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## APPENDICES

1. Equivalence Probabilities Based on The Number of Prepositions in SL and TL
2. Elements of Stanzas That Result in ~ Probability
3. Evidence of Simultaneous Transference and Translation in The Translation of *Serat Wedhatama* by Robson (1990)
4. Morphemic Shifts Found in The Translation of *Serat Wedhatama*
5. The *Wedhatama*: An English Translation by Stuart Robson (1990)
6. Author's Curriculum Vitae

### Appendix 1. Equivalence Probabilities of Units between SL and TL

No.	Findings	Probability	Valid?
1	QP/Pangkur/01 / 6 / 10	1.67	NO
2	QP/Pangkur/02 / 2 / 4	2.00	NO
3	QP/Pangkur/03 / 3 / 3	1.00	OK
4	QP/Pangkur/04 / 1 / 3	3.00	NO
5	QP/Pangkur/05 / 1 / 8	8.00	NO
6	QP/Pangkur/06 / 1 / 4	4.00	NO
7	QP/Pangkur/07 / 2 / 8	4.00	NO
8	QP/Pangkur/08 / 2 / 8	4.00	NO
9	QP/Pangkur/09 / 5 / 5	1.00	OK
10	QP/Pangkur/10 / 5 / 7	1.40	NO
11	QP/Pangkur/11 / 5 / 8	1.60	NO
12	QP/Pangkur/12 / 4 / 13	3.25	NO
13	QP/Pangkur/13 / 7 / 10	1.43	NO
14	QP/Pangkur/14 / 2 / 6	3.00	NO
15	QP/Sinom/01 / 4 / 9	2.25	NO
16	QP/Sinom/02 / 5 / 7	1.40	NO
17	QP/Sinom/03 / 8 / 13	1.63	NO
18	QP/Sinom/04 / 2 / 11	5.50	NO
19	QP/Sinom/05 / 3 / 5	1.67	NO
20	QP/Sinom/06 / 4 / 9	2.25	NO
21	QP/Sinom/07 / 3 / 10	3.33	NO
22	QP/Sinom/08 / 4 / 9	2.25	NO
23	QP/Sinom/09 / 1 / 8	8.00	NO
24	QP/Sinom/10 / 1 / 7	7.00	NO
25	QP/Sinom/11 / 1 / 2	2.00	NO
26	QP/Sinom/12 / 4 / 11	2.75	NO

27	QP/Sinom/13	/	2	/	6	3.00	NO
28	QP/Sinom/14	/	3	/	7	2.33	NO
29	QP/Sinom/15	/	2	/	6	3.00	NO
27	QP/Sinom/13	/	2	/	6	3.00	NO
30	QP/Sinom/16	/	7	/	8	1.14	NO
31	QP/Sinom/17	/	4	/	7	1.75	NO
32	QP/Sinom/18	/	2	/	5	2.50	NO
33	QP/Pucung/01		1		5	5.00	NO
34	QP/Pucung/02	/	1	/	1	1.00	OK
35	QP/Pucung/03	/	2	/	3	1.50	NO
36	QP/Pucung/04	/	4	/	6	1.50	NO
37	QP/Pucung/05	/	0	/	2	~	NO
38	QP/Pucung/06	/	1	/	3	3.00	NO
39	QP/Pucung/07	/	1	/	4	4.00	NO
40	QP/Pucung/08	/	2	/	2	1.00	OK
41	QP/Pucung/09	/	4	/	5	1.25	NO
42	QP/Pucung/10	/	0	/	4	~	NO
43	QP/Pucung/11	/	2	/	3	1.50	NO
44	QP/Pucung/12	/	1	/	4	4.00	NO
45	QP/Pucung/13	/	1	/	5	5.00	NO
46	QP/Pucung/14	/	2	/	4	2.00	NO
47	QP/Pucung/15	/	1	/	4	4.00	NO
48	QP/Gambuh/01	/	2	/	5	2.50	NO
49	QP/Gambuh/02	/	2	/	4	2.00	NO
50	QP/Gambuh/03	/	1	/	3	3.00	NO
51	QP/Gambuh/04	/	1	/	2	2.00	NO
52	QP/Gambuh/05	/	1	/	5	5.00	NO
53	QP/Gambuh/06	/	0	/	5	~	NO
54	QP/Gambuh/07	/	0	/	5	~	NO
55	QP/Gambuh/08	/	4	/	3	0.75	OK
56	QP/Gambuh/09	/	3	/	5	1.67	NO

57	QP/Gambuh/10	/	2	/	3	1.50	NO
58	QP/Gambuh/11	/	2	/	3	1.50	NO
59	QP/Gambuh/12	/	2	/	5	2.50	NO
60	QP/Gambuh/13	/	6	/	5	0.83	OK
61	QP/Gambuh/14	/	5	/	3	0.60	OK
62	QP/Gambuh/15	/	4	/	5	1.25	NO
63	QP/Gambuh/16	/	2	/	5	2.50	NO
64	QP/Gambuh/17	/	5	/	3	0.60	OK
65	QP/Gambuh/18	/	2	/	5	2.50	NO
66	QP/Gambuh/19	/	1	/	5	5.00	NO
67	QP/Gambuh/20	/	2	/	5	2.50	NO
68	QP/Gambuh/21	/	1	/	1	1.00	OK
69	QP/Gambuh/22	/	3	/	4	1.33	NO
70	QP/Gambuh/23	/	3	/	4	1.33	NO
71	QP/Gambuh/24	/	0	/	2	~	NO
72	QP/Gambuh/25	/	3	/	4	1.33	NO

**Legend:**

= common probability that requires the extent of analysis

= ideal probability that requires the extent of analysis

= indefinite probability which is impossible to occur



## Appendix 2. Elements of Stanzas That Result in ~ Probabilities

No.	Data	Gatra	Elements	Translation	Remarks
1	QP/Pucung/05/0/2	2	<i>Tinulad-tulad tinurut</i>	To be always taken <b>as</b> an example	The Javanese elements contain the reduplication of the lastmorpheme, <i>dwiwasana</i>
2	QP/Pucung/05/0/2	5	<i>Keh pra mudha mundhi dhiri rapal makna</i>	Many are the youngpeople who boast <b>of</b> their theological knowledge	The translation of <i>rapal</i> appears in the form of phrasal preposition 'boast of'
3	QP/Pucung/10/0/4	1	<i>Basa ngelmu</i>	But <b>as for</b> knowledge	The English translation appears with multiple prepositions to emphasize 'knowledge'
4	QP/Pucung/10/0/4	2	<i>Mupakate lan panemu</i>	Its acceptance isachieved <b>by</b> considered judgement	The English translation is rather a definition of two Javanese coordinated nouns
5	QP/Pucung/10/0/4	3	<i>Pasahe lan tapa</i>	And it is made effective <b>through</b> asceticism	The English translation uses definition of two Javanese coordinated nouns
6	QP/Pucung/10/0/4	5	<i>Kuna-kuna kang ginilut tri prakara</i>	<b>From</b> olden times has cultivated threethings	The Javanese elements contain full morpheme reduplication, <i>dwilingga</i> . Since <i>kuna</i> isan adjective, the addition of 'from' aims to marks the time frequency
7	QP/Gambuh/06/0/5	1	<i>Yen to jaman rumuhun</i>	Now <b>in</b> days gone by	The dynamic translation causes the addition of preposition 'in'
8	QP/Gambuh/06/0/5	2	<i>Tata titi tumrah tumaruntun</i>	Things were orderlyand correct <b>from</b> one generation <b>to</b> the next	The Javanese elements contain a type of a morpheme reduplication with the change of vowels in <i>tata titi</i> , which is <i>dwilingga salin swara</i> . The chunk also contains the reduplication of prior element in <i>tumrah tumaruntun</i> , which is <i>dwipurwa</i>

9	QP/Gambuh/06/0/5	3	<i>Bangsa srengat tan winor lan laku batin</i>	Matters of Islamic law were not mingled <b>with</b> spiritual practice	The dynamic translation causes the addition of preposition 'of' and 'with'
10	QP/Gambuh/07/0/5	1	<i>Lire sarengat iku</i>	<b>As for</b> Islamic law	A shift from conjunction <i>lire</i> to multiple preposition 'as for'
11	QP/Gambuh/07/0/5	3	<i>Dhingin ajeg kapindhone ataberi</i>	Firstly, it calls <b>for</b> regularity, and <b>in</b> the second place <b>for</b> diligence	The dynamic translation causes the addition of preposition 'for', and 'in'
12	QP/Gambuh/07/0/5	5	<i>Nyenyeger badan mrih kaot</i>	Is to keep refreshing the body <b>in</b> order to improve it	The preposition appears due to the collocative conjunction to state a specific purpose
13	QP/Gambuh/24/0/2	4	<i>Kena uga wenang muluk</i>	But you may and have a right <b>to</b> pride yourself	The dynamic translation causes the addition of preposition 'to'
14	QP/Gambuh/24/0/2	5	<i>Kalamun wus padha melok</i>	If it is all equally obvious <b>to</b> you	The dynamic translation causes the addition of preposition 'to'

### Appendix 3. Simultaneous Transference and Translation

No.	Data	SL	TL
1.	TrTr/Sinom/01/03	<i>Wong agung ing <b>Ngeksiganda</b></i>	That of the Great Man of <b>Mataram</b>
2.	TrTr/Sinom/04/06	<i>Nenggih <b>Kangjeng Ratu Kidul</b></i>	And verily the <b>Queen of the South Sea</b>
3.	TrTr/Sinom/04/09	<i>Sor prabawa lan wong agung <b>Ngeksiganda</b></i>	Her majesty inferior to the Great Man of <b>Mataram</b>
4.	TrTr/Sinom/06/07	<i>Wong agung <b>Ngeksiganda</b></i>	The Great Man of <b>Mataram</b>
5.	TrTr/Sinom/09/01	<i>Anggung anggubel <b>sarengat</b></i>	Constantly they appeal to <b>Islamic law</b>
6.	TrTr/Sinom/09/03	<i><b>Dalil dalaning ijemak</b></i>	Of the explanation of <b>Quranic</b> texts, the path of <b>consensus</b>
7.	TrTr/Sinom/09/08	<i>Lalagone <b>Dhandhang-Gendhis</b></i>	They adopt the metre <b>Dhandhanggula</b>
8.	TrTr/Sinom/10/08	<i>Nelad kas ngeblegi <b>pekih</b></i>	Imitating precisely and acting just like a scholar of <b>Islamic law</b>
9.	TrTr/Sinom/18/09	<i>Tur wus manggon pamucunge mring <b>makripat</b></i>	And they have a habit of making a riddle out of <b>seeing God</b>
10.	TrTr/Pucung/09/05	<i>Kaya kang wus winahya sekar <b>Srinata</b></i>	As already revealed in the <b>Sinom</b> canto
11.	TrTr/Gambuh/06/03	<i>Bangsa <b>srengat</b> tan winorlan laku batin</i>	Matters of <b>Islamic law</b> were not mingled with spiritual practice
12.	TrTr/Gambuh/07/01	<i>Lire <b>sarengat</b> iku</i>	As for <b>Islamic law</b>
13.	TrTr/Gambuh/09/02	<i>Ananging ta sarehning <b>asnafun</b></i>	However, seeing that men are <b>not all alike</b>

#### Appendix 4. Morphemic Shifts Found in The Translation of *The Wedhatama*

No.	Data	Javanese	English	Remarks
1	CS/Pangkur/01/03a	<i>Sinawung</i>	Is cast in	<i>Sawung</i> + <i>-in-</i> (Passive, Verb + Infix)
2	CS/Pangkur/01/03b	<i>Resmining</i>	The form of	<i>Resmi</i> + <i>-ing</i> (Noun + Preposition)
3	CS/Pangkur/01/05	<i>Pakartining</i>	Prosper in	<i>Pakarti</i> + <i>-ing</i> (Noun + Preposition)
4	CS/Pangkur/03/07	<i>Ingadu</i>	In taste	<i>Ing-</i> + <i>adu</i> (Preposition + Noun)
5	CS/Pangkur/06/04	<i>Sinerang</i>	Blown upon	<i>Serang</i> + <i>-in-</i> (Passive, Verb + Infix)
6	CS/Pangkur/07/03	<i>Bangsaning</i>	Of family	<i>Bangsa</i> + <i>-ning</i> (Noun + Possession)
7	CS/Pangkur/08/01a	<i>Socaning</i>	The defects of	<i>Soca</i> + <i>-ing</i> (Noun + Preposition)
8	CS/Pangkur/08/01b	<i>Jiwangganira</i>	Your character	<i>Jiwangga</i> + <i>-ira</i> (Noun + Possession)
9	CS/Pangkur/09/02	<i>Bangsaning</i>	The realms of	<i>Bangsa</i> + <i>-ning</i> (Noun + Preposition)
10	CS/Pangkur/09/05	<i>Sajabaning</i>	On the outside	<i>Sajaba</i> + <i>-ing</i> (Preposition + Preposition)
11	CS/Pangkur/10/05	<i>Ugering</i>	Principles of	<i>Uger</i> + <i>-ing</i> (Noun + Preposition)
12	CS/Pangkur/11/03	<i>Tapaking</i>	Footsteps of	<i>Tapak</i> + <i>-ing</i> (Noun + Preposition)
13	CS/Pangkur/12/01	<i>Wahyuning</i>	God's inspiration	<i>Wahyu</i> + <i>-ning</i> (Noun + Possession)
14	CS/Pangkur/12/05	<i>Sinebut</i>	Be called	<i>Sebut</i> + <i>-in-</i> (Passive, Verb + Infix)

15	CS/Pangkur/12/06	<i>Liring</i>	The sense of	<i>Lir + -ing</i> (Noun + Preposition)
16	CS/Pangkur/12/07	<i>Roroning</i>	Two-in	<i>Roro + -ning</i> (Noun + Preposition)
17	CS/Pangkur/13/01	<i>Pamoring</i>	The union of	<i>Pamor + -ing</i> (Noun + Preposition)
18	CS/Pangkur/13/06	<i>Telenging</i>	The depths of	<i>Teleng + -ing</i> (Noun + Preposition)
19	CS/Pangkur/13/06	<i>Pesating</i>	The swiftness of	<i>Pesat + ing</i> (Noun + Preposition)
20	CS/Pangkur/14/03	<i>Alaming</i>	The realm of	<i>Alam + -ing</i> (Noun + Preposition)
21	CS/Pangkur/14/05	<i>Winisesa</i>	Been overpowered	<i>Wisesa + -in-</i> (Passive, Verb + Infix)
22	CS/Pangkur/14/06	<i>Mula-mulanira</i>	Its first origin	<i>Mula-mula + -ira</i> (Reduplication + Possession)
23	CS/Sinom/02/07a	<i>Kayungyun</i>	Was captivated	<i>Ka- + Yungyun</i> (Passive, Prefix + Verb)
24	CS/Sinom/02/07b	<i>Enining</i>	Peace of	<i>Ening + -ing</i> (Noun + Preposition)
25	CS/Sinom/03/03	<i>Sepuhing</i>	The hardships of	<i>Sepuh + -ing</i> (Noun + Preposition)
26	CS/Sinom/03/04	<i>Pranawang</i>	Understanding of	<i>Pranawa + -ing</i> (Noun + Preposition)
27	CS/Sinom/03/08	<i>Tepining</i>	The shore of	<i>Tepi + -ing</i> (Noun + Preposition)
28	CS/Sinom//03/09	<i>Sruning</i>	In the midst of	<i>Sruna + -ing</i> (Noun + Preposition)
29	CS/Sinom/04/09	<i>Wengkoning</i>	Circumference of	<i>Wengku + -ing</i> (Noun + Preposition)

30	CS/Sinom/05/02	<i>Sinupeket</i>	Be allied	<i>Supeket + -in-</i> (Passive, Verb + Infix)
31	CS/Sinom/06/06	<i>Sakarsanipun</i>	They desired	<i>Sa- + karsa + -nipun</i> (Prefix + Noun + Possession)
32	CS/Sinom/06/08	<i>Nugrahane</i>	This favour	<i>Nugraha + -ne</i> (Noun + Possession)
33	CS/Sinom/06/09a	<i>Trah-tumerah</i>	Generation by generation	<i>Trah-trah + -um-</i> (Reduplication + Infix)
34	CS/Sinom/06/09b	<i>Darahe</i>	His blood	<i>Darah + -e</i> (Noun + Possession)
35	CS/Sinom/07/04	<i>Trahing</i>	The seed of	<i>Trah + -ing</i> (Noun + Possession)
36	CS/Sinom/07/06	<i>Labetanipun</i>	Their merits	<i>Labet + -an + -ipun</i> (Noun + Suffix + Possession)
37	CS/Sinom/07/09	<i>Sayektine</i>	In fact	<i>Sa- + yekti + -ne</i> (Prefix + Noun + Possession)
38	CS/Sinom/09/03	<i>Dalaning</i>	The explanation of	<i>Dalan + -ing</i> (Noun + Preposition)
39	CS/Sinom/10/02	<i>Tuladhaning</i>	The example of	<i>Tuladha + -ning</i> (Noun + Preposition)
40	CS/Sinom/11/03	<i>Suwiteng</i>	The service of	<i>Suwita + -ing</i> (Noun + Preposition)
41	CS/Sinom/11/08	<i>Jawaku</i>	My Javanese	<i>Jawa + -ku</i> (Noun + Possession)
42	CS/Sinom/12/09	<i>Tinimbalan</i>	Was summoned	<i>Timbal + -in- + -an</i> (Passive, Verb + Infix + Suffix)

43	CS/Sinom/13/03	<i>Tyasingwang</i>	My heart	<i>Tyas + -ing + -wang</i> (Noun + Suffix + Possession)
44	CS/Sinom/14/08	<i>Tumekang</i>	Right down to	<i>Teka + -um- + -ing</i> (Verb + Infix + Preposition)
45	CS/Sinom/15/02	<i>Ugering</i>	Principles of	<i>Uger + -ing</i> (Noun + Preposition)
46	CS/Sinom/15/03	<i>Uripe</i>	One's life	<i>Urip + -e</i> (Noun + Possession)
47	CS/Sinom/15/07	<i>Tilasing</i>	Trace of	<i>Tilas + ing</i> (Noun + Preposition)
48	CS/Sinom/16/03	<i>Wosing</i>	The core of	<i>Wos + -ing</i> (Noun + Preposition)
49	CS/Sinom/16/09	<i>Tapaking</i>	The footsteps of	<i>Tapak + -ing</i> (Noun + Preposition)
50	CS/Sinom/17/02	<i>Tuman-tumanem</i>	Is accustomed	<i>Tuman-tuman + -em</i> (Passive, Reduplication + Suffix)
51	CS/Sinom/17/06	<i>Kasatriyanipun</i>	His noble station	<i>Ka- + satriya + -nipun</i> (Prefix + Noun + Possession)
52	CS/Sinom/17/09	<i>Tyasing</i>	The hearts of	<i>Tyas + -ing</i> (Noun + Preposition)
53	CS/Pucung/02/03	<i>Gogolonganira</i>	Its kinds	<i>Gogolong + -an + -ira</i> (Reduplication + Suffix + Possession)
54	CS/Pucung/04/02	<i>Durgameng</i>	The uneasiness of	<i>Durgama + -ing</i> (Noun + Preposition)
55	CS/Pucung/05/02	<i>Tinulad-tulad</i>	Be taken	<i>Tulad-tulad + -in-</i> (Reduplication + Infix)
56	CS/Pucung/06/05	<i>Gunaning</i>	The abilities of	<i>Guna + -ning</i> (Noun + Possession)

57	CS/Pucung/08/02	<i>Rosing</i>	The core of	<i>Ros + -ing</i> (Noun + Preposition)
58	CS/Pucung/09/04	<i>Kajating</i>	Desire in	<i>Kajat + -ing</i> (Noun + Preposition)
59	CS/Pucung/12/02	<i>Graning</i>	The pinnacle of	<i>Grana + -ing</i> (Noun + Preposition)
60	CS/Pucung/15/03	<i>Kaseselan</i>	Is stuffed	<i>Ka- + sesel + -an</i> (Passive, Prefix + Verb + Suffix)
61	CS/Gambuh/01/05	<i>Nugrahaning</i>	Favour from	<i>Nugraha + -ning</i> (Noun + Possession)
62	CS/Gambuh/02/02	<i>Pakartine</i>	The work of	<i>Pakarti + -ne</i> (Noun + Possession)
63	CS/Gambuh/02/05	<i>Wataking</i>	The nature of	<i>Watak + -ing</i> (Noun + Preposition)
64	CS/Gambuh/03/04	<i>Kawigyanipun</i>	Their cleverness	<i>Ka- + wigyan + -ipun</i> (Prefix + Noun + Possession)
65	CS/Gambuh//03/05	<i>Sarengate</i>	Their percepts	<i>Sarengat + -e</i> (Noun + Possession)
66	CS/Gambuh/05/05	<i>Akale</i>	Its brains	<i>Akal + -e</i> (Noun + Possession)
67	CS/Gambuh/07/02	<i>Ingaran</i>	Be called	<i>Ing- + aran</i> (Passive, Prefix + Verb)
68	CS/Gambuh/07/04	<i>Putraningsun</i>	My son	<i>Putra + -ingsun</i> (Noun + Possession)
69	CS/Gambuh/08/03	<i>Antenging</i>	Peace of	<i>Anteng + -ing</i> (Adjective + Preposition)



70	CS/Gambuh/08/04	<i>Antenging</i>	The peace of	<i>Anteng + -ing</i> (Adjective + Preposition)
71	CS/Gambuh/11/04	<i>Teteping</i>	The certainty of	<i>Tetep + -ing</i> (Noun + Preposition)
72	CS/Gambuh/12/02	<i>Ardaning</i>	The impulses of	<i>Arda + -ning</i> (Noun + Preposition)
73	CS/Gambuh/13/02	<i>Panduking</i>	The striving for	<i>Panduk + -ing</i> (Noun + Preposition)
74	CS/Gambuh/13/03	<i>Legutaning</i>	The habit of	<i>Legutan + -ing</i> (Noun + Preposition)
75	CS/Gambuh/13/04	<i>Tumalawung</i>	Fade away into	<i>Talawa + -um- + -ing</i> (Passive, Verb + Infix + Preposition)
76	CS/Gambuh/13/05	<i>Wenganing</i>	The revelation of	<i>Wenga + -ning</i> (Noun + Preposition)
77	CS/Gambuh/14/05	<i>Adiling</i>	The righteousness of	<i>Adil + -ing</i> (Adjective + Preposition)
78	CS/Gambuh/15/05	<i>Pamurunging</i>	The downfall of	<i>Pamurung + -ing</i> (Noun + Preposition)
79	CS/Gambuh/16/01	<i>Tinutur</i>	Is taught	<i>Tutur + -in-</i> (Passive, Verb + Infix)
80	CS/Gambuh/16/03	<i>Saari-ari</i>	Day by day	<i>Sa- + ari-ari</i> (Prefix + Reduplication)
81	CS/Gambuh/16/05	<i>Sembahing</i>	This worship of	<i>Sembah + -ing</i> (Noun + Preposition)
82	CS/Gambuh/17/02a	<i>Ingaranan</i>	Be called	<i>Ing- + aran + -an</i> (Passive + Verb + Suffix)

83	CS/Gambuh/17/02b	<i>Puputoning</i>	The culmination of	<i>Puput + -an + -ing</i> (Noun + Suffix + Preposition)
84	CS/Gambuh/18/05	<i>Kelaning</i>	Glimpse of	<i>Kela + -ning</i> (Noun + Preposition)
85	CS/Gambuh/21/03	<i>Uriping</i>	The life of	<i>Urip + -ing</i> (Noun + Preposition)
86	CS/Gambuh/22/02	<i>Winengku</i>	Is contained	Wengku + -in- + -ku (Noun + Infix + Possession)
87	CS/Gambuh/22/03	<i>Wewengkone</i>	Its content	<i>Wewengku + -ane</i> (Reduplication + Possession)
88	CS/Gambuh/23/03	<i>Wosing</i>	The core of	<i>Wos + -ing</i> (Noun + Preposition)

**Appendix 5.** *The Wedhatama* – An English Translation by Stuart Robson

*The Working Papers series of the Koninklijk Instituut voor Taal-, Land- en Volkenkunde includes publications which, whether as collections of source material, studies of one aspect of a wider problem, or general discussions, are intended to stimulate debate and further research, and as such are of a provisional nature.*

KONINKLIJK INSTITUUT  
VOOR TAAL-, LAND- EN VOLKENKUNDE

Working Papers 4

STUART ROBSON

# THE WEDHATAMA

AN ENGLISH TRANSLATION



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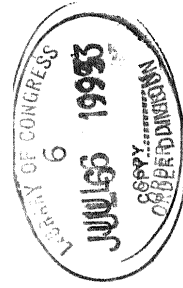
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## PREFACE

The aim of this small book is twofold. Firstly, it hopes to make a famous product of Javanese literature and thought better known among those who do not read Javanese, Indonesian or Dutch, so that a wider public may have the opportunity to get an impression of what classical Javanese poetry can be like. And secondly it aims to make a contribution to the process of interpreting the content of the Wedhatama by means of a translation that is as accurate as possible, within the limited resources of this translator. Seeing that several predecessors have already smoothed the way, it should not be *too* difficult to produce a reasonably good, and comprehensible, translation. In both aspects of this work I am attempting to fulfil one of the tasks of the philologist, namely making texts accessible, this time primarily by interpreting and explaining.

Any measure of success is to some extent due to the efforts and influence of those around one. When I chose to read the Wedhatama with a group of students a few years ago, I knew that it would be tough going, but the way was made easier by the presence of Ben Arps, who contributed good suggestions and whose help I here acknowledge. In particular I wish to mention the fact that Professor G.W.J. Drewes was kind enough to read and comment upon a draft translation; his comments and corrections were of great value to me, and in many cases I have shamelessly adopted them, although where the wording still falls short I alone am to blame. It was Professor Drewes's guidance that helped me over the threshold to revise the translation and to provide it with notes and an introduction, so that it could be made available to others. Finally, I should mention that my interest in the Wedhatama was stimulated by the dissertation written by Dr Moh. Ardani (1988) on the thinking of Mangkunagara IV as contained in his didactic works and seen from an Islamic viewpoint.

May it be more than a mere pious hope that others will also feel

called to continue the study of Javanese literature, a field where many and various treasures await discovery. More specifically, I would like to invite readers to respond to the translation by putting forward suggestions for further improvements and better interpretations of this important text.

## INTRODUCTION

### *The Wedhatama in Javanese literature*

Javanese scholars of literature, if asked to mention the names of some of the highest products of their literature, may well begin with the Wedhatama. It is indeed held in high esteem, even today, although this does not necessarily imply that many have actually read it, or would be able to give an account of its contents.

The prestige enjoyed by the Wedhatama flows from several sources. Firstly, there is the fact that it is attributed to a princely author, Mangkunagara IV of Surakarta (lived 1811-81, ruled 1853-81). This already lends it a certain authority among cultured Javanese, who look to the courts of Surakarta and Yogyakarta as the centre of civilization, one of the expressions of which is found in traditional Javanese literature. Secondly, there is the reputation of the Wedhatama as representing an ideal of literary beauty, to be sought in the use of noble language appropriate to its subject, expression echoing with elegant vocabulary and laden with alliteration and assonance. And thirdly, the Wedhatama is heavy with the authority of teaching on sublime subjects such as philosophy and mysticism, all set out within the compass of only 72 stanzas.

For those approaching this work without the benefit of a knowledge of Javanese literature, a few notes may be welcome for general orientation. With the Wedhatama we find ourselves approaching the end of the traditional or classical period of Modern Javanese literature; the language is often called Kawi by the Javanese, referring merely to its archaic, literary nature. It is not correct to refer to the language as Old Javanese, as this is the language of the *kakawin* and *parwa* which, as it happens, is also called Kawi by Balinese scholars. It was Balinese scholars who preserved Old and Middle Javanese literature over the centuries more or less intact, as part of their inheritance from Hindu Java. With the coming of

Islam to Java in the 16th century Modern Javanese began, on the one hand continuing elements from preceding times and on the other incorporating new themes from outside. This literary tradition was further developed at the courts of Central Java, in particular in the second half of the 18th century, when peace returned after a long period of conflict and disruption. Following the Java War, the colonial period began in earnest in 1830, but literature continued to be produced in both Surakarta and Yogyakarta, and went through a late flowering up to the 1880s, only to fade with the spread of Western education among the upper classes. By the early 20th century traditional Javanese literature, though by no means forgotten, had begun to lose momentum and to make way for modern forms under the influence of steadily advancing changes in society.

The date of the Wedhatama is not known with any certainty, but it can be placed in the late 1870s, toward the end of Mangkunagara IV's reign. It is the work of a mature writer and thinker.

The Wedhatama is a didactic poem, as can be seen even in the second line (Lib) in the words *mardi sivi*, 'to instruct my sons'. This kind of work is termed *piwulang*. We cannot tell whether one particular son is meant (his successor, Mangkunagara V?), or perhaps sons in general. In any case, as part of the rhetoric of this genre, a son is repeatedly addressed (*kaki*; *kulup*, 'my boy', 'young man') in the course of the poem. The teaching is not intended for all young people, however; the *wong anom* (plural) of I.14g are the descendants of Senapati, that large group including all the nobility of Central Java: members of the Kasunan house of Surakarta, its junior partner the Mangkunagaran, the Sultanate of Yogyakarta and its offshoot the Pakualaman.

Didactic poetry has a respectable ancestry in Javanese, reaching back to c. 1465, when Mpu Tanakung wrote his Sutasana, 'Instruction for Sons' (Robson 1979:304), and continuing through the Nitisastra, Niti Sruti and Niti Praja on to the more recent Wulang Reh, Wulang Sunu, Wulang Estri and other poems of Pakubuwana IV (reigned 1788-1820), not to mention the Sanasunu of Yasadipura II (written in 1819).

Mangkunagara IV was a prolific writer, producing works in the field of history, fiction, lyric, *wangsalan* (riddles) and literary theory (*ilmu sastra*), as well as a number of didactic works (Pigeaud 1927). In

Part Three of his collected works (ed. Pigeaud 1928), the following didactic works (*serat piwulang*) are listed, and it is noteworthy that the majority are dated: Wara. Yagnya (1856), Wira Wiyata (1860), Sri Yatna (1861), Nayaka Wara (1862), Candra Rina (1863), Pali Atma (1870), Salokatama (1870), Darma Wasita (1878), Ngelmu, Pitutur, Puji, Wedhatama.

For some reason, the following titles were not included, although present in manuscript in the Mangkunagaran Library. Reksa Pustaka (Florida n.d.): Tripama (no date), Laksita Raja (1867), Darma Laksita (1878). In view of its fame among later generations, it is odd that the Wedhatama bears no date and is represented by only one manuscript in the Mangkunagaran Library, compared with several for the other didactic works of Mangkunagara IV. Nevertheless, it is definitely attributed to him.

However, this attribution has been questioned. When the Java Institute announced a competition for a Dutch translation of the Wedhatama in 1935 (Djawa 15:161), it was said explicitly 'according to the opinion of many educated people in Surakarta wrongly attributed to K.G.P.A.A. Mangkunagara IV, but in fact composed by R.M.Ng. Wiryakusuma'. When we recall that this competition was sponsored by Mangkunagara VII, it is all the more striking. The doubts were repeated by R. Tanojo in 1963 in the introduction (Pambuka) to his *Weddha Tama djinarwa*, with the additional information that Wiryakusuma was a *mantri langenpraja* in the Mangkunagaran, that is, an official responsible for the arts. Tanojo even goes so far as to say that others claim that the Wedhatama was written on the orders of Susuhunan Pakubuwana IX by his court poet R.Ng. Ranggawarsita. Further we should mention that in a manuscript of the Wedhatama kept in Leiden (Cod.Or. 6486) we can read (in Dutch) 'Copy of a manuscript belonging to Mr D.A. Rinkes', with a note added in pencil 'the original made by Mangkunagara IV in Surakarta'; another hand, in fainter pencil, has crossed out the name Mangkunagara and altered it to 'Rn M.N. Wiryokusuma'. Hence perhaps too much weight was attached to this by Pigeaud, when he wrote: 'The critic ascribed the poem to raden mas ngabehi Wiryakusuma' (Pigeaud 1968:383). After all, who was the 'critic', and on what authority did he make this change? The manuscript belongs to the Hazeu Collection acquired by Leiden University Library in 1931, but there is no indication as to when or where it was copied from the original in the



possession of Rinkeles.

Finally, it is interesting to note that this R.Ng. Wiryakusuma really did exist, and was active as an author, as is seen from the fact that he wrote a *Serat Gambiranom* in Surakarta in 1882; the manuscript of this is kept in the Mangkunagaran Library under MS no. 447. Another work by Raden Mas Ngabehi Wiryakusuma was actually printed. This is the *Serat Tambang Prana*. On the title-page he is described as a 'pryantun ingkang amarsudi kasusastran Jawi, saha santana dalem ing Mangkunagaran, Surakarta' (a gentleman who practises Javanese literature, and a relative of the Mangkunagaran House). The copy consulted was even a second printing, dated 1905. Here the author is referred to as *suwargi*, that is, deceased. The text, which is 39 pages in length, is didactic, containing teaching for young people on how to serve their King and related subjects. In the third stanza of the first canto the poem contains the dating *pitung candra ngesthi siwi* (1817), which is equivalent to A.D. 1887. In several places the expression is reminiscent of the *Wedhatama*, for example in 1.8 *ngrebda ardane dadi saardi*, compare WT 111.4 *ngrebda saardi gengira*. To what extent this is coincidental, or even deliberate imitation, is unclear. Further study may yet turn up evidence relevant to the question of authorship. Sartono Kartodirdjo, Sudewa and Suhardjo Hatmosuprobo were already struck by a close resemblance in style between the *Tambang Prana* and various of the 'Serat-serat' (Collected works) of Mangkunagara IV, and made a comparison between certain passages from both (Sartono et al. 1987-88:69-77). It is not, however, true (as they assert) that Drewes claimed that Javanese scholars had attributed the works of Mangkunagara IV to Wiryakusuma. Drewes was referring only to the *Wedhatama*, which is according to many Surakarta men of letters in fact the work of R.M.N. Wiryakusuma, whose authorship passed into oblivion in a matter of decades because of the fame of Mankunagara IV' (Drewes 1969:9).

It is noteworthy that in exactly the same period as Mangkunagara IV was writing his many works, other authors were also active in Surakarta, and in this connection we think first of all of the famous court poet of Sunan Pakubuwana IX (who reigned 1861-93), R.Ng. Ranggawarsita, whose production was even greater, in terms of volume. To what extent there was collaboration or influence among these various authors is as yet unclear. In fact, the literary history of the second half of the 19th century remains to be written.

### The text

The text of the *Wedhatama* that is presented and translated here is the one published in Part Three of the *Volledige werken* (Complete works) of K.G.P.A.A. Mangkunagara IV under the guidance of Th. Pigeaud in 1928. This publication was brought out by the Java Institute on the occasion of the commemoration of the 120th anniversary of the birth of Mangkunagara IV, on the instructions of Mangkunagara VII. According to Javanese reckoning, on 7 August 1927 it was 120 years since his birth in A.J. 1738 or A.D. 1811 (Pigeaud 1927:238-9). Part Three contains the moralistic (didactic) poems, the letters in verse and the *Salokantara*. This text was chosen as basis for the translation because of its status as 'official' or accepted text, as well as being the best known and most widely available.

However, it is also true that other printed versions exist. The oldest are:

1. *Serat Wedatama* anggitan dalem suwargi Panjenengan Dalem Kangjeng Gusti Pangeran Adipati Arya Mangkunagara ingkang kaping sekawan. Vogel van der Heide en Co., 1885, Surakarta (Javanese script, 16 pp.). [N.B. 1885 on title-page, but 1891 on cover — is this a later printing?]

2. *Serat Dwidja Isjwara*, anggitan dalem suwargi kangjeng gusti Pangeran Adipati Arya Mangkunagara IV, kawedalaken dening Ki Padmasusastra, tiyang mardika ingkang amarsudi kasusastran Jawi ing Surakarta. Albert Rusche & Co., Surakarta, 1899. [N.B. Collected works published by Ki Padmasusastra; *Wedhatama* on pp. 107-22.]

These two editions were available in the library of the Koninklijk Instituut voor Taal-, Land- en Volkenkunde in Leiden. M.F. Hatch, who discusses the various editions in some detail, indicates that there have been several more printed in Indonesia (Hatch 1980:227, but see also 505-6). The only one of these available was R. Tanojo's *Weddha Tama Djinarwa* (on cover *Wedatama Djinarwa*), Surakarta: Trijasa, 1963. This contains two texts, the first transliterated from a Yogyakarta original, and the second containing a paraphrase following each stanza. It is strange that Hatch does not mention the *Terjemahan Wedhatama* published by the Yayasan Mangadeg, Surakarta, in 1975. This again contains two texts, the first taken from a manuscript (no number given) in the Mangkunagaran Library, and the second taken from manuscript Br. 651 of the Museum Pusat,

Jakarta. Both are translated into Indonesian, and provided with explanatory word-lists.

The text translated is in the form of Javanese poetry called *macapat*. It is organized into cantos in different metres, as follows:

No.	Name of Metre	No. of stanzas	Scheme
I	Pangkur	14	8a, 11i, 8u, 7a, 12u, 8a, 8i
II	Sinom	18	8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 12a
III	Pucung	15	4u, 8u <sup>1</sup> , 6a, 8i, 12a
IV	Gambuh	25	7u, 10u, 12i, 8u, 8o

Total number of stanzas: 72

The lines (*gatra*) within each stanza (*pada*) have been set out under each other, rather than continuously, in the belief that this makes it easier to see the structure, as well as to compare the translation with the original. It will be observed that each line has a fixed number of syllables, and also a fixed final vowel, as indicated in the schemes above; for example, 8a means a line of eight syllables ending in the vowel *a*.

It should be pointed out, however, that the text described above is not the only version of the Wedhatama. Firstly, there is one which is slightly shorter; this was prescribed to be used for the Dutch translation sponsored by the Java Institute in 1936, and lacks stanzas 11.7-9 and IV.3-6. The omission of these stanzas, which was not supported with arguments, is discussed by Hatch (1980:284-9), who draws the conclusion that they did not belong to the most original text, on the evidence of the fact that they are also not present in the 1885 printing, but were added soon after. While this is indeed possible, there is no firm proof: the opposite may also have happened; that is, they were present in the original but for some reason were edited out for the first printing. We shall refer to this question again shortly.

Secondly, there is another version, this time longer, consisting of 100 stanzas instead of 72: in other words, the original 72 stanzas have

<sup>1</sup> The textbooks give this line as 12u, but here the fourth syllable always contains *u*, and so this has been treated as a separate line: 4u, then followed by 8u.

had 28 more added. This version is found in Tanojo's little book (1963), where it is said to originate from a Yogyakarta manuscript; it is found in the *Terjemahan* (1975), where it comes from a Mangkunagaran manuscript; and lastly in the *Volledige werken* (1928) the addition is also presented but indicated merely as a 'continuation' (*sambetan*), rather than an integral part of the text. It was thus *not* present in the two oldest printed versions, and is almost certainly a later accretion; stylistically it seems uninspired and the content represents a mere expansion. For these reasons it is not adopted here. The addition consists of an extra 10 stanzas of Gambuh and 18 stanzas of Kinanthi. These have been translated into Indonesian recently by Darusuprpta (1985).

Further, a detailed comparison of the various texts shows a variation in wording which, albeit unimportant for the essence, is still interesting from a philological viewpoint, as it demonstrates how variation can be introduced into an authoritative text even within a period of just over 100 years and even when printing is involved alongside handwritten materials. In other words, although the text was fixed in a printed form not long after its creation, it has continued to be subject to minor alteration by subsequent editors. To take one example to illustrate this point, compare the following readings from the opening words of the text:

- I.1 Vogel van der Heide Mingkar-mungkur...  
*Dwidja Isjwara* Mingkar-mungkur...  
*Volledige werken* Mingkar-mingkur...  
 Yayasan Mangadeg (a) Mingkar-mingkur...  
 Yayasan Mangadeg (b) Mingkar-mingkar... (misprint for

mingkur, as appears from the word-list).

If, at least theoretically, it were possible to eliminate or disregard typographical errors, for which Indonesian books are notorious — and even Hatch is not exempt<sup>2</sup> — then we could treat this minor verbal variation as a case of 'white noise', to use the term introduced by I. Proudfoot (1984:92-3) and developed into a useful concept by T.E. Behrend. Behrend writes:

<sup>2</sup> E.g. S.12 *tuguk* for *tutung*; S.13 *kudani* for *dukani*; *mistha* for *nistha*; S.14 *oampahan* for *lampahan*.

'As applied to literary texts, white noise refers to the small scale variability of syntactic and semantic elements that appear *incidental* to the activity of textual transmission or recensional composition [...]. The movement of [such] change seems to have been devoid of system, and without an overall organization aimed at achieving specific stylistic or other identifiable literary ends. Instead, white noise variation arises directly out of the perception of the exemplar as a somewhat plastic entity that allows a good deal of small lexical and grammatical variation without the basic "text" being affected.' (Behrend 1987:278-9.)

The above views form the basis for *not* attempting a reconstruction of 'the most original' text, but for adhering to one specific set of variants as contained in a particular recension. In this case it is the one printed on the authority of Mangkunagara VII in 1928, which has been reproduced exactly, although in transliteration.

While connoisseurs of Javanese culture will argue that Javanese script is more appropriate, more in keeping with the spirit of the work (and I agree), nevertheless a transliteration was considered more likely to reach an audience of students who are not necessarily specialists. The matter of transliteration immediately raises the question of spelling. Here it was decided also to be as 'normal' as possible, and to use the usual modern spelling current in Java (using *th* and *dh* instead of the better *t* and *ḏ*, but distinguishing *é* and *e* (hence leaving *e* [pepet] unmarked). Consonants which are doubled in the Javanese script, as in suffixation, for example, are not doubled in the transliteration, and here we part company with Hatch, who does not make a convincing case for keeping it (Hatch 1980:293). There is no difference in spelling conventions with regard to homonyms, e.g. *kikisan*, 'by the *kikis*, a measure of rice', and *kikisan*, 'boundary'. As for *ing*, it should be realized that we are dealing with three unrelated morphemes, namely:

- *ing/ning*, which is a suffix indicating possession;
- *ing*, a preposition meaning 'in, at, on'; and
- *ing*, a prefix indicating the passive with verbal bases commencing with a vowel (Hatch 1980:294).

The normal principle is to write affixes attached, but words separately, and a test of the status of affix is indeed doubling of final or initial consonant of the base in the Javanese script.

The main merit of Hatch's study is of course that he concentrates on the performance of a *macapat* text, and the Wedhatama is the text of which he chooses to analyse this performance and its techniques,

as illustrated by Nyai Bei Mardusari: Chapter 6 is devoted to her rendition. This is available in the form of a cassette recording issued by Lokananta (ACD 082). Those who concern themselves exclusively with the scribal aspect of texts have a tendency to forget that Javanese poetry has another dimension, namely the musical, and that ideally it should be realized by a singer and perceived by ear. This does not detract from the fact that it is more than mere pleasant sound, and that it was certainly the author's intention to convey a message by means of words with identifiable meanings; but these words are ordered in a special way, in which the musical layer should not be ignored.

Seeing that the Wedhatama has been appreciated for its use of language, it may be useful to point out some of the effects to be found in it. In particular, attention can be drawn to *purwakanthi swara* (assonance) and *purwakanthi sastra* (alliteration).<sup>3</sup> These are admired for their poetical effect. Some examples of assonance and alliteration are:

I.6e *gumarengeng anggereng anggung gumrungung*, to describe the booming of the wind around an empty cave; and

I.13e *tarlen saking liyep layaping aluyut*, to describe the dim world we perceive between the states of sleeping and waking.

*Purwakanthi basa* is the repetition of a syllable or word from one line to the next, as occurs in 1.12, thus:

Sapantuk wahyuning *Allah*  
 Gya dumilah mangulah ngelmu *bangkit*  
*Bangkit* mikat reh mangukut  
*Kukutaning* jiwangga  
 Yen mangkono kena sinebut wong *sepuh*  
*Liring sepuh* sepi *hawa*  
 Awaw roroning atunggil

*Baliswara* is a device employed to satisfy the requirements of the metre regarding final vowel, by which words can be placed in reversed order, in contravention of normal syntactic rules. Several examples are found in the Wedhatama, and these will be pointed out in the notes.

A prominent feature of classical Javanese poetry is the use of rare

<sup>3</sup> The term *rijim* (rhyme) used by Ras (1982:323) is not appropriate for these devices. See also Hadiwidjana 1967:64-5.

or archaic vocabulary. The more redolent of ancient times, echoing with the wisdom of the sages of the past, the more fitting to convey a profound or esoteric message. For example, in the Wedhatama we find no passive using the everyday passive prefix *di*, but instead the archaic infix *in* or the prefix *den*. Sometimes the desire to create an archaic effect takes on a rather exaggerated form, such as Ngeksiganda for Mataram, derived via *mata*, 'eye', and *arum*, 'fragrant'.

#### The translation

In 1935 the Java Institute announced a prize for making a Dutch translation of the Wedhatama (Djawa 15:161): *f* 200 for the first prize, *f* 100 for the second and *f* 50 for the third. The judges were to be Professor G.W.J. Drewes, R.M.A.A. Koesoemo Oetoyo and R.Ng.Dr Poerbotjaroko, and the closing date 1 January 1936. The text to be used was that published in the *Volledige werken* by the Java Institute in 1928 (vol. III:108-40).

The result, however, was unsatisfactory, as reported by the judges in Djawa 16 (1936), pp. 217-8: only seven entries had been received, and in such bad Dutch, or failing to understand the text at all, that no prize was given.

So the competition was repeated in December 1936, and by August 1938 twenty-six translations had been received. On the committee Poerbotjaroko was now replaced by M. Koesrin, and Drewes was replaced by Professor C.C. Berg, who had taken his place in Batavia.

The results were announced in Djawa 21 (1941), pp. 65-9. No. 22, under the pseudonym of Resi tjipta ning, was highly praised by the judges as a 'superieure praestatie, die ver boven het werk der andere inzenders staat, en in sommige gedeelten bepaald bewondering afdwingt. De commissie was eenstemmig in haar oordeel [...]' (a superior achievement which stands far above the work of the other entrants, and in some parts definitely commands respect. The committee was unanimous in its judgement [...]) (Djawa 21(1941):68).

The translation turned out to be by Dr P. Zoetmulder, a Dutch Jesuit living in Yogyakarta. His translation, with the text supplied by the committee, was published in Djawa 21 of the same year, pp. 182-98.

Zoetmulder's translation is indeed admirable, and provides a sound basis for a new interpretation in English. The fact that it was

into Dutch, however, means that it is now relatively inaccessible, combined with its being in a journal no longer generally available. This translation is listed by M.F. Hatch, who was the first to attempt a version in English. In fact, Hatch has made two English translations, the first in collaboration with the Solo scholar Suranto Atmosaputro, published in the Cornell journal Indonesia in 1972. This translation was followed by the one offered in the context of Hatch's Cornell dissertation of 1980. In some ways the first was better than the second, which suffers from oddities of English expression, as well as what must be regarded as mistakes. While it is true that a wide margin for individual insights into the meaning of words must be allowed, especially in the case of a text deliberately filled with 'difficult', classical vocabulary, it is perhaps also evidence of too great a zeal to discover hidden nuances in a text supposed to be 'deep' or 'mystical'. Does this derive from contacts with Indonesian scholars?

This is of course a delicate point — after all, some would maintain that it is 'their' literature! But what should we do when someone presents an interpretation which cannot be supported by an appeal to either the existing dictionaries or to the logic of the context? If such an interpretation is apparently *isepan jempol* (fantasy), then I for one would have no hesitation in saying so.

The Indonesian translations of 1975 (*Terjemahan*) are not traceable to individuals but are probably the work of a *panitia* (panel). In general they give a good impression of the content of the text, but have a tendency to smooth over difficulties and at the same time to water down the meaning. Was this deliberate, or is it an inevitable effect of rendering Javanese into Indonesian? The poetical feeling is gone, only dull prose remains.

Against this background the present translation may be seen as an attempt to face the challenge of making something better, of avoiding some of the pitfalls, be they of a technical nature or in the more subjective matter of style, both of which are equally important. Personally, I have the impression that there may still be places where someone more talented than I will have the task of improving on the translation and interpretation some time in the future.

### The teaching

Regarding content, there is a development in the poem corresponding to its formal articulation extending over the four cantos, I Pangkur, II Sinom, III Pucung and IV Gambuh.

A key concept is introduced at the outset. This is *ngelmu*, meaning originally 'knowledge, science', but often with the extra nuances of valuable, esoteric knowledge, knowledge useful for the spirit, hence philosophy or philosophy of life.

Having been introduced, this concept is immediately qualified: *kang tumrap neng tanah Jawa*—here we are interested in *ngelmu* as it applies to the land of Java. This suggests a particular perspective, perhaps an awareness on the part of the author of a Javanese identity, as distinct from others which may have obtruded themselves on his time and world.

Canto I argues the necessity of possessing this *ngelmu*; he who does not have it is dubbed the Fool. His lack of understanding can be seen in his outward conduct, especially his failure to grasp his own shortcomings.

Genuine *ngelmu* cannot be substituted with *ngelmu Karang*, 'magic arts'; these are superficial and worthless. The young man to whom the teaching is addressed is exhorted to take instruction from a suitable guide; furthermore, the teaching should be relevant to one's own position (*trap ing angganira*). Kingship (*kaprabon*) should serve as a guiding principle, evidence that the instruction is intended for the ruling class. The search for insight will be rewarded by inspiration from God.

Canto II introduces an example, in fact the most excellent example, of a man who followed the recommended path. And at this point another key concept is put forward. This is *laku*, a 'rule of life, discipline, ascetic practice'. Once again it is specified that this has to be applicable to the Javanese: *tumrap ing wong tanah Jawi*.

The example is Panembahan Senapati, described as the 'Great Man' of Mataram. It was Senapati who can be said to have founded the Mataram Dynasty. He lived in the second half of the 16th century, first under the Sultan of Pajang (died c. 1587) and later independent, as related in the Babad Tanah Jawi. Mataram itself is the district around the present Yogyakarta, and Senapati made his headquarters at Kota Cede. The importance of Senapati here is that he was the one

who gathered the spiritual power needed to establish his authority as ruler. This he did by means of rigorous ascetic exercises, consisting of avoiding human company and resisting the need for food and sleep. As a result, even Ratu Kidul (Queen of the Southern Ocean) had to admit that her power had been excelled by Senapati (*sor prabhawa lan wong agung Ngeksiganda*). Senapati's sovereignty over both men and the invisible realm of the spirits, led by Ratu Kidul, is ratified in the agreement that his power will be available to his descendants, providing they also discipline themselves. This favour has been passed down, so that his successors have also been mighty men and have ruled over Java as kings (11.6-7).

Having clearly pointed out the way that should be followed, the author also shows the way that should not: some take as an example the Prophet, and make this an excuse for showing off, even though they comprehend little of the elements of Islam. The young are warned off this course, in the well-known lines *Rehne to sira Jawi I sathihik bae wus cukup*, 'Seeing that you are Javanese, just a little will be enough' (11.10). Being Javanese makes a difference: there is no need to go to excessive lengths in your observance of Islam.

It is better to be practical and consider how you are going to earn a living — the particular calling is unimportant. The author cites his own personal experience of religious fervour: it turned out to be impracticable. Seeing that he had been born as son of a high official (*suta priyayi*), it was preferable to fulfil the duties of such, because to strive to be a Muslim official would be to lower one's position (11.13).

This leads on to the 'three principles of life', status, property and skills, without which one is worthless. The perfect man masters his will in solitude, but at the same time he occupies himself with the tasks attaching to his position; but unfortunately this is not the case with many young people.

Canto III combines the concepts of *ngelmu* and *laku*, in the famous words *ngelmu iku / kalakone kanthi laku*, 'Knowledge goes together with practice'. This means that the mere acquisition of knowledge is not enough, if it is not put into action by means of discipline. This in turn means overcoming selfish desires and cultivating peace of mind. Alongside a positive example, again a negative one is cited, namely the arrogant Sayids of Egypt eager to show how superior they are to others. Even clearer, those who find it necessary to go to Mecca in search of wisdom are denying their identity as Javanese (III.7). A

curious internal reference at this point (111.9e) sends the reader back to what has been revealed in the Sinom canto on achieving one's proper standing in life, presumably 11.13-14.

Here the author returns to *ngelmu*; we may reach agreement on what it is by means of discussion, but it can only be put into practice by means of asceticism (*tapa*). Again, the Javanese nobleman (*satriya tanah Jawi*) is referred to explicitly; he surrenders himself humbly to the Lord, and this is pleasing to Him, not like the selfish, conceited man, who fails to achieve his object.

Canto IV is entirely devoted to an exposition of the four kinds of worship. These are arranged in ascending order: that pertaining to the body, thought, soul and essence. Worship with the body is in fact the usual ritual prayer of Muslims; it is preceded by an oblation using water, and is performed five times daily. But this is only the way of an apprentice, a mere beginner.

Four stanzas (3-6) warn against mixing matters of Islamic law with inner discipline, quoting how the *santri Dul* or *santri brai* on the Pacitan coast had been misled into strange deviations in the name of religion.

Following the rules of Islam can also be regarded as a discipline, which has a benefit in that it refreshes the body which in turn brings about peace of mind. But because people are of many kinds there are also a variety of ways to follow.

The second kind is worship with the heart: 'it is a great discipline, belonging to a king' (IV.11). At this stage there is no longer an outward washing using water, but an inward purification consisting of reducing the desires of the heart, leading to calmness and mindfulness.

The third kind, worship with the soul, involves a process of absorption into the universe, or identification of the microcosmos with the macrocosmos, so that the individual consciousness fades away and the worshipper is confronted with his real self. This is not all, as a flame or star remains, representing 'what contains and is contained' (IV.22).

Finally, the worship of the essence is so esoteric that nothing can be said about it, only that it comes through inner firmness.

The closing admonition is not to claim to understand unless it is clear. But if it is so, then 'put your trust in Providence', *iku denawas den-emut / den-memet yen arsa momot*, 'Keep it in view, remember

it. Do your utmost if you desire to possess it'.

Considering the above teachings, there are several questions that arise in one's mind. Firstly, what is the author's real attitude toward Islam? It is tempting to think that he is anti-Islamic, in view of the explicit criticism presented, and this is not altogether impossible. However, it is more likely that he is neutral toward Islam as such, but reserved or critical toward certain manifestations of it. Combatting excesses is less important than offering a better alternative. For the Javanese, and by this in fact he means the Javanese nobleman, a better example to follow is that of Senapati, rather than the Prophet. The author is aware of the technicalities of Islam and the difficulties involved in following the Prophet's example, but they do not interest him too much — after all, he knows no Arabic. Is it really a matter of not being *able* to imitate the Prophet, or of having something more relevant to turn to? The conviction comes over clearly that the Javanese tradition of spirituality is more relevant to the Javanese ruling class. The consequence is that the *salat* may be useful for some, but need not be performed by those who are more advanced on the spiritual path and seek a way more befitting a Javanese ruler. For those who are willing to discipline themselves, as Senapati did, there is the opportunity of seeing God and achieving true peace of mind. All this is possible by making use of the resources within the Javanese tradition itself — there is no need to seek wisdom in Mecca.

The second step is to ask whether the poem is merely about a philosophy of life or mystical experience, or whether there may be more, at an even deeper level. Perhaps some clues are to be found by looking at the time and place in which the poem was written, as they may, directly or indirectly, have provided its author with the inspiration or impulse to write.

In the 1870s Central Java was at peace. The Mangkunagaran was in fact prospering, due to the initiative of its able ruler, Mangkunagara IV, in establishing the sugar factories of Tasikmadu and Calamadu. The period cannot be characterized as one of turmoil or crisis, economic, religious or other. But it was certainly a time of change, even of challenge. The rail link between Surakarta and Semarang was completed in 1870, and extended to Yogyakarta soon after, leading to a great increase in contact with the outside world. The area of land being rented by Europeans for cultivating various crops in the Principalities was constantly expanding, and even Mangkunagara IV

had difficulty in regaining control of his lands.

Although Islam and the Middle East are referred to in the Wedhatama, the West and Europeans are nowhere alluded to. But we would not be justified in thinking that the Mangkunagaran had no contact with Europeans - on the contrary, they were regular visitors, and the Mangkunagaran had the name of being open to European influence. Politically, the Dutch had had a stranglehold on the Javanese princes since the end of the Java War in 1830. It is thought that the developments witnessed in the fields of drama, music and literature during the second half of the century were in some way a reaction to this, a turning inwards and an attempt to assert superiority in areas where the outsiders would be unlikely to understand and hence could not interfere. A major proportion of Mangkunagara IV's *oeuvre* can be viewed as an effort to reinforce Javanese values and ideals of refinement, to support the court's conviction that their way of life and thinking was the best and hence worth defending against erosion from any quarter.

Our conclusion has then to be that the message of the Wedhatama is one of cultural identity. It says: We are Javanese, and we should be true to ourselves and follow our own way in the realm of spirituality, in order to find the power that our ancestors had and which is our right by inheritance. This is the *Wedhatama*, 'the highest wisdom'.

It is an irony of history that now, more than a century later and long after the departure of the colonial power, a similar situation can be said to obtain. There is a challenge from fundamentalist Islam on the one hand, and from the materialist West on the other. As a result there are those who seek a solution in a return to what is best in their own cultural heritage. Albeit hesitantly, they look about and try to find out what in fact that heritage is, what it means, and whether it can be developed and brought back to the people, to whom, after all, it belongs.

## TEXT

### *I Pangkur*

1. Mingkar mingkur ing angkara  
Akarana karenan mardi siwi  
Sinawung resmining kidung  
Sinuba sinukarta  
Mrih kretarta pakartining ngelmu luhung  
Kang tumrap neng tanah Jawa  
Agama ageming aji
2. Jinejer neng Wedhatama  
Mrih tan kamba kembanganing pambudi  
Mangka nadyan tuwa pikun  
Yen tan mikani rasa  
Yekti sepi asepa lir sepah samun  
Samangsane pakumpulan  
Gonyak-ganyuk nglilingsemi
3. Gugu karsane priyangga  
Nora nganggo paparah lamun angling  
Lumuh ingaran balilu  
Uger guru aleman  
Nanging janma ingkang wus waspadeng semu  
Sinamun ing samudana  
Sasadon ingadu manis
4. Si Pengung nora nglegawa  
Sangsayarda denira cacariwis  
Ngandhar-andhar angendhukur  
Kandhane nora kaprah  
Saya elok alangka longkangipun  
Si Wasis waskitha ngalah  
Ngalingi marang si Pingging

## TRANSLATION

### *Canto I*

1. Turning away from selfish motives  
As one is pleased to give instruction to sons  
It is cast in the form of a delightful song  
Finely finished and well turned  
In the hope that they may prosper in their practice of noble sciences  
That pertain to the land of Java  
As the spiritual tradition adhered to by its kings
2. It is set out in the Wedhatama  
So that they should not weary of turning it over in their minds  
Whereas though a man be old and bent  
If he has not grasped the essence  
Truly he is as empty and insipid as an abandoned quid  
And when people are gathered together in company  
He is embarrassingly free-and-easy
3. He pleases himself what he does  
And takes no forethought when he speaks  
He is unwilling to be called ignorant  
And is always out for compliments  
But a person who has learnt to observe appearances  
Hides his feelings behind a pleasant expression  
And his conversation is in good taste
4. The Fool pays no attention  
But prattles all the harder  
They stretch on and on, pile up and up  
Those tall stories of his  
Ever stranger, with seldom a break for breath  
The Wise Man finds it prudent to give in  
And thus he shields the Fool



5. Mangkono ngelmu kang nyata  
 Sanyatane mung weh reseping ati  
 Bungah ingaranan cubluk  
 Sukeng tyas yen den-ina  
 Nora kaya si Punggang anggung gumungging  
 Ungangan sadina-dina  
 Aja mangkono wong urip
6. Uripe sapisan rusak  
 Nora mulur nalare ting saluwir  
 Kadi to guwa kang sirung  
 Sinerang ing maruta  
 Gumarenggeng anggereng anggung gumrungging  
 Pindha padhane si Mudha  
 Prandene paksa kumaki
7. Kikisane mung sapala  
 Palayune ngendelken yayah wibi  
 Bangkit tur bangsaning luhur  
 Lah iya ingkang rama  
 Balik sira sarawungan bae durung  
 Mring atining tata-krama  
 Gon-anggon agama suci
8. Socaning jiwangganira  
 Jer katara lamun pocapan pasthi  
 Lumuh kasor kudu unggul  
 Sumengah sosongaran  
 Yen mangkono kena ingaran katungkul  
 Karem ing reh kaprawiran  
 Nora enak iku kaki
9. Kekerane ngelmu Karang  
 Kakarangan saking bangsaning gaib  
 Iku boreh paminipun  
 Tan rumasuk ing jasad  
 Amung aneng sajabaning daging kulup  
 Yen kapengkok pancabaya  
 Ubayane balenjani

5. Such is true wisdom  
 In truth it only gives a deep delight  
 One is happy to be dubbed a blockhead  
 And content to be treated with contempt  
 Not like the Fool, always eager for praise  
 And demanding attention all day long  
 Let not your life be thus!
6. Once his life is in confusion  
 He does not think things through but is a scatterbrain  
 He is like a dark cave  
 Blown upon by the wind  
 Sighing and sighing, rushing and roaring  
 This is the image of the Fool  
 Nonetheless he insists on playing the wise old man
7. His horizons are only limited  
 He puts his faith in his parents  
 For they are sensible and of noble family!  
 Oh yes, your father is  
 You on the other hand are not yet even acquainted  
 With the heart of good manners  
 That pertains to a pure way of life
8. The defects of your character  
 Will surely come to light when you talk to others  
 You refuse to be outdone, you insist on standing out  
 Conceited and swaggering  
 In that case you could be said to be absorbed in self  
 You think of nothing but being 'king of the castle'  
 And that is not a pleasant thing, my boy
9. The secrets of the magic arts  
 Are products of the realms of the invisible  
 They can be compared to a cosmetic  
 Which does not enter the body  
 But remains only on the outside, my boy  
 If you encounter real perils  
 Their promises will fail you

10. Marma ing sabisa-bisa  
 Babasane muriha tyas basuki  
 Puruitaa kang patut  
 Lan trap ing angganira  
 Ana uga angger-ugering kaprabun  
 Abon-aboning panembah  
 Kang kambah ing siyang ratri
11. Iku kaki takokena  
 Marang para sarjana kang martapi  
 Mring tapaking tepa tulus  
 Kawawa nahen hawa  
 Wruhanira mungguh sanyataning ngelmu  
 Tan pasthi neng janma wreda  
 Tuwin mudha sudra kaki
12. Sapantuk wahyuning Allah  
 Gya dumilah manguh ngelmu bangkit  
 Bangkit mikat reit mangukut  
 Kukutaning jiwangga  
 Yen mangkono kena sinebut wong sepuh  
 Liring sepuh sepi hawa  
 Awas roroning atunggil
13. Tan samar pamoring suksma  
 Sinuk maya winahya ing asepi  
 Sinimpen telenging kalbu  
 Pambukane war ana  
 Tarlen saking liyep-layaping aluyut  
 Pindha pesating supena  
 Sumusup ing rasa jati
14. Sajatine kang mangkana  
 Wus kakenan nugrahaning Hyang Widhi  
 Bali alaming asuwung  
 Tan karem karamayan  
 Ingkang sipat wisesa winisesa wus  
 Mulih mula-mulanira  
 Mulane wong anom sami
10. Therefore for as far as you are able  
 As the saying has it, strive for peace of mind  
 Take tuition in what is fitting  
 And applicable to yourself  
 There are also the rules and principles of kingship  
 And all that pertains to worship  
 Which have to be observed by day and night
11. Enquire after this, my boy  
 With the scholars who live an austere life  
 In the footsteps of an auspicious example  
 And capable of restraining their desires  
 You should realize with regard to true wisdom  
 That it is not perforce to be found among the senior  
 Or either the ignorant and lowly, my boy
12. Whoever obtains God's inspiration  
 Soon shines at the practice of the science of insight  
 He is skilled at grasping the ways of gathering up  
 The scattered pieces of himself  
 In that case he may be called an 'old' man  
 'Old' in the sense of free from desires  
 With clear insight into the two-in-one
13. He sees unclouded the union of the soul  
 Piercing the illusion, it is revealed to him in stillness  
 Locked in the depths of his heart  
 Is the lifting of the veil  
 It is no different from the twilight twixt sleep and waking  
 With the swiftness of a dream  
 The full meaning dawns upon him
14. Truly such a man  
 Has been granted grace by God  
 He has returned to the realm of void  
 And takes no pleasure in mundane matters  
 What had the quality of power has itself been overpowered  
 is done  
 And is reduced to its first origins  
 And hence, young people

## II Sinom

1. Nulada laku utama  
Tumrap ing wong tanah Jawi  
Wong agung ing Ngeksiganda  
Panembahan Senapati  
Kapati amarsudi  
Sudane hawa lan nepsu  
Pinesu tapa brata  
Tanapi ing siyang ratri  
Amamangun karyenak tyasing sasama
2. Samangsane pasamuwan  
Mamangun marta martani  
Sinambi ing saben mangsa  
Kala-kalaning asepi  
Lalana teki-teki  
Gayuh geyonganing kayun  
Kayungyun eninging tyas  
Sanityasa pinrihatin  
Puguh panggah cegah dhahar lawan nendra
3. Saben mendra saking wisma  
Lalana laladan sepi  
Ngingsep sepuhing sopana  
Mrih pana pranaweng kapti  
Tis-tising tyas marsudi  
Mardawaning budya tulus  
Mesu reh kasudarman  
Neng tepining jalanidhi  
Sruning brata kataman wahyu dyatmika
4. Wikan wengkoning samodra  
Kederen wus den-ideri  
Kinemat kamot ing driya  
Rinegem sagegem dadi  
Dumadya angratoni  
Nenggih Kangjeng Ratu Kidul  
Dedel gayuh gagana  
Umara marek maripih  
Sor prabawa lan wong agung Ngeksiganda

## Canto II

1. Take as model an excellent rule of life  
Appropriate to the people of Java  
That of the Great Man of Mataram  
Panembahan Senapati  
With all his strength he devoted himself  
To the lessening of desire and passionate impulses  
By applying himself to ascetic practices  
Both day and night  
He strove to please his fellow men
2. Whenever he was in company  
He strove to be gentle and comforting  
But at the same time whenever  
He retired to solitude  
He would roam with the sole aim  
Of grasping what his heart yearned for  
He was captivated by peace of mind  
And constantly took pains to find it  
Firmly and steadfastly he resisted the desire for food and sleep
3. Each time he set forth from his home  
To wander in desolate regions  
He would savour the hardships of the way  
To gain insight and understanding of his desires  
He strove for inner detachment  
And the amenity of sincerity  
He exerted himself to the utmost for true virtue  
And there on the shore of the ocean  
In the midst of his austerities he was visited by an inward sign
4. He surveyed the circumference of the sea  
Roundabout, and having swept it with his eye  
He entered it into his heart by magic  
Where he held it, no bigger than a fistful  
So that he might take dominion over it  
And verily the Queen of the South Sea  
Arose soaring into the sky  
And came before him in beseeching  
Her majesty inferior to the Great Man of Mataram

5. Dahat denira aminta  
 Sinupeket pangkat kanthi  
 Ironing alam palimunan  
 Ing pasaban saben sepi  
 Sumanggem anyanggem  
 Ing karsa kang wus tinamtu  
 Pamrihe mung aminta  
 Supangate teki-teki  
 Nora ketang teken janggut suku jaja
6. Prajanjine abipraya  
 Saturun-turun ing wuri  
 Mangkono trahing awirya  
 Yen amasah mesu budi  
 Dumadya glis dumugi  
 Iya ing sakarsanipun  
 Wong agung\_Ngeksiganda  
 Nugrahane prapteng mangkin  
 Trah-tumerah daraha padha wibawa
7. Ambawani tanah Jawa  
 Kang padha jumeneng aji  
 Satriya dibya sumbaga  
 Tan lyan trahing Senapati  
 Pan iku pantes ugi  
 Tinulad labetanipun  
 Ing sakuwasanira  
 Enake lan jaman mangkin  
 Sayektine tan bisa ngepleki kuna
8. Lowung kalamun tinimbang  
 Aurip tanpa prihatin  
 Nanging to ing jaman mangkya  
 Pra mudha kang den-karemi  
 Manulad nelad Nabi  
 Nayakeng rat Gusti Rasul  
 Anggung ginawe umbak  
 Saben seba mampir masjid  
 Ngajap-ajap mujijat tibaning drajat

5. Earnestly she begged  
 To be allied to him as companion  
 In the realms of the invisible  
 Whenever he frequented lonely places  
 She took upon herself to undertake  
 Whatever he might determine as his wish  
 Her intention was merely to beg  
 The blessing from his austerities  
 Never heeding all the pains it might entail
6. They concluded an agreement  
 For all his descendants in later days  
 Thus those of noble house  
 Should they apply themselves to mental discipline  
 Would speedily achieve  
 Whatever they desired  
 The Great Man of Mataram  
 This favour bestowed on him has lasted till today  
 Generation by generation those of his blood have enjoyed the  
 same power
7. They have held sway over the land of Java  
 Those who reigned as king  
 Famed as excellent noblemen  
 None other than the seed of Senapati  
 So it is fitting also  
 To take their merits as example  
 With all your strength  
 As befits this present age  
 Which in fact can never match the past
8. It is preferable when compared  
 To living without care  
 However, at the present time  
 What the youth are obsessed with  
 Is taking as their model and example the Prophet  
 Guide of the World, the Apostle of God  
 They constantly make this grounds for boasting  
 And whenever they attend court they call first at the mosque  
 In the hope of a miracle and carrying off an official position

9. Anggung anggubel sarengat  
 Saringane tan den-wruhi  
 Dali dalaning ijemak  
 Kiyase nora mikani  
 Katungkul mungkul sami  
 Bengkrakan mring masjid agung  
 Kalamun maca kutbah  
 Lalagone Dhandhang-Gendhis  
 Swara arum ngumandang cengkok Palaran
10. Lamun sira paksa nulad  
 Tuladhaning Kangjeng Nabi  
 O ngger kadohan panjangkah  
 Wateke tan betah kaki  
 Rehne ta sira Jawi  
 Sathithik bae wus cukup  
 Aywa guru aleman  
 Nelad kas ngeblegi pekih  
 Lamun pengkuh pangangkah yekti karahmat
11. Nanging enak ngupaboga  
 Rehne ta tinitah langip  
 Apa ta suwiteng nata  
 Tani tanapi agrami  
 Mangkono mungguh mami  
 Padune wong dahat cubluk  
 Durung wruh cara Arab  
 Jawaku bae tan ngenting  
 Parandene paripeksa mulang putra
12. Saking duk maksih taruna  
 Sadhela wus anglakoni  
 Aberag marang agama  
 Maguru anggering haji  
 Sawadine tyas mami  
 Banget wedine ing besuk  
 Pranatan akir jaman  
 Tan tutug kaselak ngabdi  
 Nora kober sembahyang gya tinimbangan

9. Constantly they appeal to Islamic law  
 But the essence they do not grasp  
 Of the explanation of Quranic texts, the path of consensus  
 And argument by analogy they know nothing  
 They give themselves over assiduously  
 To swaggering off to the Great Mosque  
 When reading the sermon  
 They adopt the metre Dhandhanggula  
 With a sweet voice, echoing long, in the Palaran style
10. If you insist on imitating  
 The example of the Prophet  
 Oh, my dear, you overreach yourself  
 As a rule you will not hold out long  
 Seeing that you are Javanese  
 Just a little will be enough  
 Do not set your heart on praise from others  
 Imitating precisely and acting just like a scholar of Islamic law  
 Providing you are firm in your aspirations, you will surely be  
 blessed
11. However, it is best to try to earn a living  
 Seeing that we are created needy  
 Whether you be in the service of the king  
 A farmer, or again a trader  
 Such is my opinion  
 That is, a person who is very dull  
 I know no Arabic  
 And even my Javanese is not perfect  
 Nevertheless I make bold to teach my sons
12. From the time when I was still a young fellow  
 For a while I led an ascetic life  
 I was passionately religious  
 And took lessons from any Haji who happened by  
 The actual motive in my heart  
 Was a great fear of the future  
 Of what is ordained for the end of time  
 But before I could finish I had to go into service  
 I had no time for prayers, for I was soon summoned

13. Marang ingkang asung pangan  
 Yen kasuwen den-dukani  
 Bubrah kawur ing tyasingwang  
 Lir kiyamat saben ari  
 Bot Allah apa Gusti  
 Tambuh-tambah solahingsun  
 Lawas-lawas graita  
 Reline to suta priyayi  
 Yen muriha dadi kaum temah nistha
14. Tuwin ketib suragama  
 Pan ingsun nora winaris  
 Angur baya ngantepana  
 Pranatan wajibing urip  
 Lampahan angluluri  
 Aluraning pra luluhur  
 Kuna-kumunanira  
 Kongsu tumekeng samangkin  
 Kikisane tan lyan amung ngupaboga
15. Bonggan kang tan mrelokena  
 Mungguh ugering aurip  
 Uripe lan tri prakara  
 Wirya arta tri winasis  
 Kalamun kongsu sepi  
 Saka wilangan tetelu  
 Telas tilasing janma  
 Aji godhong jati aking  
 Temah papa papariman ngulandara
16. Kang wus waspada ing patrap  
 Mangayut ayat winasis  
 Wasana wosing jiwangga  
 Melok tanpa aling-aling  
 Kang ngalingi kalingling  
 Wenganing rasa tumlawung  
 Keksi saliring jaman  
 Angelangut tanpa tepi  
 Yeku aran tapa tapaking Hyang Suksma

13. By him who supplied my daily bread  
 And if I was late I would be blamed  
 My heart was disturbed and puzzled  
 And each day was like the Day of Judgement  
 Which was more important, God or my lord?  
 I was always in a quandary as to what to do  
 By and by I realized  
 That as I was the son of an official  
 If I should strive to be a Kaum I would degrade myself
14. And a Ketib or Suragama likewise  
 For I had not inherited such a place  
 It would probably be preferable to adhere to  
 The rule that in life it is one's duty  
 To follow the course  
 Traced out by our forefathers  
 From the earliest times  
 Right down to the present day  
 Which amounts to no more than merely earning a living
15. It is irresponsible not to place due weight  
 On the basic principles of life  
 One's life has three things  
 Status, property and, thirdly, skills  
 If you come to be lacking  
 In this threesome  
 You have lost all trace of humanity  
 Are worth no more than dry teak leaves  
 And end up in misery, beggary and vagabondage
16. He who has clear insight into the right course of action  
 Is skilled at pursuing his aims  
 Till finally the core of his own self  
 Is plain to see, without a veil  
 That which veiled it he examines closely  
 And then the essence is laid wide open  
 He views all ages  
 His mind's eye ranging limitlessly  
 This is what is meant by practising austerities in the footsteps of  
 Hyang Sukma

17. Mangkono janma utama  
 Tuman-tumanem ing sepi  
 Ing saben rikala mangsa  
 Masah amamasuh budi  
 Laire anetepi  
 Ing reh kasatriyanipun  
 Susila anor-raga  
 Wignya met tyasing sasami  
 Yeku aran wong barek berag agami

17. Such is the perfect man  
 He is accustomed to being deeply rooted in solitude  
 Time and again  
 He subdues his will and disciplines his designs  
 In outward things he fulfils  
 The duties of his noble station  
 He is well-mannered, self-effacing  
 And skilled at winning the hearts of his fellow men  
 This is what is meant by a man who is a paragon and zealous for  
 his philosophy

18. Ing jaman mengko pan ora  
 Arahe para taruni  
 Yen antuk tuduh kang nyata  
 Nora pisan den-lakoni  
 Banjur jujurken kapti  
 Kakekne arsa winuruk  
 Ngandelken gurunira  
 Pandhitane praja sidik  
 Tur wus manggon pamucunge mring makripat

18. Nowadays that is not  
 The course followed by young people  
 When they get clear directions  
 They do not put them into practice at all  
 They have their own way  
 And would even teach their grandfather  
 They put their trust in their own masters  
 Their pundits are clever and clairvoyant!  
 And they have a habit of making a riddle out of seeing God

### III *Pucung*

1. Ngelmu iku  
 Kalakone kanthi laku  
 Lekase lawan kas  
 Tegese kas nyantosani  
 Setya budya pangekese dur angkara

### *Canto III*

1. Knowledge  
 Goes together with practice  
 It is effected with firmness  
 The meaning of firmness is steeling oneself  
 That is, with determination striving to master the evil urges of  
 egotism

2. Angkara gung  
 Neng angga anggung gumulung  
 Gogolonganira  
 Triloka lekere kongsi  
 Yen den-umbar ambabar dadi rubeda

2. Selfishness dominates  
 In man's physical being: they roll ever onward  
 All its kinds united  
 Till they encompass the three worlds  
 If given its head it will swell up and bring trouble

3. Beda lamun  
 Wus sengsem rehing asamun  
 Semune ngaksama  
 Sasamane bangsa sisip  
 Sarwa sareh saking mardi martotama

3. It is quite different when  
 One loves to be quiet  
 Appearing to forgive  
 One's fellow men who are in error  
 Calm in all things, through devoting oneself to the highest  
 gentleness

4. Taman limut  
Durgameng tyas kang weh limput  
Kerem ing karamat  
Karana karaban ing sih  
Sihing suksma ngebda saardi gengira
5. Yeku patut  
Tinulad-tulad tinurut  
Sapituduhira  
Aja kaya jaman mangkin  
Keh pra mudha mundhi dhiri rapal makna
6. Durung pecus  
Kasusu kaselak besus  
Amaknani rapal  
Kaya sayid weton Mesir  
Pendhak-pendhak angendhak gunaning janma
7. Kang kadyeku  
Kalebu wong ngaku-aku  
Akale alangka  
Elok jawane den-mohi  
Paksa langkah ngangkah met kawruh ing Mekah
8. Nora weruh  
Rosing rasa kang rinuruh  
Lumeket ing angga  
Anggere padha marsudi  
Kana kene kaanane nora beda
9. Uger lugu  
Denta mrith pralebdeng kalbu  
Yen kabul kabuka  
Ing drajat kajating urip  
Kaya kang wus winahya sekar Srinata
10. Basa ngelmu  
Mupakate lan panemu  
Pasahe lan tapa  
Yen satriya tanah Jawi  
Kuna-kuna kang ginilut tri prakara

4. Not dismayed  
By the uneasiness of mind that causes unclearness  
But inundated in marks of divine favor  
By being overwhelmed by love  
God's love, which grows as great as a mountain
5. That is the one fitting  
To be always taken as an example  
And all his directions followed  
Let it not be like the present time  
Many are the young people who boast of their theological  
knowledge
6. Though not yet qualified  
They are in a hurry to show off  
The way they interpret Arabic texts  
Is like a Sayid from Egypt  
Every time they belittle the abilities of others
7. Such persons  
Can be reckoned as frauds  
Where is their common sense?  
Oddly enough they deny their Javanese soul  
And at all costs bend their steps to Mecca in search of knowledge
8. They do not comprehend  
That the core of the essence which they seek  
Is closely tied to their own self  
Providing you practice hard  
It makes no difference if you are here or there
9. If only you are sincere  
In aiming at a thorough understanding  
When this is granted then the way is opened  
To the station you desire in life  
As already revealed in the Sinom canto
10. But as for knowledge  
Its acceptance is achieved by considered judgement  
And it is made effective through asceticism  
The Javanese nobleman  
From olden times has cultivated three things



11. Lila lamun  
 Mangan nora gegetun  
 Trima yen kataman  
 Sak serik sameng dumadi  
 Tri legawa nalangsa srah ing Bathara

12. Bathara gung  
 Inguger graning jajantung  
 jenek Hyang Wisesa  
 Sono pasenetan suci  
 Nora kaya si Mudha mudhar angkara

13. Nora uwus  
 Kareme anguwus-uwus  
 Uwise tan ana  
 Mung janjine muring-muring  
 Kaya buta buteng betah nganiaya

14. Sakeh luput  
 Ing angga tansah limimput  
 Linimpet ing sabda  
 Narka tan ana udani  
 Lumuh ala ardane ginawe gada

15. Durung punjul  
 Kasusu kaselak jujul  
 Kaseselan hawa  
 Cupet kapepetan pamrih  
 Tangah nedya anggambuh mring Hyang Wisesa

#### *IV Gambuh*

1. Samengko ingsun tutur  
 Sembah catur supaya lumuntur  
 Dhihin raga cipta jiwa rasa kaki  
 Ing kono lamun katemu  
 Tandha nugrahaning Manon

11. He acquiesces when  
 Stricken by loss, and is not taken aback  
 He resigns himself when a victim  
 Of annoyance from his fellow creatures  
 And thirdly he willingly and humbly surrenders himself to the  
 Lord

12. The Lord Most High  
 Is firmly seated in the pinnacle of his heart  
 And the Almighty is well pleased  
 To be enthroned there in a pure retreat  
 This is not like the young fellow who gives free rein to selfish  
 impulses

13. Without an end  
 Is his addiction to sharp words  
 They have no content  
 It is just for the sake of grumbling  
 Like an irascible demon who keeps on tormenting people

14. All the faults  
 In himself are always obscured  
 Covered up with words  
 On the assumption that no-one will notice  
 Being refractory, his malicious desires he makes into a cudgel

15. He has not yet attained prominence  
 Yet it is already too much for him  
 Since he is stuffed tight with passions  
 He falls short and fails to achieve his object  
 He is far from intending to become an intimate of the Almighty

#### *Canto IV*

1. Now I shall teach  
 The four kinds of worship, so that you may acquire them  
 Firstly, that of the body, then thought, the soul and the essence,  
 my boy  
 The acquisition of these  
 Is a sign of favour from the All-Seeing

2. Sembah raga puniku  
Pakartine wong amagang laku  
Susucine asarana saking warih  
Kang wus lumrah limang waktu  
Wantu watakang wawaton
3. Ing nguni-uni during  
Sinarawung wulang kang sinerung  
Lagi iki bangsa kas ngetokken anggit  
Mintokken kawignyanipun  
Sarengate elok-elok
4. Thithik kaya santri Dul  
Gajeg kaya santri brai kidul  
Saurute Pacitan pinggir pasisir  
Ewon wong kang padha gugu  
Anggere padha nyalemong
5. Kasusu arsa weruh  
Cahyaning Hyang kinira yen karuh  
Ngarep-arep urub arsa den-kurebi  
Tan weruh yen urip iku  
Akale kaliru enggon
6. Yen to jaman rumuhun  
Tata titi tumrah tumaruntun  
Bangsa srengat tan winor lan laku batin  
Dadi nora duwe bingung  
Kang padha nembah Hyang Manon
7. Lire sarengat iku  
Kena uga ingaranan laku  
Dhingin ajeg kapindhone ataberi  
Pakolihe putraningsun  
Nyenyeger badan mrih kaot
8. Wong seger badanipun  
Otot daging kulit balung sungsum  
Tumrah ing rah mamarah antenging ati  
Antenging ati nunungku  
Angruwat ruweding batos

2. Worship with the body  
Is the work of an apprentice  
Its ablution is made with water  
And the usual custom is five times  
This has the nature of an established rule
3. In former times secret teachings  
Were not yet made public  
But now punctilious people make a show of their fabrications  
In order to let their cleverness be seen  
Their precepts are most strange
4. It is rather like the adherents of the Agama Dul  
As I recall, like the *santri birai* of the south  
Along the Pacitan coast  
There are thousands who believe them  
Whenever they start talking gibberish
5. They are in a hurry to see  
The divine light that they imagine they know well  
They look forward to its glow in order to throw themselves  
upon it  
They do not understand that such a life  
Has its brains in the wrong place
6. Now in days gone by  
Things were orderly and correct from one generation to the next  
Matters of Islamic law were not mingled with spiritual practice  
So it did not confuse  
Those who worship the All-Seeing
7. As for Islamic law  
It can also be called a discipline  
Firstly it calls for regularity, and in the second place for diligence  
Its use, my son  
Is to keep refreshing the body in order to improve it
8. For when the body is refreshed  
Muscles, flesh, skin, bones and marrow  
This passes on to the blood, causing peace of mind  
The peace of mind becomes focused  
And banishes inner confusion

9. Mangkono mungguh ingsun  
Ananging ta sarehning asnafun  
Beda-beda panduk panduming dumadi  
Sayektine nora jumbuh  
Mad kang padha linakon
10. Nanging ta paksa tutur  
Reline tuwa tuwase mung catur  
Bok lumuntur lantaraning reit utami  
Sing sapa temen tinemu  
Nugraha geming kaprabon
11. Samengko sembah kalbu  
Yen lumintu uga dadi laku  
Laku agung kang kagungan narapati  
Patitis teteping kawruh  
Meruhi marang kang momong
12. Sucine tanpa banyu  
Amung nyunyuda ardaning kalbu  
Pambukane tata titi ngati-ati  
Atetep talaten atul  
Tuladan marang waspaos
13. Mring jatining pandulu  
Panduking don dadalan satu  
Lamun lugu legutaning reit maligi  
Lagehane tumalawung  
Wenganing alam kinaot
14. Yen wus kambah kadyeku  
Sarat sareh saniskareng laku  
Kalakone saka eneng ening eling  
Ilanging rasa tumlawung  
Kono adiling Hyang Manon
15. Gagare ngunggar kayun  
Ngayun-ayun mring ayuning kayun  
Bangsa anggiti yen ginigit nora dadi  
Marma den-awas den-emuk  
Mring pamurunging lalakon

9. Thus it is with regard to myself  
However, seeing that men are not all alike  
The direction and lot of the living are various  
In fact there is no similarity  
Between the paths that are embarked upon
10. However, I cannot help but give instruction  
And seeing that I am old, the gains are only four in number  
May a means of reaching the highest things be imparted  
Whoever strives sincerely will find  
A favor of princely worth
11. Now worship of the heart  
If it is sustained can also be a way of practising asceticism  
It is a grand way, such as befits a king  
It is precisely the certainty of knowledge  
That leads us to acknowledge Providence
12. Its ritual ablution is without water  
It consists simply of steadily lessening the impulses of the heart  
It opens with order, scrupulousness and caution  
It is steadfast, persevering and unwearying  
Being guided by clear insight
13. By true vision  
That striving for the end is the real way  
When the habit of pure things is unalloyed  
Its particularities fade away into  
The revelation of a higher world
14. When this path has been embarked upon  
The means is calmness in everything we do  
It is reached by inner stillness, clarity and mindfulness  
Feeling then dies away  
And there we find the righteousness of the All-Seeing
15. It fails when the will is given free rein  
To hope for the finest it could wish  
That kind of fantasy when tested comes to nothing  
Therefore look sharply and be mindful  
Of what brings about the downfall of endeavor

16. Samengko kang tinutur  
Sembah katri kang sayekti katur  
Miring Hyang Suksma suksmanen saari-ari  
Arahen dipun kacakup  
Sembahing jiwa sutengong
17. Sayekti luwih perlu  
Ingananan pupuntoning laku  
Kalakuan kang tumrap bangsaning batin  
Sudne lan awas emut  
Miring alaming lama amot
18. Ruktine ngangkah ngukut  
Ngiket ngruket triloka kakukut  
Jagad agung ginulung lan jagad alit  
Den-kandel-kumandel kulup  
Miring kelaping alam kono
19. Keleme mawi limut  
Kalamatan jroning alam kanyut  
Sanyatane iku kanyataan kaki  
Sajatine yen tan emut  
Sayekti tan bisa amor
20. Pamete saka luyut  
Sarwa sareh saliring panganyut  
Lamun yitna kayitnan kang miyatani  
Tarlen mung pribadinipun  
Kang katon tinonton kono
21. Nging aywa salah surup  
Kono ana sajatine urub  
Yeku urub pangarep uriping budi  
Sumirat-sirat narawang  
Kadya kartika katonton
22. Yeku wenganing kalbu  
Kabuka to kang wengku-winengku  
Wewengkone wus kawengku neng sireki  
Nging sira uga winengku  
Miring kang pindhha kartika byor

16. What is taught now  
Is the third kind of worship, which verily is offered  
To God; absorb yourself in it day by day  
Take care to master it  
This worship of the soul, my son!
17. Truly it is more important  
And can be called the culmination of the way  
It is a practice that relates to inward things  
Its ablution consists of insight and mindfulness  
Indulgent toward the past
18. One prepares for it by aiming to bring together  
Bind up and tightly tie the three worlds; being gathered up  
The macrocosm is mastered by the microcosm  
Believe with your whole heart, my boy  
That you will catch a glimpse of the world yonder
19. To sink in it brings forgetfulness  
And barely conscious one is swept into the universe  
In truth that is the truth, young man  
But if in fact you are not mindful  
You cannot really become a part of it
20. It is sought through a fading of the wakeful state  
Complete calm, and any means of inspiring rapture  
Providing you are watchful with a sure watchfulness  
It is no more than your own self  
That there you look upon and view
21. But do not misunderstand me  
Yonder there is a true flame  
Which is the flame that leads the life of the spirit onward  
It shines brightly roundabout  
And looks just like a star
22. That is the heart opening  
The revelation of what contains and is contained  
Its whole content is contained within you  
But you yourself too are contained  
By what was compared to a glittering star

## 23. Samengko ing sun tutur

Gantya sembah ing kang kaping catur  
Sembah rasa karasa wosing dumadi

Dadine wus tanpa tuduh  
Mung kalawan kasing batos

## 24. Kalamun durung lugu

Aja pisan wani ngaku-aku  
Antuk siku kang mangkono iku kaki  
Kena uga wenang muluk  
Kalamun wus padha melok

## 25. Meloke ujar iku

Yen wus ilang sumelanging kalbu  
Amung kandel-kumandel marang ing takdir  
Iku den-awas den-emut  
Den-nemet yen arsa momot

## 23. Now I shall teach you

In its turn the fourth kind of worship  
The worship of the essence, which is felt to be the core of  
creation

How it happens cannot be pointed out  
Only that it is achieved by inner firmness

## 24. If it is not yet pure

You must never dare to claim it  
Such an action would reap wrath, my boy  
But you may and have a right to pride yourself  
If it is all equally obvious to you

## 25. The clear understanding of these words

Comes when anxiety has vanished from your heart  
When you simply put your trust in Providence  
Keep this in view, remember it  
Do your utmost if you wish to grasp it

## COMMENTS

Experience has shown that the main difficulty of translation in this case is lexical. It was found that the meanings of particular words, especially ones from the literary idiom, were far from complete in any given dictionary, not to mention the obstacle of being rendered into a Dutch which is anything but a model of clarity. In general, however, for a work such as this one can best refer to the dictionary of Gericke and Roorda (1901); those of Jansz (1913) and Poerwadarminta (1939) also have their merits, but those of Pigeaud (1938a) and Home (1974) have limited usefulness.

Valuable information on the poetical conventions of literary Javanese can be obtained from Ras 1982:309-37.

In the following comments, I refers to canto, 1 to stanza, and *a* etc. to line within the stanza.

- .1a *mingkur* contains an allusion to the metre of this canto, Pangkur.
- is *kidung*: 'song', in fact poetry in *macapat* metres, which is intended to be sung.
- le *ngelmu*: on the meaning of this key concept, see the Introduction.
- 1g *agama*: 'spiritual tradition', cf. also I.7g and II.17i. Normally translated as 'religion', but this is somewhat too narrow in this context, as it means more than mere outward practice, or even articles of belief: a way of thinking and living, an orientation toward the invisible world, which was more all-pervasive in Java than in the modern Western world. Note that the original Sanskrit *agama* has the meaning of 'something handed down, tradition'.
- 2a *Wedhatama*: title of the work, translatable with 'highest wisdom'; *wedha*, also *weda*, is from Skt. *veda* (thus not *veda*, *vedha* or *veddha*), 'knowledge, true or sacred knowledge or lore'; *tama* is from Skt. *uttama*, 'uppermost,

- highest, chief'.  
 2c *tuwa pikun*: 'old and bent'; the idea is that advanced age should have brought wisdom.  
 2f *pakumpulan*: 'gathered in company', i.e. in social situations. It is noteworthy that the possession of wisdom or lack of it is evident in one's manners, so *ngelmu* extends into the realm of conduct and social relations.  
 3b *paparah*: 'forethought'; also found in the form *parahparah* (see Pigeaud 1938a s.v. *parah*)  
 6b *ting saluwir*: see Gericke and Roorda under *suwir*. The form suggests a number of ideas in disorder, a state of indecision or inconsistency.  
 7g *gonanggon*: 'pertain to'; see Pigeaud 1938a under *anggon*, *anggonanggon*, 'belonging to'.  
 8a *soca*, also spelt *sotya*, is here probably a 'knot (in wood)', hence a defect, not a 'jewel', as it is faults that are being discussed.  
 9a *ngelmu Karang*: 'the magic arts'; Drewes (1969:11) writes: 'As is known, Javanese literature more than once mentions the famous religious school (*pesantren*) which is supposed to have been established in Karan in former times and where mysticism, and everything which was associated with it in the practices of the brotherhoods (*tarekat*), was energetically pursued. [...] The name of the Karan school has furthermore remained known because the performances given by adepts in trance spread from Karan over the whole of Java under the name of *rielmu Karan*, the arts of the fakir.'  
 Karang is thought to have been located in Banten, West Java (Pigeaud 1938b:260).  
 9b *bangsaning gaib*: 'the realms of the invisible', lit. spirits, invisible beings.  
 12cd *mangkut*; *kukutan*: also spelt *kukud*. *Ngukud* means 'to gather up (things that have been laid out) and leave'; these things are *kukudan*. The translation is only tentative.  
 12g *roroning atunggil*: 'the two-in-one'; this is a phrase familiar from Javanese mysticism, expressing the duality of servant and Master. They are two, and yet they are one (Zoetmulder 1935: Chapter VI).

- 13a *pamor*: 'union'; the spiritual union referred to is that between *kawula* and *gusti*, the servant and his Lord.  
 14g *wong anom sami*: contains a sound-association with the name of the next metre, *Sinom*. Note that the sentence continues on, over the metrical boundary.  
 IL la *laku*: 'rule of life', another key term in this poem. It should be borne in mind that the word contains several nuances of meaning: way of going, course, conduct, ascetic rule of life. In 2i it is explicitly stated that Senapati's ascetic practices included resisting the desire for food and sleep. This is typical of Javanese thinking: in order to win something valuable, for example power, we have to exercise will-power to give something up.  
 lc *Ngeksiganda* is Mataram; Senapati (d. 1601) had his headquarters at Kota Cede in Mataram. He is regarded as founder of the dynasty, and he took over power from Pajang. On his life see De Graaf 1954.  
 3c *ngingsep*: 'savour', lit. 'suck up'. *Sepuh* is the water for tempering (hardening) steel in the process of forging (a kris, for example). The metaphor is applied to the hardships of the way that Senapati chose to follow.  
 4 We read here how Senapati's exertions were rewarded with dominion; his relation with Kangjeng Ratu Kidul, the goddess who has her palace under the sea off the south coast of Java, appears to be crucial. She is queen of the invisible beings of Java. When it is evident that Senapati is superior, this means that the spirit world is also committed to helping him, and his sovereignty over Mataram (the land between the Southern Ocean and Mount Merapi) is thereby confirmed.  
 5i *teken janggut suku jaja*: an expression meaning lit. 'with beard as staff and chest as foot', i.e. making such an effort that one is flat-out.  
 6-7 The pact concluded by Senapati and Ratu Kidul also applies to his descendants (the princely families of Central Java), who will likewise enjoy special powers, due to the blessing bestowed on their ancestor.  
 7h *Make*: 'as befits'; cf. 11.11a *enak*, 'it is best to [...]'.  
 7i *tan bisa ngepleki kuna*: 1..1 can never match the past:

there has been a change or decline since the time of Senapati. Senapati remains the model to imitate, but it will be difficult to do so; the difference is obvious (though not made explicit), namely the fact that the colonial power has established a stranglehold over the Javanese.

8 In response to this dilemma, some of the 'young' are now taking refuge in Islam, but this solution is ridiculed as unworthy. Note that there are two homonyms *mudha*, meaning 'young' and 'foolish'.

9 The sincerity of their commitment is questioned; seeing that they understand nothing of the technicalities, they act either in the hope of advancement or just to show off in public.

9i *cengkok Palaran*: 'the Palar variation', a variation on the melody Dhandhanggula. Palar is a place to the south of Surakarta. Apparently this variation is felt to be particularly ornate or artificial.

10 The drift of this whole stanza is that it is unnecessary for a Javanese to attempt to imitate the Prophet. The lines 'Seeing that you are Javanese, Just a little will be enough' are an unambiguous statement of this view.

11 The argument now moves on to the need to be gainfully employed at work of some kind — what kind is immaterial. Three stations of life are listed, *viz.* an official, farmer and trader, but there is no implication that one is better than another. See further 11.13.

12i The sentence runs on to 13a.

12-13 This passage contains a warning against fanaticism on the part of Muslims. Let those whose business it is concern themselves with such matters.

13i *kaum*: a religious official (of low rank, usually in villages). The sentence runs on. *Nistha*, 'degraded', is strong language!

13-14 The principle of descent is stressed: one should remain within one's own station in life, as determined by family, and not attempt to be something else. 'Be true unto thyself'.

14a *ketib*: religious official (in large mosque, under the Pangulu). The term *suragama* is not to be found in the

dictionaries, but cf. *suranata*, name of a corps of armed clergy in the service of the ruler. Could it be that the *Suranata* pertained to the Sunan, and that the Mangkunagara had a comparable group of servants, with a slightly different name?

14e Baliswara for *angluluri lampahan*; *angluluri* is the same as *ngluri* or *ngeluri*, 'to follow, imitate'.

16b *mangayut*: lit. 'to bind together'; *ayat*: is this the same as *hayat*, 'life'? Or is it 'a divine revelation'? Or is it Kawi for *pangarah* and *karep*? (Gericke and Roorda.) In any case it is not a verse from the Quran.

17a *janna utama*: = *inscrn Unlit* (Ar.), according to Professor Drewes.

17d *masah* (also *mangсах*): 'to plane; file (teeth)'; 'to work well, be effective' (Gericke and Roorda).

17i *barek*: 'a paragon'? For *agama* see I.1.

18 The tone here is clearly that of an old man, looking back, possibly a justification for dating the Wedhatama late in the career of its author.

18i *pamucung*: 1. contains a sound-association with Pucung, the metre of the coming canto; 2. apparently a verbal substantive on the basis of *pucung*, referring to the custom of putting riddles in the metre Pucung (information from Ben Arps). A riddle in itself!

III. 2d *triloka*: 'the three worlds', is merely an expression of totality, as the universe consists of heaven, earth and the underworld. There is no mystical significance.

4a *taman* is merely an extended form of *tan*, 'not', and has nothing to do with gardens.

5e *rapal makna*: lit. 'Arabic texts and their interpretation'.

7d *Mekah*: this refers to the growing numbers of Indonesians who, as well as making the Pilgrimage, stayed for some years to study in Arabia.

9d *Srinata* is a synonym of Sinom, referring to the preceding canto.

10a *basa* here means 'as for', not 'speech'.

14d lit. 'he is refractory, his desires are evil, (and this) is made into a cudgel'.

15d Again the sense is somewhat forced, in order to accom-



modate a reference to the next metre, here Gambuh.

IV. 3ab Alternatively: [...] restricted teachings were not yet made public'.

4a The *santri Dui* or *santri brai* were a sectarian group of Muslims whose practices spread over parts of Java in the early part of the 19th century (see Pigeaud 1938b, paragraphs 310, 311). It is not known why the Pacitan area, south of Surakarta on the coast, should be mentioned in particular.

6d *duwe* seems odd; *gawE* might be better.

9b *asnafun*: Ar. 'of various sorts'.

10b *catur*: 'four'; cf. 23b, where the fourth kind of worship is described.

11e *meruhi*: among other meanings Jansz gives 'to acknowledge, believe in'.

13b *panduk* means 'heading, direction' needed to reach a goal (Gericke and Roorda).

13d *tumaluwung*, cf. *tumlawung* in 14d. Gericke and Roorda gives for *tumlawong* s.v. *tlawong* 'zich in een lang gerketen Loon in de verte laten hooren', i.e. to be heard in a long drawn-out note in the distance, presumably fading away.

15c *ginigit*: lit. 'bitten', hence probably 'tested with the teeth'.

17e *claming lama amot* is unclear to me. *Lama* means *lawas*, which is 'old, former', as well as 'long (of time)'. One of the meanings of *amot* is 'suited, capable, tolerant' (Gericke and Roorda s.v. *mot*).

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## Appendix 6. Author's Curriculum Vitae

### CURRICULUM VITAE

#### PERSONAL IDENTITY

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#### EDUCATION BACKGROUND

1. Faculty of Cultural Sciences, Universitas Hasanuddin, Makassar (LPDP Scholarship, 2020 – 2022)
2. Faculty of Teacher Training and Education, Universitas Veteran Bangun Nusantara, Sukoharjo (2013 – 2017)

#### PROFESSIONAL CAREERS

1. PT CERDAS DIGITAL NUSANTARA (CAKAP) (**March 2022 - present**)  
 CAKAP is an education tech startup that operates in Indonesia. In 2019, the company successfully secured a record, granted by the Indonesian Museum of Records, as the first twoway learning platform in the country. I embark my career at CAKAP as a full-time teacher, responsible for delivering English language programs for individuals, groups, and corporates.
2. LANGUAGE TRAINING CENTER, UNIVERSITAS MUHAMMADIYAH YOGYAKARTA (**February 2022 - Present**)  
 Through its vision *Muda Mendunia*, LTC UMY aims at boosting the Higher Education students' lifeskill through routine language development program available for all majors. I am entrusted to serve as a non-permanent instructor teaching English-for-specific-purpose programs.
3. QANDA LIVE STREAMING TEACHER (**January – April 2021**)  
 During my three-month working experience, I was trusted to lead a live English learning class by a South Korean education start-up, QandA, as part of the company's product promotions.
4. RUANGGURU (**March 2018 – March 2022**)  
 I am listed as a five-star teacher by an Indonesian education start-up,

Ruangguru. In addition to English, I also teach Math and Science. My students, particularly for English subject, came from various ranges of ages, education levels, and professions.

5. **VADATE (January 2018 – March 2022)**

Equipping myself with an extra skill makes me adaptable and able to manage my intra- and inter-personal needs. Vadate is an independent media solution provider that serves as the extension of public relations agencies in the capital city. My responsibility at Vadate evolved around media-based monitoring analysis for several reputable corporations and businesses.

6. **#CALLTRANSLATOR (January 2014 - Present)**

I initiated the business in 2014 during my early college year. My clients circularly are faculty members, especially in the region of Java. I also collaborate with an agency based in Special Region of Yogyakarta to handle projects from ministerial institutions and SOEs.

7. **FORMAL TEACHER (2015 - 2018)**

I worked as a formal teacher through several occasions, including during my research project at TK IT Mutiara Insan Sukoharjo (2015), field work at SMK Negeri 2 Sukoharjo (2017), public submission at SD Negeri 2 Jetis Karanganyar (2017), and post-graduation activities at SMA Muhammadiyah 1 Karanganyar (2017). In 2018, I also served as a teaching assistant at Sekolah Global Mandiri, a multinational school institution located in Bogor, for a couple of months, replacing the former assistant that was taking maternal leave.

### **ORGANIZATIONS**

1. THE ASSOCIATION OF INDONESIAN TRANSLATORS (HPI) - Permanent Member (**June 24, 2018 – Present**)
2. UNIVERSITAS VETERAN BANTARA CREAJO - Journalism Manager (**January 1 – December 31, 2015**)
3. UNIVERSITAS VETERAN BANTARA SUED - Coordinator of Inter-organization and External Affairs (**January 1, 2013 – December 31, 2015**)

### **ACHIEVEMENTS**

1. HIGHER EDUCATION CREATIVE PROGRAM  
Granted by the Ministry of Research, Technologies, and Higher Education Affairs in 2016 for the development of English Language learning instrument through three characters of owls (Olly, Wolly, Molly) for young learners.
2. BEST AMBASSADOR OF IMUN (INDIA)  
The International Model United Nations (IMUN) Conference granted

me as the best ambassador from Indonesia for achieving success in promoting the event organization to worldwide participants during my five-month internship from December 2020 to January 2021 (<https://bit.ly/2XDuufj>). Besides being the event's ambassador, I also took the opportunity to experience the UN conference model for four times and was acknowledged as the Top Delegate. For several occasions, I also participated at the similar events, such as COMFORTMUN (Singapore), Taylor Lake University MUN (Malaysia), and MYIMUN (Africa).

### **CERTIFICATIONS**

1. LANGUAGE ASSESSMENT FOR HIGHER EDUCATION STUDENTS  
Granted by The Department of State of The United States of America, which was issued on July 9, 2021.
2. TESOL METHODOLOGY  
Granted by The Department of State of The United States of America, which was issued on August 16, 2021.

### **PUBLICATIONS**

1. JOURNAL – AMCA JOURNAL OF COMMUNITY DEVELOPMENT **(2022)**  
“English Linguistics Theory for Subtype Complementary Feature in Comparison to Javanese Linguistics” **(Crossref Indexed)**
2. PROCEEDING – SCIENTIA **(2022)**  
“Gender Based on ESL Writing Mastery and Writing Perceptions of Non-Native English Community”  
(<https://doi.org/10.51773/asels2021.v1i1.26>) **(Crossref Indexed)**
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