The Javanese Local Wisdom of *Nrimo* in Selected Lyrics of Songs by Didi Kempot

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Abstract

Language contains speech acts used for various communicative purposes, such as expressing feelings, getting things done, communicating ideas, and persuading others. Song lyrics contain an illocutionary force that reveals social and cultural phenomena. Javanese culture is rich in local wisdom, expressed through *unèn-unèn* (proverbs) that reflect the philosophy or cultural values shared by the community. One such cultural value is *nrimo* (acceptance/submission). The purpose of this article is to analyze the illocutionary force of selected lyrics from songs by Didi Kempot to describe the Javanese local wisdom of *nrimo* contained therein. The research questions are: (1) What are the illocutionary forces of Didi Kempot's song lyrics? and (2) How is the Javanese local wisdom of *nrimo* presented through these song lyrics?

Underlying this research are Searle's theory of speech acts and Austin's theory that illocutionary acts involve locutionary, illocutionary, and perlocutionary forces. A descriptive interpretive approach to discourse analysis was used to understand the illocutionary force employed by the lyrics of three selected songs: "Banyu Langit", "Tatu", and "Cidro".

This study identifies Didi Kempot's song lyrics as containing expressives, directives, commissives, and assertives. Illocutionary forces included in these lyrics included denying, questioning, bargaining, promising, complaining, asserting, and accepting. Through the words, phrases, and perlocutionary effects, the Javanese local wisdom of *nrimo* is presented and listeners are urged to accept their situation and move on.

Keywords: illocutionary force, speech acts, local wisdom, stages of grief, perlocutionary effect

1   Introduction

Language contains speech acts used for various communicative purposes, including to express feelings, get things done, communicate ideas, and persuade others. Discourse analysis is a method of analyzing how language is used in context, including in communicative events such as conversation, speech, debate, movie dialog, and song lyrics. This paper discusses song lyrics, a particular genre of language, selected from the songs sung by the late Didi Kempot—a master of campursari, a musical genre originally from Central Java, Indonesia.

Indonesia is an archipelago in Southeast Asia that consists of over 17,500 islands (Legge et al., n.d.). It is a multicultural and multilingual country, with more than 729 living languages. The Javanese are the country's largest ethnic group, and their language—with around 68 million speakers—is the most widely spoken indigenous language (Encyclopædia Britannica, n.d.).

The popularity of campursari has helped promote the Javanese language. Campursari is a relatively new genre, combining kroncong (*keroncong*) music and Javanese gamelan, which emerged from practical considerations. Hiring a gamelan ensemble and musicians to host a party was costly and impractical, and thus campursari offered a convenient alternative, as it involves a smaller number of musicians and light instruments (Supanggah, 2003). Supanggah understands campursari as "a musical hybrid, a product of global relations in the field of music" (p. 1). Its presence can be found throughout Central Java, Yogyakarta, and East Java, where most populations speak Javanese. Its popularity can be attributed to the continued activity of notable campursari artists such as Manthous, Anik Sunyahni, and the legendary Didi Kempot.

Didi Kempot is the stage name of Dionisius Prasetyo, born into a family of artists in Surakarta, Central Java. He rose to stardom only after years of struggle, gaining popularity in the 1990s when his Javanese-language songs began pulling the heartstrings of the Javanese diaspora everywhere (Sembiring, 2020). In the 2010s, he experienced a renewed surge in popularity, becoming known as Lord Didi Kempot, "the Godfather of the Broken-Hearted". He was adored for his lovelorn ballads and beautiful music, through which his fans—popularly known as "sad boys", "sad girls", and "heartbroken friends" (*sobat ambyar*)—found solace.

His lyrics talk about lost love, broken promises, disappointment, unfulfilled wishes, helplessness, and letting go, all of which are relevant to the ongoing experiences of the younger generation. Young people are more prone to stress and mental disorders, as they experience rapid changes such as graduation, job-seeking, and mortgages (Bethune, 2019). According to Sujarwoto et al. (2019), social media has further exacerbated their situation, as it subjects them to extensive pressure and leaves them prone to depression, alcoholism, bipolar disorder, schizophrenia, and compulsive obsessive disorders.

The purpose of this research is to analyze the illocutionary force of selected lyrics from the songs sung by Didi Kempot to describe the cultural value of *nrimo*, which can be translated as acceptance or surrender. Didi Kempot wrote more than 700 songs and released 23 albums, with some of his best-known songs being "Sewu Kutho" [A Thousand Cities], "Stasiun Balapan" [Balapan Station], "Cidro" [Deceitful], "Banyu Langit" [Sky Water], and "Suket Teki" [Nut Grass] (Sembiring, 2020). Lyrics were selected from the three most-viewed songs on Didi Kempot's official YouTube channel as of June 2021: "Banyu Langit" (60,198,196 views), "Tatu" (49,739,400 views), and "Cidro" (34,119,467 views) (Didi Kempot Official Channel, n.d.). These songs deal with lost loves, broken promises, broken hearts, deception, betrayal, and disappointment.

The lyrics are interesting to analyze, because, despite the negative emotions contained therein, the songs can comfort heart-broken listeners and encourage them to move on. According to Juslin et al. (2014),

> *[music] may evoke anything from mere arousal and basic emotions such as happiness and sadness to complex emotions such as nostalgia. Such emotional responses add personal significance to the processes of music perception and cognition, and constitute one of the main reasons for engaging with music. (p. 599)*

Analyzing these lyrics, thus, can describe the experiences of youths while simultaneously gaining an understanding of the Javanese philosophy of *nrimo*.

2 Literature Review

Underlying this research are Searle's theory of speech acts and Austin's theory that illocutionary acts involve locutionary, illocutionary, and perlocutionary forces. In *How to Do Things with Words*, Austin ([1962/1975](#)) observes that, when saying something, one also does something. All three kinds of acts are thus performed simultaneously. Schiffrin ([1994](#)) states that

> *[a]ll utterances perform speech acts that are comprised of a* locutionary act *(the production of sounds and words with meanings), an* illocutionary act *(the issuing of an utterance with conventional communicative force achieved 'in saying'), and a* perlocutionary act *(the actual effect achieved 'by saying'). (p. 51)*

Thus, an utterance must be interpreted based on these three acts: what it means literally (meaning), what the speaker means when they say it (intention), and the effect it brings to the hearer (effect).

Searle ([1964/2014](#)) developed Austin's work by proposing a typology of speech acts, based on felicity conditions. In other words, for any speech to take effect, social and cultural criteria must be met. According to Austin and Searle, by making an utterance, a speaker not only expresses a proposition, but also performs an action. The following five types of actions a speaker can perform are identified by Alba-Juez ([2005](#), p. 51) with an addition sixth added by Finegan ([2008](#), p. 284):

1. "Representatives" are acts that commit the speaker to the truth of the expressed proposition, i.e., assertions, conclusions, statements, claims, hypotheses, descriptions, and suggestions. Finegan ([2008](#)) notes that "representatives can generally be characterized as true or false".

2. "Directives" attempt to get the speaker to carry out an action. Examples include commands, requests, questions, challenges, invitations, entreaties, dares, and orders.

3. "Commissives" are acts that commit the speaker to some future course of action. Examples include promises, pledges, threats, offers, and vows.

4. "Expressives" are acts that indicate the speaker's psychological state or attitude. Examples include greetings, apologies, congratulations, welcomes, condolences, and thanksgivings.

5. "Declaratives" or "declarations" refer to acts that bring about immediate changes in the institutional state of affairs and thus tend to rely on extra-linguistic institutions. Examples include blessings, hirings, firings, baptisms, arrests, marryings, declaring mistrials, sentencing, declaring war, excommunicating, etc.

6. "Verdictives" make assessments or judgments: ranking, assessing, appraising, condoning. Verdictives such as calling a baseball player "out" combine the characteristics of declarations and representatives, which are called "representational declarations".

Music has been a part of human history since it began. Montagu (2017) even argues that "music at the simplest level must have predated speech" (p. 1). Before human beings produced verbal speech, they produced "something melodic, a murmuration of sound, something between humming and crooning to a baby" (p. 3). Falk (2004) proposes that music arose from humming or singing intended to maintain infant–mother attachment. Falk's hypothesis of "putting the baby down" suggests that, to get their hands free to do other domestic activities, mothers put down their babies in cribs. Humming and singing signal to sleeping babies that their mothers or caretakers are nearby, even if physical touch is absent. Rhythm is an important component of music, and humanity's ancestors may have created rhythmic music by clapping their hands.

The reason for music's continued existence is related to its functions in human life (Montagu, 2017, p. 3). During dancing, for example, music leads people to move rhythmically, thereby facilitating the activity. During a march, music helps people walk faster and more enthusiastically. Music is also used for entertainment, both personal and communal; for example, it keeps workers happy when doing repetitive and boring work. It is also used as a means of communication. During wartime, for example, soldiers may blow horns or trumpets, or beat drums to signal other soldiers to attack. In Java, meanwhile, the *kenthongan*—a type of slit drum carved from bamboo—is used to signal danger, death, or natural disaster.

Music plays an additional function in rituals. Every religion is known to use music, mystical chants, and sung prayers to communicate with the divine, call the faithful, unite religious communities, and even invoke spirits. However, Frith (1996/1998) notes that "[w]e all hear the music we like as something special, as something that defies the mundane, takes us 'out of ourselves', puts us somewhere else" (p. 275). In this sense, music provides a means of escape or transcendence. This can be interpreted from listeners experiencing a state of flow (Nakamura & Csikszentmihalyi, 2009), peaks (Maslow, 1968/1999), and chills (Panksepp, 1995) while listening to music. During trials and tribulations, people crave escapism to avoid their woes and troubles.

Music's ultimate function is to bring people together, creating bonds between family members, relatives, and societies. Montagu (2017) asserts that music "[brings] individuals together who might otherwise have led solitary lives, scattered at random over the landscape" (p. 4). In cultural events, music is integral in bringing people together. Specific types of music bring together like-minded people, as evidenced in concerts.

In addition, Dissanayake (2009) proposes an interesting conjecture that relates music with humanity's anxiety about death, and the consequent quest for meaning. She argues that music can help people cope with life's transitoriness. Blood and Zatorre (2001) assert that music-induced chills reduce activity in brain structures associated with anxiety. Songs with strong lyrics may trigger reflection and meditation, which in turn bring calmness and a sense of peace and serenity.

Schubert (2009) argues the fundamental function of music is "to produce pleasure in the listener (who may, of course, also be the performer)" (p. 63). All other functions can be considered secondary to music's pleasure-producing capacity. In a similar vein, Huron (2001) argues that music offers a way of "safe time passing" through which individuals harmlessly entertain themselves. Meanwhile, Schäfer et al. (2013) note that people listen to music to achieve self-awareness, social relatedness, arousal, and mood regulation. Music offers a means of regulating emotion, of helping people regain energy, maintain undivided focus on the task at hand, and reduce boredom. Sad music enables listeners to seek solace during distressing situations by focusing on the beauty of the music. Lyrics that resonate with the listeners' experience can channel the feelings that they cannot express.

Concerning music's ability to help individuals cope with breakups, deaths, and losses, Kübler-Ross (1969/2009) proposed a "stage theory" of grief where people proceed through a series of stages including shock and denial, anger and resentment, bargaining, depression, and finally acceptance. These stages are not necessarily linear; "these stages do not replace each other but can exist next to each other and overlap at times" (p. 214). Notably, what usually persists through each stage is hope (p. 112). When there is hope, there is life.

In dealing with loss, people must accept their situation and hope for the best. In Javanese, the word "*nrimo*"[1] means acceptance of one's situation. This concept is reflected in Javanese proverbs and wise sayings (*unèn-unèn*)[2] that have been passed down across generations. Two examples include "*nrimo ing pandum*" (accept things as they are) and "*alon-alon waton kelakon*" (slowly by surely done). Other concepts adjacent to *nrimo* include resignation (*ngalah*) and surrender (*pasrah*). Unless one reaches a state of *nrimo*, one cannot address one's loss.

Every religion contains a concept similar to *nrimo* as part of its values. In Christianity, Hinduism, and Buddhism, the concept of surrendering everything to God is known and lived. In Islam,

> *The concepts of [nrimo] and patience are alternately a form of psychological, spiritual, and intellectual awareness of every life having a periodic motion, in which every person will certainly experience life fluctuations. Then the principle of patience and [nrimo] become a catalyst for the position of life to turn it back into motion. Patience and [nrimo], therefore, are not placed as results but are situated as the power of a continuity life process that is able to drive people to surpass one stage of their lives. (Kuswaya & Ma'mun, 2020, pp. 153–154)*

Javanese culture has a rich life philosophy, one that guides people toward achieving happiness. These values are derived from the Javanese culture itself and adopted from Islamic teachings.

Kuswaya and Ma'mun (2020) posit that the Javanese concept of *nrimo* is synonymous with *mengalah* (surrender), which is derived from "*meng-Allah*", which denotes activity or thoughts that are focused on Allah (p. 154). This means that action is required for a person to break free from all material worldly desires and surrender entirely to God. When Javanese people say *mengalah*, they mean to surrender all to Allah so that they may become closer to Allah.

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1   Also rendered as nerimo, narimo, or nrima.
2   Also written as unen-unen.

Culture is embedded in the language of speech communities. Some scholars understand culture as a pattern of thought and belief, while others define it more in terms of sets of behaviors. According to Geertz (1973), culture denotes a "historically transmitted pattern of meaning embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life" (p. 89). Singer (1987) writes that culture is defined as "a pattern of learned, group-related perceptions—including both verbal and nonverbal language attitudes, values, belief systems, disbelief systems, and behavior—that is accepted and expected by an identity group" (p. 6). In conclusion, culture encompasses symbols, language, artifacts, food, clothing, music, belief systems, values, politeness, and behaviors, as well as many other elements.

The embeddedness of culture in language underpins this article's discussion of the Javanese local cultural value of *nrimo* as reflected in the Javanese-language songs sung by Didi Kempot. If language reflects a given culture, the Javanese-language lyrics of Didi Kempot's songs must reflect Javanese culture. To find the hidden meaning of the cultural values embedded in these lyrics, a discourse analysis of the song lyrics will be carried out.

Based on the research problem identified earlier, this paper seeks to answer two research questions: (1) What are the illocutionary forces of Didi Kempot's song lyrics? and (2) How is the Javanese local wisdom of *nrimo* described through these song lyrics? This research aims to identify and describe the illocutionary forces contained within the selected lyrics, as well as their dealing with loss, breakups, and relationships. In addition, it aims to describe how *nrimo* is manifested in the song lyrics. In this manner, this article will facilitate (1) an awareness of the illocutionary forces used to describe the socio-cultural processes through which Javanese people deal with loss; (2) the development of pragmatic research related to the illocutionary forces used to describe social and cultural phenomena; and (3) the description of the social and cultural phenomena of *nrimo*.

3 Methodology

A descriptive interpretative analysis was used to analyze the illocutionary forces contained within the lyrics of songs by Didi Kempot. Stubbs (1983) writes, "[r]oughly speaking, [discourse analysis] refers to attempts to study the organization of language above the sentence or above the clause, and therefore to study larger linguistic units, such as conversational exchanges or written texts" (p.1).

As its object, this study takes the lyrics of three songs by Didi Kempot: "Banyu Langit", "Tatu", and "Cidro". These lyrics contain illocutionary forces and the cultural value of *nrimo*. Research data were collected from song lyrics written and sung by Didi Kempot, which were selected based on their manifestation of the illocutionary forces and the local value of *nrimo*. Data took the form of lyrical segments, each of which is discussed within the framework of Austin's typology of speech acts: locutionary, illocutionary, and perlocutionary.

4 Results and Findings

This research identified four speech acts in the selected lyrics: expressives, directives, commissives, and assertives. Also included were the illocutionary forces of denying, questioning, bargaining, promising, complaining, asserting, and accepting. The Javanese local wisdom of *nrimo* is presented through performative verbs and the songs' perlocutionary effects on listeners.

Table 1. The illocutionary act, illocutionary force, and perlocutionary effect of selected Didi Kempot song lyrics

Code	Lyrics	IA	IF	PE	Stage
TT-01	*senajan aku lara / ning isih kuat nyonggo* [although I feel hurt / I still can hold on]	assertive	denying	encouraging	denial
TT-02	*opo aku salah yen aku crito / opo anane* [is it wrong for me to tell you / the truth]	directive	questioning	comforting	anger
BL-02	*ngalem neng dadaku / tambanono roso kangen neng atiku / ngalemo ngalem neng aku / ben ra adem kesiram udan ning dalu* [stay in my arms / satisfy the longing in my heart / stay here / stay here with me / to keep warm from the cold rain of night]	directive	bargaining	making choices	bargaining
BL-01	*pingin nangis ngetoke eluh neng pipi* [I want to cry shedding tears on my cheeks]	expressive	complaining	empathizing	depression
CD-01	*wis sak mestine ati iki nelangsa / wong sing tak tresnani mblenjani janji* [it goes without saying that I'm miserable / the one I love has broken their promise]	assertive	accepting	assuring	acceptance

Note. IA = illocutionary act; IF = illocutionary force; PE = perlocutionary effect; Stage = stage of grief. Lyrics for "Tatu" (TT) taken from Didi Kempot Official Channel (2019a); for "Banyu Langit" (BL) from Netmediatama (2019); and for "Cidro" (CD) from Didi Kempot Official Channel (2019b). English translation of lyrics provided by the author.

5 Discussion

For the sake of conciseness, the discussion here will follow each stage of grief, i.e., denial, anger, depression, bargaining, and acceptance.

1. Denying

The first lyric (TT-01), taken from the song "Tatu" [Hurt], reads "*senajan aku lara / ning isih kuat nyonggo*" [although I feel hurt / I still can hold on]. This lyric presents an assertive, a type of illocutionary point that states the speaker's belief—i.e., that he can still hold on, despite feeling hurt. This assertion is made through the illocutionary act of denying. Songs lack a specific addressee, and thus the message is addressed to all listeners. In this case, the lyrics have the perlocutionary effect of encouraging listeners to remain strong despite feeling hurt emotionally. In terms of Kübler-Ross' stages of grief, this utterance shows that the speaker is still in the denial stage.

2. Questioning

The second lyrics (TT-02), taken from the song "Tatu" [Hurt], reads "*opo aku salah yen aku crito / opo anane*" [is it wrong for me to tell you / the truth]. This text may be categorized as a directive, as the utterance is intended to get the addressee to carry out an action, i.e., answer the speaker's rhetorical question. When individuals feel abandoned or hurt, they will question why it has happened and start to blame themselves. In this context, rhetorical questions offer comfort. It is a way to make sense of the situation and to process why bad things have happened.

The perlocutionary force of this utterance is persuading the addressee to understand the hurt felt by the speaker. Meanwhile, the perlocutionary effect of the utterance is addressed to listeners, who are persuaded to bravely challenge those who cause them misery. Listeners feel that it is alright to protest, to voice their anger and resentment to the person responsible for their pain. In terms of Kübler-Ross' stages of grief, this utterance shows that the speaker is still in the anger stage, wherein one feels frustrated, irritated, and anxious. The person will question who is to blame for this situation.

3. Bargaining

The third lyrics (BL-02) is taken from the song "Banyu Langit" [Sky Water]. It reads "*ngalem neng dadaku / tambanono roso kangen neng atiku / ngalemo ngalem neng aku / ben ra adem kesiram udan ning dalu*" [stay in my arms / satisfy the longing in my heart / stay here / stay here with me / to keep warm from the cold rain of night]. This speech act is categorized as a directive, as it is intended to get the addressee to act. In this utterance, the speaker asks the addressee—the woman he loves—to stay in his arms. Holding her in his arms will satisfy his yearning and warm him during the cold rainy nights.

In this lyric, the speaker is bargaining with the addressee, singing that, if she stayed in his arms, he would not miss her because she would be by his side. He begs her to stay with him, to heal him. As such, the utterance has the perlocutionary force of bargaining with the addressee. His beloved means a lot to him, and the speaker struggles to find meaning without her. He reaches out to her, asks her to come to him again so that he will feel better. He would do anything to have her in his arms again. However, she is not there.

This utterance has the perlocutionary effect of making choices. Those listening to the song learn to make choices when facing problems, to negotiate their feelings when they are in the same position. Within the context of Kübler-Ross' stages of grief, this utterance shows that the speaker is in the bargaining stage, wherein a person struggles to find meaning, reaches out to tell a story, and attempts to bargain.

4. Complaining

The fourth lyric (BL-01) is taken from the song "Banyu Langit" [Sky Water]. Its text, "*pingin nangis ngetoke eluh neng pipi*" [I want to cry shedding tears on my cheeks], is categorized as an expressive because it expresses the speaker's attitude and feelings towards objects or facts. In this utterance, the speaker expresses his desire to cry, to let tears flow down his cheeks. According to Gračanin et al. (2014), crying is a self-soothing activity through which one regulates one's emotions (p. 13). They propose that crying's self-soothing effects may share the same physiological, cognitive, and behavioral mechanisms as crying's social-soothing effects. Crying provides individuals with interpersonal support, thereby benefitting them and improving their mental health.

The perlocutionary force of this utterance is complaining. As a result of his denying and harboring resentments, the speaker feels overwhelmed by pent-up emotions, until he finally breaks down and cries to complain about his situation. The perlocutionary effect of the utterance is addressed to listeners, individuals who empathize with the speaker and acknowledge his feelings. Listeners feel that it is alright to cry, complain, and vent their anger and resentment to the individuals responsible for the hurt they feel in their hearts. In reference to Kübler-Ross' stages of grief, this utterance shows that the speaker is in a stage of depression, and thus feels overwhelmed, helpless, and even hostile.

5. Accepting

The fifth lyric (CD-01), taken from the song "Cidro" [Deceitful], reads "*wis sak mestine ati iki nelangsa / wong sing tak tresnani mblenjani janji*" [it goes without saying that I'm miserable / the one I love has broken their promise]. It may be categorized as an assertive, as it commits the speaker to the truth of the matter. In this utterance, the speaker asserts that it is acceptable for his heart to feel miserable. Having his heart broken was devastating but having struggled with the end of his relationship for some time, he has had time to process everything. In the end, he can accept what has happened. Acceptance must be achieved to move on.

The perlocutionary force of the utterance is accepting. The speaker is beginning to accept what has happened to him. Being deceived hurts. All relationships are about trust and communication, and thus lying and breaking promises indicates that a relationship has not worked well. The speaker seems to have realized the cause of his heartbreak, recognized the lie, and accepted his feelings.

The perlocutionary effect of the utterance is assuring listeners that it is okay to have their hearts broken. An old adage holds, "it's better to have loved and lost than to have never loved at all." The experience of loving and losing teaches people about life and gives them resilience. Romantic loss will make individuals better lovers and partners in their future relationship. They will know how to communicate better and more effectively. Thus, accepting failure is one way to learn life's valuable lessons.

In the context of Kübler-Ross' stages of grief, this utterance shows that the speaker has reached the acceptance stage, wherein he feels that everything is going to be okay. He learns that he can live with the pain, thus exploring his options and making new plans.

6. *The value of* nrimo *in the song lyrics*

These Javanese-language song lyrics contain Javanese local wisdom, with the concept of *nrimo* manifested in the lyrics of songs. In "Cidro" [Deceitful], for example: "*wis sak mestine*" [it goes without saying], "*ati iki nelangsa*" [I'm feeling miserable], "*kepiye meneh*" [what else can I say or do?], "*pancen*" [truly], and "*aku nelangsa*" [I'm feeling miserable] (Didi Kempot Official Channel, 2019b). These lyrics suggest that the speaker has finally accepted the fact that he is heartbroken, miserable, and deeply hurt. He accepts this feeling, understands why he feels that way, and tries to let go and move on. The speaker knows that there is no hope for his relationship, but there is still hope for the future.

The perlocutionary effects of the song lyrics also suggest acceptance. Most of the songs talk about lost love, breakups, and the sense of being abandoned or being hurt. Nevertheless, they are united by a call for acceptance. By denying, questioning, bargaining, and complaining, an individual goes through the process of self-awareness to finally accept oneself and one's experiences. Once one accepts one's situation, one can let go of the past and face the future. Conversely, without acceptance, one will never heal properly. One will merely carry the pain inside, unable to claim the future.

In a fast-paced world that demands that youths be assertive, competitive, and aggressive, the notion of *nrimo* may be considered obsolete. This conclusion does not suggest that youths should sit and do nothing. Assertiveness is necessary in some contexts.

However, in dealing with stress, personal problems, and interpersonal relationships, *nrimo* remains important. This prepares youths to accept the unexpected and to make peace with their failures, setbacks, and mistakes, as negative experiences are valuable for learning about life and perseverance. Without feeling loss, they will never be able to deal with the stress of professional and personal life. Loss makes individuals stronger and enables them to make peace with themselves. Once they achieve acceptance, i.e., *nrimo*, they can move on and face new challenges with confidence.

6 Conclusion

This article shows that the lyrics of songs by Didi Kempot contain expressives, directives, commissives, and assertives, as well as the illocutionary forces of denying, questioning, bargaining, complaining, and accepting. The Javanese local wisdom of *nrimo* is presented through words and phrases such as "*wis sak mestine*" [it goes without saying], "*ati iki nelangsa*" [I'm feeling miserable], "*kepiye meneh*" [what else can I say or do?], and "*pancen*" [truly], as well as the songs' perlocutionary effects on listeners. Most of these songs deal with lost love, breakups, and a sense of abandonment and pain. One theme remains, however: a call for acceptance. By denying, questioning, bargaining, and complaining, an individual can go through the process of accepting oneself and one's experiences. Once one accepts one's situation, one lets go of the past and lets the future take over. In addition to being assertive and competitive, young people need to face challenges to develop the mental strength necessary to accept failure.

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