

3L: *The Southeast Asian Journal of English Language Studies* – Vol 23(1): 86 – 97
<http://doi.org/10.17576/3L-2017-2301-07>

New Asmaradana in Indonesian Contemporary Poetry and Malayan Pop Song: Product of Rooted Culture or New Interpretations?

SUYITNO SUYITNO
 Sebelas Maret University
 Indonesia
 yitsuyitno52@gmail.com

ABSTRACT

Goenawan Mohamad, an Indonesian writer, created a poem called Asmaradana that is derived from the classic Asmaradana song written by Tandhakusuma. Comparing the two works gives the impression that these two texts interact dialectically in giving the concept of fate and love. The 'new' Asmaradana from Goenawan Mohamad is a soliloquy about realistic attitude in facing destiny whilst the 'old' Asmaradana is a kind of assertive reflection from the main character, Damarwulan, in responding to an inevitable situation. It generates new meanings and interpretations, whether it is from the writer or the reader, when a new work is created based on the classic ones. This paper examines how the new Asmaradana shows new interpretation compared to its previous versions; its prior texts. This paper discusses four Asmaradana poems, two of which are the re-made versions from Goenawan Mohamad and the Putri Gunung Ledang movie soundtrack, and how they are interrelated. This paper takes focus on the interpolations of meanings shown in contemporary works that are different from their originals. This paper shows that the new works still follow the tone of the original works but they create new interpretations.

Keywords: Intertextuality; intertextual analysis; literary transformation; Asmaradana poems; interpretations

INTRODUCTION

The study of intertextuality is based on the critical hypothesis that every work of literature is, in certain various ways, affected by prior texts. It is a study where a text is analysed to reveal its predecessor texts and to explain the relatedness of a text to its origins, or the presence of traces and tracings of otherness (Frow 1990). The representation of otherness in a text can only be possible if there is some kind of agreement between concepts, drawings, and ideas between these texts (Hall 1997).

Although there are many approaches in literary text analysis, the intertextuality approach was chosen in this analysis because *Asmaradana* whether from *Serat Langendriyan* or *Serat Wulang Reh Putri* obviously have effects on their derivatives as they use the word *Asmaradana* as the titles. When it comes to the effects of prior texts on later texts, Barthes (1977, p.146) writes:

We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture.

Barthes suggests that every text is a continuation of previous texts where different ideas, concepts, and cultural backgrounds meet and fight each other. In other words, every creation of a text always involves particular prior references.

Teeuw (1994) defines intertextuality as the relations between texts. The principal of intertextuality came from French structuralism that had been influenced by writings from Derrida and Barthes and developed further by Kristeva (Ratih 2001). It is based on an idea that every text can only be read using the help of other texts. Kristeva (1990) implies that the presence of other texts is inevitable. This means that any element from any text has the

possibility to be present in any text. This suggests a text is always affected by its previous text.

Pradopo (1995) states that every work of literature has some kind of historical attachment with prior texts and later texts. In addition, Ratna (2003) believes that words are the intersection of textual impression, dialogue between the author and readers, responders, characters, and the socio-cultural context. Literary structure is always seen as connected to other structures and always read through the help from other texts. The idea of intertextuality is to put text to its socio-historical context.

Kristeva's view on intertextuality involves three possible things in the text production and interaction, or text generation (genotext), namely opposition, permutation, and unlimited transformation (Ratna 2003, Makaryk 1993). This implies that any text can only be understood by understanding its existence with other texts. There is no independent text because every text is produced on the basis of prior texts and can only be interpreted with reference from other texts.

The principle of intertextuality is the involvement of other texts which act as its hipograms. Hipograms exist before the text. This also means that every author is a receptor and also a transformer of antecedent texts. However, unlike plagiarism, the originality of the author lies in the way he transforms these text and blends them in his own style and perspective. Thus, a writer always strives to create his originality. Hypogram, as suggested by Riffaterre (1978), is the inspiration for any writer to start his writing. Using hypogram, a writer is able to transform the idea of any inspiring writing to his own terms and view. A writer would, in the process, absorb other texts.

Endraswara (2003) explains that intertextuality may manifest as expansion, conversion, modification or excerpt. In expansion, a writer expands a hypogram in such a way that it becomes an extended version of prior text while in conversion, a writer plays opposite upon a hypogram. In modification, a writer modifies a hypogram into a new form by changing the sequence of plot from a hypogram, altering the position of a sentence to other sentences, or naming new characters using the same plot. An excerpt is a kind of summary of a hypogram and in this manifestation, a writer uses prior text as the main source but modifies it to his own narrative.

Intertextuality is an open discourse between prior texts and a new-born text. Frow (1990, pp. 45-55) proposes the following theses with regard to intertextuality:

Intertextuality demands an understanding that any text is both differential and historical and not just a self-contained structure, text is always a proof of other texts' traces and tracing of otherness, other texts' presences are both "preconditions and moments of the text, the presences of other texts can manifest in any forms: words, dictions, genres, literary conventions etc., sometimes the influences of genres and literary conventions give enormous effects upon the possible meanings of a text, literary conventions help trace prior texts and seek its possible interpretations, prior texts do not hold solely the possible interpretations of a text simply because a text may show a trace and not a representation of its predecessor texts, the activity of interpretation is indeed a work of intertext identification, what matters in textual interpretation is to 'reconstruct the cultural codes which are realised (and contested) in texts', in conclusion, intertextual analysis relies on the establishment of new meanings and not to plainly show the influence of other texts.

This paper compares four texts: *tembang Asmaradana* from *Serat Langendriyan* (A-SL), a poem from Goenawan Mohamad *Asmaradana* (A-GM), *tembang Asmaradana* from *Serat Wulangreh* (A-SWRP), and *Asmaradana* song from Putri Gunung Ledang the movie (A-PGL). The method applied in this intertextual analysis is similar to the method used in Junus (1999) and Aveling (2012). They conducted intertextual analysis by comparing prior texts with the later texts and then described the production of new interpretations within the later texts.

Supadma (2011) analysed *Serat Langendriyan* and *Serat Damarwulan* and showed that both texts had something in common. They explicitly presented Javanese teachings based on Javanese customs and tradition during the reign of Hamengku Buwana VII which is different in certain aspects from modern Javanese.

Asmaradana, a poem written by Goenawan Mohamad, has also been discussed in the context of contextual proper translation. A translation with its reasoning, a kind of intertextual translation, made by Aveling (2003) has become a hot debate over the usage of Javanese context in a poem written in Bahasa Indonesia whilst its writer, Goenawan Mohamad, has Javanese background. One debater, Heald (2002) argued that this kind of translation is incorrect and suggested the use of Indonesian context only in the translation. Thus Heald (2002) insisted that Aveling (2003) had mistranslated a word in Mohamad's poem. However, if another case is to be brought in terms of cultural background translation and adaptation to readers from different culture, a study from Marekan and Seong (2012) on the translation of Malay novel *Sungai Mengalir Lesu* to English readers shows that cross-cultural translation is sometimes problematic and not without any risk. Hence, Aveling's translation is acceptable.

Hartiningsih (2009) studied *Serat Wulang Reh Putri* and revealed that this work is intended as a preaching work; 'a compilation of sermon materials' or *wulang* in Javanese. It teaches Javanese women how to behave well before their men. Every woman shall not disobey her husband whatsoever the condition (cf. Rif'ah 2004).

Another study relevant to this research is a study conducted by Okado (2011) that provides evidence that dance-drama *Langendriyan* has transformed in the Javanese vernacular culture and differed from the place where it was first created, Mangkunegaran palace. In this new transformation, women are allowed to perform as the main characters. Thus, Okado concludes that dance-drama *Langendriyan* shows the existence of women emancipation in Javanese culture.

Three other studies on *Asmaradana* that focus on different issues have been conducted by Santosa (1999), Haryono (2013), and Suyitno (2013). Santosa analyses three works titled *Asmaradana* in the modern Indonesian literature to be compared to any Javanese mythology which has love as its main theme. Santosa explains that the term *Asmaradana* is taken from two words namely *smara* (love) and *dhana* (thirst or fire). As an addition to Santosa's study, the naming of *Asmaradana* actually refers to *Kakawin Smaradhana* written by Mpu Dharmaja in the early of 12th century (Soekmono 1973). This *Kakawin*, or an old style of Javanese poem, tells a love story of Batara Kamajaya and Dewi Kamaratih who are expelled from Swargaloka because of Shiva's condemnation. Batara Kamajaya is put into fire by Shiva as Dewi Kamaratih follows her lover by throwing herself into the same fire. These two, Batara Kamajaya and Dewi Kamaratih, later incarnate into men's and women's hearts. Batara Kamajaya and Dewi Kamaratih are believed as the actors for making men and women in love.

In his study, Santosa (1999) takes three literary works from Danarto, Goenawan Mohamad, and Subagio Sastrowardjo in his study but excludes Danarto's short story because there is no similarity to be compared with any story related to the Javanese mythology *Asmaradana*. He concludes that a poem from Subagio Sastrowardjo and a poem from Goenawan Mohamad have transformed the message from *Asmaradana* mythology into a new form; modern poetry. Furthermore, Santosa believes, as Suyitno (2013) does, that Goenawan Mohamad does not change anything but the style of writing while Subagio Sastrowardjo makes different interpretations on the love story of Rama and Sita. Santosa points out that Subagio creates a different Sita from the original story. This finding is similar to Aveling (2012) who shows that there are various interpretations and recreations of Sita, or Shinta, in Indonesian, Malayan, and Thai literary works.

Haryono (2013) analyses the thematic unity in dance-drama *Langendriyan* using a contextual approach. He suggests that dance-drama *Langendriyan* is a Javanese art which successfully combines lyrical song (or *tembang*), dance, music, and wardrobe to deliver Javanese values to people. Furthermore, based on his study, dance-drama *Langendriyan* has become an effective media to preach Javanese values to commoners.

This paper offers a different approach from any previous paper on Asmaradana as it will explore the changes of narrative between different versions of Asmaradana. These differences give evidence of the relevance of intertextuality in tracing how texts which have the same theme could signify and represent different messages and interpretations.

ASMARADANA

Asmaradana is part of *macapat*. *Macapat* is a set of traditional lyrical songs that consist of 11 metrical patterns. They are *Mijil*, *Sinom*, *Kinanthi*, *Asmaradana*, *Dhandhanggula*, *Pangkur*, *Durma*, *Pocung*, *Gambuh*, *Megatruh*, and *Maskumambang*. Every metrical pattern has its own *sasmita* or *watak* (tone) (Supadma 2011, Sutarjo 2001).

Macapat is believed to be first used by *Walisanga* to deliver Islamic teachings (Pigeaud 1967). Some Javanese believe that it was *Sunan Bonang* who wrote *Macapat* and taught it to *Walisanga* (Arps 1992). In Javanese culture, these traditional lyrical songs are used to deliver righteous teachings.

Asmaradana is unique in Javanese, Indonesian, and Malayan Literature. Although *Asmaradana* originated from Javanese culture it gives inspirations to Indonesian and Malayan writers. A Javanese descendant who writes in Indonesian and is considered as one of the Indonesian contemporary writers, Goenawan Mohamad, wrote a new version of *Asmaradana* after watching a dance-drama performance, *Serat Langendriyan*. He chose to take only a fragment of the whole story from the dance-drama *Serat Langendriyan*. This fragment tells a story when Damarwulan says goodbye to his lover, Anjasmara (Arswendo 2013)

Another example of how *Asmaradana* gives impact to different cultures is shown in a song used as an original sound track in *Puteri Gunung Ledang*. *Puteri Gunung Ledang* (Ramly 2004) which is an epic Malay film adapted from the legend of Puteri Gunung Ledang. The influence of *Asmaradana* is not evident in the whole plot in the movie but to its theme song and ending in the adapted legend. The evidence of influence is clearly shown in the quoting of a half verse from *Asmaradana* from *Serat Wulang Reh Putri*.

This paper does intertextual readings on four *Asmaradanas* namely *tembang Asmaradana* from *Serat Langendriyan* (A-SL), *Asmaradana* a poem from Goenawan Mohamad (A-GM), *tembang Asmaradana* from *Serat Wulangreh* (A-SWRP), and *Asmaradana* a song from *Putri Gunung Ledang* the movie (A-PGL).

INTERTEXTUALITY IN *SERAT LANGENDRIYAN* AND MOHAMAD'S *ASMARADANA*

Asmaradana (Mohamad 1971, p.20)

*Ia dengar kepak sayap kelelawar dan guyur
sisa hujan dari daun*

*Karena angin pada kemuning. Ia dengar
resah kuda serta langkah*

pedati ketika langit bersih kembali

He heard the beat of the wings of the bats
and the fall of the rest of the rain,
he wind against the teak trees. He heard
the restlessness of the horses and the tug of
the chariot as the sky cleared of cloud,

menampakkan bimasakti,
yang jauh. Tapi di antara mereka berdua,
tidak ada yang berkata-kata.

revealing the milky way,
far away. But between them, words were
unnecessary.

Lalu ia ucapkan perpisahan itu, kematian itu.
Ia melihat peta,
nasib, perjalanan dan sebuah peperangan
yang tak semuanya
disebutkan.

Then he spoke of the separation, the death.
He saw the map,
fate, the journey and a war indistinctly

Lalu ia tahu perempuan itu tak akan
menangis, sebab bila esok
pagi pada rumput halaman ada tapak yang
menjauh ke utara,
ia tak akan mencatat yang telah lewat dan
yang akan tiba,
karena ia tak berani lagi.

He realised she would not cry. In the
morning
there would be footprints on the grass in
the yard, to the north,
She would refuse to consider what had
passed or what was to come,
no longer daring to do so.

Anjasmara, adikku, tinggallah seperti dulu.
Bulanpun lamban dalam angin, abai dalam
waktu.
Lewat remang dan kunang-kunang,
kaulupakan wajahku,
kulupakan wajahmu.

Anjasmara, my love, stay, again.
The moon is covered by the wind, time
ignores it.
Passing cloud and fireflies,
you forget my face,
I forget yours.
*Translation taken from Aveling (2001) but
to change 'embers' to 'fireflies'.*

Asmaradana written by Goenawan Mohamad has a hypogramatic theme taken from Javanese *tembang Asmaradana* from *Serat Langendriyan* written by Tandhakusuma as follows:

Tembang Asmaradana from Serat Langendriyan

Anjasmara ari mami
Mas mirah kulaka warta
Dasihmu tan wurung layon
Aneng kutha Prabalingga
Prang tandhing lan Wuru Bhisma

Anjasmara, My Love!
May you [later] seek for news
Your love will die whatsoever
in Prabalingga city
Have a fight against the powerful Wuru Bhisma
(or Menakjingga)
You stay alive My Love,
while Your Love is going to die!

Kariya mukti wong Ayu
Pun Kakang pamit palastra
Taken from Sutardjo (2001) and
Purwadi (2011).

A fragment from the love story of Damarwulan and Anjasmara in *tembang Asmaradana* from *Serat Langendriyan* taken by Goenawan Mohamad in his poem *Asmaradana* is the moment when Damarwulan says goodbye to his lover. Damarwulan, in this fragment, tells his lover that he is going to fight against the mighty Menakjingga, a regent from Blambangan (Sutardjo 2001).

The love story portrayed in *Tembang Asmaradana* has become one of the famous

stories in the Javanese culture. It originated from *Serat Damarwulan*, an old manuscript believed to be written in the last era of the Majapahit kingdom and the rise of the Demak kingdom. In Javanese culture, the (love) story of Damarwulan has been adapted to many versions especially in *tembang* or dance-drama (Moeis 1950, Tjakraningrat 1953, Supadma 2011).

In the story of Damarwulan (Moeis 1950, Tjakraningrat 1953), *because of love*, Damarwulan must leave his lover to fight Menakjingga. Damarwulan and Anjasmara are both sentenced to prison after they commit a forbidden love. The Queen of Majapahit, Kencana Wungu, promises that Damarwulan and his lover will have their freedom if Damarwulan is able to defeat Menakjingga. Menakjingga, or Wuru Bhisma, is a regent of Blambangan who wants Kencana Wungu to become his wife while Kencana Wungu does not want to marry Menakjingga. Having been rejected, Menakjingga declares war on Majapahit.

Kencana Wungu knows that she cannot win the war unless she manages to kill Menakjingga, a regent of Blambangan. She knows that it is not her throne only at risk but also her people if she loses the war. Kencana Wungu promises freedom to Anjasmara if Damarwulan can kill Menakjingga. Actually, Damarwulan is not a match to Menakjingga. Damarwulan feels that this is his inevitable destiny. It is his love for Anjasmara which makes him take this opportunity.

However, Damarwulan wins the fight after two concubines of Menakjingga help Damarwulan steal Menakjingga's secret weapon. These two concubines, Dewi Wahita and Dewi Puyengan, help Damarwulan because Damarwulan is so handsome that these two women are promised to be married by Damarwulan. At the end of the story, Damarwulan becomes the King of Majapahit and marries Kencana Wungu, Dewi Wahita, Dewi Puyengan, and Anjasmara.

The love story of Damarwulan and Anjasmara presented in a dance-drama is called as *Langendriyan*. *Langendriyan* is intended as a performance to heal broken hearts (Haryono 2013). This dance-drama is so popular in Java. Goenawan Mohamad admits that Damarwulan's love story has inspired his writing of the *Asmaradana* poem. Mohamad reveals this in his documentary film *Potret Penyair 'Si Malin Kundang'* (Arswendo 2013):

"...[sajak] 'Asmaradana' ini berdasar sebuah opera Jawa, (yang mengisahkan) tentang Damarwulan, yang salah satu bagiannya, dalam bentuk tembang asmaradana. (Kisah ini) sangat bagus bagi saya. Damarwulan mengucapkan selamat tinggal pada Anjasmara, kekasihnya, karena dia mau berangkat perang dan dia tahu akan kalah. Saya bertolak dari sana. Dan kemudian sajak ini berkembang sendiri, tentu saja. Tentang perpisahan, tentang kefanaan, dan tentang –barangkali– persiapan kita menghadapi semuanya."

"... Asmaradana [poem] was inspired from Javanese dance-drama, (it tells) the story of Damarwulan, where one of its fragments, in the [macapat metrical] form of asmaradana. (This story) is so fascinating according to my opinion. Damarwulan says goodbye to his lover, Anjasmara, because he knows that he cannot win the fight [against Wuru Bhisma or Menakjingga]. I got my inspiration from this fragment. Of course, I started writing this poem because this fragment provokes me with many questions on goodbye [death?], temporal life, and probably our readiness to face these all." Trans.

Goenawan Mohamad starts his poem without changing the nuance of the fragment he takes from *Serat Langendriyan*. Mohamad builds the nuance similar to the source of his inspiration. It can be seen from the first verse of *Asmaradana* poem which shows a gloomy situation. Similar to the first verse of his poem, in the second and the third verses, Mohamad keeps the story of Damarwulan and Anjasmara from *Serat Langendriyan* intact. The second and the third verses give pessimism impression of Damarwulan:

*Lalu ia ucapkan perpisahan itu, kematian itu.
Ia melihat peta,
nasib, perjalanan dan sebuah peperangan
yang tak semuanya disebutkan.
Lalu ia tahu perempuan itu tak akan
menangis, sebab bila esok
pagi pada rumput halaman ada tapak yang
menjauh ke utara,
ia tak akan mencatat yang telah lewat dan
yang akan tiba,
karena ia tak berani lagi.*

Then he spoke of the separation, the death.
He saw the map,
fate, the journey and a war indistinctively
mentioned.
He realised she would not cry. In the
morning
there would be footprints on the grass in
the yard, to the north,
She would refuse to consider what had
passed or what was to come,
no longer daring to do so.
Translation taken from Aveling [30]

In the last verse of *Asmaradana* poem, Mohamad changes how Damarwulan sees 'the map – fate'. This is different from the original story of Damarwulan.

*Anjasmara, adikku, tinggallah seperti dulu.
Bulanpun lamban dalam angin, abai dalam
waktu.
Lewat remang dan kunang-kunang,
kaulupakan wajahku,
kulupakan wajahmu.*

Anjasmara, my love, stay, again.
The moon is covered by the wind, time
ignores it.
Passing cloud and fireflies,
you forget my face,
I forget yours.
*Translation taken from Aveling [30] but to
change 'embers' to 'fireflies'.*

It is evident that Mohamad borrows a fragment from *tembang Asmaradana*. Without any confession from Mohamad about the original idea for his story, Javanese readers would understand that Mohamad's *Asmaradana* comes from the story of Damarwulan – Anjasmara. Javanese readers will easily refer to the 'I' in Mohamad's poem as Damarwulan from *Serat Langendriyan* whilst Anjasmara in Mohamad's poem as the same Anjasmara from Tandhakusuma's work.

What is brought and reformulated by Mohamad is similar to what Riffaterre suggests about text and later text. A later text is always a kind of deduction and or transformation from previous text (Riffaterre 1983). *Asmaradana* from Goenawan Mohamad has its own characteristics as it has a different form from *tembang Asmaradana*. Between these two texts, there is a discourse between 'the same reality'.

Both works provide their readers a dialectical space. This space allows every reader to contemplate possible interpretations on the two works since both share 'the same depiction'. Mohamad displays the story of Damarwulan and Anjasmara in the same tone, or *sasmita*, as the source of the story namely "*sedhih* (or sad), *prihatos ing asmara* (or broken hearted), *mathuk kanggo carios ingkang mengku sisah* (or dedicated to heal one's broken heart) (Haryono 2013).

However, Mohamad has a different narration in the last verse of his poem. Damarwulan and also Anjasmara, are realistic persons. Mohamad portrays these two characters differently from its original story. Anjasmara is a tough woman as Damarwulan knows about it. Thus, Damarwulan tells Anjasmara to forget him as he will also forget her. In the original story in *Serat Langendriyan* as written by Tandhakusuma (Sutardho 2001), Damarwulan is a sentimental person. He feels that fate is not fair to separate him from his love, Anjasmara. Hence, the portrayal of loyalty and love story is completely different in the later version of Mohammad compared to the previous version. Mohammad's version

represents realism. It sends message to its readers that separation is sometimes inevitable and lovers must prepare themselves with it.

INTERTEXTUALITY IN TEMBANG *ASMARADANA* FROM *SERAT WULANG REH PUTRI* AND LAGU *ASMARADANA (OST PUTERI GUNUNG LEDANG)*

Asmaradana song is an original soundtrack for a film titled *Puteri Gunung Ledang*. This song is interesting in how it is connected to Javanese *tembang Asmaradana*. The influence of Javanese *tembang Asmaradana* can be seen from the citation of a half *pada*, or verse, from *tembang Asmaradana* in *Serat Wulang Reh Putri*. Here are the lyrics of *Asmaradana* song:

*Cinta adalah suci
Lahir dari jiwa
Menikam sanubari
Hati dalam lara*

Love is sacred
comes from soul
Then dwells within
One's sorrowful heart

*Cinta mistik abadi
Kekal selamanya
Musim berganti tapi
Wajah tak kan lupa*

Love is always a mystery
It is everlasting
Seasons keep on changing but
A face will not be forgotten

*Mimpi berlari
Kemuncak destinasi murni
Asmaradana, Asmaradana
Kemuncak cinta
Asmaradana, Asmaradana*

Dreaming of running
to the top of pure destination
Asmaradana, Asmaradana
to the top of pure destination
Asmaradana, Asmaradana

*Cinta suci tak kenal
Harta atau rupa
Mereka jatuh dari
Raja hingga hamba*

Sacred love is not determined by
Fortunes and looks
They [people] fall [before love] from
kings to slaves

*Biar api membara
Jadi penghalangnya
Ia tetap kagumi
Keagungan cinta*

Let the fire keep burning
as an obstacle
Lover is dazzled
[by] the power of love

*Bersama berdua
Kemuncak syurga di dunia
Asmaradana, Asmaradana
Kemuncak cinta
Asmaradana, Asmaradana*

Together, a couple in love
heading to the top of heaven on earth
Asmaradana, Asmaradana
heading to the top of love
Asmaradana, Asmaradana

Gegarane wong akrami
dudu bandha** dudu rupa
amung ati pawitane*

Something as a grip in a marriage
is not fortunes or looks
It is only sincere heart, one should start

(written by KRU [35]. *KRU takes a vernacular version of *tembang Asmaradana* and not the original version as in *Serat Wulang Reh Putri*)

Tembang Asmaradana in *Serat Wulang Reh Putri* written by Paku Buana X is as follows:

<i>Pratikele* wong akrami</i>	the basis for a marriage
<i>dudu brana** dudu rupa</i>	is not fortunes or looks
<i>amung ati pawitane</i>	It is only sincere heart, one should start
<i>luput pisan kena pisan</i>	It is a bless to be in an everlasting marriage
<i>yen gampang luwih gampang</i>	Those who are blessed feel easiness all the way
<i>yen angel angel kalangkung</i>	Those who are tried feel difficultness all the way
<i>tan kena tinumbas arta.</i>	You cannot buy any of these.

Asmaradana from *Serat Wulang Reh Putri*, the first *pada* (or verse) of *Asmaradana* in Hartiningsih [18].

* In the original text, this verse starts with *pratikele* but in the Javanese vernacular this verse begins with *gegarane*. *Gegarane* has the same meaning with ‘handle’ or ‘grip’ on a knife. It is used to hold a knife so that it can be used properly. Basically, *pratikele* and *gegarane* have similar meaning.

** *bandha* = *brana*

Serat Wulang Reh Putri contains Paku Buana X’s teachings to his daughters about how to behave well before their husbands when they are married. Husbands are kings and as such wives must always obey them. Being good wives means learning to manage their hearts to be happy always. Furthermore, wives cannot complain if their husbands want to have another wife (Hartiningsih 2009).

Analyzing *tembang Asmaradana* and *Asmaradana* song, it can be seen that the *Asmaradana* song defines new meaning of love. In the *Asmaradana* song, love is not determined by fortunes, looks, and status. In this song, there is no difference between kings or slaves. Both man and woman in love are aiming for the same goal ‘together’. All are equal.

This is different from the message from *tembang Asmaradana*. In *tembang Asmaradana*, women are not equal to men in a marriage. Women must become subordinates of men in a marriage as this is one of the Javanese principles in marriage. This can be seen evidently in the following *pada* (or verse):

<i>tan kena tinambak warni</i>	cannot be negotiated
<i>uger-ugere wong krama</i>	these are the requirements to get married
<i>kudu eling pawitane</i>	First, you must always remember
<i>eling kawiseseng priya</i>	that your man is your priority
<i>ora kena sembrana</i>	You cannot underestimate [your man]
<i>kurang titi, kurang emut</i>	[You cannot] be careless, mindless
<i>iku luput ngambra-ambra</i>	as these are erroneous conducts

Tembang Asmaradana from *Serat Wulang Reh Putri*, the second *pada* in *Asmaradana* (Hartiningsih 2009).

DISCUSSION

It can be noted that the four works discussed in this paper follow the same *sasmita*, or tone, for *Asmaradana* namely “*sedhih* (or sad), *prihatos ing asmara* (or broken hearted), *mathuk kanggo carios ingkang mengku sisah* (or dedicated to heal one’s broken heart) (Haryono 2013). It is also conspicuous that both *tembang Asmaradana* from *Serat Langendriyan* (A-

SL) and Mohamad's poem *Asmaradana* (A-GM) possess the same fabula but they convey different possible interpretations.

Both A-SL and A-GM portray the same event: a farewell between Damarwulan and Anjasmara. In A-GM, Damarwulan is depicted as a warrior who is always ready for battle and death. Damarwulan also understands that his lover, Anjasmara, is a tough woman as described via '*lalu ia tahu perempuan itu tak akan menangis*' (He realised she would not cry – trans.). These two characters are depicted as two persons who are aware that inevitable reality cannot be cheated. Furthermore, Damarwulan in A-GM is not an emotional person as in A-SL. In A-SL, Damarwulan bids farewell to his lover in an emotional manner, or *nelangsa* in Javanese: '*Kariya mukti wong Ayu // Pun Kakang pamit palastra*' (Farewell and be happy, My Love // I ask you to let me go and die) whilst in A-GM Damarwulan says goodbye to his lover in a bold manner: '*kaulupakan wajahku, // kulupakan wajahmu*' (You forget my face, // I forget yours). It is true that A-SL and A-GM present the same tone (*sedhih* or sad) and gloomy nuance but Mohamad makes a sort of divagation; changing the portrayal of the characters. Thus, A-GM deviates from its hypogram.

An analysis of *tembang Asmaradana* from *Serat Wulang Reh Putri* (A-SWRP) and *Asmaradana* song from the OST *Putri Gunung Ledang* (A-PGL) shows a distinguishing difference between these two works in defining love. Although A-PGL takes its inspiration from A-SWRP nevertheless love in A-PGL is not the same with love in A-SWRP.

In A-SWRP, love is defined as a feeling of being faithful and loyal from a woman to a man. In old Javanese society, love is very different from modern love. Old Javanese society taught women to bow before their men [and kings] (*Serat Wulang Reh Putri* sixth *pada* from *pupuh Mijil* in Hartiningsih (Hartiningsih 2009). However, modern love as expressed in modern work (*Putri Gunung Ledang*) states that women are equal to men. In the modern world's perspective, women may and can be portrayed as the ones who initially provoked love affairs.

It is also interesting to note that these four literary works (A-SL, A-GM, A-SWRP, A-PGL) use the same mythical word as a reference to the discourse they are bounded as one: *asmaradana*. In Javanese, as this word originated from, *asmaradana* has always been a symbol of love story with its sad (*sedhih*) and broken hearted (*prihatos ing asmara*) nuance. These four works truly convey such a nuance.

CONCLUSION

It is evident that a new interpretation exists in A-GM as it does not take its hypogram persistently. Even though A-GM only quotes one fragment from A-SL it changes aspects of the story from A-SL. It is a sad to face such destiny as both works display but A-GM shows that Damarwulan and Anjasmara do not fear or regret. A similar case happens also in *Superman* song (Ondrasik 2000). This song gives a new interpretation on Superman. This song tells its listeners that Superman is just a human being with special power. It changes previous characterisations of Superman. Aveling (2003) has shown a similar case in Sita. He suggests that there are various interpretations on Sita in three different cultural backgrounds: Indonesia (Javanese), Malay, and Thai. This paper agrees with Aveling's (2003) conclusion that '*as long as she has Rama and Ravana, and the fire of her emotions and body, Sita will always be Sita, no matter how the story is told*'.

This paper concludes that A-PGL agrees with Kristeva that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" so there is always a possibility of "permutation of texts" (1980, p. 36). It is noticeable that A-PGL takes a small part of A-SWRP. However, the message from A-PGL about love is very different

from the preaching of Javanese classical teachings about love as read in A-SWRP. A-PGL does not take A-SWRP as the only hypogram. Thus, this complies with Kristeva's words that "several utterances, taken from other texts, intersect and neutralise one another" (1980, p. 36). The differences between both authors' time of producing literary works and cultural backgrounds have caused different interpretations on many things. A-PGL becomes 'something totally different' from its hypogram. A similar case previously discussed on *literary transformation* has been proposed by Teeuw (1987) who gives evidence that *Si Jamin dan Si Johan* has been manufactured from its original Dutch cultural background to Indonesian cultural background. Thus, *Si Jamin dan Si Johan* is totally different from *Jan Smees* (Teeuw 1987). A similar case where the original source is blurred with the new narrative produced through fictional work can also be found in *The Harmony Silk Factory* novel by Tash Aw (Janooey *et al*, 2016).

It is clear that Goenawan Mohamad and KRU have recreated new interpretations in their works which are different from their hypograms. It is important also to observe that the transformations and new interpretations into new works occur smoothly. It shows that Mohamad and KRU seem to be aware of the *sasmita* of *tembang* asmaradana. Mohamad and KRU, coming from the cultural backgrounds rooted from the Javanese traditions, understand the soul of the original texts but reinterpret them in their works.

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