

The study on Pragmatic Analysis in Javanese Children's Dolanan Songs

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Abstract

The study conducts a pragmatic analysis of Javanese children's dolanan songs, which embed profound moral lesson designed to foster character development in young listeners. This research holds particular relevance given the substantive educational value in these utterances. It addresses the challenge of delineating the forms of speech acts within Javanese children's dolanan songs from a pragmatic perspective. The objective of this study is to describe these utterance forms in Javanese Children's Play Songs drawing on pragmatic principles. This research employed a literature-based methodology. The strategy involved in a process of textual analysis with speech act theory to scrutinize the utterances embedded in the lyrics of Javanese children's play songs. Through this analysis, the pragmatic dimensions of the speech acts present in these Javanese songs were identified. The findings revealed that the principle of speech acts in Javanese children's play songs in accordance with established pragmatic frameworks.

Keywords: speech acts, maxims, pragmatics, play songs, children

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1. Background of Study

The world of childhood is replete with enriching experiences, one of which involves the introduction and performance of age-appropriate songs (Astuti et al., 2024). This practice is particularly evident among preschool-aged children, who are frequently exposed to songs with educational value. Among these are Javanese dolanan songs (Gunada et al., 2025). Local curricula in arts and cultural education also incorporate these traditional Javanese children's songs. This approach addresses contemporary trends in which children's lifestyles have undergone substantial shifts, with many becoming overly reliant on personal electronic devices (Schmidt-Persson et al., 2024). The captivating and varied nature of digital games has increasingly drawn children's attention, prompting educators, parents, psychologists, and educational experts to pursue strategies for mitigating screen time. Excessive gaming raises particular concerns due to associated health risks, including adverse effects on brain and ocular health from mobile phone radiation—effects that are especially pronounced in children, as evidenced by multiple studies (Muppalla et al., 2023). One strategy for mitigating excessive dependence on electronic devices

involves introducing dolanan songs to children. Javanese children's songs serve purposes beyond mere entertainment; they also impart essential moral guidance and life lessons to the students (Sativa & Kasiyan, 2024).

Songwriters achieve more than lyrical composition, in this senses each utterance embeds profound ethical principles. The substantive and meaningful messages within dolanan lyrics create a compelling subject for pragmatic analysis, as pragmatics investigates meaning in contextual relation to speech situations. This analysis necessitates an understanding of the situational context surrounding each utterance (Leech, 1993). The lyrics of dolanan songs frequently convey moral, social, and cultural values, alongside principles of etiquette, from which children may derive vital lessons (Sativa & Kasiyan, 2024). Javanese dolanan songs convey strong moral messages and play a pivotal role in character development. These values manifest through exemplars of songs that promote constructive behaviour (Wadiyo et al., 2021). In the context of contemporary generations, particularly young children, they are profoundly shaped by external influences, including media such as television, digital technologies, evolving societal norms, familial practices, and peer interactions. Therefore, the early introduction of affirmative cultural elements is essential for fostering personality development, particularly through the integration of Javanese dolanan songs seeks to bolster children's character formation from an early age (Astuti et al., 2024).

In this context, the present study examines Javanese dolanan songs through a pragmatic lens. It analyses the utterance forms in these songs according to Hymes' theoretical framework and identifies the types of conversational maxims embedded within the lyrics. The research questions are identified as follows: (1) What utterance forms appear in Javanese children's dolanan songs from a pragmatic perspective? and (2) What types of conversational maxims are present in these songs? The objectives are to elucidate these utterance forms and delineate the conversational maxims in Javanese dolanan songs from a pragmatic standpoint.

According to Andiopenta Purba (Purba, 2011), the communication process comprises three fundamental elements, namely participants, the information exchanged, and linguistic instruments. In verbal communication, there are two primary phenomena emerge in terms of speech acts and speech events. Speech acts are defined as actions enacted via utterances in discourse which categorized into locutionary, illocutionary, and perlocutionary types. The locutionary act entails the literal utterance of words; the illocutionary act involves the intended force conveyed through the utterance; and the perlocutionary act encompasses the effects elicited by the utterance. Speech events, by contrast, constitute socially situated interactions which encompasses eight components namely setting (time, place, and situation); participants; ends (goals and intentions); act sequence (forms and content of the message); key (tone and manner); instrumentalities (language variety); norms of interaction and interpretation; and genre (type of delivery). Meanwhile, Danandjaja (Danandjaja, n.d.; Lichtenberg & Schidlovsky, 1986) states that certain children's dolanan songs constitute several elements of Javanese oral folklore. Their defining characteristics include: (1) uncomplicated language, (2) a direct melodic contour (cengkok), (3) a concise stanza structure, (4) resonance with children's lived experiences, and (5) facets of amusement and communal participation (Endrawsara, 2018; Hartiningsih et al., 2015).

This research, which explores a pragmatic analysis of Javanese Children's Dolanan songs, adopts a literature-based approach. It commences with an exploration of interconnected concepts and ideas, culminating in the formulation of hypotheses regarding anticipated interrelations. These hypotheses may derive from the researcher's insights or from established theoretical underpinnings in extant literature. This literature then serves as the basis for theoretical explication. The methodological strategy integrates literary review with speech act analysis of Javanese dolanan song texts, thereby facilitating the identification of utterances through pragmatic approach.

To enhance data validity, the study employs triangulation across sources, theories, and methods. Source triangulation entails aggregating data from diverse literary materials, including books, online resources, scholarly journals, and antecedent studies. For example, data on Javanese children's Dolanan songs, specifically those featuring utterances amenable to pragmatic analysis are collected from both digital and print media, supplemented by documentation and bibliographic tracing for referential depth. Collected data are complemented by documentation review and literature tracing as references

2. Forms of Utterances in Javanese Children's Dolanan Songs: A Pragmatic Analysis

The forms of utterances in Javanese children's dolanan songs are analyzed using Hymes' SPEAKING framework. Hymes (1974: 53–62) elucidates the social dimensions that shape speech acts, encapsulating these elements in the mnemonic acronym “SPEAKING”.

- a. **Setting (S)** encompasses the temporal, spatial, and physical circumstances of the speech event. It also includes the scene, which denotes the psychological framing associated with the setting; therefore, participants may psychologically reconfigure the setting according to their perceptions
- b. **Participants (P)** addresses the individuals involved, including writers, listeners, or readers.

- c. **Ends (E)** relates to the purposes and objectives pursued by the participants in the speech event.
- d. **Act Sequence (A)** delineates the structure and content of the utterances. Diverse discourse genres, such as political orations, academic lectures, religious homilies, or daily conversation, manifest distinct linguistic forms and communication purposes.
- e. **Key (K)** pertains to tone, manner of delivery, style, the speakers' emotional condition, and other affective qualities that influence the utterance, such as whether it is conveyed in a relaxed, serious, or melancholic register.
- f. **Instrumentalities (I)** denotes the channel or media and linguistic variants employed in communication. Channels may include oral, written, telephonic, semaphore (gesture), and similar media. Linguistic variants encompass registers, dialects, variety, and stylistic choices.
- g. **Norms (N)** refer to the interpretive and interactional conventions that regulate the exchange.
- h. **Genre (G)** concerns the categorical form of the communication act.

The following analyses examines seven Javanese children's dolanan song applying Hymes' theoretical framework.

2.1 First Javanese Children's Dolanan "Dhondhong Apa Salak"

Dhondhong apa salak, dhuku cilik-cilik
 Ngandhong apa mbecak, m'laku timik-timik
 Dhondhong apa salak, dhuku cilik-cilik
 Ngandhong apa mbecak, m'laku timik-timik
 Atik ndherek Ibu tindak menyang pasar
 Ora pareng rewel ora pareng nakal
 Ibu mengko mesthi mundhut oleh-oleh
 Kacang karo roti Atik dhiparingi
 Dhondhong apa salak, dhuku cilik-cilik
 Gendhong apa pundhak aja ngithik-ithik

(<https://lirik.kapanlagi.com/artis/jawa-tengahjateng/dhondhong-apa-salak/>)

- a. **Setting (S)** involves the temporal, spatial, and physical circumstances in which the song was composed, particularly in Central Java. This is evident in the linguistic features, which employ the Javanese language, specifically Central Java.
- b. **Participants (P)** comprise the songwriter, who conveys a moral language from a maternal figure to her child. In this sense, the various fruits offered to the child symbolizing desirable traits or virtues that the child should cultivate.
- c. **Ends (E)** focuses on the objectives of the song to impart moral values pertaining to character development, illustrated through three fruits: salak (snake fruit), dhondhong, and duku (lanzones). The salak fruit—characterized by its coarse, scaly exterior and tender interior, represents an individual with an unpolished appearance yet a compassionate personality. By contrast, the duku fruit is uniformly smooth in both exterior and interior. The dhondhong, however, features a sleek outer skin concealing a prickly, thorny core.
- d. **Act of Sequence (A)** addresses the utterance form in the songs, focusing on sequential stanzaic structure which is articulated verse by verse.
- e. **Keys (K)** concerns the quality of stanzas in the songs, which is light-hearted however imbued with profound moral values. This song is performed by children in joyful situation.
- f. **Instrumentalities (I)** involves the channel for conveying the message with each stanza rendered orally and vocally in children's dolanan songs. The linguistic dialect is predominantly regional, namely Javanese.
- g. **Norms (N)** pertains the operative norms emphasize exemplary traits. Children's dolanan songs disseminate ethical precepts, fostering the balanced inner and outer virtues of the children.
- h. **Genre (G)** manifests as a musical form which is used to deliver character education, leveraging melody to develop principles of moral and children personality.

2.2 Second Javanese Children's Dolanan "Padhang Bulan"

Yo 'pra kanca dolanan ing jaba
 padhang wulan padhang kaya rina
 Rembulane e sing awe-awe
 Ngelingake aja padha turu sore
 Yo 'pra kanca dolanan ing jaba
 rame-rame kene akeh kancane
 Langite pancen sumebyar rina
 yo padha dolanan sinambi guyonan

(<https://portalprobolinggo.pikiran-rakyat.com/nasional/pr-781277784/>)

- a. **Setting (S)** presents in the songs depicted the situation of a clear night illuminated by the full moon.
- b. **Participants (P)** comprises the young children who sing while playing in the yard during the full moon.
- c. **Ends (E)** concerns with the intention of the song to dissuade them from retiring early in the evening, thereby enabling particularly acts of devotion, such as tahajjud prayers or Qur'anic recitation. Moreover, the song instructs children in expressing gratitude to God for the bounties of creation in the universe.
- d. **Act of Sequence (A)** involves the structured in poetic verses, with each stanza constituting a discrete segment. The song is performed by children as they engage in communal play in the courtyard beneath the full moon.
- e. **Keys (K)** is rendered in a leisurely melody, consonant with child-oriented ambiance. The register employed is informal, facilitating a relaxed vocal delivery amid playing.
- f. **Instrumentalities (I)** comprises dialect, register, and other idiomatic elements. In this sense, the medium is oral Javanese, embodied in lyrical form and predominantly featuring the Central Javanese dialect.
- g. **Norms (N)** provides an ethical imperative to cultivate gratitude for divine blessings through sustained devotional practices.
- h. **Genre (G)** relates to the melodic of the song, leveraging musical expression to foster moral and spiritual education in children.

2.3 Third Javanese Children's Dolanan "Gundhul-Gundhul Pacul"

Gundul gundul pacul cul gembelengan
 Nyunggi nyunggi wakul kul gembelengan
 Wakul ngglimpang segane dadi sak latar
 Wakul ngglimpang segane dadi sak latar
 Gundul gundul pacul cul gembelengan
 Nyunggi nyunggi wakul kul gembelengan
 Wakul ngglimpang segane dadi sak latar
 Wakul ngglimpang segane dadi sak latar
 (Lirik lagu H.C Hardjosubroto)

- a. **Setting (S)** is identified as Javanese children's song as it is composed in the Javanese language and enjoys widespread popularity across Java which is frequently performed when children engage in communal play with their peers.
- b. **Participants (P)** of the song is directed at children in order to encourage them to embody praiseworthy conduct to develop leadership.
- c. **Ends (E)** concerns with the message imparted to children anticipates their future roles as trusted leaders. In this sense, a leader must possess qualities such as impartiality toward all, humility, commanding authority, and diligent with high responsibilities.
- d. **Act of Sequence (A)** manifests as a melodic composition rendered in a lively tune when performed.
- e. **Keys (K)** focuses on the song, which the song is intoned in a leisure manner, befitting its character as a children's dolanan song infused with playful nuances.
- f. **Instrumentalities (I)** relate to the medium employed in the song, namely oral language which is articulated through lyrical structure. This song utilized Javanese dialect.
- g. **Norms (N)** disseminates moral precepts to children, advocating for commendable behaviour and abstaining arrogance toward others.
- h. **Genre (G)** relates to the communication act which is informal, thus enabling children to hum the melody in a relaxed cadence while enacting bodily movements during play.

2.4 Forth Javanese Children's Dolanan "Lir-Ilir"

Lir ilir, lir ilir
 Tandure wis sumilir
 Tak ijo royo-royo tak senggo temanten anyar
 Cah angon-cah angon penekno blimbing kuwi
 Lunyu-lunyu yo penekno kanggo mbasuh dodotiro
 Dodotiro-dodotiro kumitir bedhah ing pinggir
 Dondomono jlumatono kanggo sebo mengko sore
 Mumpung padhang rembulane
 Mumpung jembar kalangane

Yo surako

Surak iyo

(<https://tirtto.id/lirik-makna-lagu-lir-ilir-tembang-jawa-ciptaan-sunan-kalijaga>).

- a. **Setting (S)** constitutes a genre of the song which frequently performed during afternoon play session among children and their peers. In bygone eras, children's preferred playtime occurred in the late afternoon, particularly in open fields, gardens, or household courtyards.
- b. **Participants (P)** of the song is directive for children to cultivate exemplary character in accordance with divine religious precepts, particularly Islam.
- c. **Ends (E)** relate to the purpose of the song. In this sense, each messages focusing on the obedience to God's commandments to uphold Islamic sharia regulation which is directed to children.
- d. **Act of Sequence (A)** focuses on the meaning conveyed in every stanzas because of the utterance form comprises symbolic import. For instance, The refrain "Ilir-ilir, lir-ilir" signifies an awakening to vitality, directing one toward renewal embodied in Islam. Likewise, "tandure wis sumilir" implies that the sown seed of faith has sprouted within the heart, engendering religious virtues. Therefore, it symbolizes faith which likened to a nurtured seed which may yield to virtuous outcomes through Qur'anic recitation, dhikr (remembrance of God), and salawat (blessings upon the Prophet). Meanwhile, the second stanza underscores the imperative for Muslims to possess resilient spirits, namely courageous, indefatigable, and undeterred by despair. The reiterated phrase "Cah angon-cah angon" (shepherd child) serves as an emphatic command to tend one's base desires, steering them away from worldly temptations that could lead to peril.
- e. **Keys (K)** concerns to the tone used in communication. The song "Ilir-Ilir" is rendered in a gentle and reverent melody, employing a predominantly lento tempo.
- f. **Instrumentalities (I)** is about the medium of the communication, namely Javanese oral language dialect structured in each stanza into lyrical composition.
- g. **Norms (N)** in the songs imparts moral imperatives to children by upholding the faith and religion. In traditional contexts, it was commonly intoned by children in suraus (study halls) during Qur'anic lessons, underscoring its profound religious connotations.
- h. **Genre (G)** focuses on the utterances used in communication. In this matter, the genre is a melodic dolanan song, harnessing musical form to inculcate Islamic ethical and spiritual education.

2.5 Fifth Javanese Children's Dolanan "Sluku-Sluku Bathok"

Sluku-Sluku Bathok Bathoke Ela Elo

Si Rama Menyang Solo

Oleh-Olehe Payung Mutho

Mak Jenthit Lolo Lo Bah

Yen Mati Ora Obah

Yen Obah Medeni Bocah

Yen Urip Goleko Duwit"

(<https://www.kompas.com/hype/read/2021/06/08/085000866/lirik-sluku-sluku-bathok>)

- a. **Setting (S)** describes the the temporal, spatial, and physical circumstances during the process of communication. The song titled "Sluku-Sluku Bathok" holds particular prominence in Central Java as the song is composed in the Javanese language.
- b. **Participants (P)** in the song consist of the children in order to disseminating Islamic beliefs.
- c. **Ends (E)** the song is used to impart a moral lesson to children, specifically upon entering adulthood and employment, they must not neglect periods of respite. In a broader sense, this underscores the necessity of equilibrating professional endeavours with devotional interludes, wherein balancing labor with Islamic observances.
- d. **Act of Sequence (A)** elaborates the form and meaning of the utterances. The utterance form in the children's dolanan song "Sluku-Sluku Bathok" consists of stanzas, each imbued with symbolic significance.
- e. **Keys (K)** explains the tone of the communication act. In this sense, the song is intoned in a gentle and solemn melody, predominantly employing a lento tempo. In essence, Sunan Kalijaga utilized the song to propagate Islamic doctrine through lyrical expression.
- f. **Instrumentalities (I)** define the linguistic apparatus encompasses variants such as dialect, register, and other idiomatic features. The medium is oral language, structured progressively stanza by stanza into musical form. The dialect employed is Javanese.
- g. **Norms (N)** conveys profound moral imperatives to children, embedding strong religious connotations to inculcate early familiarity with the commandments enshrined in Islamic scripture.

- h. **Genre (G)** manifests as a melodic dolanan song, harnessing musical and gestural elements to facilitate moral and spiritual edification in children. As a genre of children's play songs, it is frequently performed with accompanying bodily movements and is often sung collaboratively by children during play sessions, wherein they adeptly enact the gestures.

2.6 Sixth Javanese Children's Dolanan "Menthok-Menthok"

Menthok-menthok tak kandhani
 Mung rupamu angisin-isini
 Mbokya aja ngetok
 Ana kandhang wae
 Enak-enak ngorok
 Ora nyambut gawe
 Menthok-menthok mung lakumu
 Megal-megol gawe guyu

(<https://lirik.kapanlagi.com/artis/jawa-tengahjateng/menthok-menthok/>)

- a. **Setting (S)** in the song titled "Menthok-Menthok" is composed in the Javanese language and enjoys considerable popularity in Central Java. "Menthok-Menthok" is commonly enacted by children in groups, who form circular formations and process in a waddling gait mimicking ducks: right hand extended forward, left hand placed on the posterior, while shuffling along.
- b. **Participants (P)** in this song are children perform this song with unrestrained joy and delight. It is generally introduced during early childhood education (PAUD) programs, often eliciting laughter and happiness from the young performers.
- c. **Ends (E)** focuses on the aims of the song, namely imparting a moral lesson against indolence and reluctance to labor. The duck's disposition is portrayed as that of a creature confined to idleness, merely eating and sleeping within its coop, symbolizing stagnation and aversion to exertion. From an early age, parents thus instill the virtue of diligence across all endeavours.
- d. **Act of Sequence (A)** comprises stanzas, each laden with interpretive depth. The overarching objective is to proffer counsel in the form of utterances exhorting against lethargy in activity and work.
- e. **Keys (K)** pertains to tonal qualities, vocal inflection, delivery style, the speaker's disposition, and attendant emotional influences. The stanzas of this children's dolanan song, "Menthok-Menthok," are rendered in a leisurely cadence, yet they brim with admonitory wisdom.
- f. **Instrumentalities (I)** encompass channels such as written, oral, telephonic, or gestural (e.g., semaphore) modes. The linguistic apparatus here includes variants like dialect, register, and stylistic registers. The medium employed is oral language, progressively structured stanza by stanza into lyrical composition.
- g. **Norms (N)** proffers guidance to children, urging assiduity in every pursuit—be it domestic chores or scholastic endeavours.
- h. **Genre (G)** is about the linguistic register adopted is informal, though its profundity resonates deeply upon reflection. "Menthok-Menthok" is frequently intoned by children accompanied by gestural mimicry of a duck's perambulation. The genre thereby embeds counsel for children, dissuading slothfulness in labour.

2.7 Seventh Javanese Children's Dolanan "Cublak-Cublak Suweng"

Cublak-cublak suweng
 Suwenge ting gelenter
 Mambu ketundung gudhel
 Pak Empong lerak-lerak
 Sopo ngguyu ndelekakhe
 Sir-sir pong dele kopong
 Sir-sir pong dele kopong

(<https://www.bola.com/ragam/read/4386459/lirik-lagu-cublak-cublak-suweng-tembang-dolanan-jawa>)

- 1. **Setting (S)** constitutes a traditional game originating from Central Java, typically engaged in by groups of three or more young girls (Aisyah, 2014). The gameplay involves one participant stooping forward while the others place their open palms atop the stooped individual's back. Collectively, they then intone the song "Cublak-Cublak Suweng" until its conclusion.
- 2. **Participants (P)** are children. It is frequently performed collaboratively by children during group activities.

3. **Ends (E)** focuses on the intention of the song. “Cublak-Cublak Suweng” is to impart a moral lesson to children, fostering humility, eschewing arrogance, refraining from belittling others, and safeguarding possessions with reverence. In a broader interpretation, this conveys that individuals must avoid hubris, recognizing that all endowments are mere loans from the Divine.
4. **Act of Sequence (A)** comprises stanzas, each imbued with symbolic depth. The overarching objective is to advocate humility through the conveyance of the song's meaning.
5. **Keys (K)** are rendered in a leisurely cadence, yet they are replete with ethical imperatives. “Cublak-Cublak Suweng” is performed in a buoyant melody, predominantly employing a brisk tempo. As such, it exemplifies a *dolanan* song rich in interpretive substance.
6. **Instrumentalities (I)** encompasses variants such as dialect, register, and stylistic registers. The medium is oral language, structured progressively stanza by stanza into lyrical composition. The dialect employed is Javanese.
7. **Norms (N)** disseminates moral precepts to children, exhorting benevolence, humility, and the perennial awareness that all possessions belong ultimately to the Divine.
8. **Genre (G)** is customarily intoned by children with exuberant and joyful inflection. The language utilized is Javanese, manifesting as a melodic *dolanan* genre that leverages song to instill moral and spiritual virtues

3. Forms of Humor in Javanese Children's Dolanan Songs

Humor constitutes an integral part of everyday life which individuals rely on humor in order to alleviate tedium arising from routine, mitigate stress, and myriad other factors. The manifestations of humor vary considerably across contexts. Within the discipline of pragmatics, distinct forms of humor are also delineated.

According to Audrieth (1988: 5), the principal forms of humor consist of five elements, namely:

- a. **Practical joke:** A jest enacted through performative action, typically directed at another individual deriving from the ensuing events and it is usually conveyed orally.
- b. **Recovery:** A combination of error and ingenuity, wherein an individual rectifies a misstep through swift correction to avert embarrassment.
- c. **Repartee:** Encompassing witty retorts, this form often involves derision or mockery.
- d. **Switching:** A prevalent technique entailing the abrupt alteration of a narrative's core element or a deviation from the discourse at hand.
- e. **Wisecrack:** A shrewd commentary on a specific object, event, or person.

Children's dolanan songs exhibit diverse thematic content, yet many incorporate elements of humor. The primary function of such humor is to create joy and engagement during performance, thereby enhancing children's enjoyment. Childhood, indeed, represents a phase of unbridled delight. The ensuing analysis applies Audrieth's typology to selected Javanese dolanan songs.

3.1 Practical joke

Type of humor involved in performative action. In this sense, the song *Dhondhong Apa Salak* exemplifies a dolanan composition infused with humor, albeit one layered with profound insights into human character. The lyrics “Dhondhong apa salak, dhuku cilik-cilik” metaphorically represent the human traits through various types of fruits. These fruits—dhondhong, salak, and duku—symbolize distinct dispositions: dhondhong features a smooth exterior concealing an interior beset with thorns; duku is uniformly smooth both externally and internally; and salak possesses a coarse, spiny rind encasing tender flesh. Despite of the meaningful lyrics, the songs constitute the humor wherein children perform this song amid peals of laughter, typically at a moderate tempo and with exuberant intonation.

In contrast, *Sluku-Sluku Bathok* which ostensibly conveys religious precepts, originally employed as a medium for Islamic proselytization. Over time, however, it has been adapted for children's rendition, accompanied by mimetic gestures involving the limbs and torso. Performances often unfold in a spirit of playful banter. A deeper analysis reveals its intensely devotional essence. Meanwhile, the song *Cublak-Cublak Suweng* belongs to children's dolanan repertoire and is enacted with buoyant melody by young performers. One child assumes a central role, stooping forward, while peers place their open palms upon the stooped figure's back. The group then chants the lyrics in unison until completion in traditional games.

3.2 Recovery

Type of humor which concerns to the strategy of an individual to swift correction to avert embarrassment in doing such misstep.

3.4 Repartee

Type of humor comprises witty retorts particularly used for derision or mockery. For instance, the song titled “Gundul-Gundul Pacul” which embodies repartee humor through its mocking tone. The word “Gundul” or bald represents the subject to a bald-headed figure, specifically arrogance of leaders who shirk their fiduciary duties. This concept of arrogance leader then is represented by the word “Gundul”. Ostensibly humorous, children deliver it with gleeful vigor, incorporating gestural enactments that evoke ridicule of the protagonist's plight.

Next, the children's song titled Menthok-Menthok remains a perennial favorite among children. It is sung with lively cadence, accompanied by imitations of a duck's waddle. The duck is represented as indolent, confined to eating, sleeping, and immobility within its enclosure, serving as an allegory for human laziness. Thus, sluggards are colloquially dubbed "menthok," may endure as a moniker.

Although Javanese children's *dolanan* songs vary in theme and characterization, they fundamentally promote virtuous character. As pedagogical media, these songs facilitate moral instruction, including the revival of ancestral traditions replete with salutary benefits, such as regional melodies, games, and cultural practices. Multifarious interventions have been pursued to counteract attendant challenges. In this sense, this children's song hold promise for ameliorating the deleterious impacts of gadget overuse.

4. Conclusion

Javanese children's *dolanan* songs continue to have popularity in contemporary society. These compositions serve as an important medium for character education, facilitating the effort to exemplary virtues among young learners. The forms of utterances within Javanese-language *dolanan* songs are profoundly shaped by multifaceted sociocultural factors that influence individual speech acts. The creation of such songs is invariably contingent upon thematic considerations, yielding a diverse array of message and meaning. In this sense, children's *dolanan* songs harbor a wealth of constructive themes that advance character development, encompassing moral, religious, and leadership imperatives. Beyond these ethical precepts, pragmatic analysis reveals the presence of embedded humorous elements. There are several songs incorporate a humorous tone while conveying salutary moral messages tailored for the children. Introducing positive personalities in children may thus be effectively pursued through the introduction of virtuous traits. Ultimately, humor constitutes an essential component of human experience, indispensable for preserving individual emotion

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