nora was nora kuwafir, ngandel caloroting batos.	Truly, no harm will come to anyone who studies the supernatural. All obstacles will undoubtedly be removed, and there will be no worries whatsoever, because they already believe in their own inner self.

In the pupuh Megatruh, Ranggawarsita writes: "Sapa Eling, Sapa Wening, ya Iku urip sing bener." (Whoever is conscious and clear, he is the one who truly lives).

In this line, "eling" and "wening" are not just words, but two vibrations of consciousness. "Eling" signifies inner awakening (spiritual awareness), while "wening" signifies clarity of feeling. The nasal sound "ng" that closes both words creates a gentle, repetitive resonance like a mantra, creating a meditative effect on the reader. This is how Ranggawarsita constructs the aesthetics of sabda rasa: by combining sound structure, inner meaning, and spiritual rhythm into a single whole.

Rasa jati marks the culmination of the aesthetic and spiritual journey. At this stage, rasa is no longer turbulent; it becomes silent, suwung. Silence is not emptiness, but formless fullness. In the context of dhvani, this is the state of santa rasa-the eternal serenity that is the pinnacle of all aesthetic experience. Thus, the vibration of sabda rasa in SSL is not merely an emotional experience, but an aesthetic system that transforms suffering into love, and love into enlightenment.

## 4.2 The Vibration of the Word of Dreams

If the vibration of the word "rasa" (feeling) is the realm of emotion and intuitive experience, then the vibration of the word "angan-angan" (imagination) is the realm of reflection and inner knowledge. "angan-angan" in Javanese is not merely "imagination" or "thought," but rather a reflective consciousness that reflects the light of "rasa." It is likened to the moon (candra), which reflects the sunlight (rasa) so that humans can see themselves. In Javanese tradition, the balance between "rasa" and "angan-angan" is a prerequisite for achieving a perfect life (kasampurnaning urip) [9].

In Serat Sopanalaya, imagination serves as a vehicle for contemplation. It regulates feelings so they are not wild and confusing. The vibrations of the words of imagination emerge in the form of symbols, metaphors, and poetic imagery that contain profound meaning. Through the work of imagination, the words transform from emotion into intuitive knowledge.

### 4.2.1 Imagination as Candra: A Mirror of Inner Consciousness

In several poems, Ranggawarsita describes dreams as "candra", the moon that soothes the mind: "Cahyaning candra mratandha, anggambaring kahanan wening." (Moonlight gives a sign, a clear reflection of creation).



The metaphor "candra" signifies the function of the mind as a reflector of the mind. It reflects the truth emitted by the senses. In the context of dhvani, this is the process of vyanjana-jñāna-the sensing of meaning that arises from inner resonance. Ranggawarsita uses natural imagery (the moon, water, shadows) to visualize a state of tranquil awareness. Through this symbol, he conveys that true knowledge is not the result of logical thinking, but rather the result of clear reflection on the senses.

The dominant "a" vowel sound in "candra", "cahya", and "anggambarang" reinforces the light and airy atmosphere. This phonetic structure creates a sense of coolness and inner expansiveness-a form of auditory imagery that is typical of Javanese verbal aesthetics.

#### 4.2.2 Dreams as Pangiloning Manah: A Space for Spiritual Reflection

Ranggawarsita also interprets wishful thinking as pangiloning manah (mirror of the heart). In Dandanggula's pupuh, he wrote: "Mingkar-mingkuring rasa, katon jroning pangiloning manah." (When feelings spin, they appear in the mirror of the heart).

This phrase illustrates the dynamic dialogue between feeling and thinking. "Mingkar-mingkur" (circling around) indicates the back and forth between emotion and consciousness. The mirror of the heart becomes a place where feelings can be observed, understood, and then refined. In an aesthetic context, the word here functions as a reflective mechanism-it not only inspires but also directs the reader to examine themselves.

This process of reflection is synonymous with the practice of ngening, the purification of the mind through silent meditation. Through ngening, humans learn to distinguish between the true voice of the heart and the echoes of the ego. When the mind is clear, the words born from it become bright and powerful. This is what Ranggawarsita means by "sastra kang kinardi saka rasa lan cipta," that is, works created from a balance between feeling and thought.

#### 4.2.3 Wishful Thinking as a Kawruh Builder: Knowledge from Silence

The deepest layer of the vibration of the word of phantasm is its function as a builder of kawruh (spiritual knowledge). Ranggawarsita believes that true knowledge is not born from memorization or logic, but from the cultivation of phantasm-the use of the silent inner mind. In one of his verses, he writes: "Kang wus wikan ing sepi, dadi pituduhing urip." (Desolate dreams become the guide of life).

The word "sepih" here does not mean empty, but rather calm and stable. In a state of silence, the mind functions as an "inner teacher" that guides humans to true understanding. This concept is analogous to the theory of pratibhā in Indian aesthetics-namely, creative intuition that arises in a state of mind free from distractions (Abhinavagupta, Abhinavabhāratī). Thus, the vibration of the word of the mind is a mechanism for processing consciousness, enabling the mind to become clear and ready to grasp the truth transmitted by feeling.

Within the SSL structure, Ranggawarsita uses songs like Megatruh and Pangkur to convey this idea. The songs' gentle, rhythmic rhythms help establish a contemplative atmosphere. The repeated ending sounds of "ng" and "r" create a steady, vibrating effect, inviting the listener to enter a quiet inner space. This is a concrete manifestation of the aesthetics of the word: the word is not only meaningful, but also vibrates and structures the listener's mind.

#### 4.2.4 Solar-Candra Balance: Synthesis of Feelings and Imagination

Ranggawarsita emphasized that the balance between feeling (heat, sun) and wishful thinking (cold, moon) is a prerequisite for the emergence of true speech. Without feeling, speech becomes dry and rational; without wishful thinking, speech becomes wild and emotional. When the two unite, speech reaches the highest aesthetic level, namely, speech kang nyawiji karo cipta. In this state, language is no longer a tool, but rather a manifestation of consciousness itself.

Symbolically, SSL visualizes this balance through natural imagery: water and fire, day and night, the sun and the moon. All of these images demonstrate that true beauty arises from the harmony between two seemingly opposite poles. In dhvani theory, this is the moment when sound (sabda) and meaning (artha) merge in sphota-an explosion of spiritual meaning that is felt, not thought.

Through this balance, the vibrations of the wishful words function as guardians of the inner structure of the text. He ensures that every emotion that arises in the senses is processed into wisdom in the mind. Thus, the aesthetics of the word in SSL does not stop at the beauty of feeling, but moves towards the beauty of knowledge.

## 5. CONCLUSION

The aesthetics of the word in Ranggawarsita's Serat Sopanalaya demonstrates a system of beauty that is not solely based on the form and structure of language, but rests on the inner vibrations that live within the word itself. Through two main dimensions-the vibrations of the word of feeling and the vibrations of the word of imagination-Ranggawarsita constructs an aesthetic concept that combines emotional experience and spiritual reflection.

The vibration of the word of tastedepicts the human inner journey through three layers: nlangsa (sadness) as the awareness of suffering, tresna (love) as the energy of divine compassion, and jati (true silence) as the pinnacle of enlightenment. In each layer, the words act not merely as words, but as a medium of awareness that stirs the reader's heart. The feelings that emerge from these words are not temporary emotions, but rather existential awareness that unites humans with the source of life.

Meanwhile, the vibrations of the word of imagination demonstrate the reflective function of the word as a candra or mirror of the inner self. Through imagination, feelings are transformed into intuitive knowledge and wisdom. Imagination purifies the mind, regulates emotions, and guides the reader to experience the meaning behind words. In this process, the word becomes a meditative space-it guides the mind to stillness and clarity, where truth can be purely reflected.

The balance between feeling (heat, sun) and wishful thinking (cold, moon) creates a complete harmony of words. Ranggawarsita teaches that true beauty can only be achieved when humans are able to cultivate their feelings into wisdom and direct their thoughts to submit to inner clarity. Thus, Serat Sopanalaya functions not only as a religious poetic text, but also as a formulation of Javanese spiritual aesthetics that reflects the depth of dhvani: words that do not stop at sound, but vibrate as consciousness. Through this reading, we can understand that for Ranggawarsita, the word is not a means of communication, but a manifestation of consciousness. It is alive, vibrating, and brings humans back to their true nature. The aesthetics of the word of feeling, then, is a spiritual path that teaches humans to find beauty between words and silence, between the sun and the moon, between the world and eternity.

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## Author Contributions Statement

Name of Author	C	M	So	Va	Fo	I	R	D	O	E	Vi	Su	P	Fu
Teguh Tri Wahyudi	✓	✓	✓	✓	✓	✓		✓	✓	✓			✓	

C : Conceptualization

M : Methodology

So : Software

I : Investigation

R : Resources

D : Data Curation

Vi : Visualization

Su : Supervision

P : Project administration

Va : **Validation**O : Writing - **Original Draft**Fu : **Funding acquisition**Fo : **Formal analysis**E : Writing - **Review & Editing**

### Conflict of Interest Statement

The author collects data and does the writing. The Promotor and Co-promotor author provides direction and instruction.

### Informed Consent

I hereby declare that I am the sole author of this research study. All participants involved in helping in this study were informed about the purpose, procedures, potential risks, and benefits of the research. Participation was entirely voluntary, and informed consent was obtained from each participant.

### Ethical Approval

The research does not involve experiments with human participants.

### Data Availability

The data sets generated and analysed during the current study are not publicly available due to confidentiality agreements with participants but are available from the corresponding author upon reasonable request. Researchers who wish to access the data for academic purposes may do so by submitting a formal request outlining their intended use, subject to approval and compliance with ethical standards.

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#### BIOGRAPHIE OF AUTHOR



**Teguh Tri Wahyudi** , is a doctoral candidate in the Humanities Study Program, Graduate Program, Gadjah Mada University, Yogyakarta. His S.S., M.A. qualification was obtained based on research into several works by Ranggawarsita. His expertise in Javanese literature and culture serves as a basis for various relevant studies. His research interests include classical Javanese literature, oral literature, performing art and Javanese culture. Email: [teguh.tri.fs@um.ac.id](mailto:teguh.tri.fs@um.ac.id)