

Aesthetics Value and Characters Education on Serat Kridhasmara Made by RM. Ngabehi Wangsa Sarsana

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Abstract. The aims of this research are to describe and to explain about the aesthetics value and character education through Pakubuwono X figure on Serat Kridhasmara written by RM Ngabehi Wangsa Sarsana and its relevance as a learning material subject Tembang Jawa at SMP. The primary data source of this research is Serat Kridhasmara catalogue number P.B.C 103 from Museum Sonobudoyo, Yogyakarta. This work tells about the journey and love story between Pakubuwono X and his second wife, Kanjeng Ratu Hemas. Secondary data sources are taken from some documents such as book and some other articles which are used as reference in this research. This research is qualitative descriptive research. The data is analyzed by using content analysis. After analyzing the data, it is found that Serat Kridhasmara written by RM Ngabehi Wangsa Sarsana contains not only aesthetics values in love story of Pakubuwono X and his wife, but also contains the leadership values from Pakubuwono X figure which is useful in learning process on subject Tembang Macapat in Junior High School. This research concludes that Serat Kridhasmara can be used as an alternative of Tembang Macapat learning materials at SMP.

Keywords: *Aesthetics Values, Characters Education, Serat Kridhasmara, Learning Material*

1. INTRODUCTION

Indonesia is a nation that has wide variety of ethnics. The varieties of ethnic groups signify the greatness of Indonesia. The heritages from the ancestors which can be enjoyed and seen until now are *candi* (temple), *prasasti* (inscription stone), and other historical heritages[1]. One of which is the historical manuscripts that are kept with great care until now. A manuscript is written ideas that contain the various expression of thoughts and deep feelings about the life of people at a time. Robson [2] states that a manuscript is a literary work in the form of handbook and they are used to takes notes of important things. A manuscript contains the life teachings written by the ancestors. These teachings are beneficial if they are applied at a present. This research proves that *tembang macapat*, from its early existence in XIV century BC, can be applied in social life such as entertainment, aesthetics, education, traditional performances, means of correspondence, humming mate, a spell against bad omens, *upacara temu manten Jawa* (Javanese wedding ceremony), *upacara pangestu*, and as life philosophy[3].

Besides life teachings, a manuscript also contains literature that has a beauty or aesthetics. The presence of literature as part of the expression of society can manifest the phenomenon of life in institutional work [4]. Aesthetics or stylistics is a study in the use of language and generally related to literature. Etymologically, the word aesthetic derives from Greek *aistheta* that means sensitivity or things perceived by senses. Historically, aesthetic is a branch of philosophy that means beauty. According to Marni [5] beautiful is a designation that people give to certain characteristics for an objects that arouse a certain pleasure within human which are called aesthetic. As stated by Ratna [6] that an aesthetic quality arouses life enthusiasm, love, loyalty and jealousy including intellectual spirit and struggle. The language aspect in the literature holds a very important role. It is not only related to the fact that the existence of a literature is determined by the language as a means of its presence, but also the fact that language is used to attain the effect of beauty [7]. Everything that is intended to be conveyed through literary works must first be understood by the use of language that functions as the “basic material” of writing. However, language can also be dealt with and created so that what is conveyed becomes more interesting. The presence of creativity is very important in the expression of literary works, thus called a creative works. A manuscript is one of literary works inherited from the ancestors that is called a creative literary work.

Language aesthetics are also contained in Javanese manuscript entitled *Serat Kridhasmara* by Raden Mas Ngabehi Wangsasarsana which will be referred to with its abbreviation SK in this research. SK by Raden Mas Ngabehi Wangsasarsana tells about the love story of Pakubuwana X (B.R. M. G Malikul Kusno). At that time, he felt in love with a woman who eventually became his wife, Kanjeng Ratu Mas (B. R. A Mursudarinah). This manuscript also tells about the attitude or behavior of people who are in love, as experienced by Pakubuwana X. Beside that this manuscript is interesting to be read, this manuscript also contains the aesthetic in each of pupuh. This makes the manuscript to be aesthetically superb. The aesthetic value of this manuscript is very interesting to be studied.

2. RESEARCH METHOD

The understanding gained from cultural research does not come by itself or expressed directly by the cultural reality but still needs to be reflected, interpreted, and reconstructed [8]. This research uses descriptive qualitative method to reveal the various qualitative informations descriptions being studied to describe the wangsalan (metaphor) esthetic value of SK manuscript in detail and intact. Soejono [9] states that descriptive research is limited in portraying what happens at the present time and only on portraying stage. In line with this view, Rakhmat [10] who states that descriptive research aims to explain a situation or a events that applies. The source of data is *Serat Kridhasmara* by *Raden Mas Ngabehi Wangsasarsana*. Technique data collection used literature reviewing, namely data collection from the written sources by the researchers in order to obtain data along with lingual and literary context and teachings to be analyzed

3. RESULT AND DISCUSSION

3.1. *Serat Kridhasmara as a Local Heritage in Javanese Literature*

Serat Kridhasmara manuscript is written by poet Raden Mas Ngabehi Wangsasarsana. Every poet has their own particular way in using language. The pattern and the language characteristics which are used will signify the differences from one poet to another. The use of

language with a particular pattern and characteristics will also signify the originality from every poet's minds on a certain matter [11]. This particularity in using language is shown by Raden Mas Ngabehi Wangsasarsana in his SK manuscript. SK manuscript by Raden Mas Ngabehi Wangsasarsana is a Javanese manuscript in form of macapat song consisting of 7 *pupuh*, each of which has different sub-titles. There are 39 pages in SK manuscript with the consistent writing of the number of verses. The third subtitle namely the third subtitles, *Pamiluta*, which is written in *Pocung* songs has a unique writing. In this subtitle, the writer uses a *wangsalan* (metaphor) which makes the text has a high aesthetic value.

Aesthetic is the beauty of Javanese literary works, especially *macapat* songs formed in several ways and supported by poetry or sound games called *purwakanthi* [12]. There are three types of *purwakanthi* in Javanese such as *purwakanthi guru-swara*, *purwakanthi guru-sastra* and *purwakanthi basa*. In addition, the beauty of Javanese language is supported by the choice of words and the use of words or group of words, such as like *tembung garba* (chaff garba) and the use of *lelewaning basa* (basic female use) or language style. One aesthetic aspect in a Javanese manuscript is a *wangsalan* (metaphor). *Wangsalan* (metaphor) is words similar with *cangkriman* (guessing games) in which its meaning must be guess and its answer is lied implicitly in the question given [13].

One example of *wangsalan* (metaphor) contained in SK manuscript is found in *Pocung's* *pupuh* at the first: *Tanpa uwus yèn cinandra warnanipun / Sang Kusuma Rara / kolik priya tuhu luwih / siti rêngka pantês dipunêla-êla //*. The *wangsalan* is “*kolik priya tuhu luwih, siti rêngka pantês dipunêla-êla*” = *kolik priya* is men's colic called *tuhu*, and *siti rêngka* is splitted ground called *nêla* (*dipunêla-êla*). The *wangsalan* (metaphor) shown above beautifies the song. So, if someone reads the manuscript, he/she will think about the meaning from the string of words arranged by the SK writer.

3.2. Aesthetic Value and Wangsalan in Serat Kridhasmara

Wangsalan (metaphor) is one of the aesthetics that exist in both prose or poems. According to W. J.S Poerwadarminta [14] *Wangsalan* is kn.-so) “*tetemoengan ing oekara sing disamoen saemper tjangkriman, dJawabe (batangane) kaseboet ing oekara tjandake moeng ditjanking wandane bae, oep.roning mlinjo (=so) sampoen sajah njoewoen ngaso (=nga-so)*”. Translated into: *wangsalan* (metaphor) is words which disguised in sentences, similiar with riddle, and the answer lays within the next sentence but only a syllable that is carried in it, sometimes even just part of the syllable.

In SK manuscript especially in *pupuh pocang*, there can be found many *wangsalan* that contains answer or *wangsulan* disguised as riddle or guessing games that appears in the form of normal clause or in the form of song [15]. The *wangsalan* can be seen below:

1. *Tanpa uwus yèn cinandra warnanipun / Sang Kusuma Rara / kolik priya tuhu luwih / siti rêngka pantês dipunêla-êla //*
The *wangsalan* is: “*kolik priya tuhu luwih, siti rêngka pantês dipunêla-êla*” = *kolik priya* is a male *colic* called *tuhu*, and *siti rêngka* is a split ground called *nêla* (*dipunêla-êla*).
2. *Tunggak pantun jalma lantaraning sêmu/ lamun ngulatana / kêbo Bangka wining guling / kang apindha warnanira kusumendra //*
The *wangsalan*: “*tunggak pantun jalma lantaraning sêmu, lamun ngulatana*” = *jalma lantaraning sêmu* called *ulat*, in this case written into *ngulatana*.
3. *Kukus lêbu ron aking lêsah kismèku / lamun adhawuha / tangkil karang kutha aji / anjajaha nadyan luwih sèwu praja //*

- The wangsalan is: “*kukus lêbu ron aking lesah kismèku, tangkil karang kutha aji anjajaha nadyan luwih sèwu praja*” = *kukus lêbu* called ground or *kisma* but written into *kismèku* and *tangkil karang* is called *genjah* but written into *anjajaha*.
4. *Dewa Prabu basa kawëntaring têngbung / ngindra janaloka / mangsa wontêna kang sami / [11] panubiru amba puruntoh sayuta //*
The wangsalan is “*Dewa Prabu basa kawëntar ing têngbung*” = *basa kawëntar* is called spoken language like word or *têngbung*.
 5. *Kipul gunung manawi wontêna iku / bulus mawa katga / mêmirip warni sakêdhik / rasa madu yèkti kaot manisira //*
The wangsalan is “*kimpul gunung manawi wontêna iku, bulus mawa katga, rasa madu yèkti kaot manisira*” = *kimpul gunung* called tales which are round like round turtle or *bulus mawa katga*. The taste of honey is sweet
 6. *Plimping têngbung maswagêng kaliha yèku / mung pasêmonira / sumèh prasaja sêmuning / tèrong dhèmpèl tur langkung bèkti ring garwa //*
The wangsalan is “*plimping têngbung maswagêng kaliha yèku, mung pasêmonira, sumèh prasaja sêmuning*” = *plimping têngbung* is also called *waswa* or utterances, written into *maswagêng*. *Sumèh* is called *èsêm* or smile and is written into *sêmuning*.
 7. *Gudhe sulur roning mlijo¹³ suku jukung / prigêl solahira / mêtang lamawah ing dami / yèn micara patitis tur parikrama //*
The wangsalan is “*roning mlinjo suku jukung, prigêl solahira, mêtang lamawah ing dami*” = *roning mlinjo* or *melinjo* leaf called so, but written into *solahira*, *mêtang* is a rice stalk and the leaves are called *damèn* and it is written into *dami*.
 8. *Mêndhung limut eman-eman dhuh Gustiku / miranguning nala / lamun sandeya kinanthi / saron bumbung cacêngklungên ngarsa-arsa //*
The wangsalan is “*saron bumbung cacêngklungên ngarsa-arsa*” = *saron bumbung* is called *angklung* but written into *cacêngklungên*.
 9. *Patrêm sawung wêlut wana jayèng ranu / pamuji kawula / baya nuntêna kapanggih / gambang kawat mupung¹⁴ nêdhêng wancinira //*
The wangsalan is “*patrêm sawung wêlut wana jayèng ranu, pamuji kawula, baya nuntêna kapanggih, gambang kawat mumpung nêdhêng wancinira*” = *wêlut wana jayèng ranu* is called *baya* or crocodile, *gambang kawat* is called pot written into *wancinira*.
 10. *Gayung sumur suling kaga timun agung / amban sawang mangka / Na[12]ta Radyan Dwarawati / pantès lamun dadya rowang awibawa //*
The wangsalan is “*gayung sumur suling kaga timun agung, amban sawang mangka*” = *gayung sumur* is called dipper or bucket written into *amban*.
 11. *Barkutut gung putêr putih wismèng panggung / dhuh muga Bandara / candra matanggaping warsi / adawosa musthikaning Surakarta //*
The wangsalan is “*barkutut gung putêr putih wismèng panggung*” = *barkutut gung* is called *dara* or barbary dove.
 12. *Jayèng pupuh pan tinata kapriagung / tugul purantara / satriya sangkaning wukir / dènbang-èbang dadya pandam pangauban //*
The wangsalan is “*jayèng pupuh pan tinata kapriagung, tunggu purantara*” = *jayèng pupuh* or *unggul* (winning in war), is also called superior written into *tunggu*.
 13. *Kêthèk jamus kawiwèka amrih runtut / garwa putranata / ciri raga manggis kuning / mung cacade sagêt ngecani tyasama //*
The wangsalan is “*ciri raga manggis kuning, mung cacade sagêt ngecani tyasama*” = yellow mangosteen is called *kaleca* written into *ngecani*.

14. *Kêndhil agung kêmirêng gandha arum / garwa miwah kadang / pinrih asih angrêsêpi / kutha boma sala mapinardi trêsna //*
The wangsalan is “*kêndhil agung kêmirêng gandha arum, garwa miwah kadang, Kutha Boma Sala mapinardi trêsna*” = *kêndhil agung* is called boiler pot written into *kadang*, *Kutha Boma* is called *trajutrisna* written into *trêsna*.
15. *Guwa pandung sambayang jalma nênuwun / nambahana drajat / kaluhuran narapati / witing lakon jêjêring ngawiryèng praja //*
The wangsalan is “*guwa pandung sambayang jalma nênuwun*” = *guwa pandung* is called *suwun* written into *nênuwun*.
16. *Dhasar sampun gusti kawistarèng [13] sêmu / mênêting kang cahya / nandur pari tanpa warih / wèh rarasing raga apa wus cinêtha //*
The wangsalan is “*nandur pari tanpa warih, wèh rarasing raga apa wus cinêtha*” = *warih* is called *wè* (water) written into as *wèh*.
17. *Ngalêm patut sarot16 pada kisma mawut / pan dadya sènêtan / nurbuwat Rasullolahi / Salu alaihi salam rasanira //*
The wangsalan is “*ngalêm patut sorot pada kisma mawut, pan dadya sènêtan, nurbuwat Rasullolahi, Salu alaihi salam rasanira*” = *sorot* (ray) is called *nur* or *light* and written into *nurbuwat*.
18. *Inggang sampun / cinipta ing lokilmakpul / dhadha jaja sèta / ugi pitulung Hyang Widdhi / tuduh nyata yèku nama Gusti amba //*
The wangsalan “*dhadha jaja seta*” = *dhadha* is called *jaja* or *dada* (chest).
19. *Murwèng tuwuh supadya panardyèng lulut / darapon karasan / rina rêmih sapakolih / nahên suka tan pègat mèsu noraga //*
The wangsalan is “*murwèng tuwuh supadya panardyèng lulut, darapon karasan, nahên suka tan pègat mèsu noraga*” = *panardyèng* is called *raras* but written into *karasan*, *nahên* is called *nèsu* or *happiness* but written into *mèsu*.

Out of 20 stanzas of *pupuh pocung* in SK manuscript, it found that there are 19 verses which contain *wangsalan*. *Wangsalan* is useful for beautifying the songs in SK so that it has high aesthetic value. In addition to beautifying the songs, *wangsalan* also makes the reader to think of the real meaning of the words. The meaning from each words is a *wangsalan* that has aesthetic meaning.

4. CONCLUSIONS

From the description of the SK manuscript in *pupuh pocung* above, it can be concluded that in each verses there is *wangsalan* to beautify the songs. One example is in the last stanza “*murwèng tuwuh supadya panardyèng lulut, darapon karasan, nahên suka tan pègat mèsu noraga*” = *panardyèng lulut* called *raras* written into *karasan*, *nahên* called *nesu* or holding back the happiness and written into *mèsu*. There are 19 song verses that have *wangsalan* and *wangsalan* is very useful for beautifying the songs.

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