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**SERAT HARDAMUDHA IN JAVANESE LITERATURE:
A STUDY OF STRUCTURE, FUNCTION AND MEANING**

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ABSTRACT

In this study *Serat Hardamudha* written by Kyai Secanitis is chosen as the object of the study. It is part of a collection at the Sonobudoyo Museum, Yogyakarta, with No. PB A 244 as its collection number. It contains symbols and signs which attracts the researcher's attention. Such signs can be interpreted as social, moral, religious, and cultural teachings which are so great that they may be utilized as a learning medium in our lives. The problems in this study are formulated as follows: (1) what is the structure of *Serta Hardamudha* like; (2) what are its functions for our lives; and (3) what meanings it contains? This study aims at analyzing (1) the structure of *Serat Hardamudha*; (2) its functions for our lives; (3) its meanings.

This study is classified as a qualitative one using qualitative data in the forms of words, sentences or concepts taken from the data sources. The data were obtained from the primary and secondary sources. The primary data source in this study is a literary work entitled *Serat Hardamudha*. The secondary data sources include references related to research. The data were collected using note taking technique completed with data cards and note books. The data were descriptively and interpretatively analyzed using hermeneutic approach.

The novelties of the study are that (1) *Serat Hardamudha* deviated from conventions but contained innovations. From the form point of view, it, especially *tembang Dhandhanggula, gatra 3*, deviated from conventions. (2) The message was symbolically and implicitly presented. (3) *Serat Hardamudha* presented the life of the Javanese people during colonial era. (4) *Serat Hardamudha* was written to give enlightenment to the community that *ma lima* should be eliminated.

Keywords: *Serat Hardamudha* – a study of structure, function and meaning

1. Introduction

In this study *Serat Hardamudha* written by Kyai Secanitis is chosen as the object of the study. It is part of a collection at the Sonobudoyo Museum, Yogyakarta, with No. PB A 244 as its collection number. It contains symbols and signs which attract the researcher's attention. Such signs can be interpreted as social, moral, religious, and cultural teachings. Such teachings may be utilized as a learning medium.

In the *Katalog Induk Naskah-Naskah Nusantara Jilid I Museum Sonobudoyo*, the code number given by Behrend (1990: 431) for the manuscript is L 397, and the code number given for its microfilm is 63 No. 5. The code number given by the Library of the Sonobudoyo Museum, Yogyakarta, is different from the code number mentioned above. However, the difference in code number does not influence its existence.

Serat Hardamudha is a socio-cultural document belonging to the Yogyakarta community and its surrounding areas. According to the researcher, the social, moral, religious and cultural teachings it contains needs to be accurately excavated and socialized in such a way that it will be useful to our lives. Religious teachings are related to our devotion to God; moral teachings are related to our behaviors. Both lead us to how to live a societal life. The problems in this study are formulated as follows: (1) what is the structure of *Serta Hardamudha* like; (2) what are its functions for our lives; (3) what meanings it contains? This study aims at analyzing (1) the structure of *Serat Hardamudha*; (2) its functions for our lives; (3) its meanings.

In theory, it is hoped that the results of the study may (1) give contribution to the development of literature in general and the theory of Javanese literature in particular; (2) add to and complete the studies of old literature, in which only a few people are interested; (3) give contribution to the way of analyzing a text in the form of what is called *tembang macapat* (Javanese poem). In practice, it is hoped that the results of the study may (1) give contribution to those teaching Javanese literature; (2) give contribution to the government when making policies regarding conservation of manuscripts; (3) socialize what the manuscript contains to the community. The values it contains may be used for building the teachers' characteristics formally. In addition (4), its transliteration may be utilized by the art group of "macapatan"; as well, its translation may also be used as the material for "wacan" and for discussion in the "macapatan" program. Apart from that (5), it is also hoped that the results of the study may be used to motivate those who explore manuscripts, as there are still many which have not been explored. Finally (6), it is hoped that the results of the study may broaden the researcher's insights into, experience in and knowledge of the studies of Javanese manuscripts in general and *Serat Hardamudha* in particular.

2. Research Method

The method used in this study is qualitative method, in which the data used are described and analyzed from the data sources. The data needed in this study were obtained from the *Serat Hardamudha* manuscript. There are two types of data; they are primary and secondary data sources. The primary data in this study were obtained from a literary work entitled *Serat Hardamudha*, part of a collection at the State Museum Library of Sonobudoyo, Yogyakarta with its registered code number L 397, PB A. 224. It is used as the data source in this study. As the data source was still in the form of a manuscript, it needed transliterating from Old characters into Latin characters, which was then translated from Javanese into Indonesian. The secondary data were obtained from other related sources and references.

According to Supratno (1991: 101), library research should be used in the studies of literary works. The primary data were obtained from the data source, that is, *Serat Hardamudha*. The data obtained from books and articles were inventoried as the supporting (secondary data). The data were collected using note taking technique supported by data cards and note books. The data cards were used to record the data in accordance with the problems formulated above. The note books were used to record, classify, sort, select and compare the data to make the analysis easy. The data already selected and classified in accordance with the problems of the study were ready to be analyzed.

The data already classified were ready to be analyzed using analyses of descriptions, contents and text interpretation. Bungin (2008: 85) explains that the analysis of contents should be done in three stages; they are finding the symbols or signs, classifying the data based on the symbols, and analyzing the data. This is relevant to the theory of semiotics used. The data which were in the forms of symbols were the data which were in the forms of words, phrases and sentences taken from *Serat Hardamudha*. The data in the forms of symbols were classified in the forms of matrixes, models, and hypograms. The analysis of the data in the forms of symbols was in the form interpretation of such symbols to find out the function and meaning of *Serat Hardamudha*. The symbols were interpreted using hermeneutic approach (Sumaryono, 2000). Furthermore, Surakhmad (1980: 139) states that the analysis of descriptive research explains and interprets the data in accordance with the problems proposed in the study.

3. Discussion and Results

The discussion in this current study is made by analyzing the data used based on the structure, function, and meaning of *Serat Hardamudha*. The analysis of structure is classified into two: the narrative structure and the formal structure of *tembang macapat*.

3.1 The Structure of *Serat Hardamudha*

The analysis of narrative structure includes (1) narrative units of *Serat Hardamudha* which are made up of nine episodes; they are *manggala* which contains the explanation of the text, gambling, sexual abuse, those whose responsibility is making payment for the factory, trading, *makelaran* (broker), those who can see and feel what is physically not seen and felt (paranormals), difficult times, and learning Islam. (2) The *Serat Hardamudha* has moral teachings as its theme. Such a theme appears in the first strophe *Dhandhanggula* (P.i.1), in which the writer says *angganggit piwulang kaot* and *beber wasita luhung* to the reader. (3) The characters in *Serat Hardamudha* are *Jaka Sudra Mudha*, *Nyi Darmasarasa*, Ki Darmasarasa, Mbok Talang Menyak, Raden Warsita, and Raden Murka, as someone who can see and feel what is not physically seen and felt), Li Tyong Bin (the heirloom owner), Sukartak, Dipakarya, and Asim. They are the main characters.

The analysis of the formal structure of *tembang macapat* includes (1) the conventions used in *tembang macapat*, the *Serat Hardamudha* writer's loyalty to the standard rules of the poem recited (*tembang*); in other words, the rules of the song are not broken; as far as the 'tembang *Dhandhanggula*' is concerned, the *guru lagu* (one of the rules) falls on line three, that is, on vowel /e/. However, the writer uses two versions; in one version /e/ is used and in the other version /o/ (*taling-tarung*) is used. (2) Most of the *sasmita tembang* in *Serat Hardamudha* falls on the end of the *pupuh* (strophe) in order to mention the name or type of the *tembang* in the next strophe; which, in the previous strophe fall on the beginning in order to initiate the composition

(P.i.1). (3) The use of *watak tembang*; as the royal man of letters, the writer was so careful that the *watak tembang* (characteristics of the strophe) used is in accordance with what is narrated. The usage is as follows: (a) *Dhandhanggula* ; characterized as being flexible enough to express pleasant atmosphere; (b) *Asmaradana*; characterized as having affection and being anxious expressing the story telling about loving someone with the same and different sexes, and God. (c) *Pangkur* and *Mijil* characterized as having serious affection, being rather hard, and being anxious due to love. (e) *Pucung*; characterized as behaving carelessly and as a humorous puzzle. (f) *Maskumambang*; characterized as being sad, anxious and poor. (g) *Megatruh/Dudukwuluh*; characterized as being hard and sad. (h) *Durma*; characterized as being angry, cruel, and strict. (i) *Kinanthi*; characterized as having affection and hope. (j) *Sinom*; characterized as being simple and sad. (k) *Gambuh*; characterized as stating something seriously in order to obtain truth.

3.2 The Function of Serat Hardamudha

Serat Hardamudha functions as (1) an educational medium giving emphasis on morality in our families and community; (2) as an Islam proselytizing medium which includes (a) *fiqih* teaching, (b) *qalam* teaching, and (c) *tasawuf* teaching.

3.3 The Meaning of Serat Hardamudha

Viewed from the semiotic point of view, *Serat Hardamudha* contains meaningful signs. In addition, in a sign there are three elements; they are matrix, model and hypogram. The matrix in *Serat Hardamudha* is “dualistic complementary” or a symbolic classification which is made up of two opposing components; however, they complete one another. Being bad versus being good, being up versus being down, being on the left versus being on the right, and so forth exemplify this.

Model in *Serat Hardamudha* refers to (1) the change in human nature as reflected by the character *Jaka Sudra Mudha*. (2) Religious teachings influence human behavior towards God; life experience and getting older can influence and change human nature.

Hypogram in *Serat Hardamudha* can be divided into two. They are (1) potential hypogram which constitutes the elements of words or phrases which are made up of the phenomenon in the community, which are still productively used such as “*wangsalan, tembung entar, tembung seroja* and so forth. They all have connotative or figurative meanings. (2) Actual hypogram refers to the influence of other Javanese literary works in *Serat Hardamudha* such as *Serat Jaka Slewah, Serat Ma Lima, Serat Wulang Dalem, Serat Suluk Penganten, Serat Darmawasita, and Serat Pitutur Mring Estri*.

Serat Hardmudha has (1) social meaning, (2) local genius meaning, and (3) the meaning of great morality. The social meaning includes (a) mutually helping each other, and (b) philosophy of sexual abuse. The meaning of local genius includes (a) the people’s beliefs such as believing in supernatural creatures and heirlooms which have supernatural power. There are three heirlooms which are believed to have supernatural power; they are the *akik* ring belonging to Haji Asrar, the *keris* (the wavy double bladed dagger) belonging to Abu Kasan from Poncol Gunung Kidul, and *Nayi Jimat* (a cart belonging to the Mataram Ngayogyakarta Hadiningrat Palace). Believing in the paranormal (those who can see and feel something which cannot be physically seen and felt) such as *Kyai Secadarma* from Paadepokan Gunung Karangnangka, *Kyai Sasmita* from Girisonya atas Girisampurna, *Ki Irientrih* from Kediri, and *Seh Suhu* from Mount Grugena Pare. (b) Religious ritual in the form of a series of activities such as *sesaji* (offering). (c) *Selamatan* and *tirakatan*; the rituals undertaken to ask

God for safety. (d) *Tirakat*; fasting in order to be close to God. (e) *Ziarah kubur* (making a devotional visit to the cemetery) to pray to the spirit which controls the cemetery. (3) Great morality includes (a) Getting far from “ma lima”; avoiding from doing *madad*, *madon*, *mangan*, *maling*, *main*. (b) Moral excellence of women; meaning the women who were born from noble families, families of priests or highly moral women. (c) Gambling destroys everything such as families, kinship, brotherhood, and the children’s future. (d) A child’s devotion to his/her parents; he/she is supposed to respect his/her parents. In the old Javanese literature, there is such a teaching termed as *suputra sadhu gunawan*. In Islam, a pious child brightens his/her family.

4. Research Novelties

The novelties of the study, based on the analysis above, can be described as follows.

- (1) In *Serat Hardamudha*, the form is broken. The standard convention is that the *guru lagu* is on vowel /e/. However, in *gatra* 3 of the *tembang Dhandhanggula* there are two versions; one is on vowel /e/ and the other is on /o/. Such a deviation is not mistake but deliberateness. The reason is that there are many such deviations which are also found in the other manuscripts. From the aspect of content, *Serat Hardamudha* shows innovation. The royal manuscripts usually present noble figures but *Serat Hardamudha* presents common people.
- (2) In *Serat Hardamudha*, messages or advices are symbolically presented; in other words, the messages or advices are implied or *sinandi*. The reader should be able to comprehend the meaning; otherwise, the messages cannot be understood.
- (3) *Serat Hardamudha* presents the life of the Javanese community during the colonial era, as can be concluded from the journey made by Jaka Sudra and the fact that the text was written in 1928. Life was getting difficult and many people gambled as the solution.
- (4) *Serat Hardamudha* was created to give enlightenment to the community that gambling should be eliminated. The writer intended to make the people avoid what is called *ma lima*.

5. Conclusions and Suggestions

5.1 Conclusions

The results of the analysis of the structure of *Serat Hardamudha* can be distinguished into two; they are the analysis of narrative structure and the analysis of the formal structure of *tembang macapat*. The theme of *Serat Hardamudha* is moral teaching. The main character is Jaka Sudra Mudha supported by the other fourteen characters. The analysis shows that the formal structure of *tembang macapat* includes *tembang* conventions, *sasmita tembang*, and *watak tembang*.

Serat Hardamudha functions as (1) a medium of moral education presenting moral teachings to be referred to in our lives; (2) a medium of religious proselytizing of Islam including *fiqih* teaching, *galam* teaching, and *tasawuf* teaching.

From the semiotic point of view, *Serat Hardamudha* constitutes signs containing matrix, model and hypogram. The matrix in *Serat Hardamudha* is dualistic complementary in nature. The model can be distinguished into two; they are (1) change in human nature and (2) the fact that mental development influences human attitudes. The hypogram can be distinguished into two; they are (1) the potential hypogram which is in the form of figurative words such as *wangasalan* and (2) the actual hypogram which includes the elements adopted from the other literary works

such as *Serat Jaka Slewah*. The meanings which *Serat Hardamudha* has includes (1) social meaning, (2) the meaning of local genius, and (3) the moral meaning.

5.2 Suggestions

Serat Hardamudha is a moral and didactic literary work. It will be better if the values it contains can be spread to the community as it can be used to develop character building for the young generation. It can be spread by transliterating, translating, discussing, and publishing it.

The old archipelago literary works in general and the old Javanese literary works in particular should be seriously explored to excavate the values they have which then can be used as references in our lives. It will be better if such values are conserved, maintained and utilized.

It will be better if the results of the studies of old literary works, from which the reader can obtain oral information which is still relevant to the current condition, are published.

It is necessary to activate the research in the old archipelago literary works including the old Javanese literary works. However, such research needs much energy, time and money, as most of them are still in the form of manuscripts written in Javanese, Arabic, Pegon, and Old Javanese characters, and so forth.

On one hand, many foreign researchers are interested in the old archipelago literature, languages and cultures; on the other hand, the young generation is more interested in foreign cultures. Therefore, the national cultural values the old literary works contain need to be introduced to the young generation.

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