

An Embodiment of Human Life Phase in *Sêrat Kangsa Adu-Adu Macapat*

Penjelmaan Satu Fasa Kehidupan Manusia dalam *Sêrat Kangsa Adu-Adu Macapat*

DANDUNG ADITYO ARGO PRASETYO & TURITA INDAH SETYANI

ABSTRACT

This paper focuses on a classical Javanese manuscript entitled Sêrat Kangsa Adu-Adu Macapat. A manuscript tracking on the subject reveals that there are four copies of the manuscripts in existence. One of them, manuscript number D.19, is in the collection of the Reksa Pustaka Pura Mangkunegaran Surakarta (Library of the Mangkunegaran Palace in Surakarta). The other two manuscripts number RP 250b and RP 250c are in the collection of the Radya Pustaka Museum Surakarta, and the last one, a copy number W.53, is in the collection of the Sanabudaya Museum Yogyakarta. These four manuscripts were written in Javanese using the Javanese alphabets in the form of poem and prose. However, the D.19 manuscript is the only complete copy in tembang macapat (macapat poem) form. The composition of the verses in the poem has certain meanings. Therefore, this paper aims to illuminate the texts in the book entitled Sêrat Kangsa Adu-Adu Macapat using a philological method and literature macapat to describe the philosophical meaning behind the tembang. The result of the discussion shows that the texts of Sêrat Kangsa Adu-Adu Macapat and its metrum, or the composition of a certain passage or section of the verses, represent an embodiment of the philosophical meaning of human life phase.

Keywords: Sêrat Kangsa Adu-Adu Macapat; philology; Têmbang Macapat; philosophy; human life phase

ABSTRAK

Makalah ini memberi tumpuan kepada manuskrip Jawa klasik yang berjudul Sêrat Kangsa Adu-Adu Macapat. Penjejakan manuskrip mengenai subjek ini mendedahkan bahawa terdapat empat salinan manuskrip yang ada. Salah satunya, nomor manuskrip D.19, dalam koleksi Reksapustaka Pura Mangkunegaran Surakarta (Perpustakaan Istana Mangkunegaran di Surakarta). Dua lagi naskhah lain RP 250b dan RP 250c berada dalam koleksi Radya Pustaka Museum Surakarta, dan yang terakhir, nombor salinan W.53, berada dalam koleksi Museum Sanabudaya Yogyakarta. Empat naskhah ini ditulis dalam bahasa Jawa menggunakan abjad Jawa dalam bentuk puisi dan prosa. Walau bagaimanapun, manuskrip D.19 adalah satu-satunya salinan lengkap dalam bentuk tembang macapat (makapat puisi). Komposisi ayat-ayat dalam puisi itu mempunyai makna tertentu. Oleh kerana itu, kertas kerja ini bertujuan untuk menerangi teks-teks dalam buku yang berjudul Sêrat Kangsa Adu-Adu Macapat menggunakan kaedah filologi dan makapat sastera untuk menggambarkan makna falsafah di belakang tembang. Hasil perbincangan menunjukkan bahawa teks-teks Sêrat Kangsa Adu-Adu Macapat dan metrumnya, atau komposisi ayat atau bahagian ayat-ayat tertentu, merupakan penjelmaan makna falsafah fasa kehidupan manusia.

Kata kunci: Sêrat Kangsa Adu-Adu Macapat; filologi; Têmbang Macapat; falsafah; fasa kehidupan manusia

INTRODUCTION

Hand written Javanese manuscripts from the past are the most abundant among other old manuscripts from any regions in Indonesia. The literary landscape of old manuscripts, Javanese literature attracts more literary scholars, especially philologists (Yusro Edi Nugroho 2001: 1-2). Many Javanese manuscripts are kept as collections in palaces, libraries, museums, institutions, etc. This paper will examine a Javanese manuscript entitled *Sêrat Kangsa Adu-Adu Macapat* (hereinafter abbreviated as SKAM).

It is an interesting topic to be studied because not only is it an old literary work of a *wayang* genre, but it is also composed in a *tembang macapat* form.

Manuscripts tracking on the subject through various catalogues on Javanese literature, such as the Javanese Literature in Surakarta Manuscripts Vol. 2 (Florida 2000), the Javanese Literature in Surakarta Manuscripts Vol. 3 (Florida 2012), *Katalog Induk Naskah-Naskah Nusantara Jilid I* (Behrend 1990), shows that there are four manuscripts with similar titles. The first manuscript is SKAM number D.19 in the collection of the Reksa

Pustaka Pura Mangkunegaran Surakarta (Library of the Mangkunegaran Palace in Surakarta). Next, there are two similar manuscripts entitled *Lampahan Kangsa*, catalogue number RP 250b, and the *Kangsa Adu-Adu*, catalogue number RP 250c. These two manuscripts are part of a larger manuscript entitled *Bendhel Pakem Ringgit Purwa*, which is kept in the Library of Radya Pustaka Museum Surakarta. Finally, there is a manuscript entitled *Lakon Kangsa Adu Jago*, catalogue number W.53, which is part of a manuscript entitled *Bendhel Pakem Ringgit* in the collection of the Library of Sonobudoyo Museum in Yogyakarta.

These four manuscripts were composed in the Javanese language using the Javanese alphabets. Two of them were composed as a prose; the other two were composed as *tembang macapat*. Further reading of the four manuscripts revealed that not all of them are complete, and there are a few mistakes in some of them. From here, we learn that among the four manuscripts, SKAM number D.19 is the most complete copy.

SKAM was the work of Mangkunegara IV, the late ruler and poet from Kadipaten Mangkunegaran or the principality of Mangkunegaran (Siswokratono 2006: 6). The manuscript is not widely known among the Javanese people. So far, the tale of *Kangsa Adu-Adu* is known to the public only as a story in a *wayang* (puppet) show. Therefore, the existence of *Kangsa Adu-Adu* story in the Javanese manuscripts and in the form of *tembang macapat* raises two questions; 1) how the manuscript was composed, 2) the meaning of *tembang macapat* used in the composition of the texts.

Seeing the type, Javanese literary works can be classified in certain groups based on typologies or special types that are characteristic so that they are different from others. For example, Florida (2000: 9) divides the type of Javanese literature in outline in four parts: first religion and ethics, second history and myth, third beautiful literature, and fourth knowledge, arts, literary science, laws, folklore, customs and sundries. According to the author SKAM classified to the literature section because the text contains beautiful nuances that are packaged through the *tembang macapat*.

This article aims to illuminate the content of the manuscript to the public and to present the result of the study on the meaning of its verses; thus, we may learn that *tembang macapat* in the manuscripts embodies a human life phase. We hope that the paper will serve as a reference point for other

scholars who are researching old Javanese literature and interested in advancing their knowledge in manuscript sciences and literature, especially those who are interested in studying the *macapat*. However, *tembang macapat*'s is the most favourites form which used by man of letters from the past till nowadays, such as written in the texts with didactic contains (*suluk, piwulang, romance*) (Hesti Mulyani 2014: 27). The Nine Guardians or *Wali Sanga* very expert integrating *tembang macapat* with religious teachings participating in popularizing the song *Macapat* became a type of literary work favored by the Javanese community (Imam Sutardjo 2013: 67). In the current days *tembang macapat* used as a tool to maintain Javanese language within traditional performing arts (Hari Mardikantoro 2016: 49).

Therefore, this study will reveal other functions of *tembang macapat* used in the SKAM text. This research was conducted to re-express the philosophical meaning of the *tembang macapat* which is now no longer considered philosophical meaning, because previous writers not only created a work that was not meaningful, but if it was read carefully it would reveal the meaning behind each *tembang*.

THEORETICAL FRAMEWORK AND PREVIOUS RESEARCHS

Philology is the knowledge of literature in a broad sense, covering the fields of language, literature, and culture (Siti Baroroh Baried et al. 1994: 2). Etymologically, Philology comes from the Greek word *Philos* which means 'love' and *Logos* which means 'word'. Both words form the meaning of 'fond of word' or 'fond of speaking'. This meaning then develops into 'fond of learning', 'fond of science', and 'fond of literature', or 'fond of culture' (Siti Baroroh Baried et al. 1994: 7-8). The objects of philological studies are texts and manuscripts. Text is the content or content of a manuscript, of an abstract nature that can only be imagined (Nabilah Lubis 1996: 33). Text consists of content and form. The content contains ideas or messages that the author wishes to convey to the reader. The form contains the content of the story or lesson to be read or learned according to various approaches through its elements (Robson 1978: 22).

According *Javanese Dictionary – Bausastra Jawa (Second Edition)* or *Kamus Basa Jawa – Bausastra Jawa (Edisi Kedua)* (Balai Bahasa

Yogyakarta 2011) *macapat* is the name of the type of song used in the composition of poetry produced by New Javanese literature. Besides that, *tembang macapat* has a deep meaning as it embodies human life philosophy, from cradle to grave. A human being from the day he/she was born to his/her death cannot escape the life cycle process, i.e. *metu* is the day when a person is born; *manten* is the day when a person gets married, and *mati* is the day when a person passes away. In other words, the human life cycle includes the periods of pregnancy, birth, infancy, childhood, adolescence, adulthood (marriage, family), and the final phase is when a person passes away (Damardjati Supadjar 1985). Seeing the variety of languages, *tembang macapat* can use a variety of *ngoko* languages (crude) and *krama* (courteous) (Darusuprpta 1989). If we look at it from its history *tembang macapat* is derivation from *Kakawin* (Javanese old song) those who have undergone a change of form have become simpler (Wiwien Rahayu 2015).

So far, we have not come across any research or papers on SKAM. There is, however, a study entitled *Makna Simbolis Lakon Kangsa Adu Jago dalam Pertunjukan Wayang Kulit Purwa* (The Symbolic Meaning of Kangsa Adu Jago Story in Wayang Kulit Purwa Show) by Randiyo in 2011. Randiyo examines the structures of the scenes in *Kangsa Adu Jago*, which is split into three pathets (*pathet* = any of six modes in Javanese gamelan music characterized by specific cadential patterns, emphasized notes, and melodic formulas). They are called *Pathet Nem*, *Pathet Sanga*, and *Pathet Manyura*. Randiyo also analyses the symbolic meanings of *wayang* characters through *sunggingan* or dialogues between the characters, which are uttered by *dalang* (puppet master) throughout the show.

Darmoko in 2003 uses the research's object in the study of *Lakon Kangsa Aben-Aben* to analyse the role and character of the figure Krishna (Narayana) using a hermeneutic (interpretation) method. His analysis based on the involvement of Krishna in the story, which is central, important, and plays a crucial role in resolving issues in any given situations.

Our reading of the previous studies shows that the texts in SKAM manuscripts have not been studied, specifically using a philological method. Therefore, there is a need to carry out a philological study that examines and explores their content and present the result to the public.

RESEARCH METHOD

The focus of this study is old hand-written manuscripts containing SKAM text. SKAM manuscripts used as research data is a group of wayang story collection of Reksapustaka Pura Mangkunegaran with collection number D.19, The other two manuscripts number are Lampahan Kangsa and Kangsa Adu-Adu with collection number RP 250b and RP 250c are in the collection of the Radya Pustaka Museum Surakarta, and the last one, Lakon Kangsa Adu Jago is a collection number W.53, is in the collection of the Sanabudaya Museum Yogyakarta. The method used to study old manuscript's texts is philology. A philological study encompasses a set of mechanism. We start with inventorying the manuscripts, then preparing a description of the manuscripts, followed by text examination and review of the content. The inventory process was carried out by organizing a comprehensive list of the manuscripts and collecting all SKAM manuscripts and other manuscripts that belong to the same corpus, which are spread in several locations, comparison, and transliteration. This is necessary because the manuscript uses Javanese script and at this time the Javanese script is less well known by the community, therefore it needs to be translated.

The result of the comparison of the four manuscripts clearly shows that on the whole SKAM manuscript D.19 has a better reading quality, in addition to having more complete stories than the rest. Furthermore, it is also the only text composed in *tembang macapat* form. Based on that, SKAM number D.19 was selected for further research.

To support the study of the contents of the text required the method of *macapat* to review it then, the *tembang macapat* in SKAM texts will be interpreted philosophically. Each metrum of the *tembang macapat* has its own unique attribute that encompasses the intended ambiance and nuance within the text (Arps 1992: 87). A *tembang macapat* with a different name indicates that the *pupuh tembang* (stanza) of the poem should not be used arbitrarily; it should be adjusted to the character/personality of the respective *tembang* (Imam Sutardjo 2011: 24-25).

The use of metrum that matches the texts can influence both the readers and the audiences. Such an influence matches the intended objectives of a *tembang macapat* composition, namely, a) to please the readers; b) to facilitate memory recall or comprehension of an issue presented in the form

of a *tembang* (a song or poem); c) as a medium for recording or documenting a specific problem, because a *tembangis* bound by certain rules (*metrum*); therefore, it will not be easily mistaken (Hardjowirogo 1980).

RESULTS AND DISCUSSION

MANUSCRIPT DESCRIPTIONS

SERAT KANGSA ADU-ADU MACAPAT CATALOGUE NUMBER D.19

The manuscript is in an excellent shape, the binding is strong, and the cover is also in a good shape. On the front page, there is a large brown stain, but it does not disturb the text in any way.

The white manuscript paper is already turning brown. On the first page, there are two red stamps on the unprinted page at the top and on the left. These are the stamps of ownership of Mangkunegara IV.

The manuscript cover is measured at 33 x 22.5 cm. It is made of a thick cardboard like material and the catalogue number is affixed to the front cover of the manuscript. The manuscript is 192 pages in thickness (2 cm), and each page is numbered with the Javanese numbering system. Each page consists of 24 lines (pages 1 to 191), whilst the last page (page 192) is only 5 lines in length.

The ink used to write the text is black in color. The language is Javanese, using both the *krama* (the refined style of the Javanese language) and *ngoko* (low level) styles. The letters are small, thin with a slight slant to the right. The writing is neat, clear, and easy to read; however, the writing on page 123 is thicker than that on the previous pages most likely because the writer at that point switched to a different writing tool. The text was composed as a *tembang macapat* (*macapat* poem) consisting of 49 *pupuh* (stanzas).

There are two wayang plays in the manuscript, and they are arranged as follows: the first and second *pupuh* are the introduction, the third *pupuh* through verse 12 of the 27th *pupuh* contains the *Lakon* (play) of *Kangsa Adu-Adu Macapat*, whereas the 28th *pupuh* to the 49th *pupuh* contains the *Lakon* (play) of *Wiratha Parwa*.

LAMPAHAN KANGSA CATALOGUE NUMBER RP 250B

The *Lampahan Kangsa* manuscript is part of a larger manuscript entitled *Bendhel Pakem Ringgit Purwa*. The manuscript with the catalogue number RP 250b is kept in the Library of Radya Pustaka Museum Surakarta. The manuscript's number is affixed at the top right-hand corner of the cover.

The manuscript is already in a deteriorated state. The cover is separated from the binding, but the pages are still bound together. There are holes on most of the pages, and the lower end of the manuscript is somewhat brittle. The centre of the pages is covered with fungus; therefore, it is a bit difficult to read.

The manuscript cover is measured at 39 x 26.5 cm and the pages are 31 x 26.5 cm. The paper is European paper, which is already dull. There is no marking on the paper, no distinctive marking or colouring (rubrication) or any other decoration (illumination). The manuscript is 10 pages thick; the number of lines on each page is consistent at 22 lines. The texts were written in Javanese using the Javanese alphabets in *krama* style, and they were composed as a prose. The ink used to write the text is brownish black in colour.

KANGSA ADU-ADU CATALOGUE NUMBER RP 250C

The *Kangsa Adu-Adu* is also part of the aforementioned manuscript entitled *Bendhel Pakem Ringgit Purwa*. The manuscript with the catalogue number RP 250c has been digitized and is kept in the Library of the Radya Pustaka Museum Surakarta. The manuscript is in a good shape, the binding is still strong, and the cover is strongly attached to the binding. The manuscript cover is 33 x 20.5 cm, made of a thick cardboard like material, and in a good shape. The paper is folio size with lines. There are boundary lines made with pencil on the right and left sides of the written texts, so the writing looks quite tidy.

Each story change is marked by a thick boundary line. A paragraph change in the story is marked by a short line. The manuscript is 2 pages in length and composed as a prose with 34 lines on each page. The manuscript was written in small cursive and tapered Javanese alphabets with a rather wide space between the letters. The ink was black in color, and in some parts of the pages it has seeped through and visible at the back. The language is Javanese in the *krama* style.

LAKON KANGSA ADU JAGO CATALOGUE NUMBER W.53

The *Lakon* (play) *Kangsa Adu Jago* is in the manuscript with the catalogue number W.23 entitled *Sêrat Pakêm Ringgit Purwa*. The manuscript has been digitized and is currently in the Library of Sonobudoyo Museum Yogyakarta. The manuscript's condition is quite good. The cover is made of dark brown cardboard. The cover is measured at 32 x 26 cm, while the paper size is 31.6 x 23 cm. The paper is brownish white in colour. Each change in the play is marked by a number according to the Javanese numbering system on the right side of the unprinted page.

The *Sêrat Pakêm Ringgit Purwa* is quite thick with 593 pages; however, the *Lampahan Kangsa Adu Jago* is only 6 pages long with 19 lines on each page. The text was written using the Javanese alphabets and Javanese language in *ngoko* style and composed in a *macapat* format using two metrum, namely the *Pangkur* and *Sinom*. The ink is brownish black in colour. A comparison of the four manuscripts clearly shows that on the whole SKAM manuscript D.19 has a better reading quality, in addition to having more complete stories than the rest. Furthermore, it is also the only text composed in *tembang macapat* form. Based on that, SKAM number D.19 was selected for further research.

METRUM *TEMBANG MACAPAT* AS AN ILLUSTRATION OF THE TEXTS' CHARACTER

Javanese literary works in the form of *macapat* and composed in the Javanese language are bound by the elements that govern poetry composition. It is a discourse by the poets, so their works will be memorable, easy to remember, and easy to understand. *Tembang macapat* is a type of poem bound by the pattern or structure of poetry composition, and it contains the element of musical scale 'tone' (*titi laras*); the pattern of the poetry or *titi laras* will depend on the type of poetry pattern used in the composition. Therefore, the type of the poetry pattern will determine its *guru gatra*, i.e. the number or length of lines in each verse; its *guru wilangan*, i.e. the number of syllables in each line, and its *guru lagu*, i.e. the dropping of vowel in each line (Karsono H. Saputra 1992: 21).

Overall, there are 11 types of *tembang macapat* with the following metrum; *Dhandhanggula*, *Sinom*, *Kinanthi*, *Mijil*, *Pangkur*, *Durma*, *Asmaradana*,

Maskumambang, *Megatruh*, *Pocung*, and *Gambuh*. Each metrum has its own unique characteristic; therefore, the use of a *tembang*'s name in any texts should not be arbitrary, and it must be adjusted to match the *tembang*'s character (Karsono H. Saputra 1992: 22). This is in line with another opinion that each song has its own unique character; therefore, the composition must follow the rhythm of the story (Imam Sutardjo 2011: 43).

The nine *tembang macapat*'s used in SKAM texts are the representations of the following characters.

- a. Metrum *Asmaradana* is generally used to describe the feeling of love and affection, but it may also describe a feeling of misery or apprehension for oneself, families, the opposite sex, and the knowledge they have. The illustration in the text is contained in the following quote:

//*Sarta sira nora kênil/ kasayahan ning ayuda/ iya iku sawabe/ kang Aji Guna Kaskaya/ téguh tan kena sayah/ lan Hyang Giri Nata masung/ kanang sanjata Nènggalal//* (Pupuh 17: 13)

//*you will not be tired/ too tired to fight/ that is your strength/ you get that from the Aji Guna Kaskaya/ you must persevere and do not get tired/ and Hyang Giri Nata will grant you/ the weapon of Nènggalal//*

The quote shows a feeling of affection as reflected when Sang Hyang Giri Nata (Bathara Guru) sent Sang Hyang Brahma to bestow knowledge to Kakrasana. In this scene, it was revealed that Bathara Guru has been observing Kakrasana who has been meditating with such intensity until he reaches the level of true stillness. The culmination of the god's attention is shown when Kakrasana is awarded the *Aji Guna Kaskaya* and weapon of *Nènggala*. In another scene:

//*Pathok nganggur sun jagani/ lah mara enggal manjata/ ngadêga luhuring pathok/ sang Rêtna ngunggahakên sigral/ pundhake Wrêhatnala/ kancikan sang Rêtnaningrum/ wawangkonira sang Rêtna//* (Pupuh 23: 18)

//*Apan maksih den jagani/ ing raka Dyan Kakrasana/ kang ingancikan pundhake/ gumêtêr wantuning jaka/ lan rana maksih kênyal/ dhasar kabujêng gêng wuyung/ tyasira suka kewalal//* (Pupuh 23: 19)

//*I will watch the unused pen/ come quickly and climb on/ stand on top of the pen/ Sumbadra will climb up/ on the shoulders of Wrehatnala/ as they are used as supports by Sumbadra/ where Wara Sumbadra shall put her rumps//*

//*because she is always looked after/ by her brother, Raden Kakrasana/ whose shoulders are used as support/ his passion throbbing/ and Sumbadra is still a virgin/ making him madly in love/ his heart is happy//*

The quote above is about *kasmaran*, a feeling of being madly in love, as felt by Wrehatnala to Wara Sumbadra. The love is passionate because he could physically touch Wara Sumbadra. Metrum *Asmaradana* is generally attached to young characters and is closely associated with the next metrum, i.e. the *Sinom*.

- b. Metrum *Sinom* is associated with a passionate character, being enthusiastic for new things that will happen, agile, nimble, *grapyak* (*easy going*), and supple. It happened during the event of ‘*aji mumpung*’ among the knights when they are young; thus, whatever knowledge they are exposed to will be absorbed, so they will be able to take full advantage of that knowledge in the course of their life. In general, this metrum personifies a character who enters a new period in life that will change his/her fate or destiny.
- c. Metrum *Pangkur* in a text represents the highest achievement in a person who has managed to set aside worldly affairs through battles, as in the following quote:

//Kandhi Wrêhatnala panggah/ sru tinubruk kanan endha mangering/ napuk pipiling kumêpruk/ dhupak pundhak kalênggak/ Gêndhing Curing kêrêp tiba kajrungup/ bêngêp rai nesinepak/ sirah puyêng tinampiling// (Pupuh11: 14)

//Wrehatnala the brave/ when he was hit hard on the right side, he sidestepped to the left/ when he punched, his temple was hit/ when he kicked, his shoulder was hit/ *Gending Curing* often fell down/ his face was battered/ he had a headache after being hit//

The quote is about *perang kembang*, a battle that goes beyond physical altercation; it is a battle within a person’s psyche against his/her own craving. The giant symbolizes humankind own craving; therefore, the death of the giant signifies that humankind can kill the craving within them. This is represented by the strength of the character Brahmana Padmanaba who can change his appearance into a giant, as in the following quote:

/dadya babangun bramantya/ têmah tiwikrama wrêdi// (Pupuh 15: 15 <6-7>)

//Amêkar sariranira/ gung aluhur yayah pangawak wukir/ sarupa Hyang Kalamartya/ kalane nglêbur jagad/ netra kadi baskara/ ajatha siyung/ waja rangah lungit rampak/ siyung lir anggaru bumi// (Pupuh 15: 16)

/the anger of the god rises/ he actually performs *tiwikrama*// his body expands/ tall and big like a mountain/ just like Hyang Kalamartya/ when he destroys the world/ his eyes are like the sun/ his fangs are out/ his sharp teeth are out/ his fangs are clawing the earth//

The scene above illustrates a nuance of an intensified event or something that is quite serious and matches the character of the metrum used to describe the real feeling. The intensified feeling is also felt when Narayana has obtained all the knowledge from his teacher. That prompts him to express his gratitude to the gods who have helped him, as in the following quote:

//Narayana wus widagdal langkung suka sukure ing dewadi/ denya jinurung sakayun/ iku raden rumasa/ lamun punjuling apapak dibyanipun/ mrojoling akare puga/ anggung denya ngraras atil// (Pupuh 15: 27)

//Narayana was getting smarter/ he became more grateful to the gods/ who had helped him/ he (*the raden*) felt that/ when he became more powerful/ his desire also appeared/ thus got him dreaming/

The scene illustrates a nuance of harmonization in a person’s life when he/she is entering the advance stage in his/her life and nearing the end of his/her duties. This is what happened to Brahmana Padmanaba who was no longer interested in worldly affairs; therefore, he bequeathed all his knowledge to Narayana, and so as his successor, he may use all the knowledge to maintain world order.

- d. Metrum *Pocung* is used to create a relaxed atmosphere, humorous, and without tension; thus, the story line will not be too serious. Its carefree nature can lessen a stiff surrounding. The texts contain numerous dialogues and scenes that are humorous or comical.
- e. Metrum *Durma*, true to its character, is represented by Raden Parta (Arjuna) who was still searching for his identity. He was ordered by Rishi Byasa to help Nyai Sagopi and her children who were being chased by a giant called *Gending Curing* and *Togog Tejamantri*. Raden Parta’s youth instinct and his warrior character were stirred, and he was able to carry out Rishi Byasa’s order. On the other hand, metrum *Durma* also personifies an unstable character, even though it still depends on a person’s basic character. If a person is basically good, it will be good, as seen in *Wrehatnala*. If a person is basically short-tempered, then his/her actions will mimic the character, as seen in *Kakrasana*.
- f. Metrum *Mijil* is represented in the scene where *Begawan Padmanaba* bestowed his knowledge or power to his favourite student. It is also a representation of God Vishnu’s love to Narayana who accompanied him at the time of his death,

when he had completed his duties in this world.

In general, within the context of human life phase, metrum *Mijil* represents the birth period, the period of discovering and learning various things we need to survive. Within the context of the texts, it represents the birth of a potential successor to the throne or a world leader, for having gained the knowledge, for being eager to learn and study under the tutelage of any teachers.

- g. Metrum *Dhandhanggula* just like its character is sweet, gentle, pleasant, teaches kindness, nurtures compassion, and personifies a pleasant feeling. It is reflected when Bagawan Padmanaba revealed all the secrets that were previously not known to Narayana. The bestowing of good teachings occurred when Narayana received *Aji Kawijayan Wijayanti* from Brahmana Padmanaba, which later helped Narayana destroy the evil in the kingdom of Mandura in the form of Arya Kangsa.
- h. Metrum *Gambuh* in the texts is an embodiment of warm and friendly nuances, which is true to its character, as reflected in the scene when Brahmana Hom was waiting for the arrival of Arya Prabu Rukmaka to ask for his help. Moreover, there is also an illustration of harmonizing one's personal life with other human beings to face life in the future, as described in the following quote:

//Témêne lampah ulun/ anglampahi ing pakaryanipun/
kakang Prabu Basudewa ken ngupadi/ janma kenging karya
sawung/arsa den abên ing pupoh// (Pupuh 18: 23)

//truth be told your journey/ is all about taking a test from
me/ so our older brother Prabu Basudewa can find a man to
fight for him in the arena/ to be pitted in a battle//

The above quote indicates the presence of a *jumbuh* (*harmonization*) period and harmonization of one's life with other human beings and God to set aside worldly affairs.

- i. Metrum *Kinanthi*, true to its character, is a representation of a period of consistency in synchronization with destiny in an attempt to reach the true objective. It is reflected in the scene when Pamadi is introducing himself to Kakrasana and Narayana. From there, the true identity of Pamadi is revealed, his lineage with Prabu Basudewa, the older brother of Dewi Kunti, who is none other than Pamadi's mother.

However, to examine these philosophical meanings, we need to study the sequence of *tembang macapat* used in SKAM texts in its entirety. The

discussion of the philosophical meanings will be based on the function of *tembang macapat*'s metrum described in the following section.

THE FUNCTION OF TEMBANG MACAPAT'S METRUM IN SĒRAT KANGSA ADU-ADU MACAPAT TEXTS

The SKAM texts reviewed in this paper consist of 49 *pupuh* (stanzas), comprising of two *lakons* (*plays*), namely *Kangsa Adu-Adu*, which starts from the third *pupuh* through verse 12 of the 27th *pupuh*, and *Wiratha Parwa*, which starts from the first *pupuh* to the second *pupuh* and continues to the 28th *pupuh* through the 49th, but in this section will not be shown whole cantos, because each metrum not only appears once, the metrum is displayed according to the order in the text. As mentioned earlier, *Asmaradana* metrum is the dominant metrum because it appears five times in the text. In general, this metrum is always depicted with a period that feels love, affection, and suffering or concerned, both to himself, family, the opposite sex, and the knowledge it has. Generally depicting a young figure.

The *Sinom* and *Pangkur* in the text appears four times. In general, this metrum describes when a character enters a new period that will change the fate or way of life of the character. In this metrum, the *Sinom* associated with the passionate nature, enthusiasm for the new things that will happen, is agile, dexterous, outgoing. Maximizing the state of '*aji mumpung*' because it is still at a young age, then any knowledge gained will be absorbed in order to be used as well as possible in the face of life journey. When connected to the life cycle stage, *Sinom* describes the state of a young man who is articulate or sociable to seek the sympathy of others.

Pangkur in general describes the balance between the highest attainment power of a character with a time that has put aside worldly affairs. This metrum is represented by Narayana figures who have reap the rewards of their hard work and gained the supreme power of the gods, and the elder Padmanaba feels the need to give knowledge to Narayana. The *Pocung* and *Durma* metrum each appear twice in the text. In this text *Pocung* describes the youth who like the association with adorned jokes, funny, and tend to avoid conflict. *Durma* describes the youth of a dynamic, labile. a figure told is still looking for true identity, always dynamic following the conscience. Whilst

Dhandhanggula be depicted by an old wisdom leader Padmanaba wise, experienced, able to give advice and science useful and other fun "*karyenak tyasing sasama*".

Mijil in this context represents the birth of a potential successor to the throne or world leader for having gained knowledge from previous times who enjoy learning, studied to anyone. Gambuh implies a period of '*jumbuh*' and the alignment of life with fellow human beings '*hablum minannas*' and with God '*hablum minallah*' so as not to think again about worldliness. *Kinanthi* illustrates the period of consistent unification with the destiny line in order to achieve the true goal. This is in accordance with the introduction of Pamadi to Kakrasana and Narayana that revealed Pamadi identity that they still have a family relationship which when traced, King Basudewa is the older brother of Goddess Kunti who is not the mother of Pamadi. When associated with the meaning of human life cycle, *Kinanthi* describes the time began to join hands (family) and united '*gumolong*'.

Based on the discussion above, the human life phases in SKAM texts, which are organized according to the *tembang macapat*'s metrum, can be grouped into three periods, the beginning, middle, and final.

The beginning or early period begins with *Asmaradana*, which describes the adolescence years full of affection and love. It is then followed by *Sinom*, which describes youth period with the quest for personal identity and a way of life as well as a learning period or a period when a person tries to obtain knowledge as much as possible. *Pangkur* represents a period when a person has completed his/her quest for knowledge, reaches the apex in his/her knowledge, and becomes a knowledgeable person. The middle period is represented by *Pocung*, which describes a period in one's life when a person is ready to face death; however, it is also marked with pleasant times, enjoyment, laughter, and humour. *Durma* is the time when a person has established his/her personal identity, adapting to his/her conscience. It is then followed by *Mijil*, which describes the use and benefit of all the knowledge obtained during the learning period and the ability to turn oneself into a leader.

The final phase is represented by *Dhandhanggula*, which represents a phase of maturity and a period full of wisdom and endeavor to be pleasant to others or *karyenak tyasing sasama*. *Gambuh* is the time to harmonize oneself with other human beings or *hablum minannas* and with God or *hablum minallah*.

Kinanthi is the closing time, which is described as a period of consistency and a time of harmonization with destiny or submission to one's fate or *sumeleh*.

CONCLUSION

The SKAM texts are all about *wayang* that still in demand by Javanese people as evidenced by the existence of a text in the form of prose and *tembang macapat*. There are four manuscripts in total and they are kept in three different locations, i.e. the Reksa Pustaka Pura Mangkunegaran Surakarta (*Library of the Mangkunegaran Palace in Surakarta*), the Library of Radya Pustaka Museum Surakarta, and the Library of Sonobudoyo Museum in Yogyakarta. Following the philological works, we have learnt that the SKAM manuscripts were composed in the form of *tembang macapat*, which consists of the following *tembangs*, *Asmaradana*, *Sinom*, *Pangkur*, *Mijil*, *Pocung*, *Durma*, *Dhandhanggula*, *Gambuh*, and *Kinanthi*.

The analysis of the contents of SKAM manuscripts reveals that each metrum has its own unique character, and it is actually an embodiment of the philosophical meaning of the human life phase/human life cycle. *Tembang macapat* itself serves as the medium that delivers the desired nuances of the texts within the story line. It is organized *pupuh* (stanza) by *pupuh*, and thus it influences the events within the story. The philosophical meaning of the human life phase as revealed by the metrum is that in the early period or the adolescence years, a person yearns for love, is eager to learn, and pursues knowledge. The middle period is when a person discovers his/her own identity, achieves perfection, attains the ultimate knowledge, and turns himself or herself into somebody important. The final period or the old age is when a person has attuned him/herself with other human beings and God and accepted his/her destiny.

ACKNOWLEDGEMENT

This research is fully supported by *Hibah Publikasi Internasional Terindeks untuk Tugas Akhir Mahasiswa UI (PITTA) Tahun 2018* funded by DRPM Universitas Indonesia No. 2007/UN2.R3.1/HKP.05.00/2018.

REFERENCES

- Arps, B. 1992. *Tembang in Two Traditions*. London: SOAS.
- Behrend, T.E. 1990. *Katalog Induk Naskah-Naskah Nusantara* Jilid I. Museum Sanabudaya Yogyakarta. Jakarta: Djambatan.
- Damardjati Supadjar. 1985. *Etika dan Tatakrama Jawa Dahulu dan Masa Kini. Keadaan dan Perkembangan Bahasa, Sastra, Etika, Tatakrama, dan Seni Pertunjukan Jawa, Bali dan Sunda*. Yogyakarta: Javanologi Direktorat Kebudayaan Departemen P dan K.
- Darmoko. 2003. Peran dan Sifat Tokoh Kresna dalam Karya Sastra Jawa: Suatu Tinjauan Budaya. Master Tesis Universitas Indonesia, Depok.
- Darusuprpta. 1989. Macapat dan Santiswara. *Humaniora* 1: 15-39.
- Florida, N.K. 2000. *Javanese Literature in Surakarta Manuscripts Vol. 2* (Manuscripts of the Mangkunegaran Palace. New York: SEAP.
- Florida, N.K. 2012. *Javanese Literature in Surakarta Manuscripts Vol. 3* (Manuscripts of the Radyapustaka Museum and Hardjonagaran Library). New York: SEAP.
- Hari Mardikantoro. 2016. Pemertahanan Bahasa Jawa dalam Pertunjukan Kesenian Tradisional di Jawa Tengah. *Litera* 15(2): 269-280.
- Hesti Mulyani. 2014. Unsur Kebudayaan Jawa dalam Teks Pamoripun Sarengat, Tarekat, Kakekat, Lan Makrifat. *IKABUDI* 3(10): 45-56.
- Imam Sutardjo. 2011. *Tembang Jawa (Macapat)*. Surakarta: Jurusan Sastra Daerah-FSSR UNS.
- Imam Sutardjo. 2013. Peran Wali Sanga dalam Khasanah Kesusastraan Jawa. *IKABUDI* 2(12): 68-81.
- Karsono, H. Saputra. 1992. *Pengantar Sekar Macapa*. Depok: Fakultas Sastra Universitas Indonesia.
- Nabilah Lubis. 1996. Naskah, Teks, dan Metode Penelitian Filologi. Jakarta: Forum Kajian Bahasa dan Sastra Arab Fakultas Adab IAIN Syarif Hidayatullah.
- R Hardjowirogo. 1980. *Pathokan Nyekaraken*. Jakarta: Balai Pustaka.
- Randiyo. 2011. Makna Simbolis Lakon Kangsa Adu Jago dalam Pertunjukan Wayang Kulit Purwa. *Harmonia* XI(1): 17-26.
- Robson, S. O. 1978. *Pengkajian Sastra-Sastra Tradisional Indonesia*. Jakarta: Pusat Bahasa dan Sastra.
- Siswokartono, W.E.S. 2006. *Sri Mangkunegara IV sebagai Penguasa dan Pujangga (1853-1881)*. Semarang: Aneka Ilmu.
- Siti Baroroh Baried, Siti Chamamah Soeratno, Sawoe, Sulastin Sutrisno & Moh Syakir. 1994. *Pengantar Teori Filologi*. Yogyakarta: Fakultas Sastra Universitas Gadjah Mada.
- Tim Balai Bahasa Yogyakarta. 2011. *Kamus Basa Jawa – Bausastra Jawa* (Edisi Kedua). Yogyakarta: Kanisius.
- Wiwien Rahayu. 2015. Sêrat Darmasunya Macapat dan Kakawin Dharma Śūnya. *Humaniora* 27(2): 232-242.
- Yusro Edi Nugroho. 2001. Serat Piwulang Putri. Master Tesis Universitas Indonesia, Depok.

Dandung Adityo Argo Prasetyo
Literary Science Study Program, Faculty of Humanities
Universitas Indonesia
E-mel: dandung.adityo@ui.ac.id

Turita Indah Setyani
Javanese Study Program, Faculty of Humanities
Universitas Indonesia
E-mel: turita.indah@ui.ac.id

Received: 09 Mei 2019

Accepted: 28 Jun 2019

