

Relationship of Javanese Language and History in Javanese Manuscripts

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ABSTRACT

The Old Javanese language has experienced a long journey. This journey can be seen from several manuscripts that have been found. Javanese language shows a development of language from time to time. This shows that in the Old Javanese language and in the Old Javanese manuscripts there is a history. It is very important for the study of past Indonesian culture.

The aim of this research is to get an overview of the development of the language stored in drama manuscripts from time to time as well as an overview of the history of the language and manuscripts as depicted in the discovered manuscripts. There are three periodization of Javanese language. Each periodization left manuscripts preserved in various places. In the manuscripts, there is also a historical background that we can see to this day. For example, the Ramayana kakawin left historical traces in the form of reliefs of Prambanan Temple that took stories from the Ramayana. This shows that the Ramayana in the past was a story that was very popular and appreciated. During the Central Java period, a type of literary work emerged that was colored with elements that were often referred to as kidung. Various materials of this hymn still take from Indian stories, but nevertheless have undergone modifications. Because of their vastness and long distances, the current manuscripts require a rescue conservation.

Key words: Javanese language, Old Javanese, New Javanese

INTRODUCTION

When someone talks about Javanese script, it cannot be said that the picture they get is not unique. This is related to the term Javanese itself which refers to the group of people who centrally inhabit the island of Java, with the largest number in Indonesia, with diverse types, and a wide distribution area. In terms of cultural development, Javanese society has gone through a period of cultural development that is classified as the oldest according to archaeological data found. On the island of Java, there were once large, glorious and prosperous kingdoms, sequentially from century to century since the 5th century as follows (Berg, 1952).

| No. | Century | The Kingdom |
|-----|---------|-----------------------------|
| | 5 | Taruma Negara |
| | 6 | Kalingga |
| | 8-9 | Old Mataram (about 750-860) |

| | |
|-------|---|
| 10-11 | Empu Sendok moved from Central Jawa to East Java (925) in the Medang Kingdom and continued ruled by Darmawangsa |
| 11 | Airlangga ruled Medang (1019-1042) |
| 12 | The Medang Kingdom split into Kediri and Jenggala, but was later united into just Kediri which achieved glory during the time of King Jayabhaya |
| 13 | The period of the Singasari kingdom was around 1227 during the time of Ken Arok until Kertanegara's reign between 1268-1292. |
| 14-15 | The Majapahit kingdom experienced its heyday during the Hayam Wuruk era (1334-1389). In 1478, the capital of the Majapahit kingdom fell into the hands of the king of Kediri. |
| 16 | In 1500 Demak was founded with the first king Raden Patah and was supported by the Wali who had territories around the kingdom. These guardians were the forerunners to the establishment of Islamic boarding schools spread across Java. |
| 16 | Pajang stood with Hadiwijaya as king. |
| 17 | New Mataram with the first king Panembahan Senopati. Mataram became very famous internationally when it dared to attack the Dutch in Batavia (Jakarta) in 1627 and 1629 during the reign of Sultan Agung. |
| 18 | Kasunanan Surakarta and Mangkunegaran |
| 18 | Kasultanan Yogyakarta and Pakulaman |
| 20 | The Mataram Kingdom (Surakarta and Yogyakarta) was integrated into the Republic of Indonesia which was formed on August 17, 1945. |

The table above in order to show a sequence of cultural developments that occurred in Java over a period of 15 centuries.

PERIODIZATION OF JAVANESE LITERATURE

Another problematic side of Javanese literature is the relatively long periodization of Javanese literature. From a substance perspective, this is very interesting, but from a study perspective, this requires extraordinary care. This is different, for example, from the condition of Malay literature, where in general the manuscripts found are influenced by Islamic elements. Stories that are clearly from the Hindu period have also been colored by Islamic elements, such as those found in the *Hikayat Seri Rama* which shows the Prophet Adam meeting Rawana (Achadiati, 1980).

Javanese literature in its periodization is quite coherent. Apart from that, Javanese literary works are often supported by rich archaeological evidence, for example the Kakawin Ramayana is supported by reliefs from Prambanan Temple, *Negarakrtagama* is supported by Majapahit era temples, *Serat Centhini* is supported by extraordinary rich artifacts.

Periodization of Javanese Literature can be divided into several stages, which consist of three major stages, namely:

1. Old Javanese period
2. Middle Javanese period
3. New Javanese period

Old Javanese period can be divided in the table below.

| No. | Period | Description |
|-----|---------------------------|---|
| 1 | Old Old-Javanese Period | The Old Old-Javanese period is colored by kakawin-shaped works that are very thick with Indian influence and especially in the form of <i>Mahabharata</i> and <i>Ramayana</i> adaptations. This period is supported by the reliefs of Prambanan Temple. Especially the <i>Ramayana</i> , Zoetmulder refers to it as the only poetry work from the Central Java era (930) (Zoetmulder, 1985: 293). |
| 2 | Young Old Javanese Period | The Young Old-Javanese period is a period of emergence of literary works influenced by local culture or about Java, such as <i>Negarakrtagama</i> . <i>Kakawin Arjunawiwaha</i> and <i>Siwaratrikalpa</i> (Lubdaka) may fall into this category considering that both works are actually related to the situational coronation of Airlangga (<i>Arjunawiwaha</i>) and Ken Arok (<i>Siwaratrikalpa</i>). |

Old Javanese literature is dominated by kakawin sourced from *Mahabharata* and *Ramayana*. For example, *Kakawin Arjuna wiwāha* is a work of Old Javanese literature as an example. Kakawin is a poem in Old Javanese language with metrum originating from India. Each Kakawin stanza has four arrays with the same number of syllables. Kakawin is bound by the rules of wreta and matra. Wreta is the number of syllables in each piece or line, while matra is the condition for the location of the teacher and laghu (light weight or short length of sound) in each wreta (Windya 2020). The Central Javanese literary period was marked by the change of kakawin metrum to kidung metrum. This period is estimated to have emerged during the late Majapahit period of Majapahit glory until the end of Majapahit. In this period, indigenous Indonesian elements emerged and began to be interpreted *Mahabharata* and *Ramayana* with the emergence of *Mahabharata* and *Ramayana* with Javanese values. Therefore, at this time stories appeared that in puppet plays were referred to as splinter stories such as *Dewa Ruci*, *Sudamala*, and *Sri Tanjung* while in the field of historical literature appeared *Pararaton*.

New Javanese literature is Javanese literature that has left the Old Javanese language and uses the New Javanese language (please distinguish it from Modern Javanese). This New Javanese literature appeared around the end of Majapahit and the beginning of Demak. Literary works that emerged were in the form of songs and had Islamic nuances with the emergence of *Suluk*, *Serat Menak*, and so on. It cannot be interpreted that in this New Javanese era, the old tradition was lost. Old traditions do not disappear but find new forms. For example, in New Javanese literature during the Islamic period, a type of *suluk* literature appeared that contained parabels of searching for the truth. Apparently, the model of *suluk* literary type can be found in Central Javanese tradition, for example *Suluk Dewa Ruci*.

The *suluk* contains the story of the struggle to God carried out with all the power and effort as in *Kakawin Sutasoma*. This story set in *Mahabharata* is very famous in Java and is considered as one of the examples for the journey of kebatinan path. *Kidung Dewa Ruci* is a song from the Central Java period which is thought to have appeared at the end of the Majapahit period. *Kidung Dewa Ruci* tells of Bima who was slandered by Drona to seek the water of life (*tirta perwita*). Drona meant that in that way Bima would be killed so that the power of the Pandawas would decrease. Drona told Bima to look for him in a cave on Mount Candramuka. Bima did not find the water, but two giants. Two giants were killed and transformed into Bayu and Indra. Both gods thanked Bima for releasing from Batara Guru's curse.

Bima returned to Drona, then received orders to look for him at the bottom of the the sea. Bima then arrived at sea and found a ferocious snake that attacked him. The snake can be killed, but at the same time the Bima's power is sucked away. Bima then floated in the sea. Bima then met a small god in the form of himself who claimed to be Dewaruci. Bima was then told to enter Dewaruci's ear. Here, Bima was taught about *sangkan paran* (the origin of something) and the building blocks of man who were described as

symbols and Dewaruci gave his supervision (Romdon, 1996: 6). The interpretation of Dewaruci contains the teachings of monism that returns cruelty to oneness as the concept of *wahdatul exists* in Ibn Arabi.

The appearance of this the *suluk* is parallel to the emergence of original Indonesian elements which in literary works are described by the emergence of the *Kidung Sudamala* and in temple architecture represented by the emergence of Suku Temple and Cetha Temple. In written form, at this time Buddhist writings appeared contained in Merapi-Merbabu texts (Setyawati et al., 2002). At this time there was a shift in cultural insight from India to Nusantara. The prominence of Bima is actually an answer to the prominence of Arjuna in the *Bhagavattgita*. The figure of Arjuna in earlier times was considered as the central figure as indicated in *Arjunawiwaha* and *Bharatayuddha*. At this time, the character underwent a shift as indicated by the prominence of Sadewa (in *Sudamala*) and Bima (in *Dewa Ruci*).

Through *Kidung Sudamala* and *Kidung Dewaruci* there can be seen a fundamental shift in terms of beliefs about God. In *Kidung Sudamala* there is a shift regarding the role of gods. The character who can weave Uma turns out to be Sadewa who is a human figure. This means that human figures are highlighted higher than divine figures. In *Kidung Dewaruci*, it is described that the achievement of understanding the highest essence was not through the intermediary of conventional gods such as Batara Guru or Shiva, but through steadfast personal struggle. In the *Kidung Dewaruci*, it is also described that it is Bim who can weave two gods who are cursed (Indra and Bayu). The achievement of the highest essence is also obtained through the image of an unconventional god figure, namely a small god who is a miniature of Bima but can be entered by Bima through his ears. Thus, it is clear that in both hymns there is a marginalization of conventional gods. So, in both of them, both are found images of human figures described as having the ability to weave a god figure.

In terms of name, the character of Dewaruci needs to be explained. In old Javanese language, *ruci* means bajang, concise, or small. However, in modern Javanese, the word *ruci* is interpreted as “ferocious, wild, irritable, angry” (Prawiroatmodjo, 1993: 1150). This is certainly very contrary to the character of Dewaruci, even though the name in Javanese tradition has a relationship with the hope of reality. The word *ruci* was immortalized because of a new meaning. The word *ruci* must be traced from other words that are rather close. The word is the word *racut* which means to release or decipher. In the Javanese concept of kebatinan, the perfection of a person if he can cut his body so that the science of pangracutan is known, which is the science that discusses human procedures when releasing the spirit from the body followed by the summarization of the body so that humans reach the state of muksa (musna with their body) as Prabu Jayabhaya from Mamenang-Kediri did and the place of muksa is now the object of spiritual pilgrimage in order to seek an example from him. The act of Bima entering the body of Dewa Ruci is actually also part of the actualization of the *concept of pangracutan*, namely when the little universe (Dewa Ruci) swallows *the big universe* (Bima), when born it includes the mind depicted in typical Javanese symbols: a boat carrying a samodra, a frog that surrounds its burrow, or a keris skeleton that enters the keris (*warangka manjing curiga*).

Kidung Dewaruci during the Mataram period was composed again by Yasadipura I. According to the version published by Tan Koen Swie (Kediri, 1928), this text was written by the master Widayaka or Ajisaka from Kediri who had studied with the gods. Then the text was processed by Sunan Bonang. Although it is mentioned as Sunan Bonang, the text does not show Islamic elements in it (Romdon, 1996: 1). This *kidung* has another version titled *Nawa Ruci*. In Modern Javanese, *nawa* means tawar/fresh. So *Nawa Ruci* can be interpreted as something that offers (reassures) the heart. *Nawa* can also be interpreted as 9 which in the Javanese context is interpreted as nine human holes that become the way out of lust (*babahan nawa sanga*).

In the following period, along with the development of the Mataram kingdom, the development of New

Javanese literary works influenced by Islam which functioned as a tool of the king's legitimacy. During the Mataram period, it is estimated that the emergence of the Babad type of literature which is a long series of Babad Tanah Jawi. In later times, many small local rulers wrote chronicles for themselves as well. For example, *Babad Banyuurip* written January 13, 1959 which tells the story of the ruler of Bagelen located in Banyuurip village named Adipati Cakranegara (Indratmo dan Sawitri, 2009: 13).

This chronicle literature also has unique conditions. Chronicle writing is strongly influenced by the psychological condition of the authors so that the work also becomes a psychological picture of the chronicle authors and of course also affects the objectivity of the work (Bisyarda, 2016).

Thus, a little description of the condition of Javanese literary diversity which will certainly have implications for the condition of Javanese manuscripts that will appear in various different types.

JAVANESE SCRIPT MAPPING

The above description leads to something very urgent today, namely the mapping of Javanese manuscripts. Some Javanese manuscripts have fared well in well-preserved places, but others may be somewhere unknown to the world. Mapping cannot be done with a single criterion.

The first criterion can be based on time periods such as:

- (1) Old Javanese script
- (2) Central Javanese script
- (3) New Javanese Manuscript

The second criterion can be by region. The area of distribution of Javanese script is very outer. In addition to those that are clearly catalogued and spread in Indonesia and abroad, there are manuscripts in private collections and informal institutions.

SCRIPT

In terms of manuscripts, Javanese literary works do not seem to have a clear linearity. Old Javanese literature seems to have been virtually unknown to the Javanese themselves until it was discovered by Westerners. The Javanese knew Majapahit and its kings only vaguely. This can be seen from the Javanese literary narration of Majapahit which is almost all named Brawijaya. Details such as those contained in the *Negrakertagama* in which there are genealogies of Majapahit kings are almost unknown. The Old Javanese tradition was actually continued in Bali with the writing, study, and reprocessing of lontar manuscripts which in Java itself seemed to have been abandoned and the writing tradition shifted to *daluwang* (Javanese paper) material.

The way Javanese texts are documented is very traditional and does not guarantee the safety of the manuscripts. Conditions like this are still ongoing into the 21st century. An administrator of the Radyapustaka Museum said that some of the Radyapustaka manuscripts that were indicated to be missing turned out to be contained in opporkan manuscripts (manuscripts that were damaged were placed in warehouses and on the floor). The manuscript is then eaten by termites by forming mounds that make it impossible to save the manuscript and we lose it forever. The rapidly changing tropical conditions and the attack of insects (termites and nerds) often cause manuscripts (and other types of publications) to be destroyed in an instant. Indeed, there is no other choice but to provide supporting facilities and infrastructure

and an adequate place accompanied by capable people.

PRESERVATION OF JAVANESE MANUSCRIPTS

Conservation (preservation) of manuscripts can be divided into 5 (Razak, 2009), namely:

| No. | | Activities |
|-----|-------------------------|---|
| 1. | Preventive conservation | efforts to optimize environmental conditions in extending the life of manuscripts |
| 2. | Passive | activities to extend the life of the manuscript, especially related to the environment (place of storage, air temperature, and so on) |
| 3. | Active | activities directly related to the manuscript (binding, giving protective boxes, fungicides, cleaning, and so on) |
| 4. | Restoration | Returns the condition of the manuscript close to its original state |
| 5. | Transformation | Transfer script media to other forms of media (microfilm, microface, digital files, CDs, uploads, transliteration, script editing). |

Various efforts to maintain (preserve) handwritten kuna manuscripts have been carried out by various parties, especially by libraries and manuscript storage archives (Oman, 2009: 1). The development of physical preservation of Javanese manuscripts has experienced various stages that can be presented in the following table.

| No. | Year | Activities |
|-----|------------|--|
| 1. | 1980-1984 | Microfilm of Mangkuneragaran, Kasunanan, Radyapustaka by Nancy Florida and Alan Feinstein |
| 2. | 1984 | Jennifer Lindsay, Soetanto, and Alan Feinstein made microfilms for the manuscripts of the Yogyakarta Sultanate. |
| 3. | 1993 | Catalogue of Surakarta manuscripts by Nancy Florida |
| 4. | 1994 | Published Manuscripts of Yogyakarta Sultanate |
| 5. | 1997 | Publication of manuscripts from the collection of the Faculty of Letters, University of Indonesia |
| 6. | 2003 | Along with the development of digital technology, there is the launch of a script digitization program |
| 7. | 2006 | The Islamic boarding school manuscript digitization project in Surabaya from the British Library succeeded in digitizing 150 manuscript bundles from Peantren Langitan (Tuban), Tarbiyyah al-Talabah (Lamongan), and Tegalsari (Ponorogo). |
| 8. | until 2009 | Digitization of manuscripts by Religious Literature (DEPAG) |
| 9. | 2009 | Digitization of manuscripts from FIB UI's collection of 1,962 titles from its 3000 Javanese manuscript collections. |
| 10. | 2009 | Digitization of Javanese, Sundanese Kuna, and Cirebon manuscripts from the British Library. |

Various Javanese manuscript preservation activities today do not seem to have been integrated. Everything is still going on its own. As seen in the city of Solo as one of the cities storing New Java manuscripts, it seems that there is no interlinked cooperation between storage places with each other. There are three main places for storing Javanese manuscripts in Solo, namely Surakarta Palace (Sanapustaka), Paheman Radya Pustaka, and Mangknegaran (Reksapustaka). If these three places can be used as a model of joint

conservation that is interlinked and cooperative, it will certainly be better. The principles of *digital libraries* need to be developed. The presence of Sebelas Maret University, which is the center of Javanese language and literature studies, needs to be optimized.

CONCLUSION

Javanese script is a manuscript that has a very large number. However, it is precisely the greatness of this manuscript that makes its own problems in conservation. More integrated manpower, tools, and systems are needed to better conserve. Individual efforts carried out now are time to be integrated into a comprehensive network at the world level.

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