

HUMBLE ADORATIONS BEHIND KAKAWIN BANAWA SEKAR TANAKUNG: A CRITICAL DISCOURSE ANALYSIS

by

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ABSTRACT

This research which deals with critical discourse analysis aims (1) to find out meanings of terms and vocabularies in *Kakawin Banawa Sekar Tanakung*, (2) to analyze meanings of *Kakawin Banawa Sekar Tanakung* in religious context, and (3) to reveal ideology behind the *Kakawin Banawa Sekar Tanakung*.

The subject of this study was *Kakawin Banawa Sekar Tanakung* in ancient Javanese language, while the techniques of data collections were documentation. The data was then analyzed descriptively based on theory of Critical Discourse Analysis, theory of Natural Semantic Metalanguage and theory of meaning.

The results of data analysis show that (1) most meanings of terms and vocabularies in the *Kakawin Banawa Sekar Tanakung* were reduced and broadened due to the influence of local culture and historical events. Some words are still common in today's society, especially the Balinese in which ancient Javanese literatures are kept preserved today. (2) *Kakawin Banawa Sekar Tanakung* has a religious and ethical meaning, that people's life in the ancient Java was religiously patterned. Besides, the *kakawin* showed that people of the ancient Java maintained their respects and submissiveness to the royal authorities. (3) The ideology of *Kakawin Banawa Sekar Tanakung* is submissive adoration, seen from the way the poet selected words and presented the *kakawin* through humble language choices.

Considering that *kakawins* have valuable religious, moral, and educational values, further research on ancient Javanese literature are needed. Critical analysis according to the context of the *kakawin* should be conducted for the raise of Indonesian research on local assets.

PUJIAN DENGAN KERENDAHAN HATI DALAM KAKAWIN BANAWA SEKAR TANAKUNG: SEBUAH ANALISIS WACANA KRITIS

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ABSTRAK

Penelitian yang berorientasi pada analisis wacana kritis ini bertujuan (1) menemukan makna istilah dan kosa kata dalam *Kakawin Banawa Sekar Tanakung*, (2) menganalisis makna *Kakawin Banawa Sekar Tanakung* dalam konteks religius, serta (3) mengungkap ideology di balik penyusunan *Kakawin Banawa Sekar Tanakung*.

Subjek penelitian ini adalah ayat-ayat *Kakawin Banawa Sekar Tanakung* dalam Bahasa Jawa Kuno, sementara teknik pengumpulan data yang digunakan adalah dokumentasi. Data kemudian dianalisis secara deskriptif sesuai dengan teori analisis wacana kritis, teori semantik alami metabahasa dan teori makna.

Hasil analisis data menunjukkan bahwa (1) kebanyakan makna istilah dan kata yang termuat dalam *Kakawin Banawa Sekar Tanakung* mengalami baik penyempitan maupun perluasan makna yang dipengaruhi oleh budaya local dan peristiwa sejarah. Beberapa kata masih digunakan oleh masyarakat hingga saat ini, terutama masyarakat Bali yang masih mempertahankan keberadaan karya sastra Jawa Kuno. (2) *Kakawin Banawa Sekar Tanakung* memiliki makna religious dan etis, bahwa kehidupan masyarakat Jawa Kuno pada masa itu tertata secara agamais. Di samping itu, *kakawin* ini menunjukkan bahwa masyarakat Jawa Kuno mempertahankan rasa hormat dan kepatuhan mereka kepada otoritas kerajaan. (3) Ideologi *Kakawin Banawa Sekar Tanakung* adalah berupa sanjungan yang diekspresikan dengan bahasa yang merendah. Ini dilihat dari bagaimana penyair memilih kata-kata dan menulis *kakawin*-nya dengan pilihan kata yang menggambarkan kerendahan hati.

Menyadari bahwa banyak *kakawin* memiliki nilai agama, moral dan pendidikan, penelitian lebih mendalam menyangkut karya sastra Jawa Kuno sangat diperlukan. Analisis kritis sesuai dengan konteks *kakawin* harus dipacu demi bangkitnya penelitian-penelitian mengenai aset lokal Indonesia.

Kata kunci: *kakawin banawa sekar tanakung*, analisis wacana kritis, semantik alami metabahasa.

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INTRODUCTION

One of the masterpieces of our ancestors in literature is that the *Kakawin Banawa Sekar Tanakung*. This *kakawin* literary means ‘Flower Boat’, written by Mpu Tanakung in the 15th century. This *kakawin* is actually not worth-discussing amongst historians who concern their subject of study in old Javanese history. For linguists, however, this *kakawin* does have its special characteristics. The content of this *kakawin* is an addition to what is mentioned in *Nagarakrtagama* about the procession of the *sraddha* (funeral) ceremony of King Hayam Wuruk’s grandmother, *Dyah Rajapatni Gayatri*, a Buddhist queen, the second wife of the founder of Majapahit Empire, *Raden Wijaya*. *Nagarakrtagama* describes the process of the seven-day festival accurately in eight chapters, while this *kakawin*,—consisting of three short chapters, depicts the festival in a different perspective,—it describes some offerings and presentations from different kings of Java to the late *Rajapatni*. How this *kakawin* becomes interesting linguistically is due to the choice of words establishing pragmatic meanings in some metaphorical terms that surfaces a deep philosophy of the old Javanese culture and religion.

The second reason of why *Kakawin Banawa Sekar Tanakung* needs more consideration is that because it contains many special terms regarding customs of the royal family which is very interesting to be traced. The content of this *kakawin* has been frequently mentioned in *Pararaton* (the genealogy of Javanese kings) and *Nagarakrtagama*, a description of Majapahit country by Saint Prapanca. Therefore, not many researchers pay much attention on the existence of this *kakawin*. Creese (1998) stated that research on Javanese literature in the scope of linguistic can be broadened up since not many researchers have done it yet. Zoetmulder and Robson (2004) focus on lexicography of ancient Javanese literature while Creese (1999) herself paid much attention on gender in ancient Javanese

literary works. This *Kakawin Banawa Sekar Tanakung* is linguistically rich since it is full of special Javanese terms and proverbs, including names of flowers, fruits and social behaviours. Moreover, this *kakawin* is a direct description of the funeral feast while other *kakawins* describe this feast long after the ceremony was conducted. Analyzing this *kakawin* means to try to reveal the existence of natural phenomena and social artefacts in ancient Javanese society which will be a very beneficial contribution to the enrichment of palaeolinguistic study in Indonesia.

Considering those reasons, deeper observations on this literary work should be done, especially on the cases which deal with linguistic features in which there might be additional meanings which may contribute to further analyses of the *kakawin*.

RESEARCH METHODS

The design of this research was descriptive-qualitative with literature-based analysis. Qualitative research refers to a research approach that describes events, social behaviours and culture in a particular place, time and setting accurately in the form of narrations (Satori, 2009: 219). Literature-based analysis was used since the Ancient Javanese society has not existed since the fifteenth century. In other words, the speakers of the language as well as the social background in which the language was used has been changed in almost five hundred years. Therefore, the reference of the Ancient Javanese social background is known only from documents and literary sources such as reports on studies conducted by Zoetmulder (1983), Teeuw (1987) and many other books such as the ones by Slamet Mulyana (2006) and Djoko Piloyo (2004).

The main data for this research were from a secondary source in the form of written data of all verses in the *Kakawin Banawa Sekar Tanakung*. The data were obtained from the *Kakawin Banawa Sekar Tanakung* in Balinese characters version compiled by *Tim Penerjemah Kakawin Banawa Sekar Tanakung, Dinas Pendidikan Dasar Provinsi Bali 1999*. There are totally 120 verses in 15 chapters of the *Kakawin Banawa Sekar Tanakung*. Before analysis, the data in Balinese characters were transliterated into text in Roman characters by using pronunciation guide. Apart from the main data, there were also additional data such as references from other sources about etymological meanings of Kawi language words and also some related literature which were useful in interpreting the meaning of figurative language in the *kakawin*.

The subject of this research was the *Kakawin Banawa Sekar Tanakung* in Balinese Characters compiled by Mpu Tanakung and transliterated by Zoetmulder (1983). This version was chosen since it is the most reliable compilation of the *Banawa Sekar Tanakung* as well as the only Latin transcription available so far.

This research obtained data from literature setting (the setting is not natural since the data will be obtained from written scriptures), while the source of data was from secondary sources in form of written scriptures. There are at least four kinds of techniques in collecting data: (1) participant observation, (2) in-depth interview, (3) focus group discussion/FGD and (4) documentation. A researcher may use one, two or combined techniques. Documentation technique was applied as the main technique for this research, while in-depth interview was also employed for obtaining supporting data.

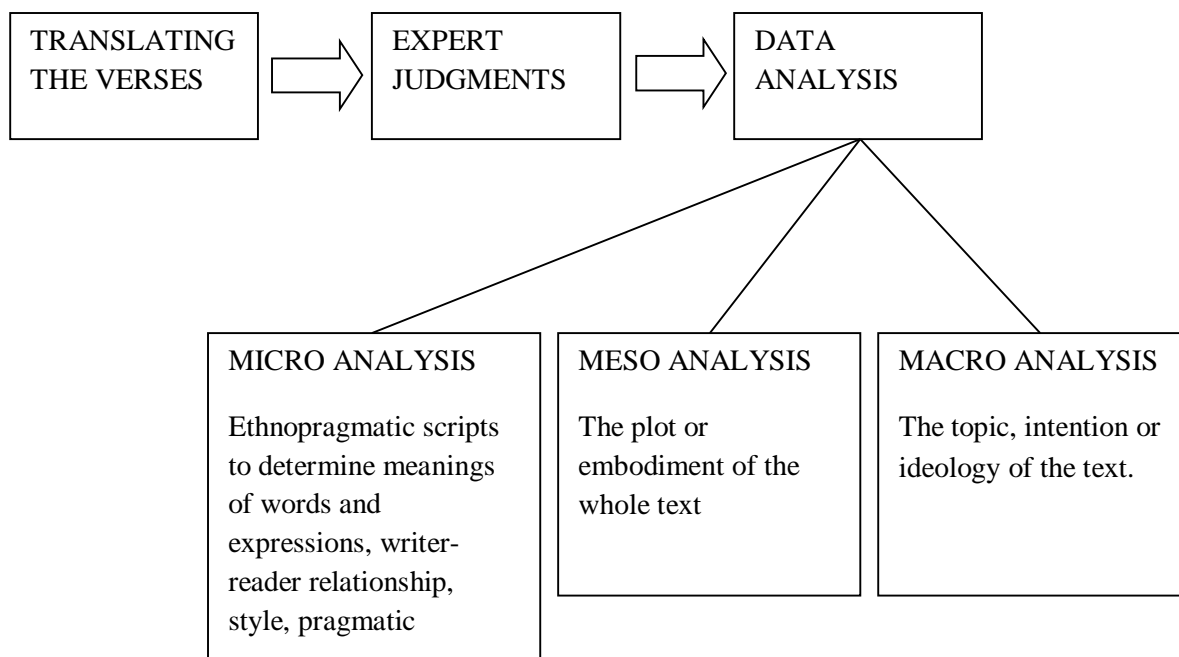
Triangulation across methods was conducted by document reviews. As far as document review is concerned, there are only two well-known versions of transcriptions of this *Banawa Sekar Tanakung*. One was attached by Poerbatjaraka (1923) in his book and the later transcription was provided by Zoetmulder (1983) without translations. It was later revealed that Poerbatjaraka's translation of *Kakawin Banawa Sekar Tanakung* was written in Dutch, as confirmed by Mulyana (2006a) and it is no longer available for public. However, Zoetmulder (1983) provided a better transcription without translation in his book. Consequently, the Latinized script of the *kakawin* should be translated and proofread by authorities.

Triangulation across person was administered by conducting expert judgments. The texts of the *kakawin* was firstly translated and the translation was judged by an expert in Kawi language. There are some criteria for the expert judge, including professionalism, experience and achievements.

The data was collected mainly through document study. *Kakawin Banawa Sekar Tanakung* provided by Zoetmulder (1983) in Latin characters and old Javanese language was firstly transliterated into Roman characters and translated into English, and the system of accents followed the Sanskrit pronunciation guide provided by Bhaktivedanta Book Trust International. After the transliteration, micro elements such as metre, diction, figurative language and plot in the *kakawin* were listed in the journal. These elements were analysed in the data analysis. The meso elements such as the introduction, content and the conclusion of the *kakawin* were also listed.

In analysing the *kakawin*, some related books and literatures about ancient Javanese culture and also some excerpts from the Vedic Scriptures are also needed, for example, the *Hari Bhakti Vilasa* by Sri Sanatana Gosvami. Furthermore, some commentaries from authorized people such as *kakawin* commentators or old Javanese researchers became other sources for the analysis of the data.

The result of the analysis contained many quotations of the verses. Since the *Kakawin Banawa Sekar Tanakung* is in *Kawi* Language, the analysis also involved the English glossaries of the verses. To ease reading, the quoted verses were printed in Roman characters with *Kawi* language accents. The analysis started from the micro structure to contribute stronger support for interpreting the macro structure. In micro analysis, the meanings of vocabulary and technical terms were explicated by using ethnopragmatic scripts in Natural Semantic Metalanguage.



THE RESULT OF THE ANALYSIS

In Critical Discourse Analysis, the meanings of words and terms are analyzed in micro-level analysis. Micro analysis aims to discover the micro elements constituting the whole text such as the meanings of words and also other related elements such as genre, style and so forth. Van Dijk stated that micro elements can be a starting point in an inductive

analysis of figuring out the whole meaning of a discourse. In order to find out the general sense as well as the ideology of the *Kakawin Banawa Sekar Tanakung*, micro elements of the *kakawin* needs to be split out and analyzed.

Since this *kakawin* is a special discourse which is uncommon to modern discourses, there are also some tradition-bound micro elements that also play significant roles in determining the sense, theme and the genre of the *kakawin*. In modern discourse such as speeches and formal dialogues, special term such as *guru-laghu* or *wrtta-matra* is neither present nor known as micro elements. In ancient Javanese text, however, these elements are two of basic and prominent micro structure in determining how a *kakawin* would be like.

In this micro-structure analysis, there are some determining elements that become major focus due to their significant contribution to form a complete meaningful *kakawin*. Those elements are diction, style and meters.

Diction or vocabulary influences whether a *kakawin* is worth-reading or just a rough draft of a desperate poet. High-level vocabulary in ancient Javanese *kakawins* is characterized by frequent use of Sanskrit words and structure since during the ancient times, those who studied Sanskrit were considered learned scholars. In other words, a serious *kakawin* is firstly known from the use of Sanskrit terms. These terms are scattered along the *kakawin* as jewels of the whole content. Amateur old Javanese poet, as confirmed by Zoetmulder (1983) and Agastia (1999), wrote on a piece of flat board made of sandstone or any kinds of sediments called *karas*. Writings on *karas* signify that the writings are still drafts before they are transcribed on *lontar*, or pieces of dried palm leaves and stored for longer time. If writings on the *karas* (usually written by using a graphite stick called *tanah*, obtained from riversides or hillsides) are accidentally touched or rubbed, the writings might be erased out. Therefore, a piece of *karas* could be used many times after the surface was rubbed off.

Only ‘serious’ poems were transcribed on *lontar* and preserved in the royal palace. Meanwhile, abundant of unrecognized and missing writings of the commoners were unfortunately written on petals of pandanus flowers (Agastia, 1999). Pandanus flower has some yellowish petals in each blossom, about thirty centimeters long and five centimeters wide, which are used as writing media. When a pandanus petal is stroked by a tiny piece of palm leaf’s rib, the strokes will remain as readable brownish lines. In this way, young boys of ancient Javanese wrote letters to young girls.

The term ‘serious’ refers to any poems recognized and approved by authorities such as the king or royal priests (*purohita*) as well as the *dharmadhyaksa* (religious leaders).

However, many unrecognized poems were transcribed onto the *lontar* such as the *Nagarakrtagama* by Prapanca. This is due to the willingness of the poet to seriously present the poem to the royal members of the kingdom.

Again, the worthiness of a poem is judged from the presence of Sanskrit terms. In the following analysis of diction, the *kakawin* is investigated in the level of morpheme and word class to figure out the meanings of various terms and vocabulary existing in it. On this level of analysis, the actual meanings and the origin of the words are clearly observed to find out whether they are from Sanskrit or originally from old Javanese language. Words from either Sanskrit or Javanese language need more analysis since they may have changed in their meanings due to some influential factors carried by the society. In other words, the morpheme-level analysis attempts to discover the meanings of various terminologies and vocabularies in the *kakawin* as well as the alliterations or alterations of meanings, if any, due to various socio-cultural factors.

There are many terms found in the morpheme-level analysis of the *kakawin*. Those terms are significant to determine the real meaning of the discourse either in morpheme, sentence or discourse levels. Some words have different meanings when they are put in different contexts of time and place. Therefore, in analyzing this *kakawin*, contexts of time and place of compilation should be considered before further analysis. Many *kakawin* interpreters have tried to translate and commented on *kakawins* but they failed to reveal the true meaning, for instance, some *kakawin* commentators interpreted the sentence *kadi minyak sakeng dadhi kita* (*Arjuna Wiwaha*, C10 V1 L3) is interpreted as ‘Oh Lord Siva, your existence is like oil extracted from coconut milk.’ This interpretation is grammatically and structurally correct but it is diverted from the context of time and place. The time the *kakawin* was compiled was in the 10th century A.D. in which Hindu people used to perform *agni-hotra* ceremonies. *Agni-hotra* is a Vedic sacrificed in which clarified butter (known as *ghee* oil) which was extracted from cow milk was poured into the sacred fire. Some people today are so extreme and fanatic that they think that there was not any *agni-hotra* ceremonies along the history of Hinduism in Indonesia. Actually, this kind of ceremony was the original Hindu tradition dated long time ago until the fall of Majapahit empire. Some evidence can still be seen to prove that *agni-hotra* ceremonies were regularly performed as a daily spiritual Hindu activities by ancient people. For instance, a *kunda* (place for the sacred fire) dated 12th century A.D. is found in Kehen Temple, Bangli, as a place for performing *agni-hotra*. As stated by Mulyana (2006b) and Zotemulder (1983), this ceremony was common in ancient

Hindu kingdoms of Java. The word *dadhi* in the sentence literally means ‘curd of cow milk.’ This word is originally from Sanskrit word which means the same thing. Zoetmulder (2006) also confirmed that *dadhi* means curd or yoghurt. Therefore, the true meaning of the sentence should be: ‘O Lord Siva, your existence is like clarified butter extracted from curd.’ If someone is to obtain clarified butter, he/she has to boil the curd and churn it slowly until the butter comes to the surface and then filtered. Because today’s people (especially traditional Balinese people) do not know about how to conduct proper *agnihotra* ceremony, they do not have sufficient information about ghee butter and curd or even cow protection. Today’s Indonesian Hindu Dharma Council start to introduce the importance of *Agnihotra* ceremony as the most prominent ceremony in the Vedas, but due to lack of information from bonafide sources, the socialization does not quite well-appreciated.

The followings are analysis of semantic meaning alterations for some terms found in the *Kakawin Banawa Sekar Tanakung*. These terms are selected based on the significance of meanings and the use of the words in today’s society, especially in Bali as the nearest community proceeding the ancient Javanese. The NSM analysis shows the meaning of the words which is obtained from the contexts of the *Kakawin Banawa Sekar Tanakung* in ancient Javanese culture. The analysis of the meaning alteration follows each analysis.

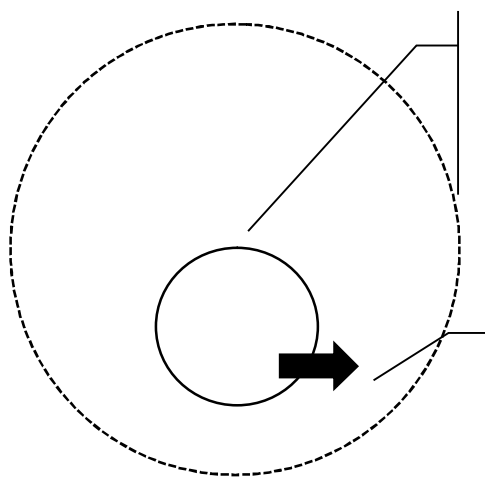
śrāddha (C1 V1)

śrāddha is X

X is a ceremony

People do X after somebody is dead. People do X after the dead body does not exist.

They want to do this because they want this person to go to a good place after death.



Original meaning: in Ancient Javanese society as well as in the Vedas, *śrāddha* ceremony is performed as a proceeding ceremony after the cremation.

Extended meaning: The Balinese today use the term *śrāddha* to indict even cremation ceremony and post-cremation.

The extension of meaning of the word *śrāddha* might have happened because of the difference of funeral procession between ancient Javanese and today's Balinese. Today's Balinese perform a complicated and elaborate procession which is different from the ancient Javanese. Due to lack of contact from the origin of the Hindu tradition (India) during the 15th until 20th century, the Balinese Hindu have developed different traditions and ceremonies with similar terms used to name them.

bhaṭāra (C1 V1)

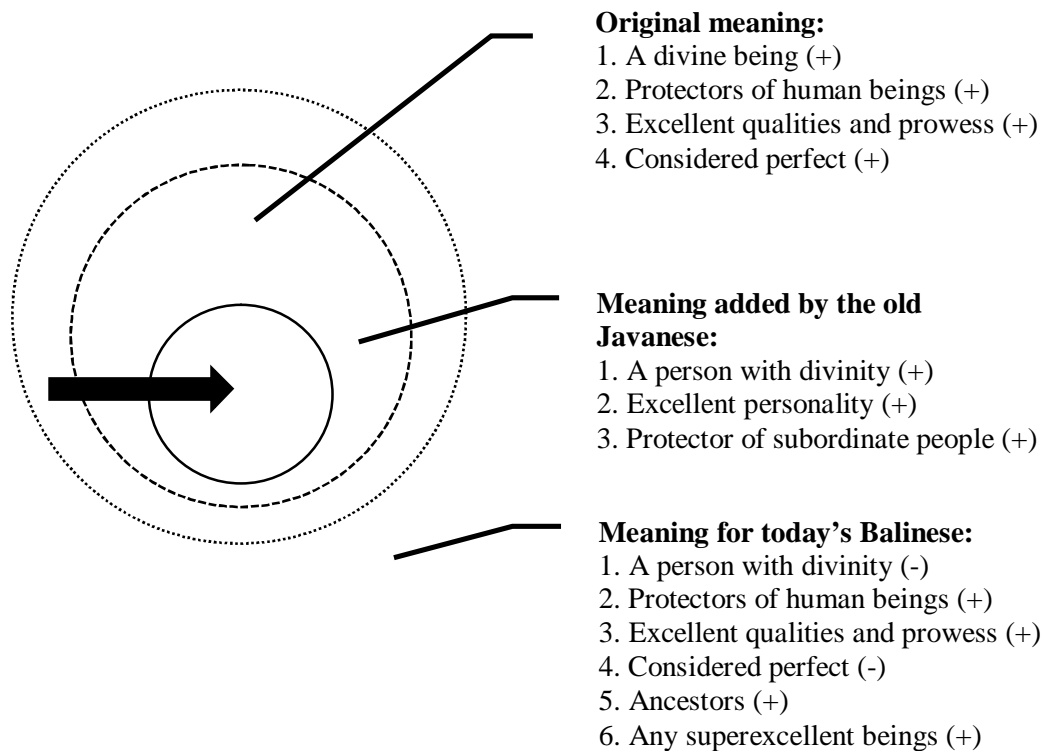
Bhattara is X. X is a person.

This person is not human being, but a divine being.

People think like this about X: "This person is not like all people."

People want something good from this person because he can do what people can't do.

People want to do something good because this person knows what people do.



The word *bhaṭāra* actually refers to demigod according to the original meaning. However, ancient Javanese people apparently used the same term to address their king. It seems that the term *bhaṭāra* which was used to address the king emerged in 11th century A.D. when the empire of Kediri ruled over Java. The king of Kediri claimed himself as an incarnation of Çiva because he could easily defeat his enemies and conquered vast territories. His people worshipped him and called him *bhaṭāra* (Mulyana, 2006a). Since then, many kings who died and were cremated were worshipped and idolized as demigods. For example, King Ken Arok, the former king of the empire of Singasari, claimed himself as *Bhaṭāra Guru* and when he died people made two shrines due to respect upon him. One shrine is located in Pajenengan, in which the late king was idolized as Çiva, while another shrine is built in Usana (both are located in East Java) as Buddha (Mulyana, 2006a).

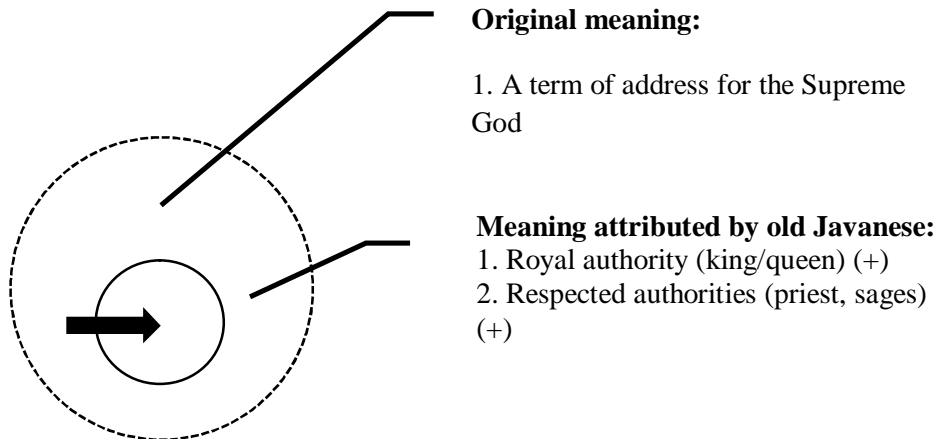
The Vedic Scriptures as the original source of teachings of Hinduism have never confirmed that common people can be recognized as demigods afterlife. Indeed, the Vedas stated that a king (in this case, a pious and religious king) is considered a representative of the Supreme Godhead as well as all demigods. It does not mean, however, that a king is a demigod or God himself. There are ten kinds of offense one can commit when performing religious duties. One of the offenses is to consider demigods or human beings equal to the Supreme Lord. It means that even demigods like *Sūrya* (sun-god), *Indra* (the presiding deity over rain and thunder), *Varuëa* (presiding deity of water) and other demigods such as Çiva and Brahmä are subordinate to Visnu, or Krishna, the Supreme Godhead.

Balinese people have added local interpretations for the word *bhaṭāra*. They generally use this word to refer to: (1) the Supreme Godhead; (2) demigods like Indra, Varuna and Surya; (3) ancestors or forefathers; (4) any superexcellent beings that possess supernatural prowess including *piçaca* (ghosts). In fact, many Balinese people today worship ghosts and other supernatural beings for some benefits and they consider those beings to be equal to God or demigods. Due to lack of knowledge of discrimination, people today are confused with the term *bhaṭāra*. In another occasion, often Balinese people just call out *bhaṭāra sang sane malinggih iriki*—‘you [superexcellent and invisible beings] who is seated here’ without further knowledge of who the ‘you’ is.

Prabhu (C1 V1)

People say this word to address a person because that person can do something good or bad for people.

When people say this to this person, they want this person to do something good or bad because this person thinks like this: “I want to do something good for people.”



The word *prabhu* is frequently found in Vedic Scriptures as a term of address for the Supreme Godhead. However, it seems that ancient Javanese people have used the word *prabhu* for someone who has ruling power. It is because in ancient Java, a king is considered a representative of God. Therefore, they called the king by the title *prabhu*.

caru (C1 V1)

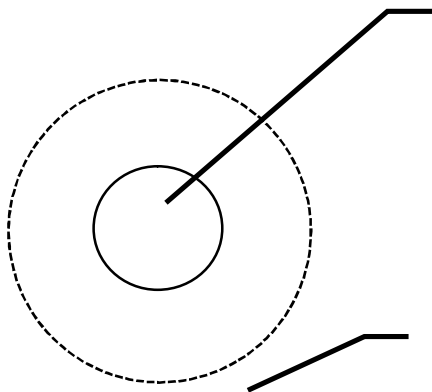
Caru is X

X is a thing.

X is offered for forefathers

People know like this about this thing: ‘the forefathers taste it, but people can’t see them because they are dead.’

If people see this thing, people can think like this: “somebody is now dead.”



Original meaning from Sanskrit and old Javanese:

1. An offering for forefathers
2. This offering is to elevate forefathers to heavenly kingdom
3. Made of milk and grain products

Meaning attributed by today's Balinese:

1. An offering (+)
2. This offering is to impell bad spirits (+)
3. Made of animal flesh and blood (+)

It is very interesting that the term *caru* has a very distinctive meaning when it arrives in Balinese society. Originally, a set of *caru* preparation is made of rice flour and milk products such as ghee and yoghurt. The alteration of meaning of *caru* in Bali is perhaps due to the influence of *tantric-bhairava* teachings which flourished from 10th to 15th century A.D. in Bali. The *Tantric-bhairava* teachings are actually for worshippers of Goddess Kali, the presiding deity of material energy (Prabhupada, 2001b). There are two paths of *tantric* teachings, the black and the white. The black *tantric* allows one to eat meat, drink blood, have illicit sex and drink liquor without any limitations, while white *tantric* follows rules and regulations of severe austerities such as meditation, self-restrain and so forth. Unfortunately, some influences of the *black tantric* teachings are accepted by Balinese such as eating meat and blood, and now it has become a tradition that those abominable things are offered for lower spirits. However, some hidden sects of *tantrism* still exist in Bali today and they still practice doing such repugnant conducts (Surasmi, 2007).

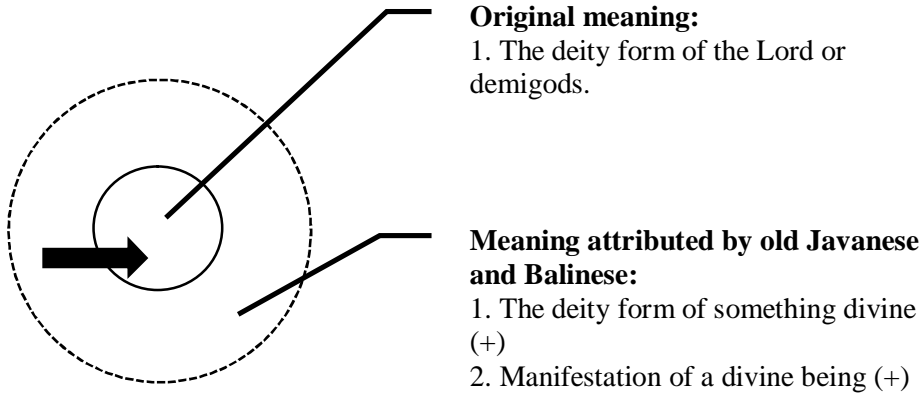
murti (C1 V1)

Murti is X. X is something.

If a person is dead, X is considered as his body.

The shape of X resembles the dead person.

People make X because they want to do something to the spirit of the dead person. When people make X, people think like this: “This dead person can feel something through X.”



According to Çrémad Bhāgavatam, in Canto Eleven, deities, which are commonly called *pratima* by Balinese people, is a statue form of God which should not be considered a worship of idol. Deities are called *arca-vigraha* in the Vedas. The Supreme Lord Krishna stated in the Çrémad Bhāgavatam, Canto 11, Chapter 27, Verse 11 (Prabhupada, 2001g):

*çailé dāru-mayé lauhé
lepyä lekhyä ca saikaté
mano-mayé maëi-mayé
pratimāñña-vidhā smātā*

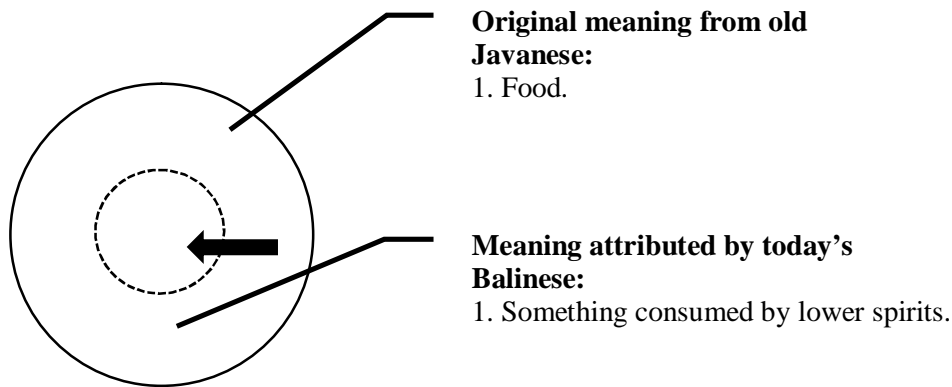
“The Deity form of the Lord is said to appear in eight varieties—stone, wood, metal, earth, paint, sand, the mind or jewels.”

According to this injunction, Hindu people make deity form of the Lord by those ingredients. Since deity worship is recommended by the Lord Himself in the Vedas, the worship of deity cannot be considered at the same level with worship of idol.

Some considerations should be taken into account when differentiating between deities and idols (common statues). A deity's form is transcendental because the form of the deities follow the descriptions stated in the Vedas. For example, the deity form of Lord Krishna must have certain features and characteristics such as a flute, *tilaka* marks around the body of the deity, yellow garments, and so on. Meanwhile, an idol is a product of imagination and does not follow the descriptions of the Vedas. For example, a statue of horse in a certain gas station in Bali which is being worshipped by people can be considered a worship of idol. Such idol worship is considered in the mode of ignorance (Prabhupada, 2001g).

tadah (C1 V2)

It is a thing. People eat this. People can think like this about this thing: "I feel good if I have many kinds of this thing."



The word *tadah* has been previously described as an ordinary food for ancient Javanese. Balinese people today use the term *tadah* to refer to any eatables for lower spirits or ghosts. Many ancient Javanese terms are adopted by Balinese for different or similar purposes, for example the word *rakwa* which means 'once': *hana rakwa rsi maparab Sridama*—once there was a sage named Sridama. In Bali, the word *rakwa* becomes *rêko* or

rêke with the same meaning. Similarly, the word *tadah* has the same general meaning ‘food,’ but the context of use is different.

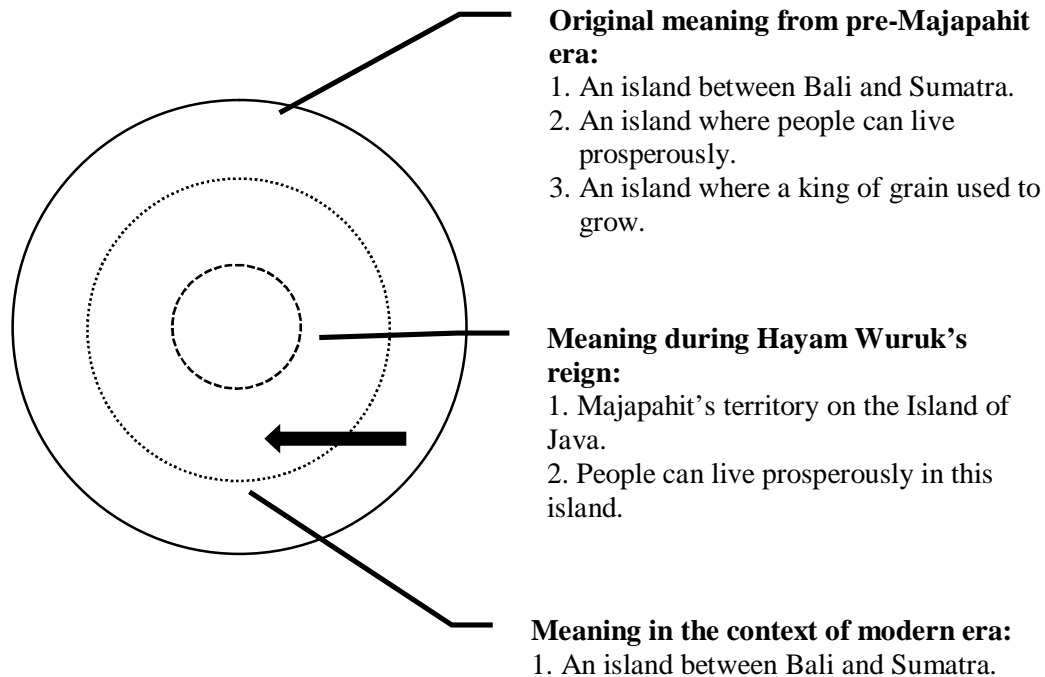
jawa (C1 V5)

It is an island.

Many people think like this about this island:

“I can have everything here.”

“I can grow everything here.”



Meters used in *Kakawin Banawa Sekar Tanakung*

Meter is one of the most important micro elements of a *kakawin* which determines how a *kakawin* is interpreted in the scope of its sense and topic. A certain ancient *kakawin*’s meter depicts how a verse is sung and it will affect the mood of the hearer. There are hundreds of meters in ancient Javanese *kakawins*, with different amount of syllable in every verse, for example the *Çärdülawikrédita* ‘playing tiger’ which is constituted by 19 syllables in every line, so, in a verse, a *Çärdülawikrédita* verse consists of 19 syllables times four lines.

There is a special verse named *Rahi-tiga* which has only three lines and each line consists of about 8 to 12 syllables. This *Rahi-tiga* is a variant of a Vedic meter *Gäyatré*.

The *Banawa Sekar Tanakung* is a short compilation compared to other ancient Javanese literary works. It only contains 12 verses, split into three chapters, which are called *pupuh*. Agastia (1999) found out that the poet of this *kakawin* actually has six more similar compilations which are not well-published. Especially this *Kakawin Banawa Sekar Tanakung*, its Latin transcriptions are available in Zoetmulder (1983).

Every chapter of this *kakawin* is built in different meters. As most *kakawins* do, this *kakawin* is started by utilizing the meter *Çärdülawikrédita* ‘playing tiger,’ a well-known variant of nineteen-syllabled meter called *atidhṛti*. The meter *Çärdülawikrédita* is also used as an opening meter in the *Srimad Bhagavatam*, one of the most prominent Vedic *Puräëa* literature. This meter is usually sung in heavy pitch, resembling the sound of a tiger. Chanting in this meter causes a sense of worthiness and attentiveness since it is slow, deep and enchanting. The writer of most *kakawins* preferred to use this meter as the starting meter since they want the audience (or the hearer) to be attentive, listening to their verses of *kakawin* with great attention. The term *Çärdülawikrédita* reflects that this meter is like a tiger which has power, authority and superiority amongst the animals. Some other *kakawins* which also use this meter at the beginning or introduction are for example (1) *Kakawin Arjuna Wiwäha* by Mpu Kanwa (1030 AD); (2) *Kakawin Nirarthaprakāta* by Mpu Prapanca (1360 AD); and (3) *Kakawin Nétiçāstra* by Dang Hyang Nirartha (1370 AD).

Kakawin Arjuna Wiwäha, Chapter 1 Verse 1:

*ambêk sang paramārtha-paëdita huwus limpad sakeng çünyatä
tan sangkeng wiçaya prayojanan ira lwir sanggraheng lokika
siddhaning yaçawérya donira sukhäning rät kininkinira
santoñä êlêtan-kêlir sira sakeng sang hyang jagat-käraëa*

There is a great king whose character is pure after mastering knowledge of self-realization. It is not power that becomes his aim, but protection towards the citizens. He always performs austerities, sacrifices and protection towards his people because he always desires for their prosperity. He is always peaceful because he is in association with the Supreme Controller.

Kakawin Nirarthaprakāta, Chapter 1 Verse 1:

santawya ngwang i jông bhaöära paramārthätyanta ring niñkala

*sang tan sah sinamādhi mungawi têngahing hât-tikta çünyälaya
süryopäma sirän prakäça mênuhing sarwätma déptojjwala
byaktäwäs kahidêp swa-dépa sumênô lumreng manah niçcala.*

I beg for forgiveness from the lotus-feet of the Supreme Goal [Lord Viñëu as Paramätma or the Supersoul] who is the most excellent personality in the spiritual world. He is ever-residing in the deepest core of the heart in His transcendental abode. His brilliant transcendental light which resembles the light of the sun fulfills the heart of all living entities. He is self-effulgent, and His own light is spread in one's pure mind by which He is contemplated.

KakawinNétiçästra, Chapter 1 Verse 1:

*sêmbah ni nghulun ing bhatöära hari sarwajiätma bhuü nityaça
sang tanseng hädäyan tatikta tulisên ngkesu pratiñöhener
ring wähyastuti sêmbah i nghulun i jông sang hyang
sahasrängçumän
dadya prakäta nétiçästra inikêt lambang winäkteng prajä*

I offer my obeisance to Lord Visnu, the chief of spiritual world who masters all knowledge. May Thou who reside in the hearts of every live being be pleased of my prayers and praises in form of these verses (*kakawin*). I bow before Your lotus feet, O Lord Wisnu. May these teachings of etiquette (the *Kakawin Nitisastra*) be spread in the society.

As shown by the three beginning verses from three different *kakawins*, it appears that even though the meter is the same, the poets tried to express different styles of conveying the message. Regarding this matter, it will be sufficiently discussed in the meso-structure analysis.

The second *pupuh* is compiled under the meter *Jagaddhita* 'the prosperous world', which is also called *Rägakusuma* 'the flower of love.' This meter is a variant of twenty-three-syllabled meter group named *wikrti*. The second *Pupuh* tells about the presentation from King Hayam Wuruk which was in the form of a flower boat. The meter is used since this chapter describes about the magnificence of the *banawa sëkar* 'flower boat.' The poet expressed his astonishment upon seeing the attractive boat, which is decorated with many fragrant flowers and colorful leaves. Therefore, this meter is used: the *Rägakusuma*, to strengthen the feeling of amazement towards an attractive and lovely object. At the same time, the poet also wanted

to praise the king through his magnanimous presentation. The king of Majapahit (Hayam Wuruk) is addressed as *Śrī Nātha Prabhu* by the poet, indicating that the king is a great leader. A king's duty is to ensure his people's prosperity and safety, and therefore, in describing the king's presentation, the poet used the *Jagaddhita* meter, indicating that the king is a well-wisher of his people. *Kakawin* chanters of this age regard this meter as *wirat-jagaddhita* which is considered rare but exotic, and according to some chanters, it is difficult to maintain its tones and sense and therefore it is rarely sung. In some other *kakawins* such as the *Arjuna Wiwaha*, the meter *Jagaddhita* is used in similar way in Chapter 3 and 27. There is, however, difference of meter naming between both chapters. The name *Rāgakusuma* is used in Chapter 3 while the later uses *Jagaddhita* even though they are exactly the same meter. From the content it is seen that Chapter 3 describes the physical beauty of the angel who tried to disturb Arjuna's austerity while Chapter 27 describes Arjuna's heroic character as an ideal knight (*ksatriya*). It appears here that the poet also stressed on the name of the meter to indicate mood and content of the discourse. The mood of Chapter 3 is the beauty of an angel (which is strengthened by the use of *Ragakusuma* meter), while Chapter 27 reflects heroic features of Arjuna, which is carried out by the meter *Jagaddhita*.

A meter called *Śragdhara* 'somebody wearing a garland of flower' ruled the composition of Chapter 3. This meter is a variant of *prakṛti*, a twenty-one-syllabled meter group. The poet used this meter as the closing meter, ending his discourse. The term *Śragdhara* indicates that somebody is honored by a great respect. The use of flower garland is one of Hindu tradition to give respect and obeisance to an ascendant person, for example a king or a priest. The Hindus (but not in Bali) usually make beautiful flower garlands in temples to be offered to the deities of the Lord. In religious ceremonies, the Hindus offer garland to the priests, guests or prominent persons. In this *kakawin*, the king is honored by the last chapter. The poet was 'presenting a garland of honorific words to the king' as the last presentation by using the *Śragdhara* meter. As a comparison to this chapter, in the *Arjuna Wiwaha* Chapter 7, the same meter is used to reflect Arjuna's heroic activity in killing a demon who disguised as a boar. After he had killed the demon, he was honored by Lord Siva.

From the analysis of the micro elements it was found out that meters play important role in determining the mood of the *kakawin*. It is a worth-concerning matter that ancient Javanese literature, especially *kakawins*, depends a lot from the presence of various meters to help itself reveal the emotion, feeling and absorption of the hearer towards the compilation. Therefore, in analyzing ancient Javanese discourse, the role of the meter should be verified

and well-understood because ancient Javanese literature works were commonly chanted and received orally rather than by reading. So, how the meter is sung affects the emotion being transmitted to the hearers.

To conclude the importance of meter in *kakawin* discourse analysis, it is a prominent as well as a special element of discourse utilized by ancient Javanese poets. Therefore, it can be argued that the role of meter in ancient Javanese discourse analysis is immensely important but not many researchers have focused on it. Agastia (1999) focused on the plot and the style of the language while Creese (1999) emphasized on the role of man and woman in *kakawins*. However, how ideas and philosophies are expressed in *kakawin* so that they have emotional meanings to the hearers is also highly revealed through how the *kakawin* is chanted—the meters, beside its word choices, figurative languages and styles.

4.3 The ideology of *Kakawin Banawa Sekar Tanakung*

To analyze and determine the general ideology of a discourse, macro-structure analysis is used. According to Van Dijk (1997), macro structure is the general theme and the ideology of the discourse which is the ultimate conclusion of the whole analysis. In other words, the macro structure contains the summit of all elements that support one main theme of a discourse.

Seen from the micro elements, this *Kakawin Banawa Sekar Tanakung* indicates a set of praises written by a poet who was actually a master of poem. In fact, the poet used excellent words choices to explain the glories of the kings and the presentations by combining Sanskrit and old Javanese words. Besides, he also successfully matched the meters of the *kakawin* with the moods he wanted to present in his introduction, main discussion and the ending. Therefore, it can be concluded from the analysis of micro elements that the poet really wanted a perfect compilation for the kings. If someone loves somebody else, he will certainly offers the best that he could do. Similarly, the poet loved the royal members very much because they were considered perfect personalities. The poet said in the last verse: *acchatraning rat* ‘the umbrella for the world (C3 V2 L4),’ indicating that the poet praised the king as the protector of the people, just like an umbrella that protects somebody from torrents of rains.

Regarding ancient Javanese literary works which flourished in their era, Mulyana (2006b) and also Zoetmulder (1983) commented that during the era of Majapahit (or other eras such as when King Airlangga or Dharmawangsa Teguh ruled Java before Majapahit),

literary works were compiled to support the preservation of the dynasty. Any literary works that reveals regretful histories of a kingdom or mischievous behaviors of a king were usually compiled after the fall of such country or by another country who was averse to that country. An obvious example is the *Serat Pararaton* and the *Babad Tanah Jawi* (Zoetmulder, 1983) which reveals the history of Javanese kings which was considered close to its original truth (Mulyana, 2006b). The *Pararaton* was compiled after the fall of the Majapahit empire, when people were no longer bound by rules of Majapahit royal throne. Therefore, people were free to express their ideas at that time. Similar situation happened during the era of the New Order in Indonesia (1966-1998), in which any literatures, books, drama performances and even magazines and newspaper were strictly monitored by the government. Those press media, book authors or artists who tried to reveal the weaknesses as well as the wickedness of the government would be sentenced. Eventually, after the fall of the New Order, Indonesian press media, book authors and artists regained their freedom of expressions.

So, in Majapahit era, any literary works that showed the weaknesses of the royal throne would be frozen in time. Fortunately, this *kakawin* only contains praises to the kings. The poet can be proven to be presenting honest and sincere adorations because of two things. First, the poet was a priest. A priestly position or saintly position was considered the most exalted position in the society. There was a very tiny probability for such an exalted priest, who was detached from material hankerings, to have a worldly desire to dethrone the king for some material benefits. Besides, the compiler of this *kakawin* had also composed *Kakawin Siwaratrikalpa* which contains elaborate principles of self-realization and detachment from material life. The second reason can be observed from the track record of the history of Majapahit. None of ancient Javanese literatures has ever noted that a priest had taken over the royal throne after the fall of the previous king, and neither was there a priest who had a conspiracy to dethrone the king. A priest or a saintly person always prayed for the *sukhaning rat* ‘the joy of the society (*Kakawin Arjuna Wiwaha*, C1 V1 L3).’ Therefore, it is quite reasonable that the praises offered by the poet in this *Kakawin Banawa Sekar Tanakung* are genuine and sincere.

Beside presenting excellent pieces of adorations, the poet also decorated his compilation with words of humility and submissiveness. This can be seen throughout the discourse that the poet really chose the best words to address the kings such as: *śrī* (C1 V1 L1); *bhaṭāra* (C1 V1 L2); *śrī nātha* (C1 V3 L4 and C2 V1 L1); *śrī naranātha* (C1 V4 L1 and C1 V7 L4); *sang nrpati* (C1 V5 L1); and *śrī paramêśwara* (C1 V6 L1). Meanwhile, the word

sang is a common attribute which is used to address either commoners or royal members, for example, *sang kawi* ‘the poet’, *sang prabhu* ‘the king,’ and so on. It can be observed from the poet’s choice of words that even though saintly persons like him were considered in the highest position of the society, still the poet considered himself as a common person who was still attached to sensual pleasure: *lwir mahyun mikata ng sakëndriya tēhēr nēmahakēna palambanging karas*—‘Then [I] try to describe the beauty of that object [the flower boat] which is attracting to the senses in the form of a poem on my *karas* (C2 V4 L3).’ Actually, for those who have renounced this life, there is no attraction to beauty and unattractiveness. As stated in the Bhagavad-gita (14.24): *sama-loñöäçma-käücanaü*—a saintly person sees a lump of earth and a piece of gold equally. In Majapahit era, someone who was honoured by the attribute ‘*mpu*’ was considered a wise and spiritually-inclined person (Mulyana, 2006a). The poet of this *kakawin* was actually a saintly person, but he disguised as if he had not wanted his name to be revealed. Therefore, the poet used the name *tanakung* in his compilations. The word ‘*tanakung*’ means ‘without love’ or ‘somebody who is far from affection’ or ‘somebody who does not fit to be loved.’ Other *kakawin* compilers also had such nickname, for example, *Mpu Sedah*, *Mpu Panuluh* and *Mpu Dusun*. It can be concluded, therefore, that *kakawin* compilers were those of a priestly order with great humility and sincere submissiveness to the royal authority. A reason for the priests of being submissive and humble is since they were considered in the highest position on the society (as the monitoring agent for the government), they tried to give examples of being a good citizen. If saintly persons had been involved too much in political turbulence by quarreling too much, then the society would have not followed their saintly characters and advice. Moreover, if saintly persons had not shown submissiveness to the policies of the royal authorities, the society would have not followed the policies, too. The Bhagavad-gita (3.21) stated,

*yad yad äcarati çreñöhas
tat tad evetaro janaü
sa yat pramäëää kurute
lokas tad anuvartate*

“Whatever action a great man performs, common men follow. And whatever standards he sets by exemplary acts, all the world pursues.”

Therefore, this *kakawin* also contains confidential advice for people that being a great person is difficult because he has to set a good standard for the people to follow. The uniqueness of this *kakawin* in this case is that the poet revealed such advice by his own way to present this *kakawin* in such a humble and submissive manner.

In conclusion, the *Kakawin Banawa Sekar Tanakung* has a general theme of sincere submissiveness to the royal authority. Since submission to an ascendant authority would automatically contain praises, this *kakawin* employs those praises to disclose the submissiveness and the humility of the poet. Actually, signs of submissiveness are frequently found in colophons of any *kakawins*, but this *kakawin* has no colophon since it is very short and to whom it would be presented has already been clear. Other *kakawins* such as the *Arjuna Wiwaha* contains almost similar mood of submissiveness, but the difference between this *kakawin* and others is that this *kakawin* praises the kings with direct naming while other narrative *kakawins* such as the *Bharatayuddha* and the *Arjuna Wiwaha* present praises through allegorized characteristics of protagonist figures who were compared to the pious characters of the ruling king.

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