

# Hermeneutic Study of Pakubuwana VII Leadership in Serat Tata Krama PB VII

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**Abstract.** *Serat Tata Krama* PB VII was written in 1780 in Java or 1852 AD by Pakubuwana VII. *Serat Tata Krama* PB VII is one of the most amazing Javanese literary works. Inside *Serat Tata Krama* PB 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. This study aims to describe the form of Pakubuwana VII Leadership, philosophy, and character education for high school students contained in PB *Tata Krama* Fiber VII. This study uses a qualitative descriptive method with a content analysis approach with a literature study technique with the main data PB Fiber *Tata Krama* VII. The results of this study provide knowledge to students about the value of character education, about Javanese literary works, and literature appreciation learning material. This research also contributes to the field of literary research. The urgency of this study is that the results of this study become a reference and guideline for relevant research and can be considered as a form of Character Education Strengthening (PPK) and consideration of alternative teaching materials.

**Keywords:** *Hermeneutic, Pakubuwana VII, Serat Tata Krama.*

## 1. INTRODUCTION

History can be said as one of the processes to know the ins and outs of a country, region, or place with various approaches. The historical approach can be derived from the results of relics and various other things [1]. The inheritance produced by humans can be any kind of thing. For example, literature, different histories, kingdoms, and many others. One that until now still leaves its history for the Indonesian Nation is the Surakarta Kasunanan Palace which was once headed by Pakubuwana VII as its King [2].

Pakubuwana VII is one of the Javanese King who is well known in Surakarta and in general in the Java region. Pakubuwana VII has the real name Raden Mas Malikin Solikin. Pakubuwana VII comes from Pakubuwana IV's father and Mrs. KRAy. Retnadiluwih. Sri Susuhunan Pakubuwana VII (born in Surakarta, July 28, 1796 AD - died in Surakarta, May 10, 1858 AD at the age of 61 years) was the king of the Surakarta Kasunanan who ruled from 1830 AD – 1858 AD.

Pakubuwana VII ascended the throne on June 14, 1830 replacing his nephew, namely Pakubuwana VI who was banished to Ambon by the Dutch. At that time the Diponegoro War had just ended. The reign of Pakubuwana VII was relatively peaceful when compared to the previous kings. No more nobles physically rebelled after Prince Diponegoro. Even if there is only a small rebellion that does not disturb the stability of the palace.

The peaceful of that situation encouraged the growth of large-scale literary activities in the palace environment. The reign of Pakubuwana VII was considered the most prosperous era 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, namely Ranggawarsita. Most of Ranggawarsita's work was born at this time. The relationship between the king and the poet is also said to be very harmonious. Literary works produced for example, *Serat Tata Krama PB. VII* (1852), *Serat Nitik Bayunan*, and *Angger-angger Nagari* (1970).

Pakubuwana VII was also stipulated a law that was in effect throughout the country, named *Angger-angger Nagari*. In addition, the Kasunanan version of prey was intended to be used as a work guide for farmers and parties related to agricultural production. Many of the Kasunanan versions of prey institutions were adopted by farmers in the Mataraman region until the introduction of agricultural intensification programs in the early 1970s.

His government era ended at his *wafatan* and because he did not have a crown prince, Pakubuwana VII was replaced by his older brother (another mother) with the title Pakubuwana VIII who took the throne at 69 years old.

*Serat Tata Krama PB. VII* was written in 1780 in Java or 1852 AD. *Serat Tata Krama PB. VII* in this study was taken from previous research. The research was conducted by Siti Fatimah in her research entitled "*Serat Tata Krama P.B. VII* in the Philological Study" to obtain a bachelor's degree. Siti Fatimah's research was conducted in 2015. The study produced a text edition of *Serat Tata Krama P.B. VII* in accordance with philological studies. *Serat Tata Krama P.B. VII*, which can then be read and understood by readers. *Serat Tata Krama P.B. VII* is in the catalog of the Reksa Pustaka library collection with code script P4, Sasana Pustaka library number 177 Na, and Radya Pustaka Museum Library with code number SMP-RP 75b. The three manuscripts are composed in the same form, namely transitions. Text of *Krama P.B. VII* is written using Javanese script and in Javanese [3]–[5].

## 2. RESEARCH METHOD

This study uses a descriptive qualitative method by reading in depth *Serat Tata Krama PB. VII*. Then do a description based on the catch of meaning and purpose possessed by the researcher [6]–[10]. The meaning and purposes obtained the data stage that interpreting *Serat Tata Krama PB. VII* using hermeneutic theory.

Based on the object of this study, the type, the research objectives, then the data sources in this study include the script of *Serat Tata Krama PB. VII* and the meaning of them. The data of this study were taken from two manuscripts that had previously gone through the previous research process. The data sources collect from documentation and archives from several sources. The data can be mentioned as follows: libraries, print outs, internet, and other literatures about history and *Bausastra* dictionaries.

The technique to take this research subjects are used purposive sampling. Purposive sampling which is intended in the research that is, in this study took from several people who knew about the scientific manuscript, historical knowledge, and educational science as a validator in this study. Purposive sampling is done by taking a subject not based on strata, random or regional, but based on certain objectives.

Data collection in this study uses document analysis in the form of collecting data from various sources of written documents, articles, books, texts, journals, proceedings, and the internet.

### 3. RESULT AND DISCUSSION

Previous statements have discussed symbolic theoretical or outline. The old Javanese literature works like *serat* because in it there must be certain symbols that the author or poet wants to convey [11]–[13]. As 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 lantè wedhung, 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.”*

Symbols that appear in passages of the Serat Tata Krama PB. VII is contained in green umbrellas containing symbols can protect all people who are under it. Then the fork box that has a symbol that someone must be able to maintain the degree and rank that is owned, because all of that is a mandate that should be maintained. Broadly speaking, the symbol that appears 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 there called *Kaliwon Polisi* or *Kaliwon Pajak*.

“28) *Panéwu Jajeneng Jaksa. Panganggénipun kuluk gerusan pethak utawi keasting 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 Parésidhènan.”*

“28) *Panewu jaksa. Pakaianya kuluk gerusan putih atau keasting warna hitam, memakai kampuh, 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 contains symbols that 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 has with and he knows, because as a prosecutor he must be able to keep any case he is handling. Broadly speaking, the symbol that appears in the passage is a King who has the right hand in prosecuting all those who are guilty through a fair and wise trial through *Panewu Jaksa*.

“29) *Mantri Kori Jaksa sami kaliyan Panéwu Jajeneng Jaksa, amung kaot songsongipun cemeng byur.”*

“29) *Mantri pintu jaksa, sama seperti panewu jaksa, namun bedanya payung hitam.”*

Cultural symbols that appear in passages from the Serat Tata Krama PB. VII above is found in the use of the equipment used by the *Mantri Kori Prosecutor*. Previously, it was explained about the clothes and equipment used by *Panewu Prosecutors*. The clothes and equipment used by *Panewu Prosecutors* are the same as those used by the *Mantri Kori Prosecutor*, but the difference lies in the use of black umbrellas or *Songsong Cemeng Byur*. The purpose contained in the *Songsong Cemeng Byur* umbrella is a form of protection that must always be present until whenever the death comes. Because the task of the *Mantri Kori Prosecutor* is a task that relates to the life of society at large. The form of relations between the King and the people carried through the *Kori Jaksa Prosecutor's Office*.

*30) Panéwu Damel ugi sami kaliyan Panéwu Jajenéng Jaksa, amung kaot padamelanipun ngetrapaken paréntah saking kaliwon dhateng mantri gagolonganipun piyambak. Pasowanipun ing pagelaran utawi ing srimanganti mawi giliran saos wonten pasowanipun.*

“30) *Panewu damel juga sama seperti panewu jaksa, namun berbeda pekerjaannya menerapkan perintah dari kaliwon kepada mantri golonganya sendiri. Kunjungannya ke pagelaran atau sri manganti dengan silih berganti.”*

The symbols contained in one of the pieces in Serat Tata Krama PB. VII above describes the King's relationship with other servants through his servant named *Panewu Dalem*. *Panewu Dalem* has a very big symbol for a Javanese work at that time. Because, when the King wants

to coordinate or connect with his other servants, it must be through *Panewu Dalem*. Such a symbol is one of the symbols of the King's strength that is not easy to be approached by other Abdi. So the King also feels safe with that. Especially when there is political upheaval and even uprising, the King will always be safe and comfortable.

The biggest symbol and can be seen in plain view in the symbolic communication that is in *Serat Tata Krama* PB. VII, namely the existence of the interests of a King through a literary work. Literary works can be a tool used by a king as a form of legitimacy or form of power at that time [14], [15]. Moreover, Pakubuwana VII was the King who when he ruled 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.

#### 4. CONCLUSIONS

This study can be concluded that *Serat Tata Krama* PB. VII is a symbolic communication carried out by Pakubuwana VII as a form of legitimacy in the government by giving rise to rules and duties of officials working when Pakubuwana VII ruled. *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 is also a habit carried out by the King so that it forms a culture that is repeated repeatedly and continuously. *Serat Tata Krama* PB. VII can be said as a whole is part of cultural symbolic communication that emerged in the 18th century on Java.

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