

Cultural Symbolic Communication in *Serat Tata Krama* PB VII in the End of 18th Century in Central Java

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Abstract. PB VII Cardamentals is a symbolic communication conducted by Pakubuwana VII as a form of legitimation in the administration by raising the rules and duties of officials who work when Pakubuwana VII took hold. PB VII Cardamentals is also one of the examples of cultural symbolic communication because of communication done by the King through literary works in the 18th century was mostly done by other Kings before. It is also a custom habit by the King to form a culture that is repeatedly and continuously. This study uses the Symbolic Interactionism approach that explains the interaction in a literary work. Symbolic interactionism as the way we interpret and give meaning to the environment around us through the way we interact with others. The data collection in this study uses document analysis. Analysis of documents in the form of collecting data from various sources of written documents, articles, books, manuscripts, journals, proceedings, and the internet. A symbol is a sign representing an object by agreement in a specific context. The result of this study is in the form of the biggest symbol and can be seen clearly in the symbolic communication that is included in *Serat Tata Krama PB. VII*. It is the existence of the interests of a King through a literary work.

Keywords: PB VII Cardamentals, Symbolic Interactionism, and Symbols.

1. INTRODUCTION

Pakubuwana VII ascended the throne on June 14, 1830 to replace his nephew, Pakubuwana VI who was banished to Ambon by the Dutch. At that time, the Diponegoro War had just ended. In Pakubuwana VII's reign, the situation was relatively peaceful if it was compared to the previous kings. After Prince Diponegoro, there was no noble that physically rebelled in large-scale. Even if there was a rebellion, it was only a small-scale rebellion that did not disturb the palace stability.

The peaceful situation encouraged the growth of large-scale literary activities in the palace environment. The reign of Pakubuwana VII was regarded as the peak of literary glory in Kasunanan Surakarta. One of the causes of the rapid advancement of the literary world was the existence of a great poet who is still known today, Ranggawarsita. Most of Ranggawarsita's literature was born in the time of the reign of Pakubuwana VII. The relation

between the king and the poets was also said to be very harmony. Some literary works that were produced were *Serat Tata Krama PB. VII* (1852), *Serat Nitik Bayunan*, and *Angger-angger Nagari* (1970).

Pakubuwana VII established a law that was in effect throughout the country, named *Angger-angger Nagari*. In addition, at that time, Pakubuwana VII also released the Kasunanan version of *Pranata Mangsa* that was intended to be used as a work guide for farmers and people who related to agricultural production. Many of the Kasunanan version of *Pranata Mangsa* were adopted by farmers in the Mataraman region until they were introduced to agricultural intensification programs in the early 1970s.

Literary works produced a lot of knowledge that could be conveyed to all the royal nobles at that time. In fact, these sciences can be transmitted in the present by deeper learning and can make it as a learning source for the society. Some of the works that have been produced during the leadership of Pakubuwana VII have been carried out many researches. However, there are still a number of studies that have not been carried out, for example, which will be carried out in this study. It is *Serat Tata Krama PB. VII*.

Serat Tata Krama PB. VII was written in 1780 in Javanese's Year or in 1852 Mahesi. *Serat Tata Krama PB. VII* in this study was taken from previous research that was done. The research was conducted in 2015 by Siti Fatimah in her research entitled "*Serat Tata Krama P.B. VII Dalam Kajian Filologis*" to obtain a bachelor's degree. That study produced a text edition of *Tata Krama P.B. VII* in accordance with philological studies. The text of *Tata Krama P.B. VII* can then be read and understood by readers for future research. Text of *Tata Krama P.B. VII* is included in the catalog of the Reksa Pustaka library collection with P4 code script, Sasana Pustaka library number 177 Na, and Museum Radya Pustaka library with code number SMP-RP 75b. Those three manuscripts are composed in the same form, named gancaran. Text of *Tata Krama P.B. VII* is written in Javanese script and in Javanese language. *Serat Tata Krama PB. VII* is one of the most amazing Javanese literary works.

Serat Tata Krama PB VII is one of the most amazing Javanese literary works. *Serat Tata Krama VII* tells about the relationship between a king and his subordinates and the relationship between officials in the kingdom and other officials, even relations with other governmental devices, and the community. Several journals that have conducted research on Javanese literary works, namely the journal entitled "*Critical Review of Serat Nitik Sultan Agung As a Source of History*" by Yolanda Prahastya Fionerita, Kundharu Saddhono, Djoko Sulaksono [1].

This research is very different from the previous research. One of those is the research conducted by Fionerita et al. [1]. The research conducted by Fionerita et al. [1] explains the results of the study which discusses the historical aspects in a literary work in the form of *Serat Nitik Sultan Agung (SNSA)* which describes the suitability of existing backgrounds, settings, times, places, and figures. Whereas in this research is slightly more different from the historical results which will then be discussed using the logic and reason of the researcher in terms of the meanings that are in it, since the meaning contained in it can also show the historical nature of a literary work.

2. METHODS

This study used a qualitative method so that it requires a different test of data validity with quantitative research. The test validity of the data in this study used data triangulation, namely by collecting and comparing similar data from several different sources.

In this study, the intended data triangulation was from the research data collection. The data collection used 3 ways, namely; document analysis, in-depth interview, and direct

observation. The three forms of the data collection in this study were the ones that will produce new data, so this study used data triangulation techniques. In general terms, the Serat Tata KramaPB VII through document analysis and in-depth interviews were conducted with the experts in Old Javanese literature, then the direct observation was carried out through conformity with document analysis and in-depth interviews with experts, and finally produced a new valid data.

Communication in general can be said as a transaction process. The transaction regards ideas, symbols, and messages. Communication is a process of sending messages or symbols that contain meaning of the communicator to the communicant with a specific purpose. Communication can also be regarded as one branch of social science. Communication is not only a need for an individual, but it is also needed to understand an event or social action that exists within a society. The development of communication includes three conceptual frameworks; they are communication as a one-way action, as an interaction and as a transaction. First of all, communication as a one-way action or linear process, it is a message from the sender to the recipient (source oriented communication). The second framework is communication as interaction. An element that is added in this interaction approach is feedback. It is about what the recipient of the message sends to the message source as a sign of the effectiveness of communication that has been done. Third, transaction communication is seen as a process of forming meaning by two or more people. In a transactional model, communication is considered to take place if someone has interpreted other people's verbal and non verbal behavior [2]. Furthermore, communication is a process that is contained of symbols which meaningful [3].

Symbolic interactionism comes from the assumption that human experience is gotten through interpretation [4]. Symbolic interactionism is a way of interpreting and giving meaning to the environment around us through the way we interact with others [5]. This theory focuses on the way people interact through symbols in the form of words, gestures, rules, and roles. Individuals interact by using symbols, which contain signs, signals and words [6]. Symbolic interactionism is defined as all things that are related to the formation of meanings of objects or symbols, both inanimate objects and living things, through the communication process both as verbal messages and non-verbal behavior, and the final goal is to interpret symbols or objects based on a collective agreement that applies in certain regions or society [7]. While [8] explain the theory of symbolic interactionism as follows:

“Symbolic interactionism is clearly a theory based upon communication, we need to recognize all of the times and ways in which we use communication in our culture. Communication is the basis of Mead’s symbolic interactionism and without the acknowledgment of “mind, self, and society,” we cannot evaluate this theory accurately.”

Symbolic interactionism theory views that meanings are created and perpetuated through interaction in social groups. Morissan, et al in his book mentioned that the basic idea of symbolic interaction theory states that cultural symbols are learned through interaction, people that give meaning to everything that will control their behavior [9]. Symbolic interactionism is a movement of perspective towards communication. Moreover, the society essentially holds that social structures and meanings are created and perpetuated through social interaction [9]. There are three important concepts in the theory put forward by George Herbert Mead, named (a) society, (b) self, and (c) mind [9].

The theory that found by [7] that symbolic interaction exists because of basic ideas in shaping meaning derived from the human mind regarding self, and its relation in the middle of social interaction, and the final aims are to mediate and interpret meanings in the society where the individual lives.

a. *Mind*

The mind is defined as a person's ability to use symbols, which each individual must develop their minds through interaction with others.

b. *Self*

Self is interpreted as the ability to reflect on each individual from an assessment of the point of views or opinions of others. The symbolic theory of interactionism is one of the theories that suggests about the self and the external world.

c. *Society*

By understanding symbolic interactionism makes us learn to continuously think of objects symbolically [6]. Society is defined as a network of social relationships that are created, built, and constructed by each individual in the middle of society, which in the end leads people in the process of taking roles in the community. "Mind, Self and Society" is the most famous work of George Herbert Mead, in which the book focuses on three concept themes and assumptions needed to draw up discussions on the theory of symbolic interaction [7].

The symbolic interactions carried out by [12] are different from this study. The symbolic interaction only rely on interpersonal which does not focus on the researchers. Meanwhile, this research focused on researchers to get symbolic interactions in a text. The symbolic interaction analyzes and explains communication studies "individual mass media" such as social media, which allows interaction, can also be discussed [12]. However, this research is more about past symbolic interactions.

Signs cannot be separated from human life, especially in human communication. Previously, it was mentioned that communication is a form of conveying certain symbols. Now, what do we see by the sign here? Signs are representamen and concepts, objects, ideas, and so on that are referred to as objects. Meanwhile, symbols are signs that represent objects through agreement or agreement in specific contexts [11]. It can be seen that symbols are concepts, ideas that represent objects through certain agreements. Thus, the agreement intended between one culture with another culture is different, one group with other groups with different funds will produce different specific contexts.

3. RESULTS AND DISCUSSION

The previous statement has discussed symbolic communication in a theoretical or outline manner. The most symbolic communication in cultural symbolic communication must be contained in a literary work, especially in Old Javanese literary works such as *serat* because there must be certain symbols to be conveyed by the author or the poet in it. Those symbols can be seen in the results of the study as follows:

"27) Kaliwon Pulisi utawi Kaliwon Pamaosan. Agem-agemanipun sami kaliyan Kaliwon Anon-anon. Upacaranipun songsong ijem byur, kothak kuluk, èpok lantèwedhung, waos panurung 2, pakecohan pethakan.

Pangawasa saha padamelanipun anampani ngetrapken dhawah saking wadananipun. Prakawis ingkang leres saé utawi marnékaken arta paos. Pasowanipun ing pagelaran utawi ing kantor Parésidhènan."

"27) Kaliwon polisi atau kaliwon perpajakan. Pakaiannya sama seperti kaliwon anon-anon.

Perlengkapanya:

payung warna hijau

kotak tempat kuluk

epok

tikar

senjata pasikon

tombak panurung

: 2

tempat meludah warna putih

Kekuasaan dan pekerjaannya menerima dan menerapkan perintah dari pemimpinnya. Perkara yang baik dan benar atau mengelola uang pajak. Kunjungannya di pagelaran atau di kantor keresidenan.

Penghormatannya dengan cara disembah oleh pembantu dan sesamanya.”

Symbol that appear in passages of the *Serat Tata Krama PB. VII* is contained in green umbrella that means if it can protect all people who are under it. Then the fork box that means if someone must be able to maintain the degree and rank that is owned, because all of that is a mandate that should be maintained. Those symbols that appear in the passage is a King who has the right hand in collecting all taxes for the benefit of many people and represented by a tax official, which is called *Kaliwon Polisi* or *Kaliwon Pajak*.

“28) *Panéwu Jajeneng Jaksa. Panganggénipun kuluk gerusan pethak utawi keesting cemeng, kampuhan, rasukan sikepan ageng mawi calana.*

Upacaranipun songsong biru, èpok lantè wedhung, paidon kuningan, waos 1.

Pangawasa padamelanipun ngetrapaken mariksani sakathahipun tiyang ingkang gadhah prakawis ingkang kaleres bawahipun piyambak. Pasowanipun ing pradata utawi ing kantor Parèsidhènan.”

“28) *Panewu jaksa. Pakaianya kuluk gerusan putih atau keesting warna hitam, memakai kampu, sikepan ageng memakai celana.*

Perlengkapanya:

payung warna biru

epok

tikar

senjata pasikon

tempat meludah kuningan

tombak : 1.

Kekuasaan, pekerjaannya menerapkan dan memeriksa semua orang yang mempunyai masalah, yang kebetulan bawahanya sendiri. Kunjungannya ke perdata atau ke kantor keresidenan.”

Symbols that appear in passages of the *Serat Tata Krama PB. VII* is contained in a blue umbrella that means if it can provide justice for all those who are under it. Then, *epok* has a symbol that someone must be able to keep all the secrets he knows, because as a prosecutor, he must be able to keep any case he is handling. The symbol that appears in the passage is a King who has the right hand in judging all those who are guilty through a fair and wise trial through *Panewu Jaksa*.

The results of the previous research [1], namely the structure in the SNSA text there are themes, characters, characterizations, plot, and background. The theme of the history of the figure journey of Sultan Agung. There are seven characters that can be divided into antagonists and protagonists. The plot is in the form of an advanced plot which is divided into the prefix, middle, and end. While the background time used is morning and night. The historical aspects in a story can be seen from several aspects, namely historical figures, historical settings and historical events. From this explanation it can be concluded that the story written in SNSA is a story that is a real history and can be proven by characters, settings and events that exist in the text really exist. The SNSA story has elements of a babad story that tells the journey of the kingdom of Mataram. Therefore this *serat* entered into one of the historical literary works. The aim of the historical literature itself besides having a learning

function, this *serat* also has a function to give the legitimacy of Sultan Agung as the ruler of the Kingdom of Mataram [1]. In contrast to this study, this study produced the biggest symbol and can be seen clearly in the symbolic communication in *Serat Tata Krama PB. VII* is the existence of the interests of a King through a literary work. Literary works could be a tool used by a king as a form of legitimacy or form of power at that time. Moreover, Pakubuwana VII was the King who produced many great works, so there was no doubt that Pakubuwana conveyed his symbols through the texts of literary works produced by him. One of the literary works that symbolizes Pakubuwana VII is *Serat Tata Krama PB. VII*. The similarities together with the form of the King's symbol in it.

4. CONCLUSION

By doing this research, it can be concluded that *Serat Tata Krama PB. VII* is symbolic communication carried out by Pakubuwana VII as a form of legitimacy in the government by making rules and duties of officials working when Pakubuwana VII reigned. *Serat Tata Krama PB. VII* is also one example of cultural symbolic communication because the communication carried out by the King through literary works in the 18th century was mostly carried out by other Kings before. It was also a habit that was done by the King so that it formed a culture that was done repeatedly and continuously. *Serat Tata Krama PB. VII* can be said as a whole is part of cultural symbolic communication that raised in the 18th century on Java.

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