BENGAWAN SOLO: FROM RIVER TO SONG LYRIC AND PHOTOGRAPHIC TOURISM

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Abstract. This paper aims to explain the lyric of the song "Bengawan Solo" by Gesang, which was written in 1940. The song is popular, even among today's Indonesians. In the tourism destination development sector, rivers are considered natural potential. In Java Island specifically and in Indonesia generally, rivers have inspired songs, such as "Kali Progo" (inspired by Progo River), "Di Tepinya Sungai Serayu" (Serayu River), "Kali Ciliwung" (Ciliwung River), "Sungai Kapuas" (Kapuas River), and "Sebiduk di Sungai Musi" (Musi River), while on an international level there is the song "River of Babylon". This paper used the lyric of the song "Bengawan Solo" by Gesang as data source. The data were in the form of lingual units of words and clauses from the lyric. Data interpretation was done lexically and contextually. The results of the analysis show that the lyrics of the song "Bengawan Solo" represents the river's upstream and downstream characteristics, the water flows during dry and rainy season, and subjective perception of Bengawan Solo. "Bengawan Solo" also represents the social life of the surrounding communities in utilizing the river. The upstream and the downstream landscape of Bengawan Solo have the potential as a photographic tourism destination for personal documentations, public or personal publications, and as a medium for socializing and promoting rivers as natural tourism destinations.


Keywords: tourism destinations, photography, dry season, rainy season
INRODUCTION

Bengawan Solo is the longest river in Java island, flowing through 2 (two) provinces, the Central Java and East Java. The river inspired Gesang to create a keroncong song titled "Bengawan Solo". The name has also been used as a title of the film "Bengawan Solo". Gesang composed the song "Bengawan Solo" in 1940, at the age of 23. The composition process took 6 (six) months. Bengawan Solo offers beautiful objects for photography.

The initial information about the song was obtained during a Sri Tanjung trainy trip from Yogyakarta (Lempuyangan Station)-Banyuwangi (Ketapang Station) route. On several of such trip did the author hear the information, most often during the covid-19 outbreak which caused the author to choose rail land transportation mode for trips from Yogyakarta to Banyuwangi and vice versa.

At national and international levels, name of geographical locations, such as cities, often become a part of song lyric Macaryus & Wicaksono (2019:195). Rivers in Indonesia have inspired songwriters, such as Progo River that inspired the song "Kali Progo" by Jamal Mirdat, Ciliwung River "Kali Ciliwung" by Panbers and "Kali Ciliwung" by S. Affendi, Musi River "Sebiduk di Sungai Musi" by Alvian, Serayu River "Di Tepinya Sungai Serayu" by R. Soetedjo, Kapuas River "Sungai Kapuas" an anonymous folk song, Batanghari River "Batanghari" an anonymous folk song, Siak River "Di Sungai Siak" by Wandre Sitorus, and Bengawan Solo "Bengawan Solo" by Gesang. On international level, the Babylon River, which bears the same name as the ancient city of Babylon, has inspired a disco song that was popular in the 1970s titled "River of Babylon". The song that was popularized by Boney M shows that rivers has inspired musicians around the world.

Song has the potential as a medium for expressing personal experiences. The virtues of family life are the focus of Mulaudzi (2013: 42) who discusses the songs used during wedding ceremonies. The songs tend to express gratitude, joy, hope, and ideals to live by the married couple. Song lyrics also have the potential for a medium to convey local wisdom. A study by Ntombela (2016), which employs the theories of critical discourse analysis, for example, demonstrates the local wisdoms that appear in the lyrics of IsiZulu's songs. In the Javanese tradition, this can be seen in the Javanese form of poetries such as macapat. In other studies, song lyric has been shown to be the media for expressing cultural and/or professional identity, and the spirit of regional development (Persaud, 2011:626-647; Anoegrajakti, 2010; 2015; 2016; 2017; Wijayanti, 2016: 220-231; Macaryus, 2016:1-16; 2016b; Macaryus, et all, 2018:381-390; 2020:439-460; Sulistyso, 2020:147-160). Studies on song lyrics demonstrates the potential of a song as a medium for personal and/or communal expressions. Such expressions will, in return, have the potential to enrich the experience of the listeners.

Photographic Tourism

Photographic tourism is a complementary to tourism. Pictures of tourism destination in advertising or postcards are inspiring people to travel to the said destination to develop their own pictures in their own style (Noussia, 2012). Photographic works of the Caribbean, for example, serve to bridge an imagination resulting from the rendering of the Caribbean with reality. The beauty of the Caribbean landscape that unfolds itself in a photography space is an inspiration to travel to there (Thompson, 2010). A research by Cahyanto, et al (2009) demonstrated that reflexive photography had the potential as an alternative tool in a local decision making process to develop tourism destination in rural areas. The method proposed by the research requires an understanding of the problem and a proper development plan to maximize the result. The results of a study by La, et al. (2011) states that most people publish their photography works in various
media platforms. Cluster analysis on four main preferences of online platforms classifies five user groups based on the amount and type of media used, demographic profile, and the main motivation to travel that affect the promotion of tourism destinations.

The more snapshots are taken the stronger the motivation to recreate the experience. Capturing real-time moments with a camera encourages a photographer to get the perfect shot of a tourism destination. But, still, a photography work will never replace the actual experience. However, there is the potential that photography works may replace the actual experience (Brown, 2012). Impressions on objects may differ during the normal and war times. As stated in Nicholson & Mills (2017), during the First World War, British soldiers serving in Egypt and Palestine took pictures or bought postcards with pictures from places they visited. On that ground, military service can be seen as enforced tourism that, later on, will have an impact on tourism during peacetime.

War carries with it the risk of death and so does photography. Global epidemiological studies have captured this problem and documented more than 250 media-reported deaths in the last decade. Nearly half of them occur in natural environments such as, cliff edges, bodies of water, and forest. Tourists need to be educated on managing the risk of taking selfie. Some of the victims come from the young generations. This may incur loss to a state productivity (Weiler, et al. (2021). Therefore, it is deemed necessary to have an understanding and education on risk management for Photographic Tourism.

METHOD

The object and main data of this discourse study is the lyric of the song "Bengawan Solo" composed by Gesang. Other data were taken from informants living in the area near the upstream and downstream area of the river. Those data were used to obtain information about the situation depicted in the lyric of the Bengawan Solo song. Verbal data were obtained through listening, followed by free listening session and conversation (Sudaryanto, 2005:204). The results were then transcribed in graphics.

Data analysis was done continuously since the data collection stage. Data were classified into textual and contextual data. Analysis and data interpretation were done textually and contextually. Textual analysis was done by taking into account the lexical and grammatical meanings. Contextual analysis (Subagyo, 2009:93-98) was done by taking into account the views of the community regarding the descriptions of the river in the lyric of the Bengawan Solo song. Contextual data used were information about the geographical location and community responses published in newspaper and journals, especially those published online. Data interpretation was done lexically and contextually by taking into account the overall relationship between data to reach a comprehensive conclusion.

RESULT AND DISCUSSION

The name Bengawan Solo, lexically consists of two elements, namely the word bengawan, which means 'river', and the word 'Solo' which refers to the name of a geographical location. Solo is an administrative city under the level of province. A close look at the lyric of "Bengawan Solo" will bring to attention the line which states that the spring is in Solo. Meanwhile, the city itself does not have water source that can possibly be the
upstream of Bengawan Solo. The Bengawan Solo spring is the Bendungan Serbaguna Gajah Mungkur (multipurpose reservoir) located in the Wonogiri Regency. Therefore, the name Solo in the lyric refers to the name Sala, which is the name for the former Surakarta Residency area referred to as Soloraya which includes the areas of Surakarta, Boyolali, Sukoharjo, Karanganyar, Wonogiri, Sragen, and Klaten.

The lyric of the song comes from a deep contemplation resulting in the formulation of lyric with deep meaning. The title of the song, which uses the name of the river, reflects the historical journey of said geographical area, its environment, and the community's perspective. The name Solo has two meanings, firstly the name of the city which is an administrative city below the province level and led by a mayor, and, secondly, the name of the area for the former Surakarta Residency which is written as Sala. The reference for assuming that the name Solo refers to the old residency area is strengthened by the fact that the upstream of Bengawan Solo is located in three regencies, namely Wonogiri, Pacitan, and Gunungkidul.

The first verse of the lyric reflects the public's attention for the existence of Bengawan Solo, especially in lines (1) and (2). Lines (3) and (4) describe the discharge of river water, comparing the discharge during the dry and the rainy season, as shown in the first verse below.

<table>
<thead>
<tr>
<th>Bengawan Solo riwayatmu ini</th>
<th>Bengawan Solo, how you’re fated to be</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sedari dulu jadi perhatian insani</td>
<td>For a long time you’ve been, everyone’s eye candy</td>
</tr>
<tr>
<td>Musim kemarau tak seperapa airmu</td>
<td>Yet on draught, you’re drying up</td>
</tr>
<tr>
<td>Di musim hujan air meluap sampai jauh</td>
<td>But when it rains, you flow far</td>
</tr>
</tbody>
</table>

A narration of public perception on Bengawan Solo historically.

A description of the relationship between seasons with the water discharge in Bengawan Solo.

Line (1) of the song "Bengawan Solo" conveys the history of the river. Line (2) states that the river has always been a part of life for the people living close to it and, therefore, people pay attention to anything happens to it. The choice of words for riwayatmu ini shows the phonic dynamics of word combination, which is dominated by high yet dynamic sounds with the use of high vowels at the front /i/ and at the back /u/. In line (2), the words sedari, dulu, jadi, and insani are dominated with the rhyming sound of /i /, while the word dulu which means "the past" uses high back vowels that amplify the dynamics of the sound as a representation of the past that is far behind.

Bengawan Solo has always been a part of life for the people living close to it and the general public. Due to its being part of life for the people living close to it, the people there pay attention to phenomenon occurring there, from mystical, historical, to scientific, as shown in the following description.

The people living close to the river believed the story of onggo-inggi, a ghost of a long-haired human head without a body. The ghost uses its long hair to drag its victim to the middle of the river and, once the victim is weakened from the struggle, the ghost will eat its victim. There is also the popular story of hantu setan merah (red ghost), in which the ghost will sometimes abduct people and hide them in the river. Once recovered from the abduction, the victims will usually have no memory of what happened to them. Other mystical stories are pohon Danalaya (Danalaya forest), legend of the mysterious old well, and the white crocodile.
Other stories are built upon historical events, namely the stories of the Chinese merchant boats, and the Rajamala Boat that was built during the reign of Paku Buwana IV (1788-1820).

The stories of Chinese merchant boats contain historical facts about the relationship between the Chinese and the Javanese kingdom over the Bengawan Solo watershed. Therefore, it is not surprising that 3 (three) relics of steel boats were found in Lamongan, as reported by detiknews (October 8, 2019)\(^1\). Meanwhile, the Rajamala Boat, which was a gift from Willem Daendels, is told to have been used by Sunan Paku Buwana IV, Paku Buwana V, Paku Buwana VII to propose to the daughters of Madura (Sumenep Kingdom). Diplomacy through marriage between Surakarta and Madura had taken place since the reign of Sunan Paku Buwana IV (1788–1820). At that time, Bengawan Solo was the route that connected the two great kingdoms in Java and Madura.

Geologists have conducted a series of research that concludes that Bengawan Solo originally flowed southward, from Wonogiri to Sadeng Beach in Gunung Kidul Regency. The conclusion was drawn from the formation of dry valley depressions that were formed 11-12 million years ago. A wide and deep dry valley indicates a large volume of water flow. The change in water flow to northward occurred due to the uplift of karst in Gunung Kidul area, about 9 million years ago (Martosuwito, et al., 2013:155-156). After reviewing the historical background of Bengawan Solo, it can be said that the lyricist of the song "Bengawan Solo" appreciates its physical and social dimension and is aware of its geomorphological aspects. Stories about the river and its historical accounts are evidence that Bengawan Solo has been a part of the people’s life and it has received the public’s attention.

The lyric sedari dulu (for a long time) assumes that the public's attention continues to this day. The long watershed often makes Bengawan Solo the focus of news, such as during flood, bridge constructions, introduction of crossing transportations, when crocodile was spotted in the river (detiknews, 21 November 2018), when the Garuda airplane made an emergency landing in the river (January 16, 2002, detiknews.com, January 16, 2021), and when the Governor of Central Java, Ganjar Pranowo, inspected industrial waste pollution in the river (Kompas.com, August 6, 2020).

The left image shows the event that occurred on January 16, 2002 that was republished by detiknews.com on January 16, 2021. The picture on the right shows the Governor of Central Java, Ganjar Pranowo, who visited Bengawan Solo to conduct an inspection of pollution caused by the disposal of industrial waste. Bengawan Solo, sedari dulu jadi perhatian insani (for a long time you’ve been, everyone’s eye candy) until now.

Lines (3) and (4) are written in similes contrasting the water discharge during the dry and the rainy season. Line (3) describes that the river discharge is low during the dry season. The situation is different from during the rainy season as shown in line (4) describing that the water discharge is high.

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Lines (3) and (4) tell the song’s listener the following information. Firstly, that Indonesia has two seasons, namely the dry and the rainy season. Secondly, during the dry season, the water level recedes until it is said that *tak seberapa airmu* (you’re drying up), while during the rainy season the water level rises until it is said that *air meluap sampai jauh* (you flow far). Thirdly, this overflow of water is what manifests as flood which inflicts losses to the people in the Soloraya area and ruins the agricultural areas situated in the Bengawan Solo watershed. The Bengawan Solo floods have also been reported in print and electronic newspapers, for example, as reported by merdeka.com on February 4, 2021, which published the news titled “Bengawan Solo Meluap, Sejumlah Wilayah di Soloraya Banjir” (Bengawan Solo Overflows, Flooding Some Areas in Soloraya) 2. Fourthly, the dynamics of the water level during the dry and the rainy season are represented by the dynamics of low vowel /a/ and high vowel /i, u/. In line (3) the low water level is represented by the use of a low vowel sound /a/ and a back vowel sound /u/, while the high water level is represented by first the use of a low vowel sound /a/, then the back vowel /u/, and finally the glide vowel or voiceless glottal fricative /h/ of which its resonance chamber is at the back part of the mouth.

The second verse consists of 4 lines describing the upstream (the spring), the downstream, and the distance between the upstream and downstream. The upstream of Bengawan Solo is described in line (5) *mata airmu dari Solo* and line (6) *terkurung gunung seribu*. The downstream is described by a description of the water flow, as seen in line (7) *Air mengalir sampai jauh* and (8) *dan akhirnya ke laut*. The description of the upstream and downstream can be traced historical geographically, as shown in the following description.

<table>
<thead>
<tr>
<th>(5) Itu perahu riwayatnya dulu</th>
<th>The boat, how it was fated to be</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Kaum pedagang selalu naik itu perahu</em></td>
<td>The merchants used to be, sailing on that boat</td>
</tr>
</tbody>
</table>

Line (5) *Mata airmu dari Solo* makes up a clause in which the phrases *mata airmu* (the spring) and *dari solo* (from Solo) describe the geographical origin of Bengawan Solo. Meanwhile, line (6) *terkurung gunung seribu* means that the spring of Bengawan Solo is geographically surrounded by a thousand mountains. As mentioned before, the term Solo semantically refers to Sala, a former Residency of Surakarta which is now referred to as Soloraya (Surakarta, Boyolali, Sukoharjo, Karanganyar, Wonogiri, Sragen, and Klaten). The interpretation is based on a fact that at the present time there is no evidence of such spring in Solo but in Wonogiri, Pacitan, and Gunung Kidul Regency.

From the mountains (Gunung Sewu), water departs from small streams to Bendungan Serbaguna Wonogiri (Multipurpose Water Reservoir) which becomes the upstream source of Bengawan Solo. Streams from Girisubo and Giritontro, parts of Gunung Kidul region, also flow to the reservoir while the other upstream flows of water depart from the Hamlet of Tileng (a former stream of Bengawan Solo), Baturetno Lake and Eromoko water reservoir. Small mountains, in which the local call a ‘thousand mountains’ or *gunung sewu*, dominate the upstream landscape of Gajah Mungkur reservoir. The lexicon of *sewu* (a thousand) refers to the numerous number of the mountains. Bendungan Serbaguna Wonogiri is a geographical concavity located in the southern area of Wonogiri and a reservoir for small streams around the area. Rivers meet just along the stream of Bengawan Solo. It reaches the length of, from its upstream origin in Regency of Wonogiri to Gresik, 600 km.

Line (7) *Air mengalir sampai jauh* (your water flows reaching far) constitutes a clause which describes the length of Bengawan Solo’s current which spans up to 600 km. Line (8) *Dan akhirnya ke laut* (far to the sea) asserts the end of its stream, the Java Sea in Gresik, East Java Province. The downstream current is increasing as other small rivers meet along the way from several regions in Central and East Java.

Verse (3) consists of two lines explaining the environmental and social benefits of Bengawan Solo. It serves as a commercial traffics for merchants by means of rafts and wooden or fiber boats. Along the stream a number of river ports spread along Sukoharjo, Sragen, Ngawi, Bojonegoro, and Lamongan.

Line (9) *Ibu perahu riwayatmu dulu* is an inverted construction of a clause which expresses a certain distance relative to the narrator’s view. *Perahu* (the boat) is deemed to have historical importance in the past. The history is then shown in line (10) *Kaum pedagang selalu naik itu perahu* saying that the merchants used to take on the boat to cross the river. The river ports along Bengawan Solo are of social importance for the local, such as merchants, motorcycle riders, students, and employees spread over several spots. The local also use the boats to fish and cast a net. The discovery of a steel boat around the vicinity, as reported on detiknews (6 November 2019)\(^3\), indicates that Bengawan Solo has become an alternative waterway among the local. Meanwhile, the discovery of steel technology suggests that the boat was used at the time of Netherland colonialism.

Line (9) *Ibu perahu riwayatmu dulu* refers to the boat mode of transportation. Nevertheless, such a water mode of transportation is still operating up to recent
ime, as shown in picture 2 (right). The crossing boat, taking up 15 motorcycles and 30 passengers, is motorized by a diesel engine. On the other hand, people also use a bamboo raft as another alternative, as it happened in Ngepung, Pasar Kliwon Solo during the enclosure of Mojo Bridge. A bamboo raft uses a long pole to move and steer the directions. Such a raft is so beneficial for the people that it significantly saves more time to travel on water than on land. The load capacity has been safely estimated, 5 motorcycles including the passengers. Overcapacity will cause water to fill the raft floor and threaten the safety of the passengers.

The mentioned river ports include: (1) Kampung Sewu Village in Solo and Gadingan Village in Sukuharjo, used for economic benefits for the local residents; (2) Semambung Village, Subdistrict of Kanor, District of Bojonegoro, Province of East Java; (3) Village of Ledok Kulon and Ledok Wetan, Subdistrict of Bojonegoro and Trucuk, District of Bojonegoro, East Java; (4) Subdistrict of Kradenan, District of Blora, Central Java Province towards Subdistrict of Ngraho, District of Bojonegoro, East Java; and (5) Semambung Village, Subdistrict of Bojonegoro towards Subdistrict of Rengel, District of Tuban, East Java.

Photographic Tourism Destination

The benefits of photographic tourism include: (1) providing a collection of memorable pictures; (2) inviting and motivating people to visit the tourism destination through pictures; (3) social media publication and promotion of the local tourism destination; (4) a documentation for further study; and (5) particularly for natural tourism destination, providing visual information for ethnographical, geographical, and historical research through comparative methods by means of visual documentation and nonverbal information.
Waterway tourism destination are available in several spots of a river, from the upstream to the downstream. For Bengawan Solo in particular, it approximately takes 2 – 3 days of on-land travel from Wonogiri passing through small rivers flowing from Gunung Sewu which is located in 3 (three) districts, namely Wonogiri, Pacitan, and Gunung Kidul. It is worthwhile to visit Gunung Sewu as it has been declared to be one of World Geoparks.

Picture 2: The steel boat found in Bengawan Solo, Lamongan 2019 (Left) (Source: detiknews). Bengawan Solo crossing in Semambung, Bojonegoro District to Rengel District, Tuban Regency, East Java (Right) (Sources: Radar Bojonegoro).

In so doing, it is imperative for the society to preserve the natural environment, to protect and conserve the natural heritage, archeological values, ecology, and the local cultures. This vast geopark potentially offers challenging objects of photography, from Gunung Sewu to Bendungan Serbaguna where small streams meet. The water serves as a power plant with natural and artificial sceneries, including boats available for domestic and foreign tourists.
Solo" is the diverse panorama along the river stream, from Wonogiri to Gresik. Various objects of photography includes bridges, panoramic view of cities, villages, forests, rice fields, dams, and mountains. The volume of water during the dry season, rainy season, and during floods can also be a choice for objects of photography. The locals’ daily activities such as crossing the river, fishing, sand mining, washing, bathing, and bathing livestock also offer opportunities for photographers. In reference to local’s daily activities, Bengawan Solo also offers objects such as the utilizing of the river water for agriculture, fisheries, sports, and recreation. All these potential objects of photography can now be taken with ease with cell phone.

Android technology in cell phones makes picture capturing, storing, and publishing easy. However, photographic tourist still need to heed security protocols. Special attention to security management is crucial here, as priorly said by Weiler, dkk., (2021). Visiting a body of water, woods, fields, cliffs, and bridges can possibly pose immediate threats to tourists, such as wild and venomous animal attacks, falls from a height, or entrapments in deep water or water vortex. On that account, wearables, facilities (particularly the communication device, transportation, and First Aids), and rescue teams are of significant importance to control, warn, and secure the situations.

<table>
<thead>
<tr>
<th>Line</th>
<th>Song Content</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Mata airimu dari Solo</td>
<td>A narration for the upstream origin and environmental situation of Bengawan Solo</td>
</tr>
<tr>
<td>6</td>
<td>Terkurung gunung seribu</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Air mengalir sampai jauh</td>
<td>A description of the downstream current of Bengawan Solo departing to the sea</td>
</tr>
<tr>
<td>8</td>
<td>Dan akhirnya ke laut</td>
<td></td>
</tr>
</tbody>
</table>

**Songs as Learning Media**

Learning media help support the information transfer from teachers to students. The learning media are not only limited to visual but also audio tools. Despite the fact that it is not as effective as that of audio-visual, the audio media in forms of songs are quite familiar to the listeners due to its memorable lyrics. A number of researches suggest that songs or music is able to enhance one’s cognitive level, as Roffiq, Qiram, dan Rubiono (2017) said that music potentially arises comfort and soothing experiences, while the appropriate lyrics and notes make it easy for the listeners to grasp the delivered meaning.

Bengawan Solo song can be used as a learning medium, especially to introduce the topography and history of the river itself. The lyric conveys important information to the listeners. People who are even not familiar to Bengawan Solo just yet, while listening to the song, will as though have a direct experience of knowing it.

Line (5) contains information that Bengawan Solo has its spring in Sala referred to as Solo. On the other hand, the thousand mountains which specifically is the Mount Lawu as in line (6) serving as the origin where the small rivers depart from and to the Bengawan Solo stream. The listeners are indirectly learning the topography of Bengawan Solo which constitutes the longest river in Java Island, departing from Central Java and reaching its downstream end in East Java Sea as mentioned in line (7) and (8).

**Songs as Teaching Supplements**

A narrated song has made it feasible medium to be used as teaching and learning supplement, for example, for the Indonesian Language subject, typically for the descriptive
text topic. The curriculum of 2013 grade VII on descriptive text consists of Basic Competence as follows.

Table: Basic Competence for Junior High School grade VII Curriculum of 2013

<table>
<thead>
<tr>
<th>Basic Competence</th>
<th>Basic Competence</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1 To identify information contained in descriptive texts regarding objects</td>
<td>4.1 To explain the content of descriptive texts regarding objects (tourist</td>
</tr>
<tr>
<td>(school, tourist destination, historic site, and or local art performance) in</td>
<td>attractions, historic sites, local art performance, traditional clothes, etc.)</td>
</tr>
<tr>
<td>verbal or written forms.</td>
<td>which are audible and readable in verbal, written, and visual forms.</td>
</tr>
<tr>
<td>3.2 To analyze the structure and linguistic elements of descriptive texts</td>
<td>4.2 To provide data, opinions, and impressions in forms of descriptive texts</td>
</tr>
<tr>
<td>regarding objects (school, place or event of local art performance) in verbal</td>
<td>regarding objects (schools, tourist attractions, historic sites, and/or events</td>
</tr>
<tr>
<td>or written forms.</td>
<td>of local art performance) in written and verbal forms by paying attention to</td>
</tr>
<tr>
<td></td>
<td>the structure and linguistic elements in verbal or written forms.</td>
</tr>
</tbody>
</table>

According to the Basic Competence above, the song Bengawan Solo can serve as a teaching supplement for students with several learning goals as follows: 1) Students are able to find information contained in a descriptive text regarding objects (tourist attractions, historic sites) in an appropriate manner; 2) Students are able to specify the content of a descriptive text regarding objects (tourist attractions, historic sites) clearly; 3) Students are able to analyze the structure and linguistic features from a descriptive text regarding objects (tourist attractions, historic sites) in an appropriate manner; 4) Students are able to give opinion and impression in a form of a descriptive text (tourist attractions, historic sites) by paying attention to the linguistic structure in verbal or written form. A learning process through a real yet familiar context will be more significant for students. Such a contextuality can be implemented by raising environmental issues familiar to the students. It is in line with the Contextual Teaching and Learning concept, a learning concept which helps the teachers to correlate the learning material with the real-world situations of the students and motivate the students to put their knowledge into practice in daily life activities (Kadir, 2013:25).

A further explanation of contextual learning, proposed by Johnson (Kadir, 2013:26), asserts that it is an educational process which helps students to find the meaning of the lessons by connecting them with their daily life activities, including the individual, social, and cultural environment. Therefore, a meaningful learning is a process of which its teaching supplements are adopted from the real-life occurrences and environmental contexts of the students. On that account, Bengawan Solo becomes one of the environmental contexts familiar to the students.

CONCLUSION

The study result and discussion suggest that the lyric of Bengawan Solo song represents the geographical description, from its spring to the downstream end through Central and East Java. The lyric of Bengawan Solo tells the volume level differences of Bengawan Solo water during the 2 (two) Indonesian seasons, rainy and dry season. Another characteristic shows it functions as a waterway traffic connecting regions along the stream.
As the basis of photographic attraction development, Bengawan Solo and its natural attraction has several photographic spots to document and publish as a means of publication and promotion media. The spring of Bengawan Solo departing from Gunung Sewu Wonogiri, Pacitan, Gunung Kidul, and Bendungan Serbaguna Gajah Mungkur (Gajah Mungkur Multipurpose Water Reservoir) offers interesting yet unique objects for photographic purposes. Gunung Sewu as a world geopark comes as beautiful and yet challenging photographic objects. All the contextual objects can be used as an additional teaching supplement in a teaching and learning process. This study also concerns itself with issues regarding tourist security and environmental preservation of the river. Those issues open up possibilities for arrangements and planning to ensure the safety of the tourists during their photographic trips for objects of photography.

REFERENCES


